

**History, Diaspora, Identity: A Study of Selected Chinese-
American Literary Works from the 1960s to the Present**

Thesis Submitted To The Jadavpur University For The Degree Of Doctor Of
Philosophy in Arts

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*History, Diaspora, Identity: A Study of Selected Chinese-American Literary Works
from the 1960s to the Present*

submitted by me for the award of the Degree of Doctor of Philosophy in Arts at
Jadavpur University is based upon my work carried out under the Supervision of

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And that neither this thesis nor any part of it has been submitted before for any
degree or diploma anywhere / elsewhere.

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Acknowledgments

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Chapter One: Introduction

1.1 The Historical Progression of Chinese American Literature

The years in 1960s have witnessed the most significant change occurred in the history of the America for the signature of Immigration and Nationality Act, which has turned out to be crucial for American government to work out relatively reasonable governmental plans that have “liberalized the nation’s immigration policy and ushered in new generations of immigrants from throughout Asia.”¹ This made it quite possible that the vast majority of those increasing new generation of Asian American immigrants especially Chinese American immigrants indebted to the increasing development and improvement of their reading, speaking, and, writing skills acquired from their frequent communication between their families and American residents on a daily basis, enabled them to make room for and make way to the popularization of significant immigration from every nation in Asia, which gave rise to the dramatically ongoing changes in the successive and sustainable increases of the Asian American immigration population like Chinese American immigration population driven by the persistent pursuit embodied in their strong American dreams just as what they have been aimed at gold rush and what they have been seeking for from the very precious opportunities they have been given to hunt for professional jobs in America in an aggressive fashion and in an ambitious fashion. Judging from the attentions that have been paid to in the jobs that have been taken by the vast majority of Asian American workers like Chinese American workers, and, even the Chinese American white-collar workers, it can be seen in a clear fashion that the social status of Asian American workers especially Chinese American workers has been improved in more than one respect.

In the context of this historical progression, the increasing interesting stories of early Chinese American workers have greatly stimulated and promoted the very

prolific production of literary works of a growing number of Chinese American writers who have been developing and improving the strong learning ability to help them to acquire the very precious creative imagination, inspiration, and, illumination cropping up at this historical moment in a coherent fashion and in a cohesive fashion on account of the accumulation and application of the strong perceptive and cognitive sensitivity and sensibility that have been shaped in the great changes happened in the historical events during this historical period even though they have gotten across the very great importance they are supposed to place on the theoretical and practical value for them to make best use of those golden opportunities to catch up with the very critical developmental inclination of American society and to dig out the promising literary potentiality and perspicacity over there for the increasing enrichment and improvement of the imagination and inspiration valuable for the production of their Chinese American literary works in an adequate fashion and in an appropriate fashion. Those insightful Chinese American writers, mostly born in America, are more likely to be good at producing literary works in English and have made a literary landmark in the continuous development of the literary history of the diaspora in America. They give us a very fresh and fictional form of the Chinese American literary history which gives them a very strong imaginative impetus to the very ingenuous and insightful revelation of a good many unknown folds of their immigrant life in a creative way, in a cautious way, as well as, in a miraculous way, including not only the ambitious and indomitable struggles of the disadvantageous Chinese American community in American society against the advantageous white community over there but also the strong internal conflicts that have complicated the community life of Chinese American workers. Being a nation of immigrated American, America has also been remembered by a magnificent variety of American ethnic literatures that contribute a great deal to the very impressive refreshment, refinement, and, reinforcement of the very diverse and distinctive literary thoughts, literary styles, and, literary spirits on account of the coexistence of a variety of

abundant literary imagination and literary association in this time. However, what did draw my ruminative and reflective curiosity in the valuable exploration the author of this doctoral thesis has been making of Chinese American literary works, was, the historical and objective fact that the very pioneering efforts the Chinese American writers has made before 1960s even though they have been largely inclined to be disregarded by the American society, American culture, and, American history in an unintelligible fashion, for their Chinese American literary works have started to spread around America on the ground that they refused to remain suppressed in a brave way since 1960s.

Even so, what they have to be fully aware of in this process is that the early production of Chinese American literary works ranging from the end of the 19th century to the 1960s, turns out to be relatively barren, for it is confined to the occasional production of most Chinese American oral literary works like ballads, folk stories, etc. To put in another way, those Chinese American oral literary works are rarely recorded in the historical evolution of Chinese American literature, so they have very little impact in the gradual development and improvement of American literature on the great ideological and epistemological enrichment, improvement, and, enlightenment of most American literary readers. In effect, it can be seen in an apparent fashion from Yan Phou Lee's autobiography *When I Was a Boy in China* published in 1887 to Yung Wing's *My Life in China and America* published in 1909 that Chinese American literature has undergone a history of more than 100 years. Over the past 100 years, Chinese American literature has experienced a tentative, tortuous, and, turbulent development from being ignored to being inspired, and, from being marginalized to being mobilized in the pace that has been kept in the perceptive and cognitive development and betterment of the vast majority of those mainstream American literary readers indebted to the very great impact American Zeitgeist has on the overall development and improvement of their own perceptive and cognitive potentiality, particularity, popularity, and, perspicacity to enable them

to have a good essential access to the spiritual essence and quintessence of Chinese American literature at that historical moment.

For the sake of the clarification and simplification of the important temporal clues as personified in the possible and potential upgrades and updates of the literary thoughts and literary insights of Chinese American literature in succession, this study has roughly divided the specific developmental process of Chinese American literature into three major stages. The first stage, considered as the pioneering stage of it, lasts from the late 19th century to the 1960s. The long span of Chinese exclusion and political agitation from 1850s to 1960s can be roughly divided into three periods. The first period began shortly after the gold rush in California from 1852 to 1882; the second abruptly from thirty years later with the passage of the 1882 Chinese Exclusion Act lasting for 60 years till 1943; and the last from a partial exclusion from 1943 to 1960s. The second stage, viewed as the turning stage or transitional stage, begins from the 1970s to 1980s. The third stage, remembered as the prosperous stage, ranges from the late 1980s and early 1990s till today. Since the first stage covers a hundred years and is connected with two different experiences for most Chinese American workers, it has been divided into two parts.

In accordance with the temporality and spatiality of this historical evolution and the analytical needs to be met in the systematic and strategic studies of this thesis made up of the five connected chapters in a structural sense, it has occurred to the author of this doctoral thesis in a very clear fashion that the very unbearable and unimaginable existence of those Chinese American workers have appeared to be in consistence with or even in coincidence with that of the characters depicted in the Chinese American literary works to be explicated in this doctoral thesis as what has been exemplified in the great ideological and epistemological overlaps between the significant facts and events at those critical moments in the actual development of American history and the crucial narrative facts and narrative events those Chinese American literary works are composed of in an organic fashion in accordance with

the analytical motivations and intentions instilled into the reasonable elaboration of the major Chinese American writers and their works to be picked out for the objective and logical justification of the major argument of this study dealt with in a systematic fashion and in an overall fashion from the second chapter to the fourth chapter of this doctoral thesis make it possible for to inspire her to highlight the three major analytical focuses of this study just as what to be explained in the following part in a respective fashion in terms of the revelation of the historical reality in the second chapter, the elaboration of the diasporic existence of most Chinese American workers in the third chapter, and, the essential exploration of the ideological and epistemological transcendence over the perceptive and cognitive liberation of those Chinese American workers in an adequate fashion to pave way for the final and formal establishment and improvement of their social identities, cultural identities, and, ethnic identities in a polychotomous fashion.

1.2 The Analytical Focuses on Major Chinese American Writers and Their Works

What the author of this doctoral thesis has attempted to achieve in this study is to trace the rich writings of the Chinese American experience as it is expressed in Chinese American literary works as produced and published from the 1960s to present. Although she has counted much on her own understanding of the living experiences, learning experiences, loving experiences, and, working experiences of most Chinese American workers to interpret the Chinese American literary works produced by a great many Chinese American writers, she has focused more on the very meaningful, marvelous, and, miraculous evolution of the Chinese American consciousness and self-exploration they have expressed in the production of their respective Chinese American literary works: beginning with the historical narration of early immigrant stories and experiences in the midst of telling and retelling the

objective facts and objective truths hidden behind the stories and experiences told in those Chinese American works in an euphemistic fashion and in a confidential fashion as can be seen in the second chapter of this doctoral thesis, and, the very miraculous and legendary events over there in an authentic fashion, and the very miserable diaspora as narrated in a factual fashion in the early Chinese American literature produced in the early 1960s in the third chapter of this doctoral thesis; the strong conflicts and dilemmas the Chinese American parents and their children suffered and the negotiated identities derive from the 1970s to the 1980s, and, the complicated integration by transcending the dichotomous perception and cognition put to a full stop after 1990s. Those evolutions are exemplified in all historical and diasporic respects of the crucial lives and careers of most Chinese American workers. So to speak, it can be conceived in a very sensitive fashion that Chinese American literary works produced in different phases have been keeping in pace with the overall and essential acquisition of different displacements at various historical moments. In this sense, it can be made in a clear fashion that from a historical perspective, every writer is very different, diverse, and, distinctive because every Chinese American worker has a very unique diaspora experience owing to their imaginative diversity as has been enriched and improved in the successive and sustainable development and improvement of their irreplaceable and independent personality.

Based on this temporal stratification and clarification, this doctoral thesis will investigate the specific Chinese American literary works produced by selected Chinese American writers and will attempt to find how their works have been shaped by a growing body of the increasingly intriguing living experiences, learning experiences, loving experiences, as well as, working experiences of most Chinese American workers in that those experiences have a lot to do with the policies and laws of American government, the strong cultural conflicts, the actual attitudes the mainstream literary readers of American society have been holding towards them,

and above all, how individual perspectives, gender relations, inter-generations, as well as, global visions have complicated the entire process of the actual immigration and diasporicity of their lives careers either in an explicit fashion or in an implicit fashion. That is chiefly because they have to be faced with numerous tests, hurdles, challenges and difficulties in their everyday social life. To this extent, how those great difficulties have been overcome, how have made their presence felt, how they have made their absence felt in an independent fashion, and, how they have established and improved their individual and collective social identities, cultural identities, and, ethnic identities, have turned out to be exceptionally apparent in the profound and perspicuous perception and cognition of their creative writings in an appropriate way and in an adequate way.

Given that the interpretative discussion about the appropriate perceptive and cognitive balance that ought to be struck between the conceptual and ideological truth and essence exemplified in the imaginative concretization and crystallization of the literary populism and literary elitism as epitomized in a great many Chinese American literary works produced by most of those insightful Chinese American writers either in a symmetrical fashion or in an asymmetrical fashion, it is of great significance for the author of this doctoral thesis to be aware in a very clear fashion that considering the objective limit of the textual spaces of this study and the analytical focus of it, what she is supposed to do is to pay more ruminative and reflective attention to those Chinese American writers like Maxine Hong Kingston (1940-), Frank Chin (1940-), Louis Chu (1915-1970), Amy Tan (1952-), Gish Jen (1955-) and Fae Myenne Ng (1956-), etc., and less to the rest of Chinese American writers, and, to make her more preoccupied with the Chinese American literary works like *China Men* (1980), *Fifth Chinese Daughter* (1945), *Chinatown Family* (1948), *Flower Drum Song* (1957), *Eat a Bowl of Tea* (1961), *The Joy Luck Club* (1989), *Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1976), *The Kitchen God's Wife* (1991), *The Bonesetter's Daughter* (2001), *China Boy* (1994), *Typical American* (1991), *Mona in the*

Promised Land (1996), *Bone* (2004) etc., and less with the rest of Chinese American literary works in accordance with the actual extent to which they are relevant to the research aim and research content of this study right on the way to the specific optimization and centralization of the academic proposition of this study.

The choice to be made above in the reasonable and reliable selection of the Chinese American writers and their Chinese American works in reference to the actual diversity and particularity of the imaginative traits and traces of the Chinese American literary works produced at different stage in the historical development of America where they are likely to acquire Chinese American literary inspiration, is in a position to be deliberate in more than one fold as what have been kept in the minds of those Chinese American writers in the experiential and experimental production of their own Chinese American literary works, are inclined to body forth the insightful ideological and epistemological inclination that has a great deal to do with the particular literary phenomenon dealt with in the field of literary criticism to place a very great perceptive and cognitive emphasis on the rumination and reflective exploration to be made of the true ideological and epistemological essence and quintessence of the rich literary thoughts, literary insights, and, literary spirits as eulogized and emphasized in the aesthetic and artistic production of those Chinese American literary works for the cautious and curious achievement of the ideological and epistemological transcendence over their literary forebears them owing to the analytical and synthetic emphases most literary scholars have attached to the objective reality of the diaspora life of Chinese American workers in a particular fashion in line with their factual or fictional exemplification of the narrative facts and narrative events that have been diversified in the stories and experiences of them to enable them to make way to the effective representation and reconstruction of their social identities, cultural identities, and, ethnic identities in the form of ‘claim’, ‘compromise’, ‘negotiation’ as well as ‘transcendence’ just as have been considered as the four main perceptive and cognitive strategies in the enrichment

and improvement practices of their intercultural communication. To reach this target in a successful fashion and in a sufficient fashion, the author of this doctoral thesis will introduce those Chinese American writers and their works one by one, and clarify the very crucial literary thoughts, literary insights, literary pursuits, and, literary spirits over there in the following three analytical focuses.

The first chief analytical focus in this interpretation is supposed to be the meaningful and meaningless representation of Maxine Hong Kingston's *China Men* who left their families and visited America since 1850s; the second is related to the diaspora carried in the veritable and valuable characterization of the married Chinese American bachelors in the Chinese American literary works produced by this Chinese American writer called Louis Chu and that of the woman character by the name of Mei Oi in *Eat a Bowl of Tea*; the third is connected with the depiction of the women characters in the Chinese American literary works produced by this Chinese American named Amy Tan in their search for the valuable meaning and meaningful values of their lives and careers from betweenness implied in her Chinese American literary work under the title of *The Joy Luck Club*; and the depiction of the characters Helen, Mona and Callie showing up in the actual production of those two Chinese American literary works like *Typical American* (1991) and *Mona in the Promised Land* (1996) produced by this Chinese American writer by the name of Gish Jen in addition to this Chinese literary work titled *Bone* (2004) produced by this Chinese American writer by the name of Fae Myenne Ng. In line with the strong perceptive and cognitive needs to be met in this doctoral thesis in an appropriate fashion and in an adequate fashion, those three major analytical focuses are supposed to give an account of the true historical brutality, the diasporical complexity, and, identity diversity of most Chinese American workers in a respective fashion.

As shown in the three analytical focuses as elaborated above in a respective fashion, it can be seen in a clear fashion that what those Chinese American writers and the vivid characters they have depicted in the experiential and experimental

production of their respective Chinese American literary works as mentioned above in a respective fashion have in common with one another, is located in their determination to search for the very apparent meaningless meaning and meaningful meaninglessness of their lives in a persistent fashion, their very strong willingness to be faced with the fierce struggles they have come across in their lives for their successive and sustainable survival in a social sense and in physical sense, and, their ambiguous and ambivalent acquisition of their formal and final legal social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history. However, to their great surprises, they tend to be caught in the disturbing dilemmas of in-betweenness where they appear to be suspended between the past and the present, the cultural tradition and the modern present, the east and the west, and, the real homeland and the imagined one time and time again as a result of the unsurpassable and inevitable cultural barriers they have encountered in the persistent experimentation of the dream they have been keeping in their minds in an optimistic fashion to give a very strong stimulus to the achievement of their ideological and epistemological growth and even transcendence over the previous perceptive and cognitive imprisonment in which they have been caught for a long time due to their failure to get free from the very great impact of the dichotomous perception and cognition that have been disposing of the rational rumination and reflection of the ideological and epistemological profundity, perspicacity, potentiality, particularity, and, predictability of the very strong literary beliefs and literary pursuits carried in most Chinese American literary works indebted to the perceptive and cognitive liberation they are inclined to acquire from their constant rumination and reflection of the crucial social values, cultural values, and, historical values of the very virtuous illumination and inspiration they have dug out from the production and characterization of their own Chinese American literary works in an insightful fashion and in an ingenuous fashion for the essential salience of the ideological and epistemological wisdom valuable for the successful achievement of the ideological

and epistemological transcendence over the perceptive and cognitive inclination that has been disposing of the exemption of the profound identity crises of most Chinese American workers in a diverse fashion and the experiential subversion to the cultural dualism popularized in the very blind persistence in the dichotomous ruminative and reflective inclination in the light of the genuine establishment and improvement of their very legal social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history.

For the aim of highlighting the analytical relevance of the analyses of those Chinese American works to the perceptive and cognitive exploration of this study, the author of this doctoral thesis has chosen to devote most of her analytical attentions to those Chinese American literary works, and least of them to those that have very low relevance to the rest of Chinese American literary works as produced by the rest of Chinese American writers, for it is her major analytical responsibility to be taken for the very profound and deliberate delineation of the cultural labyrinth where the inclusive combination of the true diasporic experiences of Chinese American workers with the objective realities they have to be faced with tends to be permeated into the very diverse and distinctive production of the vast majority of Chinese American works across the world, and, is likely to be made good use of to reflect the compromised, negotiated and exilic nature of various diaspora literatures just as what has been exemplified in the plight Helen, Mona and Callie have fallen into and been made anxious about the social status, the hierarchical discrimination, and cultural identities they have been stereotyped in their communication with their neighbors as what those Chinese American workers have been suffering from the practical contact with their dominant and wealthy Jewish neighbor; in four daughters in *The Joy Luck Club* who are caught in endless way in the choices they have to make in an ambivalent fashion between the loyalty to the values of their parents and the need to assimilate with their new peers; in the concession the married bachelors have made when caught in the constant ambivalence in their adherence to their

moral and ethical stance, and that of woman Mei Oi when she is faced with the decision to be made to address the major problems she has in either her subversion of or submission to the strong conceptual and cultural conflicts between what has been popularized in mainstream American society and what has been persisted in the continuous adherence to the traditional Chinese patriarchy as inherited from traditional Chinese society where they are always inclined to search for a stable home of their own; in *China Men* who have been suffering from the very unbearable historical trauma they have run across in their respective lives and careers while they are struggling for their own survivals during the exclusionary period. In the linearization and serialization of the crucial and conducive facts and events their stories are supposed to be composed of in an indispensable fashion and in an irreplaceable fashion, what seems to impress the vast majority of the readers of Chinese American literature, is, that those writers can hardly connect the valuable chores of their lives with the historical contexts they have been located in a harmonious fashion and in a logical fashion and the cruel reality of a very particular moment in the increasing development and improvement of American society, American culture, and, American history in their very insightful delineation of the diasporas of Chinese American workers and the characterization turning up in the aesthetic production of their Chinese American literary works in an imaginative fashion and in an objective fashion.

In a conclusive sense, the apparent clarification of the analytical focuses to be kept in mind in the interpretation of the historical reality, diasporic cruelty, and, identity anxiety of most Chinese American workers as what has been exemplified in an ambiguous fashion in the imaginative, instructive, and, impressive production of those Chinese American literary works mentioned above in a brief fashion, is, of very great ideological and epistemological value for the ambitious and aggressive exploration to be made of the appropriate and acceptable answers to the three major research questions of this doctoral thesis in the very systematic, symbolic, and,

strategic justification of the genuine experiential and experimental feasibility and flexibility for the final and formal accomplishment of the perceptive and cognitive enlightenment and encouragement that are inclined to give rise to the ideological and epistemological transcendence favorable for the normal and natural legalization of the true social identities, cultural identities, as much as, ethnic identities of an increasing number of Chinese American workers in a helpful fashion and in a hopeful fashion.

1.3 The Major Research Questions in the Exploration of the Imaginative and Instructive Essence of Typical Chinese American Writers and Their Works

In combination with the major research focuses elaborated above in a respective fashion to make an impressive and instructive exploration of the historical cruelty, diasporic complexity, and, identity diversity most Chinese American workers have to be faced with in their lives and careers in an unacceptable fashion and in an unavoidable fashion as indicated in a clear fashion in the Chinese American literary works to be analyzed in this doctoral thesis, it will be made curious and cautious for the author of this doctoral thesis to come up with the three major research questions to be answered in a cautious fashion and in a meticulous fashion in the objective and authentic justification of the main argument of this doctoral thesis in combination with what has been resonated in a profound fashion and in a particular fashion in the analysis made of the historical truth, diasporic truth, and, identity truth of most Chinese American workers told in the major narrative fact and narrative events described in the production of the Chinese American literary works in an ingenuous fashion and in an intelligent fashion as what to be given an interpretation of in a profound fashion and in a particular fashion in this doctoral thesis to give a consistent response to the historical facts and historical events they have witnessed in that historical period just as what to be stated below in three folds.

The first research question to be answered in the exploration to be made of in the second chapter of this doctoral thesis is how the Chinese American workers living and working in Chinese American community for long, and, being underprivileged in the American society, American culture, and, American history, have overcome the major difficulties they have run across in their own lives and careers in their enabling themselves to survive in the new communities different from what they have been familiar with in traditional Chinese society, getting accustomed to the new social identities, cultural identities, and, ethnic identities they have been endowed with over there in an inevitable fashion and in an indispensable fashion as indebted to the exceptionally indispensable, irreplaceable, inexplicable, and incontestable social contributions, cultural contributions, as much as, historical contributions they have been sending to the development and improvement of America in more than one fold, constructing their new spiritual homeland when they have to be faced with to the disturbing social problems, cultural problems, and, ethnic problems the very unavoidable, unstoppable, and, uncontrollable cultural diversities and cultural discrepancies existing between the submissive and successive inheritances of traditional Chinese American culture and traditional Chinese culture in an excessive fashion, and, the very critical and cautious acceptance of American culture concealed in the cultural conflicts and cultural confrontations between the cultural values and cultural virtues as have been carried in traditional Chinese American culture and traditional Chinese culture, and, the crucial cultural customs and cultural beliefs of American cultures according to what has been epitomized in the cultural microcosm as permeated into the aesthetic and artistic production of those Chinese American literary works that have been produced to give a clear picture of the exceptionally cruel social reality, cultural reality, and, historical reality echoed in the very significant historical facts and historical events cropping up in American society, American culture, and, American history right at that historical moment.

The second one to be taken into account in a rational fashion and in a reliable fashion in the insightful and ingenious exploration to be made in the third chapter of this doctoral thesis in a systematic fashion and in a strategic fashion is how it is possible for Chinese American workers to get over the perceptive and cognitive difficulty they have to enable them to be exempt from the physical tortures and spiritual tortures they have been suffering from the very extensive and excessive exaggeration of the social discrimination, cultural discrimination, as much as, ethnic discrimination of most of those Chinese American workers in a popular fashion by means of the very vicious devaluation, deterioration, and, distortion of their social values, cultural values in an unbearable fashion and in an unforgivable fashion when they are surrounded with an ocean of cultural prejudices, cultural barriers, cultural stereotypes, and, even cultural conflicts as have been showing up one after another in an unexpected fashion in the intentional prevention and prohibition of their inevitable, indispensable, as well as, irreplaceable social communication, cultural communication, and, ethnic communication with American workers who are not allowed to go to the Chinese American community where those Chinese American workers live on a daily basis to make it impossible for them to have a very good access to the achievement of more communicative convenience conducive for them to make a living, to make a life, and, to make a fortune over there in an independent fashion and in an insightful fashion in lieu of the true diasporic existence that has been running through their respective rich living experiences, learning experiences, loving experiences, and, working experiences in the isolated China towns where they have been forced to be faced with the affective crises, identity crises, moral crises, and, mental crises personified in the form of their unbelievable affective alienation, identity alienation, moral alienation, and, mental alienation in the light of what has been exemplified in the interesting stories and increasing experiences those Chinese American literary works have been equipped with in a diverse fashion and in a distinctive fashion to show a sympathetic concern for the sexual repression and

sexual distortion of most of those Chinese American workers whose community has been turned into a very terrible society of Chinese American bachelors regardless of the harm this is likely to do to the appropriate and adequate alleviation of the lonely bitterness and bitter loneliness of them.

The third one needed to be answered in an essential fashion, in an evident fashion, and, in an objective fashion in the decisive rejection to and subversion of the dichotomous perception and cognition popularized in the reasonable legalization of the crucial social identities, cultural identities, and, ethnic identities most Chinese American workers for a long time in spite of the high possibility that this perceptive and cognitive popularization is inclined to throw them into the great danger of being caught in the strong perceptive and cognitive imprisonment of this dichotomous legalization based on the very inappropriate and unacceptable juxtaposition between the continuous acquisition of traditional Chinese American culture and traditional Chinese culture, and, the critical and cautious adaptation to American culture, is, whether it is possible for the author of this doctoral thesis to work out any feasible and flexible solutions to address the social problems, cultural problems, and, ethnic problems most of those Chinese American workers have encountered in their increasing living experiences, learning experiences, loving experiences, and, working experiences in an appropriate way and in an acceptable way, and, take some effective and essential actions to help them do much more good to the normal and natural social communication, cultural communication, and, ethnic communication between American citizens and Chinese citizens in a harmonious fashion and in a peaceful fashion on a daily basis in response to the increasing permeation of cultural pluralism into their communicative practices and communicative processes when there is a strong need for them to break the ice that has been preventing the amiable and hospitable communication between America and China in a harmful fashion and in a hostile fashion in accordance with the win-win policy that has been believed to be inclined to benefit both American people and Chinese people in the very

graceful and honorable fulfillment of the cultural missions of Chinese researchers in the insightful and ingenious stimulation and promotion of the communicative normalization between American people and Chinese people to enable them to send their respective social contribution, cultural contribution, and, ethnic contribution to the overall development and improvement of the lives and lots of human beings in reference to the valuable perceptive and cognitive inspiration and illumination that can be obtained from the profound and perspicacious rumination and reflection of the communicative modes between Chinese American workers and Americans as exemplified in the very impressive and instructive stories told in the major narrative facts and narrative events of those Chinese American literary works owing to the great ideological and epistemological progress to be made for the successive and sustainable protection and promotion of the perceptive and cognitive diversification of the legal avoidance of the identity crises most Chinese American workers have to be far free from in an appropriate fashion, in an adequate fashion, and, in an admirable fashion even though there are hardly any efficient patterns constructed for them to do so in a comfortable fashion and in a convenient fashion, for the successful and sufficient avoidance of two communicative extremes they are quite likely to go to at present owing to the failure to see through the very vicious motivation and intention as have been hidden behind the harmful and hostile dichotomous juxtaposition in an ambiguous fashion tend to be quite distinctive and diverse in the strong cultural communication and confrontation between America and China.

On the sound perceptive and cognitive ground laid for the very systematic and logical stratification of the research questions put forward above in a respective fashion, it is in a position to take a very good look at the valuable and veritable approaches that has to be taken to make it a feasible and flexible reality that the systematic and strategic justification of the research proposition that the role the profound and perspicacious rumination and reflection of the historical reality,

diasporic cruelty, and, the identity complexity as engendered in a potential fashion and in a confidential fashion in the dichotomous imprisonment that has been preventing most of those very ambitious and aggressive Chinese American workers from having an essential and objective access to the ideological and epistemological truth and essence of the very crucial and conducive thoughts and insights of cultural pluralism in an objective fashion and in an authentic fashion, has been playing in the insightful stimulation and inspiration of them to work harder for the successful and sufficient achievement of the true ideological and epistemological transcendence obtainable from their rational rumination and reflection of the perceptive and cognitive superiority and superficiality of the cultural dualism potentiated in the exemption of the identity crises on which they have been imposed in a hostile fashion and in a hegemonic fashion to give them a very strong perceptive and cognitive impetus to help them make way to the legalization of their normal and natural social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history in relation to what has been illuminated in the Chinese American literary works to be interpreted in this doctoral thesis in an insightful fashion and in an ingenious fashion.

1.4 The Major Analytical Devices for the Specific and Special Interpretation of Those Chinese American Literary Works

To provide appropriate and adequate experiential and experimental evidences for the evident justification of the research proposition dealt with above, it is of very great perceptive and cognitive necessity for the author of this doctoral thesis to give an account of the major analytical devices to be applied in the interpretation of the real lives and experiences of most Chinese American workers as what has been depicted in those Chinese American literary works with respect to the overall and profound exploration made of the diverse, distinctive, diasporic existence of them in an essential fashion. Therefore, to associate the enlightenment and encouragement of

those concepts taken from new historicism, postcolonialism, and, multiculturalism with the exploration of the answers to the research questions of this study and the fulfillments of the research objectives of it just as what has been elaborated afore in a respective fashion with the implementation of the correlative steps to be taken in the specific analytical practices and analytical processes it takes to justify the major academic proposition of this study in an evident fashion and in an essential fashion in connection with the analytical needs to be met in this study, those major analytical concepts from new historicism, postcolonialism, and, multi-culturalism will be made use of to provide a very sound theoretical foundation for the evident support of the major academic proposition that has to be justified in an evident fashion in the experiential and experimental revelation of the objective truth of the historical reality in America at that historical moment, the explication of the essence of the fluid dispersity of Chinese American workers in that terrible historical situation, and, the establishment of the true social, cultural, and, ethnic identities of Chinese Americans workers as has to run through the whole process of this objective and authentic justification in a logical fashion and in a systematic fashion to highlight the true historicity, diaspora, and, identity that have been carried in the delicate and distinctive interweavement of the historical facts and historical events in an organic fashion and in a logical fashion in the insightful and ingenuous production of the Chinese American literary works to be picked out to serve as the analytical samples of this study in view of what to be explained one after another.

1.4.1 New Historicism

For the aim of highlighting the social, cultural, and, historical contributions most Chinese American workers have sent to the constructions of a wide variety of American industries like railway construction with the support of their intuitive and intuitional meticulous and meritorious virtues transplanted from the internalization of the cultural values and cultural virtues of traditional Chinese American culture into the gradual formation, transformation, and, reformation of the unshakable cultural habitus, cultural mores, cultural tastes, cultural beliefs, cultural spirits, and, cultural pursuits in the specific development and improvement of their apparent cultural

literacy, cultural meritocracy, and, cultural supremacy, three concepts borrowed from new historicism in terms of the historical fiction, fictional history, and, historical reality that have been developed and elaborated in the studies of this new historicist by the name of Hayden White will be adopted and applied into the very profound analysis to be made of the very miserable living experiences, working experiences, and, communicating experiences of the vast majority of Chinese American workers shortly after their successful immigration into America in the hope of seeking for the alluring American dream during the popularization of the tide of gold rush in western America on account of the innocent and ignorant failure to resist against the great temptation of the dream of making a living, making a life, and, making a fortune in America in an ambitious fashion and in an aggressive fashion in view of what Hayden White has elaborated in his critical essay published under the title of *Introduction: Historical Fiction, Fictional History, and, Historical Reality* in 2005 as to be explained below one by one to give a clear picture of the harsh reality they have been faced with in American society, American culture, and, American history, the very great difficulty they have overcome in that harsh social environment, cultural environment, and, historical environment they have been surrounded with, and, the true unstoppable, uncontrollable, unchangeable, and, unshakable brutalities they have gone through in their increasing living experiences, working experiences, as much as, communicating experiences on account of their steady and sufficient persistence in the confidence valuable for them to solve their problems and the conscience as rooted in their minds in the pace of the growing implantation of the perceptive and cognitive essence and quintessence of the precious moral values and moral virtues as what have been advocated in traditional Chinese American culture and Chinese culture in the process of their healthy and happy growth from kids into adults in a successive fashion and in a sustainable fashion.

The first concept to be used in the major analytical practices and analytical processes of this study with respect to the cautious collection of the very appropriate and adequate historical evidences for the elaboration of the very dreadful historical context as the narrative facts and narrative events have been imprinted on in an explicit fashion or in an implicit fashion in the production of those Chinese American literary works is historical fiction. From the standpoint of Hayden White, a true

account to be given of what is going on in the world we survive and live is in a position to be set free from the explicit or implicit imprisonment of the political documents that pretend to empower us to talk about or deal with what is seen, what is heard, and, what is felt in a particular historical period or in a particular place even if they have kept it in their minds that the political hegemonism the actualization of the essential facts and events this history is made up of will result in either the unnegotiable and uncompromisable governance or interference with the truly overall development and improvement of the very rich imagination and inspiration of us in response to what have been impressed on in a liberal fashion, for it is at least difficult, if not impossible, for us to provide a profound knowledge of what we have acquired and accumulated on the basis of the objective observation of the real image the world has impressed on us in a profound fashion and in a particular fashion. This has very much to do with his perception and cognition of the notion that this documentary confinement is bound to prevent us from having a very good knowledge of the vast majority of everything the history of a given historical period and a given historical place is composed of in relation to “what reality²” this kind of history is composed of in an indispensable sense. To this extent, it has stricken to White that what it takes in the employment of the significant historical facts and historical events related to the contextualization and concretization of the conceptualized zeitgeists of a particular historical situation and historical context to make them act as the indispensable and inseparable components literary works consist of in an organic fashion in the case of interweaving plot of the very interesting stories told over there, is, the intentional empowerment of the writers to have the rights to go against what has been asked in those documents either in an apparent fashion or in an ambiguous fashion, and to resist against the dominative and manipulative inclination that intends to otherize the intention of having a good access to the original image of the entire practical process of historical evolution, historical progression, and, even historical regression on account of the increasing popularization of the wish or desire of repressing what goes against those documents that are doom to put historical fiction into an extremely accusable crisis of unauthenticity and unreliability for the aim of the stupefaction of the vast majority of the writers and readers of that particular historical period when the unimaginative creativity of those writers and readers are unable to be free from

the traumatic and problematic sterilization of a kind of repressive and suppressive intention in a lamentable way that has been voiced to maximize the profit of a given leading class in the name of seeking for the virtuous leadership through the implicit achievement of effective governance in a vicious way or even in a violent way, and, keeping in pace with the advancement of the so-called civilization that has been used to drain the insights of most insightful writers and readers are most likely to catch hold of the essence of the decorated motivation that has been permeated into the imaginative and associative practices and processes of literary production and literary interpretation. In some cases, the undisturbed interaction and interlocution between the narrativization of the historical facts and historical events showing up in that particular historical period in the true crystallization of the historical thoughts and historical insights euphemized and epitomized in the internalization of the external zeitgeists particularized and popularized at that time, and the historicization of the narrative facts and narrative events of the stories interwoven in the introduction of the light either historical inclination or historical disinclination have thrown on the illumination and edification of the authentic sentiments of writers in the insightful and ingenuous interweavement of the narrative plots of the literary works produced in the image of the historical context in which they are inclined to be situated in an objective fashion and in an authentic fashion in accordance with what ought to be said and told truthfully and what possibly with an emphasis to be placed on the rumination of the totality of the world³ we live in to put to the test the validity and reliability of the historical facts and historical events insinuated in the stratification and systematization of the narrative facts and narrative events of literary works in a logical fashion on the road to the exploration and explication of the actual factual and fictional borderline between the historical narration in historiography and the literary narration in the production of literary works in an experiential fashion and in an experimental fashion as what has been exemplified in the production of the historical novels by Walter Scott. In this way, it can be made clear that a good understanding of the past can be given in the perception of the history clues implied in the narrative progression of literary works in an aesthetic fashion and in an artistic fashion by “mapping the past and determining the relation of that past with the present.”⁴ Of course, what matters much more is no more than the good control to be taken over

the strong external disturbance existing under the name of the leading governance and governing leadership of a dominative and manipulative class of a given society.

Edified in the irreplaceable insights perceivable and conceivable from the conceptualization and concretization of the major enlightenment and encouragement acquirable from the rational reflection and rumination of the very veritable effects historical fiction tend to have on the production of literary works, it will turn out to be feasible and flexible for writers and readers of the Chinese American literary works to be analyzed in this study to have a reliable access to the past of Chinese American workers who have been weathering a lot on the way to the successive and sustainable exploration of the veritable and variable ways for them to make a living, to make a life, or even to make a fortunate in Chinese American community after their very ambitious and aggressive immigration into America as a result of their inadequate determination to resist against the rather tremendous temptation of the American dream they have been keeping in their minds in a persistent fashion when they are lost in the popularization of the rising tides of gold rush in American society at that historical moment. The summarization of those ways they have been trying to reach their fortunate targets and to achieve their fond dreams due to the great charm of the irresistible expectation they have of their immigrations can give writers and readers a lot of good opportunities to have a much profounder understanding of the great difficulty they have had after their successful immigration, and, at the same time, their very indomitable courage and confidence taken from their incomparable and unmatched determination to turn their pessimistic unhappiness into the optimistic happiness when they have to be faced with their tragic fates in the participation of a variety of possible jobs they are forced to do for their temporary existence, and, the admirable spirits of their positive preoccupation with the ill-paid jobs they have been offered in a disgraceful fashion and in a discriminative fashion on account of the increasing deterioration of the anti-China sentiments they have turned out to be suffering a great deal from the fiendish and ferocious devaluation and distortion of the very important social, cultural, and, ethnic virtues, values, and, views they have inherited from traditional Chinese American culture apart from the very tolerable attitude they have chosen to hold toward the impoliteness, ingratitude, and, injustice they have been suffering from most white Americans when they have to live, to work,

and, to communicate with those white Americans in an unavoidable way and in an unstoppable way. Seen in the light thrown in the true experiential and experimental indispensability and inevitability for them to change the historical predicaments they have fallen into on the refreshment, refinement, and, reinforcement of the spiritual nutrients they need to help them to maximize the courage they need to make them faced with in a very responsible fashion the increasing critical engagement, critical estrangement, critical detachment, and, critical involvement with which they have been surrounded while they are taking in part in the competition and cooperation with Americans in a helpless fashion and in a hopeless fashion.

The second concept to be adopted in the justification of the essential existence and existential essence of the historical facts and historical events in the image of which the major narrative facts and narrative events of the Chinese American literary works to be analyzed in this study are supposed to be composed of in an indispensable fashion and in an unavoidable fashion is fictional history. To a great extent, this term has been connected with the abrupt rejection to the essential participation of authentic and the real existence of the historical facts and historical events that ought to be offered the true presence in the organic and overall combination of them with the major narrative facts and narrative events that have to be woven in a logical fashion to give a very strong perceptive and cognitive impetus to the formation, transformation, and, reformation of the primary narrative plots that have to run through the entire stories to be told in an understandable fashion in the production of literary works that are not bound to make the writers and readers of them confused with the absence of the factual authenticity and actuality those narrative facts and narrative events are supposed to be equipped with in a natural fashion and in a normal fashion in their diverse and distinctive interpretation of the consistent responses those narrative facts and narrative events tend to give to the true historical facts and historical events existing in the historical evolution and historical progression of a given country at a given historical moment in a strategic fashion, in a symbolic fashion, and, in a strategic fashion, for this has made history more and more deviant from the way it ought to make to the inclination of “modern science”⁵. In most case, it is supposed to be known in a very rational fashion that this rejection to the euphemistic or indirect insinuation of those historical facts and historical events

into the enlightenment and encouragement of the writers of literary works who are in a position to make the crucial narrative facts and narrative events of their respective literary works trustable and believable in most cases, will give rise to the perceptive and cognitive embarrassment that what they have implanted into those narrative facts and narrative events will turn out to be devoid of the essential validity and reliability that have been viewed as an important connector of the actual lives and experiences of most people in that historical period with those of the characters depicted in those literary works without knowing in a sensitive fashion and in a sensible fashion that Hayden White has articulated in a clear fashion that literary texts are the products of historical texts with regard to the objective evidences the former can be traced to in the latter to the effect that the real facts and events in those historical texts means more to the readers in relation to how they have been transformed into the major narrative facts and narrative events of those literary texts.

Those authentic vacancies in the unreliable narrativization of the historical facts and historical events placed in the true historical records to be made of in a particular historical period in a given country, and the historicization of the narrative facts and narrative events showing up in the localization of the appropriate and accurate places they are supposed to be put, are doomed to give rise to the genuine existence of the factual vacuums of those literary texts on account of the numerous existence of those unreliable facts and events even though they have destined at “the boundary between the real and the possible⁶⁹” in terms of the factualized history and the fictionalized history that have been intermentioned in the narrative facts and narrative events of literary works. The true presence of those factual vacuums in the incorporation of the crucial significant historical facts and events either governing the progressive or regressive inclination of a given country in a given historical period into both the inseparable and indispensable narrative facts and narrative events of the literary works contextualized at that historical moments, will make literary production run toward a new inclination that is characterized with the transformation of the factuality of those crucial historical facts and events of that country at that time into the fictionality of the narrative facts and narrative events interwoven in the systematic, symbolic, and, strategic deployment of the very valuable and veritable facts and events those literary works are composed of in a submissive fashion rather than in a

subversive fashion, and, in a subjective fashion rather than in an objective fashion to increase the difficulty for the majority of the lesser beings to have a genuine knowledge of the unknown cruelty of the polished past despite their being likely to make full use of historical inquiry⁷ at the cost of the authenticity of those historical facts and historical events very valuable and vital for the exposure of the social, cultural, and, historical vices of that given country at that sensitive historical moment in a conscientious fashion in the form of the trivialization of those very significant historical facts and historical events by virtue of turning them into the insignificant ones to get free from the perceptive and cognitive sensitivity of the zeitgeists as have been popularized in an unstoppable fashion and in an uncontrollable fashion in the increasing stupefaction of the vast majority of the lesser-beings to maximize the profits of the boss of that country and minimize the risks that are quite likely to be taken in the honest vitalization of the conscientious motivation and intention that ought to be upheld or at least highlighted in an organic, authentic, and, objective world. It is for the sake of the irreplaceable and indispensable imaginative and associative security of those writers and readers in their own aesthetic and artistic representation of the objective facts and events to enrich the perceptive and cognitive ingredients of the literary works they have produced or they have interpreted that most writers have to give up the factuality of the historical facts and events to be introduced into their literary production and the readers are forced to turn a blind eye to the genuine authenticity and objectivity of the narrative facts and narrative events imprinted on their minds in their perception and cognition of the very sensitive connection of those narrative facts and narrative events with the barbarian motivation and intention of the boss of that given country at that time as epitomized in the historical facts and historical events that have been manifested after the aesthetic and artistic decoration of the writers of those literary works who have to reduce to the least the risks they are inclined to take in their literary production by means of making the vast majority of readers unable to have a true access to the very profound and perspicacious aesthetic and artistic conscience just as what has been dramatized and symbolized in a superficial fashion to prevent the sensitive attentions to be paid in an intentional fashion or in an unintentional fashion, or, just throwing them into the unknown abysses of stupidity in a confidential fashion to enable them

to break away from the secular philistinism shown in the sycophantic literary works produced to win the favor of the superficial readers in a disgraceful fashion regardless of the sublime mission true writers are supposed to fulfill in an indomitable fashion on the road to their genuine leadership of the aesthetic and artistic insights of literary production. As a matter of fact, this defensive simplification of the authenticity and objectivity of those historical facts and historical events will naturally or normally lead to the superficial concealment of the blunders or at least crimes of the minority of the monitors of a given country in a particular time and either the indirect or direct detachment of literary truth from historical truth in most cases where the most insightful writers and readers are unwilling to make a mention of what they have been aware of in a sensitive fashion, in a subtle fashion, and, in a sensible fashion as a consequence of their sufficient awareness of the danger they are likely to be thrown into when they are very brave and brilliant to activate the mechanic operating system of the brain of the vast majority of lesser beings around the world in a conscientious fashion, for the incurable perceptive and cognitive simplicity, superficiality, stupidity, and, sterility of those lesser beings are doomed to become the unexpected anxieties that are bound to bring endless troubles for their peaceful minds, or, to become their grave diggers before their adequate articulation of what they are anxious to tell the world in a conscientious fashion in spite of the cruel fact that they are likely to be misunderstood, misinterpreted, as well as, maltreated owing to the unchangeable and unstoppable ignorance and innocence of the vast majority of those lesser beings whose incurable aimlessness, idleness and blindness are destined to prevent them from having a good access to the precious opportunities they have been missing instead of catching to enable themselves to get close to or get across the perceptive and cognitive essence and quintessence of their literary works in a passionate fashion and in a positive fashion rather than in a lifeless fashion or in a passive fashion.

Enlightened from the refinement and reinforcement of what has been flowering in the elaboration of Hayden White on the subject of fictional history in the discussion about the past or past reality valuable for the increasing conscientious enrichment and improvement of the validity and reliability of the narrative facts and narrative events that are supposed to derive from or draw on the original facts and events imprinted on the minds of the masses rather than recorded on the flattering

pages of historical textbooks or historical monographs for the sake of the intentional acquisition of the very transient admiration of the vast majority of the monitors of a country at a given historical moment or that of the submissive followers of them who are able to do nothing but follow suits or cater to the likes or dislikes of the former in an intentional fashion and in a meticulous fashion without knowing in a profound fashion and in a perspicacious fashion that what they have been doing is of no genuine values to the promotion of the true progress that has to be made to give great help to the successful, successive, sustainable, and, sufficient development and improvement of a healthy and harmonious society shaped in a prosperous historical period of a given country, it has turned out to be much better for the author of this doctoral thesis to try her best to seek for the reasonable connection of what has been conceptualized, concretized, and, crystallized in the very meaningful and meritocratic elaboration of fictional history in the field of the miraculous and curious production and interpretation of the literary works that have to be chosen to be the authentic samples of literary production, or, the analytical samples of a given study in an imaginative fashion and in an impressive fashion with the admirable, aggressive, and, ambitious spirits of Chinese American writers who have been brave and brilliant enough to take great risks to put into use the initial conscience of them as true writers in an essential fashion and in an evident fashion to bring to light the original validity and reliability of the narrative facts and narrative events introduced to the actual emplotment of the stories told in their Chinese American workers rather than to adapt themselves or to submit themselves to the very treacherous governance of the strong external disturbance, interference, discrimination, segregation, repression, and, suppression that has imposing upon their lives a sea of depressions and desperations either in an implicit fashion or in an explicit fashion regardless of the great harm this vicious governance are quite likely to do to the natural and normal development and improvement of Chinese American literary works to help them not to become those writers who are willing to produce their literary works in service of the monitors of American society rather than in service of the needs of literature or readers of literature for the true security of individual existence or in support of the secular or snobbish needs of few readers at that time, for they have been aware in a sufficient fashion that the timid submission to the dreadful governance will not only deceive

themselves but also mislead the vast majority of their readers in an unreliable fashion and in an irreplaceable fashion so that those readers are unlikely to get a very good access to the authentic status of the lives and experiences of Chinese Americans, let alone the very great social, cultural, and, historical contributions Chinese American workers have been making to the positive advancement of entire American society, American culture, and, American history in a meticulous fashion and in a meritocratic fashion. To this extent, the insight acquired from the term fictional history are valuable for the authentic and objective reflection of the unbearable and unbelievable past upon which the living experiences, working experiences, and, communicating experiences of most Chinese American pioneers have been seen to be imprinted in an unforgivable fashion and in an unforgettable fashion after their earlier immigration into America for the fulfillment of the admiring American Dream they have been keeping in their minds before that without knowing in an insightful fashion and in a sensitive fashion how dear it takes them to pay for the realization of this dream at the sight of everything that is present in their eyes upon their arrival at their destination and at the thought of what they have made up their minds to do in a decisive fashion before their final migration into America, and, to resist against the very vicious and treacherous motivation to mislead American public opinions on the true images of Chinese American workers indicated in a metaphorical sense or in a symbolic sense as a result of the attempt to leave out the genuine historical facts and historical events that have happened to Chinese American workers in that very dreadful historical context regardless of the possibility that this misleading governance of the American public opinion will make a great many American historical studies in crisis as implied in the insightful analysis Hayden White has made of the impossibility for “history to become a modern science⁸”. It is in this way that Chinese American writers have racked their brains to track down the narrative fragments and put them into a good order to help the vast majority of the readers of Chinese American literary works to reflect and ruminate what they have heard of and thought of the historical images and historical impressions of their Chinese American ancestors by means of taking their Chinese American literary works as authentic historical fictions situated in the historical foreground and historical background of American civil rights movement, the reforms of American immigration policies, and, the very particular social, cultural,

and, historical mores of American at that historical moment to resist against the true intention of dwarfing, devaluing, and, distorting the social, cultural, and, historical contributions of their Chinese American ancestors in a fictional fashion rather than in a factual fashion to prevent Chinese American writers from making their ways to their discoveries or rediscoveries of the honorable feats of their Chinese American pioneers.

The third concept to be applied into the essential and evident justification of the great social, cultural, and, historical contributions Chinese American workers have sent to the continuous accumulation and acceleration of the social, cultural, and, historical progress America has to make to pave way for its successive, sustainable, sufficient, and, successful prosperity, is, historical reality. From the standpoint of what has been dealt with in the insightful analysis of Hayden White in an impressive fashion in terms of the novelization of the imaginative and possible resources of the historical resources that are inclined to be borrowed from the authentic details and objective facts of the historical evolution of a country in accordance with the authentic facts and events happened in the past over there, it has to be known in a very clear fashion that in a historical sense this term has drawn on the imaginative and associative experimentation of Sir Walter Scott who has started a kind of realism similar to the historical realism that tends to “wed history with fiction” in his literary production that has moved forward the very interesting marriage between the historicization of fiction and the narrativization of history for the aim of having a good understanding of the truth of that past and the possible meanings carried in this truth with the help of the rhetorical techniques most writers have been made best use of to help their readers to get across the rich profound and perspicacious meanings implied in the simplified or complicated description that has been given of the facts and events in the production of literary works in resonance with what has been concealed in either the subjective or submissive documentation of the cruelty or brutality of the social reality on which the genuine social context, cultural context, and, historical context of that historical period have been imprinted in the form of either intentional distortion or unintentional distortion when a good literary text is produced in the image of what has been reflected from the popularized phenomenon of a given society into the exploration of the perceptive and cognitive essence of it

with the help of the imaginative and associative efforts made to seek for the imitation of what has come to the minds of this writer in line with everything he has gone through in his life in a very similar fashion as long as his perceptive and cognitive security has been made sure of either in a direct fashion or in an indirect fashion.

In some cases, although it is likely to be misunderstood in an understandable fashion that the aesthetic and artistic application of the rhetorical devices like metaphors into the documentation of the historical facts and historical events cropping up in the stories told in literary works is inclined to be accused of to highlight the true fictionality of the stories told in the form of historical narration¹⁰ due to the misunderstanding of the narrative functions of those rhetorical devices incorporated into the novelization of the reliable and valuable fragmental historical resources into the narratable ingredients indispensable and irreplaceable for the logical, systematic, and, organic interweavement of the narrative plots pieced together in an appropriate fashion to make it more veritable in an euphemistic fashion in the imaginative and instructive production of literary works that are made up of the factual components very conducive and crucial for the very profound and particular representation of the authentic cruelty and brutality of either the bearable or unbearable social reality imprinted on the minds of most of those who have been living and working in that society at that particular historical moment in a given country, it has to be admitted that this novelization is grounded on the most valid and reliable resources as are acquirable from historical exploration and historical investigation to make sure of the originality, authenticity, and, objectivity of those resources in a responsible fashion for the sake of the protection and promotion of the essential conscience of a writer who has been acquiring the very ambitious and aggressive confidence from those primary historical materials that are inclined to be used to support the aesthetic and artistic revelation of the cruel social reality at that historical moment. That is because in comparison with the historicization of those crucial historical facts and historical events as recorded in the historical textbooks that are forced to dignify and magnify the strong dominative and manipulative motivation and intention of either the monitor or operator of a given society due to impossibility for the textbook editors to get far from the disturbing and interfering governance of this monitor or operator who has been forcing those editors to accept

the rigid perceptive and cognitive censorship of their textbooks to see if there are rebellious or ambivalent arguments in those historical textbooks so that those editors have to try their best to cater to this monitor or operator to get through the correctness examination for the sake of the perceptive and cognitive submission to the true willingness of him by means of providing an increasing falsified sources for him to win his individual favor at the cost of the genuine validity and reliability of those fictional historical resources in the edition of those historical textbooks, the novelization of those historical facts and historical events tends to be more reliable for the very authentic and essential revelation of the cruel, crucial, and, confidential reality of that given society in that sensitive period due to the flexible and feasible application of the effective rhetorical devices into the experiential and experimental beautification and glorification of the true critical motivation and intention of the writer in the light of the falsification of the sycophantic motivation and intention of either this monitor or operator in the coat of euphemistic insinuation or ambiguous instillation of the critical attitudes in an admirable fashion to make this essential and evident revelation exempt from the recognition of this sensitive perceptive and cognitive censorship in an insightful fashion and in an intelligent fashion, for the unmatched and unreachable aesthetic and artistic techniques of experienced writers have the gift of preventing an increasing number of most intelligent and insightful readers from having a genuine access to the true motivation and intention permeated into the symbolic and strategic interweavement of the very authentic narrative facts and narrative events in the production of his literary works indebted to the rare wisdom he has obtained from his distinctive and diverse rumination of everything that have occurred to him in a particular fashion at the sight of everything that is inclined to give him a profound impression to draw the close attention to which he is quite eager to pay in an unstoppable fashion, in an indomitable fashion, and in an unshakable fashion as a consequence of the intrinsic strong passion that comes from his mind in an intuitive fashion and in an intuitional fashion in response to the stimulus of the extrinsic illumination he has gotten across in an evitable fashion or in an inevitable fashion.

Assisted by the consistence of what has been proposed in the elaboration of Hayden White in the elaboration of historical reality in relation to the synchronic and

diachronic analyses of the broad critical perspectives and rich critical practices from the historical realism turning up from the unconscious perception and cognition of the practical and professional literary production of Walter Scott downward with what has been practiced in the true imaginative and impressive experimentation of Chinese American writers who have been trying their best to give an historical account of what their Chinese American pioneers have been going through in their living experiences, working experiences, and, communicating experiences right after their successful immigration into America at that historical moment, it will be of great perceptive and cognitive values for the author of this doctoral thesis to make a comparison with the historical reality emphasized in the studies of Hayden White and that revealed in the very particular historical recounts of the Chinese American literary works produced by those Chinese American writers in combination with the historical documents that have derived from the coherent and cohesive connection of the historical fragments dug out from the dispersed historical materials absorbed from the investigation that has been giving of the very irrecoverable and inerasable traumas and tribulations of their Chinese American pioneers and the live interviews that have been made between the author of this doctoral thesis and the true descendants of those Chinese American pioneers for the precious discoveries and rediscoveries of the courage and confidence they have been maintained to get over all the social, cultural, and, historical difficulties they have had in America in the midst of promoting the actual development and improvement of various very crucial industries showing up in a gradual fashion one after another in American society, American culture, and, American history in an indomitable fashion and in an incredible fashion, and, to work out appropriate solutions to the unsolvable problems they have run across in their lives and experiences when they have to be faced with the harsh social, cultural, and, historical reality they are forced to give a response to in an optimistic fashion on account of the strong tolerance they have developed and improved from the inspiration they have absorbed from their continuous inheritance of the valuable and veritable cultural essence and cultural quintessence of Chinese American culture, for this horizontal and vertical comparison will play a crucial role in enabling the readers of this doctoral thesis to have a very good knowledge of the indispensable and irreplaceable social, cultural, as well as, historical contributions

those Chinese American ancestors have been sending to the increasing prosperity of American society, American culture, and, American history in an objective sense and in a dialectical sense even though they have been discriminated and segregated in this complicated historical process that has thrown them into the danger of endless bitterness, sadness, sorrowness, emptiness, and, loneliness as a result of the very great changes that have taken in the legislation and implementation of the immigration laws in American in that historical situation.

If a good look is taken at the specific historical fiction, fictional history, and historical reality mirrored in the major narrative components of those Chinese American literary works in a respective fashion in reference to what has been indicated in the major theoretical light Hayden White has thrown in his interesting studies in an explicit fashion or in an implicit fashion to deal with the correlation between either two of historical fiction, fictional history, and, historical reality in his insightful and influential essay, what seems to be rather striking for author of this doctoral thesis is that she has been aware in a sensitive fashion and in a sufficient fashion that the narrative essence and narrative truth hidden behind the narrative phenomenon interwoven as has been in the crucial narrative facts and narrative events of those Chinese American literary works have been euphemized and emphasized in an apparent fashion to insinuate the historical truth and historical essence carried in those narrative facts and narrative events in the very essential and objective elaboration of the disturbing issues Chinese American workers have to be faced with in that historical context and the insolvable problems addressed in an appropriate way with respect to the continuous and cautious refreshment, refinement, and reinforcement of the very strong sense of historical identification epitomized in an apparent fashion or in an ambiguous fashion in the individual or collective articulation of the authenticity and objectivity of the lives and experiences of those Chinese American workers indebted to the reliability and validity of historical fiction. The historical facts and historical events on which the living and working experiences of those Chinese American workers have been imprinted in American society at the particular historical moment have turned out to be a very good example for the justification of the absurdity and abnormality of the fictional history questioned in literary criticism regarding the veritable objectivity and

objective authenticity of the narrative facts and narrative events modelled on those historical facts and historical events occurring at that critical historical moment when those Chinese American literary works are produced in an untraceable fashion have been connected with the objective and essential revelation of the true connection of this actual historical cruelty with the narrative prosperity and narrative profundity that have been personified in the organic and authentic interweavement of the major narrative facts and narrative events of those Chinese American literary works in addition to the historical characterization over there to show the reliability of the historical narration in those Chinese American literary works to be interpreted in this study. From the perspective of the new historicism kept in the mind of Hayden White, the reason for the insightful and ingenious development and improvement of this strong sense of historical reality in the production of those Chinese American literary works, is, that America has turned out to be a complicated place whose actual construction and consolidation seem to be in coincidence with the very diverse and distinctive characterization of those Chinese American literary works and the rather particular linearization of the narrative facts and narrative events epitomized in the very symbolic incarnation of the genuine, essential, evident, and, objective existence of the being and becoming, the inspiration and desperation, the isolation and cooperation, and, the confrontation and concession as reflected in a direct fashion or in an indirect fashion in the authentic and objective existence of the rich practical lives and experiences of an increasing number of Chinese American workers in the diversified Chinese American community in American society at that critical historical moment; therefore, on the ground of the correlative interaction between the insinuation of those Chinese American writers in their literary production and the acquisition of the very abundant inspiration and imagination from their rich living experiences, working experiences, and, communicating experiences in combination with the very insightful ability they have developed and improved in a particular fashion and in a perspicacious fashion, it is quite possible for those insightful Chinese American writers to enable them to see through the perceptive and cognitive essence and truth hidden in the mutual penetration between the profound and particular rumination of lives and the appropriate transplantation of them into literary production in an

irreplaceable fashion and in an unimaginable fashion to give an account of the historical reality of American at that time just as what to be specified in the good illuminative examples given in the second chapter of this study in a reasonable fashion and in a reliable fashion as a result of the increasing development and improvement of the strong perceptive and cognitive sensitivity that can be made best use of to help them to capture this very precious inspiration and imagination conducive and valuable for the profound and perspicacious perception and cognition of this interactive and intertextual penetration between the objective and authentic revelation of the historical facts and historical events in American history and the stratification of narrative facts and narrative events either in an organic fashion or in a chaotic fashion to share with all readers the historical reality of America at that time.

To be brief, with the combination of the analytical power of those three major concepts in the light of the exploration of the historical fiction, fictional history, and, historical reality that have been exemplified in the narrative progression of the selected Chinese American literary works to be analyzed in this study and the application of those very crucial concepts into the analytical elaboration, analytical exploration, and, analytical explication of the historical truth and historical reality carried in those Chinese American literary works, it will turn out to be of great theoretical and practical value for the author of this doctoral thesis to remind herself and the readers of her doctoral thesis to bear in their mind in an impressive fashion and in an instructive fashion the indispensable and irreplaceable role their Chinese American forefathers have played in laying a sound experiential and experimental foundation for the effective and essential stimulation and promotion of the successive, sustainable, and, sufficient development and improvement of American society, American culture, and, American history in line with the very evident revelation of the cruelty and brutality of the social reality, cultural reality, and, historical reality in the symbolic and strategic imagination and inspiration showing up in the rich reflective and ruminative practices and processes of a growing number

of Chinese American writers in the impressive and instructive production of their Chinese American literary works as to be seen in the second chapter of this thesis in details.

1.4.2 Postcolonialism

In a simultaneous fashion, insightful and ingenious account will be taken into the appropriate, accurate, and, adequate incorporation of the very conducive and creative concepts that have been proposed and persisted in the insightful theoretical exploration and explication of post-colonialism like diaspora, third space, power relations, in-betweenness, as well as, unhomeliness into the rich analytical practices and analytical processes of this study with respect to the very profound and perspicacious interpretation of the particular diasporicity and diasporic particularity of most Chinese American workers in an overall fashion just as what has been inclined to be demonstrated in the unfair and unjust traces and traits on which the vast majority of those Chinese American literary works have been imprinted in an authentic fashion and in an evident fashion to place a very great critical emphasis on the combinative justification of the objective and essential existence of the thorny issues in the lives and experiences of a wide variety of Chinese American workers whose rather tragic and traumatic experiences have been instilled into the very impressive and intuitive description that has been given of in the production of the vast majority of Chinese American literary works in a factual way. To this extent, the marriage between those crucial post-colonialist concepts and the tough lives and experiences of most Chinese American workers in the interpretation of the selected Chinese American literary works in this study in an essential fashion, is, inclined to give rise to the very apparent and appropriate absorption of the imaginative and associative essence and quintessence of the narrative thoughts and narrative insights epitomized in the genuine ideological and epistemological transcendence of an increasing number of versatile Chinese American writers as indebted to the increasing enrichment and improvement of their experiential and experimental perception and cognition of the genuine bitterness and sadness of most Chinese American workers

on the way to the very valuable and veritable exploration to be made of the true imaginative and associative essence and quintessence indicated either in an implicit fashion or in an explicit fashion in their novelistic production to discuss diasporic narrativity and narrative diasporicity of the crucial lives and experiences of most Chinese American workers who have stayed, lived, and, worked in almost all walks of American society to make a living, to make a life, or even to make a fortune in an industrious fashion and in an ingenuous fashion.

The first concept to be used in the very strategic and symbolic stratification and systematization of the fragile mood of most Chinese American workers whose rich living experiences, working experiences, and, communicating experiences in a good many American social milieus, cultural milieus, and, historical milieus have been characterized with a kind of particular fragmentation connected with the flexible fluidity and fluid flexibility of the lives and experiences of those Chinese American workers as what has been impressed in the Chinese American literary works to be interpreted in this study in an objective fashion and in a logical fashion in connection with the perceptive and cognitive footprints left in those very miserable lives, dreams, experiences, and, memories of the characters depicted in those selected Chinese American literary works, is, diaspora a Greek compound noun deriving a great deal from a composite verb “dia” and “sperein” and bearing the original meaning of being scattered, spread, dispersed, and separated¹¹ and later the meaning of being far from the Promised Land¹² for the sake of Jewish existence. Later on, it has acquired the meaning of being exiled or being dispersed in the wake of immigration to have a great deal to do with the description to be given of the dynamic existential status embodied in the increasing living and working experiences and the critical practices and critical processes of a given cultural group who has been portrayed as the one being accustomed to their own crossing territorial and cultural borders into unknown places owing to the displacement, dislocation, and, disorientation of the population of a given group which has been considered to be a crucial and conducive means to be tried to grapple with, evaluate and transcend the material consequences of diaspora¹³ to make a living, to make a life, and even to make a fortunate in a new place called host land very far from their homeland for the reason of their immigration into a new land to seek for the dreams they have been keeping in their minds for a long

time or for the acquisition of the freedom they have been dreaming of to get free from being slaved in their homelands in the gradual formulation of the particular history of their cultural groups from one generation to another generation engendered in the unbearable bitterness of the colonial movements brought about by rather destructive wars that have given rise to the endless circulation from their territorialization, deterritorialization and reterritorialization in a temporal sense and in a spatial sense in line with what has been perceived in the systematic studies of Giles Deleuze and Felix Guattari in spite of their inability to make a prediction of the theoretical and practical identification of either their identifiable or unidentifiable cultural practices and cultural processes in an appropriate fashion and in an accurate fashion on account of the gradual oblivion of the unintelligible traces they have left on the delayed formulation of their very diverse and distinctive history, for it has been known to all in an extensive fashion that the systematic, symbolic, and strategic summarization of the living, working, and, exploring experiences of a given group tends to come long after their practical and empirical experimentation when they have to be faced with their prosperity in a pleasant mood or their adversity in an unpleasant mood due to the inevitability for them to break away from the desire they are unable to have a good control over in a rational fashion and the disaster they have very great difficulty in getting free from in time in a decisive fashion as a result of the accidentality for the practical occurrence of it.

In resonance with the gradual increases of the very unintelligible denotative and connotative perplexity and particularity of this concept in the course of the increasing popularization of the globalization of cultural competition, cultural cooperation, as well as, cultural communication driven by the extensive voluntariness of a large number of immigrants who are unlikely to be caught or lost in the alienation, boredom, sense of longingness for their homeland when they immigrate into their host land shortly after a brief period and the positive adaptation to the traumatic or even living experiences, working experiences, and, communicating experiences their forefathers have to be faced with and go through in a helpless fashion and in a hopeless fashion, the conceptual implication of this term begins to shift from the previous cross-border practices and performances related to the religious or national groups who has been accustomed to living outside of an

imagined homeland or settling far away from the homelands where their ancestors have been living and working all the time to the incessant movement of them from a given country, region, continent, or, ocean around the world to another of it for a wide variety of perceivable or unperceivable reasons¹⁴ that have encouraged them to pick up their ambitious and aggressive courage and confidence to go across temporal borders, spatial borders, and, cultural borders to challenge the dreadful geographical imprisonment that have been preventing them from making an ambitious and aggressive decision to lead a new life and to realize a new dream in a new place they have never been or even heard of without the reluctance that has been epitomized in the historical moment of colonialization. From this point of view, it can be understood in a clear fashion that the increasing adaptation of those immigrants to the developmental inclination of cultural globalization has given a strong perceptive and cognitive impetus to the insightful or innocent immigration into various places that are quite strange to them in a rational fashion or in an irrational fashion notwithstanding there are either predictable or unpredictable troubles they are quite likely to be brought as a consequence of the actual popularization of the cultural isolationism, cultural provincialism, cultural localism with which their host lands have been loaded and characterized in an acceptable fashion or in an unacceptable fashion in terms of the failures of the local dwellers who are unable to develop and highlight the social tolerance, cultural tolerance, and, ethnic tolerance they are supposed to show for those immigrants in a hospitable fashion in lieu of in a hostile fashion.

With the standpoint of the consistence of what has been shown in the dynamic changes of the perceptive and cognitive progression and promotion of the immigrants who have perceived and captured the imagination and inspiration that have been running through their abundant living experiences, working experiences, and, communicating experiences to deepen the denotations and connotations of diaspora, and, to enrich the perceptive and cognitive thoughts and insights in relation to the vast majority of the very diasporic population around the world, and, what has been instilled into the dynamic and diverse traces dispersed in the narrative facts and narrative events of the interesting, illuminating and instructing stories told in the selected Chinese American literary works either in an even fashion or in an uneven fashion in more than one respect with regard to the gradual evolution of the

miserable lives and exhaustible careers of most Chinese American workers, it is of great theoretical and practical value for the author of this doctoral thesis to put into good order the strands and fragments of the major historical facts and historical events in the diverse and distinctive history of Chinese American community that have been transformed into the perceptive and cognitive ingredients valuable for the ingenious and insightful entanglement and interweavement of the major narrative facts and narrative events indispensable and irreplaceable for the very organic and systematic production of those Chinese American literary works to be elaborated in details in the third chapter of this study in a respective fashion to represent the resentful experiences of dislocation and displacement¹⁵ of most Chinese American workers upon which those selected Chinese American works have been impressed and imprinted in a very particular fashion and to give a particular picture of the unbearable bitterness and sadness of those Chinese American workers on account of the successive and sustainable dislocation, displacement, and, disorientation of the true ideological and epistemological essence and quintessence of Chinese American culture and Chinese culture in the very hegemonic and hierarchical discontinuation, disconnection, dissemination, devaluation, distortion, and destruction of it when the increasing popularization of the vicious dominative and manipulative intention and motivation of white American workers who have been caged in the rather excessive exaggeration of the ideological and epistemological superiority of American culture with the help of their social, cultural, and, ethnic discrimination of the cultural nutrients, cultural spirits, and, cultural pursuits of Chinese American culture and Chinese culture to reach the very treacherous target of achieving the cultural repression, cultural suppression, cultural segregation, and, cultural extinction imposed upon those Chinese American workers in the form of the perceptive and cognitive exploitation and deprivation they have been making of almost all Chinese American workers in a brutal fashion.

The second concept to be used to clarify the perceptive and cognitive feasibility for Chinese American workers to go against and turn over the strong motivation and intention of most white Americans who aim to have a good control over the thoughts and behaviors of them in terms of working hard for the very successful and sufficient domination and manipulation of the true ideological and

epistemological growth of those Chinese American workers as depicted in the Chinese American novels to be analyzed in details in this study in combination with the absence of the liberty, dignity, and, identity that have been either exploited and deprived of or robbed of by the latter in a barbarian fashion, is, the third space proposed in the studies of Homi K. Bhabha who has tried a lot to resist against the very stressful opposition and oppression of the colonizers in the presence of the colonized and the west in the absence of the east by means of making a very profound and professional analysis of the colonial discourses of the former and the cultural discourses and cultural identity of the latter whose original equal liberties and opportunities to have an equal possession of the very crucial economic and political resources available in a given country have been exploited by the former in addition to the acquisition of the spiritual and psychological liberation of the latter in an appropriate fashion and in an acceptable fashion indebted to the appropriate room made for the interaction and integration between the colonizer and the colonized which Homi K. Bhabha has termed as the third space of enunciation¹⁶ to challenge the dominative and manipulative authority of the colonizer and the west in the light of the rather strong economic power, social power, political power, and, cultural power they have had in their hands¹⁷ by virtue of making an analysis of the true colonial discourses of the colonizers and the west, and the cultural discourses, cultural voices, and, cultural identities of the colonized and the east to make a very sharp contrast between the demonic ideological and epistemological despotism of the former and the ideological and epistemological populism of the latter and to give a very reasonable response to the rebellious revelation of the colonial discourse, colonial authority, and, colonial identity of the former in a direct way or in an indirect way in order to place a great analytical emphasis on the transparent concretization of the dominative and manipulative intention and motivation of the former in combination with what has been exemplified in the great efforts the former have been making to dispose of the specific thoughts and behaviors of the latter at random in the unlimited circulation of the contextualization, decontextualization, and, recontextualization of the successful, successive, sustainable, as well as, sufficient submission and subversion to the hegemonic cultural discourses of the former either in a positive fashion or in a passive fashion to the effect that great hardships have

been existing in struggling for the democratization and equalization of the discursive authority, discursive identity, and, discursive opportunity the former have been monopolized in the history of colonialism in an intangible fashion, in a treacherous fashion, in an implicit fashion, and in an untraceable fashion.

In some measures, it has to be noticed in a sensitive fashion and in a sensible fashion that the overall and overt interpretation to be given of the very asymmetrical or uneven balance that have been struck between the western colonizers and the eastern colonized is inclined to play an impressive role in the actualization and essentialization of the crimes and sins of the former in the entire process of their very traumatic and tragic implementation and promotion of the nightmarish policies made for the popularization of their barbarian colonialization in the geographical territories, discursive territories, and cultural territories of eastern countries or even in the intrinsic fields of those colonized populations by having been exerting a tremendous influence on the governance or dominance of the minds of them regardless of the highest possibility that this exploitative, repressive, and, suppressive colonization will make those eastern colonized fall into the plight of being objectified in an unconscious fashion or in a conscious fashion. In an objective sense, this will be bound to give rise to the acceleration of the great difficulty those colonized have has in achieving their true identification with their precious culture owing to their experiential and experimental failure to get free from the ruthless colonialization of their perceptive and cognitive inclination for the sake of obtaining the absolute and extreme domination and colonial manipulation of both the geographical boundaries and cultural boundaries of the latter in a holistic sense from the point of the genuine achievement of the total occupation of the lands, hands, and, minds of the latter in a barbarian fashion. As a matter of fact, it has to be very clear that although the profound and perspicacious perception and cognition of third place in an essential fashion and in an evident fashion, are inclined to play an incontestable and unquestionable role in the partial alleviation of the lamentable bitterness and sadness of the eastern colonized in more than one fold in an acceptable fashion and in an appropriate fashion¹⁸, it is of very great experiential and experimental difficulty for them to have a very essential and existential access to the true and trustable social freedom, cultural freedom, and, historical freedom they are supposed to be endowed

with in an equal fashion and in a fair fashion, for this has turned out to be unnegotiable and uncompromisable for the part of western colonizers as far as they have failed to be crossed in the map of the world in the pace that has been kept with the exploration of neocolonialism and the implementation of it around the world in a much more confidential fashion for the maximization of the profits they have been expecting to make with the help of the ideological and epistemological superiority of them to seek for the ideological and epistemological stupefaction and sterilization of eastern colonized, and, the minimization of the risks and challenges they are likely to take or they have to be faced with in the process of the maximized minimization of the costs it takes them to start a new invisible colonization on account of their strong intuitive and intrinsic unwillingness so as to give up the perceptive and cognitive inclination rooted in the everlasting refinement and reinforcement of the very strategic, systematic, and, symbolic promotion of their confidential neocolonialism to deal with the accumulation of the increasing conflicts and contradictions between them when they begin to be aware of the possibility for them to be faced with the problematization of their present colonizing policies at the thought of the stake they are inclined to be thrown into in the popularization of this concept third space that is quite likely to give rise to the necessary deformation and displacement of the social, cultural, and, ethnic discrimination¹⁹ they have imposed upon their colonized and, the correlative domination and manipulation they have been counting on to help them to prevent those colonized from the ambitious and aggressive implementation of the effective experiential and experimental strategies their colonized are inclined to take to seek for the internal and intuitive identification of the true cultural thoughts, cultural insights, and, cultural beliefs of their cultural groups and the threat this will throw to the subversion of their colonial ideological and epistemological governance and dominance in an unfavorable fashion.

In consistence with what has been carried in the intrinsic and extrinsic nutrients shown in the formation, transformation, and, reformation of the conceptual denotations and connotations of this concept third place with respect to the role it has been playing in the alleviation of the increasing intensification of the cultural conflicts and cultural contradiction between western colonizers and their eastern colonized with the rich analytical practices and analytical processes focused on the

elaboration of the colonial discourses and colonial identities of the former, and, the critical discourses and critical dignities of the latter in the process of the formal and final establishment and betterment of the true social identities, cultural identities, and, ethnic identities of the latter, it has come to the mind of the author of this doctoral thesis in an impressive fashion that this term has also played a very crucial role in the unstoppable and unavoidable social, cultural, and, ethnic communication between white American workers and Chinese American workers in a very similar fashion just as what has been showed in the authentic transformation of the historical facts and historical events carried in the development and improvement of the history of Chinese American community into the nutritious narrative facts and narrative events the stories of the selected Chinese American literary works to be analyzed in this study are composed of in an indispensable fashion and in an irreplaceable fashion in line with the experiential and experimental exploration of the feasible way to alleviate or even to settle the unsolvable conflicts and contradictions between white American workers and Chinese American writers on the subject of the profound analysis of the colonial discourses, colonial attitudes, and, colonial intentions of white American workers, and, the negotiable or unnegotiable resistance against the popularization of their devaluation, distortion, and, destruction of the Chinese American culture and Chinese culture to meet their needs of dominating and manipulating the perceptive and cognitive inclination of most Chinese American workers with the help of their excessive exaggeration of the true social, cultural, and, ethnic stereotypes they have been imposing upon the minds of those Chinese American workers to make way to their systematic and strategic stupefaction, stigmatization, as much as, sterilization of the intuitive and intuitional ideological and epistemological potentiality of most Chinese American workers in a hospitable fashion and in a friendly fashion in the name of promoting their cultural governance and cultural leadership in Chinese American workers. In essence, the very appropriate application of the theoretical enlightenment and encouragement of this concept into the analytical practices and analytical processes of this study for the anatomization of the genuine theoretical and practical feasibility for the negotiable pacification of the strong cultural conflicts and cultural contradictions between white American workers and Chinese American workers from the point of view of third space, will make Chinese Americans have a

very good understanding of the objective fact that it is possible for the former to make appropriate room for the latter but impossible for the latter to make effort to subvert the former in a thorough fashion. Of course, subversion is not in a position of all Chinese American workers whose rebellious intentions are just confined to the adequate acquisition of the appropriate and acceptable social, cultural, and, ethnic identities to enable them to make a living and make a life in American society, American culture, and, American history indebted to the very great efforts they are able to make to enable them to have their social dignity, cultural dignity, and, ethnic dignity when they try their best to send their respective great contributions to the continuous and cautious promotion of the successive and sustainable development and improvement of America in more than one regard as what has been impressed in a very clear fashion in those selected Chinese American works in view of their Chinese American pioneers who have been devoted to the construction of various industries of America including their participation in the actual construction of American railways in an indomitable fashion despite the tough working conditions and natural environment like the poor weather they have to be faced with in a brave fashion and in a brilliant fashion at that historical moment.

The third concept to be used to deal with the perceptive and cognitive distance between white American workers and Chinese American workers in this study in view of the articulated in an implicit fashion in the production of the selected Chinese American literary works picked out to be the analytical examples or analytical cases of this study and to be translated into the analytical evidences indispensable and irreplaceable for the essential, evident, objective, logical and substantial justification of the ideological and epistemological empowerment of the former in connection with the very diverse and distinctive comparison to be made with the correlative ideological and epistemological disempowerment of the later in an overall fashion and in an overt fashion to show a great concern for the harm the perceptive and cognitive unbalance has done to the actual achievement of the acceptable experiential and experimental normality and naturality of the perceptive and cognitive inclination the living experiences, working experiences, and, communicating experiences of the latter are supposed to be characterized with in most cases, is, power relations a term proposed in the studies of the signification of the hidden power dispersed in either an

unknown or an unnoticed corner of the social, cultural, and, historical contexts connected with the continuous implementation of the manipulative and dominative institutionalism of a given society in a given country at a given historical moment like “the mechanisms and instances which enable one to distinguish true and false statements, the means by which each is sanctioned; the techniques and procedures accorded value in the acquisition of truth; the status of those who are charged with saying what counts as true²⁰” under the weight of the very particular requirement of accepting a given kind of well-acknowledged knowledge as a scientific understanding of truth engendered in the very great impact of a wide variety of restraints like rules, laws, doctrines, dogmas, and, conventions that have been exceeding a strong control over a wide variety of authors who cannot but choose to submit themselves to either the reasonable or unreasonable limitation of this unspeakable and unavoidable power in a decisive fashion, in a diverse fashion, or, in a distinctive fashion to highlight their perceptive and cognitive liberty, dignity, and, subjectivity in the ruminative and reflective practices and processes of their intellectual and cultural production in spite of their having been told in a hypocritical fashion that they have been endowed with a kind of intellectual and academic liberty to develop their creative literacy, critical literacy, and, cautious literary in a sufficient fashion, for it has been struck to the scholars in the field of postcolonialism in a clear fashion that in the developmental history of knowledge, “Power is employed and exercised through a net-like organization.²¹” In this sense, what can be known from the perception and cognition of postcolonial researchers in a very definite fashion that in the presence of those very gigantic and hegemonic organization, it ought to be kept in the minds of the vast majority of the population of a given society in a given historical moment that “individuals are the vehicles of power.²²” In effect, this tends to be imprinted on and epitomized in the coherent and cohesive continuation of the experiential and experimental exploration and explication of this French philosopher by the name of Michel Foucault who has been ruminating the correlation between the employment of power and the development of society in connection with what has occurred to him in his systematic, strategic, and, symbolic rumination and reflection of the role power has been playing in the lives and careers of an individual and an entire society in a respective fashion that “power is not just a negative, coercive or repressive thing

that forces us to do things against our wishes, but can also be a necessary, productive and positive force in society.²³”

In accordance with the indigenous and impressive implications instilled into this term power just as what has been edified in an euphemistic fashion in the Foucauldian summarization of the social values and individual values of power in a dialectical fashion, it has come to the mind of the author of this doctoral thesis in an implicit fashion that what matters much more for the vast majority of the population in a given society in the process of their exploration of the appropriate solutions to address their perceptive and cognitive problems that have been caused in the very disturbing and exhausting confusion with which they have to make a difficult choice between the resistance against and insistence on the abundant theoretical thoughts and theoretical insights drawn on the ideological and epistemological enlightenment and encouragement that are acquirable and obtainable from the indispensable and irreplaceable ideological and epistemological ingredients of the true experiential and experimental interaction and integration between either two of a train of thoughts as personified in the continuous enrichment and improvement of the those very crucial thoughts including cultural monism, cultural dualism, cultural binarism, and cultural pluralism, is that they are supposed to be aware in a sensitive fashion that the most feasible way for them to get free from the dreadful victimization of the compulsory power of the society where they have lived and worked for a long time, is, to seek for a perceptive and cognitive transcendence over the pollicization and socialization of this kind of unstoppable and unavoidable power in a rational fashion indebted to the much more sufficient consideration about the prosperity of a society in lieu of the very sufficient accumulation and acquisition of their individual liberty, dignity, and, identity in a thorough fashion, for it has turned out to be true that the perceptive and cognitive needs of the individuals of a given society cannot but be met in an appropriate fashion and in an acceptable fashion in that their cultural discourses are destined to be governed by a series of either reasonable or unreasonable rules, laws, routines, dogmas, and, even traditions²⁴ in the form of leadership or in the coat of guidance in spite of the possibility that this will give rise to the disturbance or interference of the thoughts or behaviors of those individuals who are unwilling to submit themselves to the popularization of the perceptive and cognitive violence of

that society in an intuitive fashion at the bottom of their hearts. This means that the practical formulation of the scientific truth told in the continuous governance of a given society will give rise to the emptiness of the wishes, desires, dreams, virtues, and, values of those individuals on account of the frequent imprisonment or even enslavement of the critical discourses of the entire society. To put it in another way, the authentic and objective relation between the society and the individuals of it has been resembled to that between colonizers of a society and their colonized over there in the light of the unbalanced power between them. In this case, the effective protection and protection of the true cultural discourses, cultural liberties, cultural dignities, and, cultural identities of a given cultural group of that society, have to be enforced in the name of a cultural group rather than an individual to reduce to the least either the intentional or unintentional prevention of the discursive hegemony of the entire society that tends to seek for the perceptive and cognitive homogenization of all populations regardless of the true harm this prevention is bound to do to the heterogenization of the individuals of that cultural group who have to be made victims of this prevention if they act as individuals in their cultural practices and cultural processes, for they have to subject themselves to either this brutal or barbarian victimization that has been turned into an unstoppable and irresistible force connected with the very holistic normalization and naturalization of the diverse and distinctive thoughts and behaviors in accordance with the hegemonic and harmful homogenous requirement they have expected to impose on the vast majority of those individuals in an unnegotiable fashion.

Therefore, the genuine strong perceptive and cognitive intention carried in the very appropriate and adequate application of this concept into the analytical experiences and analytical experiments of this study lies too much in the successful achievement of the effective avoidance of the very strong hegemonic power of a given society at a given historical moment, and the conscientious and confidential encouragement of the great emphasis to be placed on the successive and sufficient development and improvement of the true perceptive and cognitive particularity, profundity, and, perspicacity of the individuals of a cultural group to help those intelligent and insightful individuals to make best of the possible opportunities they are able to take to get themselves engaged into the cultural practices and cultural

processes of the cultural group to which they belong in an active fashion, in an amiable fashion, and, in an ambitious fashion. With a very good comparison made between the discursive situations of this cultural group and those of Chinese American community dwarfed, discriminated, and, devalued in American society, American culture, and, American history as what the vast majority of the sensitive and sensible readers of the selected Chinese American literary works have been imprinted on in an impressive fashion and in an instructive fashion, it is inclined to come to the mind of the author of this doctoral thesis in a profound fashion and in a particular fashion that the much more intelligent way for most Chinese American workers to enable themselves to establish and improve their social identities, cultural identities, and, ethnic identities in the American social, cultural, and, historical context governed by the manipulative and dominative cultural discourses of white Americans who have been serving as the cruel colonizers in dealing with the cultural interaction and integration between American culture and Chinese American culture, is, to try their best to reach their target in the name of Chinese American community that has possessed a much stronger power to fight for the legal rights most Chinese American workers are supposed to be endowed with in a collective sense rather than in an individual sense as to be elaborated in the third chapter of this doctoral thesis.

The fourth concept to be used in this study to deal with the very strong sense of the perceptive and cognitive indeterminacy and instability that have been tossing most Chinese American workers who have been characterized in an authentic fashion and in an objective fashion in the production of the selected Chinese American literary works to be used as critical samples to provide appropriate and adequate critical evidences for the evident and essential justification of the objective and authentic existence of the true contradictory mind of the characters depicted in those Chinese American workers, and, torturing them in making a decision or making a choice between the preference to Chinese American culture persisted in their Chinese American pioneers and that to American culture implanted into the perceptive and cognitive formation, transformation, and, reformation of those Chinese American children in a decisive way on account of the unstable, unstoppable, and unavoidable cultural values and cultural views transplanted or retransplanted into the perceptive and cognitive experiences of most Chinese American children who have been caught

in the contradictory confusion with either to set foot on the successive and sufficient inheritance of Chinese American culture or Chinese culture in a thorough fashion, or, to adapt themselves to the expedient and transient acceptance of American culture in selective fashion as a result of their having had an insufficient understanding of the cultural essence and cultural quintessence of the former and having an inadequate and inaccurate of the perceptive and cognitive motivation and intention carried in the protection and promotion of the cultural values and cultural views of the latter, is, the in-betweenness conceptualized and mobilized as a key term to make a study of the way his critical model related to the formation of the subject and culture of those postcolonial nations and cultures²⁵ showing up in the practical literary production of V.S. Naipaul in the great efforts that have been made by Homi K. Bhabha who has tried to give an account of the very hesitant mind of V.S. Naipaul who have been tortured and stretched by the apparent notion of hesitation exemplified in his indecision between the negative attitude held toward the true postcolonial nations culture and the positive one toward the rest of nations and cultures except for what has been mentioned afore to the effect that he has been thrown into the perceptive and cognitive abysses of knowing to go neither here nor there in a very clear fashion owing to his true ignorance of his very dreadful situation in which he has to be faced with the complicated in-between things that he can catch neither either nor neither at the same time. Indeed, the failure to give a clear picture of this contradictory state of mind is bound to make it taken for granted that this in-betweenness will make the participants of those cultures unable to make a distinction of the genuine overlaps and gaps between the actual placement and location of those cultures and the displacement and dislocation of them that have derived a lot from the interaction and interface the partial or entire difference between the different cultures to which they have belonged in the process of the continuous and repetitive circulation of either two of the processes of the location, dislocation, and, relocation of those cultures to give a strong perceptive and cognitive impetus to the protection and promotion of the ambivalent necessity and necessary ambivalence to strive for the purification and authentication of those cultures when they have been faced with the risks they are inclined to take in the experiential and experimental participation of the assimilation or acculturation of the opposite culture from which their own culture has been

distancing a great deal when they feel that it is quite impossible for them to adapt themselves to the disturbance and interference engendered in the ongoing interaction and interface between the transition of the intersubjectivity of their own culture to that of the opposite culture that has been permeating into their cultural rumination, cultural reflection, and, cultural edification in an unconscious fashion, in an untraceable fashion and in an unnoticeable fashion.

In accordance with what has been imprinted either in an implicit fashion or in an explicit fashion in the perceptive and cognitive experimentation of a growing number of those cultural participants who have been fed up with the uncontrollable impact the increasing intrusion of the strong opposite culture of their own culture in the form of the reciprocal incorporation into their indispensable and irreplaceable cultural practices and cultural processes as are very valuable for the insightful and ingenuous enrichment and improvement of the ideological and epistemological nutrients of their own culture in the process of reducing to the least the treacherous harm this opposite culture has been inclined to do to the empirical and practical refinement and reinforcement of the cultural authority and cultural authenticity of their own culture when they try every means to resist against or even fight against the popularization of the known or unknown harmful impact this fiendish perceptive and cognitive intrusion tend to do to them in the form of either the visible or invisible extra-territorialization, intra-territorialization, as much as, inter-territorialization of the crucial critical practice, crucial process, and, critical space of their own culture in a gradual fashion in the presence of this in-between reality²⁶, it tends to be difficult for them to strike a chord with their cultural counterparts in this cultural struggle and cultural competition and to highlight the ideological and epistemological intimacy between the rich cultural thoughts and cultural insights of their own culture and those of their opposite culture that have turned out to be likely to have a great influence on development and improvement of the critical ability and critical literacy for them to enable themselves to work hard for the very insightful and intelligent maintenance of the cultural fixity, and, cultural totality of their own culture and to help them to get free from the disturbance and interference of the opposite culture of their own culture by making their way to the prevention of the cultural fragility and cultural fragmentality that are inclined to be imposed upon the actual experiential and

experimental enlargement of the perceptive and cognitive room as is supposed to be made for the rich inspiration and illumination of them to situate them on the top of a perceptive and cognitive mountain to enable them to catch sight of a much broader ideological and epistemological world right on the road to their cautious and curious resistance against either the intentional or unintentional binary division²⁷ of the specific critical spheres of their cultural practices and cultural processes it takes them a lot to remind them of the potential and possible risks they are rather likely to take when they have to be faced with marginalization and trivialization that are inclined to confine to the least their critical assessment and critical stance in the midst of dealing with the perceptive and cognitive competition between the opposite culture and their culture. To be specific, the progress for them to make to get to the perceptive and cognitive top is in a position to be located in the very great efforts they ought to rack their brain to break away from the very rigid perceptive and cognitive imprisonment of the binary judgment that have been made of their own culture and the opposite culture of theirs in a comparative fashion for the acquisition of the ideological and epistemological supremacy and meritocracy of them rather than the intimacy and democracy between them in an admirable fashion and in an amiable fashion.

On the ground of the perceptive and cognitive enlightenment acquired from the evolution of the concretization of the enrichment and improvement of the denotations and connotations of this term in-betweenness with respect to the specific ideological and epistemological crystallization of the cultural thoughts and cultural insights epitomized in the concretization of the disturbing and exhausting perceptive and cognitive ambivalence carried in the actual confrontation between the diverse and distinctive culture of a given group of cultural participants and that of their opposite cultural group in relation to what they have to be faced with in a helpless fashion and in a hopeless fashion just as what has been shown in the very apparent perceptive and cognitive hesitation of those cultural participants whose perceptive and cognitive complexity engendered in the strong critical tortures of them has characterized with the profound and perspicacious rumination and reflection of the experiential and experimental conceptualization of this term, it is in a position to remind the author of this doctoral thesis in an impressive fashion that the vast majority of the participants of Chinese American culture as showed in the sound

bitterness most Chinese American children have been suffering a great deal from all the more while arguing with their Chinese American parents over the persistence in their continuous inheritance from Chinese American culture and their intuitive and intuitional acceptance of American culture by regarding it as an expedient measure to be taken to make a living, to make a life, or, to make a fortune in American society, American culture and American history to the effect that they have been tossed by the endless tortures that exist in the very strong binary opposition between Chinese American culture and American culture as is inclined to give rise to the intensification between their Chinese American parents and them on account of the perceptive and cognitive discrepancies between the specific attitudes they have been holding toward Chinese American culture and American culture in a correlative fashion because their Chinese American parents and them have been prisoned in the popular exaggeration of this binary opposition in an irrational fashion without knowing in a conscious fashion that their Chinese American parents and them have fallen victims to this very excessive binary opposition between Chinese American culture and American culture. Therefore, for the sake of the actual achievement of the successive and sustainable prosperity of Chinese American culture and Chinese American community, it is unwise for them to stay very confused with the experiential and experimental confinement of the in-betweenness concealed in the coat of the dichotomous perceptive and cognitive inclination personified in the victimization of this binary opposition. To be honest, what has turned out to be wise for them in this respect is to get free from the endless argumentation over the perceptive and cognitive superiority or inferiority of either Chinese American culture or American culture and to have a very good access to the good the acquisition of their perceptive and cognitive transcendence over this caged short sight or hindsight by taking a very good look at Chinese American culture and American culture in a respective fashion with the help of the essential and evident perception and cognition of the ideological and epistemological diversification that will run through the continuous communication to be made between their Chinese American parents and them in the future as what to be dealt with in details in the third chapter of this study.

The fifth concept to be used in this study to make an explanation to the genuine painful bitterness and bitter pains most Chinese American workers have

been suffering from all the way when they have to undergo the very complicated spiritual location before their immigration into America, the spiritual relocation that has been bothering them for a long time during their immigration into America, and, their spiritual dislocation after their immigration into America in consistence with what has been exemplified in either the static or dynamic changes of the uncertain and unstable emotions of the characters depicted in the very aesthetic and artistic production of the selected Chinese American literary works in an authentic fashion and in an objective fashion to give an account of the lonely sadness and sad loneliness with which the very unbelievable and unbearable living experiences, working experiences, and, communicating experiences of the vast Chinese American workers have been characterized with respect to the torturous ambivalence and ambivalent tortures they have been suffering from when they have to be forced to be torn in the oppositional binarization that has been running through the entire process in relation to the increasing contradiction and confrontation between Chinese American culture and American culture is unhomeliness a term that has been derived from the rich denotations and connotations of the conceptual insights and thoughts as carried in the uncanny cropping up in the studies of Julia Kristeva in that it bears a great similarity to the helpless and hopeless feeling of the unhomeliness engendered from the competition and confrontation between two cultures most immigrants have to be faced with after their immigration from their homeland to their host land, and, also has much to do with the experiences concealed in this term *unheimlich* or *unheimlichkeit* as proposed by this German philosopher by the name of Martin Heidegger whose term mentioned above is inclined to be translated into English in a liberal sense either as unhoodedness and not-at-home-ness, or, uncanniness²⁸ to give a clear picture of the unidentified state of the perceptive and cognitive inclination of a wide variety of immigrants who have plunged into identity crisis in an embarrassing fashion and in a confusing fashion as it is difficult or even impossible for them to get a good perceptive and cognitive access to the sense of belongingness in addition to the strong sense of the irresistible and unavoidable belonginglessness that has been capturing their minds time and time again. As a matter of fact, it is impossible for those immigrants to have a very clear understanding of the possibility that the great perceptive and cognitive emphasis to be placed on the very essential and evident

elaboration of the cultural difference and cultural distance between the sense of homeliness and that of the unhomeliness will actually make them unable to have a good perceptive and cognitive access to the ideological and epistemological impasses they are supposed to be exempt from in a decisive fashion and in a distinctive fashion for the sake of the pursuits of a good future they are inclined to have in an insightful fashion.

From the point of view of this thinker named Homi K. Bhabha as shown in an apparent fashion in the genuine theoretical thoughts and insights in his *The Location of Culture* regarding the existential ambivalence and ambivalence existence it has tended to be explicated in a clear fashion that this term unhomeliness has been made best use of to refer to a kind of uncanny feeling of a good many immigrants who have been torn by the unstoppable and uncontrollable confrontation between the culture inherited from their homeland that has formulated their established social, cultural, and, ethnic identities, and, that acquired from their host land that will reformulate their social, cultural, and, ethnic identities in an opposite fashion owing to a state of confusion that occurs in the lives of the individuals of those immigrants who have been captured in the conflicts between the two cultures they have to be faced with in an inescapable fashion so that they are unable to tell the borders between their home and the world, and, between the private and the public²⁹. In this sense, it can be known in a sensitive fashion and in a sensible fashion that he has made room for the visualization and vitalization of the true pains those immigrants have been surrounded with in their extremely tortuous living experiences, working experiences, and, communicating experiences to regard it as a new starting point for him to rethink the uncanny moments or unhomey moments for those immigrants to make a decision or make a choice between the continuation of their own culture and the adaptation to the new culture they are unable to get free from in a very decisive fashion as a result to their having been accustomed to the popularization of the binarization related to the endless and aimless contrast made or to be made between their previous culture and their present culture in a dichotomous fashion. In terms of Benita Parry, this Bhabhanian conceptualization of the essential, existential, and, evident crystallization and concretization of the genuine perceptive and cognitive enlightenment and encouragement of the strong ambivalence of most immigrants in

terms of the unhomeliness they have to be faced with is inclined to be considered as a state of psychological struggle³⁰ in terms of the dichotomous opposition between the homeliness they have been very satiable with in a nostalgic fashion, and, the unhomeliness they have been fed up with in an unacceptable fashion as a result of the fact that the substantial perceptive and cognitive boundaries used to make a distinction between the home and the world and between the private and the public³¹ have been thrown into the abysses of oblivion in a popular fashion. In this case, what has to be kept in the minds of those immigrants in an insightful fashion and in an intelligent fashion is that they have to accept the apparent perceptive and cognitive ambiguity of the genuine conceptual boundaries between the homeliness they have been accustomed to in the past and the unhomeliness they have to get hold of at present in an active fashion so as to shorten the perceptive and cognitive distance and the critical and creative distance to base their respective perceptive and cognitive stance on the very insightful and intelligent exploration of the ideological and epistemological breakthrough they are supposed to achieve in a meticulous fashion, in a miraculous fashion, as well as, in a meritorious fashion to maximize the profundity, professionalism, particularity, as much as, perspicacity of the very optimistic ruminative and reflective attitudes they ought to develop and hold toward the insightful and ingenuous plans they are in a position to make to map out the landmarks of their future after their gradual adaptation to the new culture they have been faced with rather than to be lost in the pessimistic attitude that has been disturbing, distracting, dissociating, and, devaluating them all the more in the form of complaints, worries, disappointments, depressions, and, desperations that tend to make them devoid of the right analytical ability and judgmental ability valuable and crucial for them to develop their perceptive and cognitive perspicacity to highlight the critical stance they should make full use of to enable them to expect very much of their future, to emphasize more of their present, and, to think less of their past in a very wise fashion. That is because the exploration and expectation of their future is inclined to enable them to catch hold of the precious opportunities they are quite likely to take to improve their lives and lots, the concentration of their present will help them to reflect and ruminate what they have been short of in a rational fashion so as to make best use of the opportunities available in their own lives and careers,

while, the complaints about or hatred of what they have to be faced with will be bound to make them rub shoulders with the possible opportunities turning up in their lives in such a hurry that they are unable to have a good access to due to their having been so preoccupied with their past that they have been wasting a lot of precious time conducive and crucial for them to take appropriate opportunities to refresh their own spirits. In this sense, what this concept seems to remind most immigrants of is the wise and rational strategies they are in a position to take to address the expected or unexpected problems they are likely to come across after their successful immigration into their host land by looking forward to their future in an insightful fashion in lieu of being lost in their past in a nostalgic fashion to protect and promote the perceptive and cognitive perspicacity and profundity for them to map out the successive and sufficient prosperity of their future indebted to their great success in breaking away from the true perceptive and cognitive imprisonment of the dichotomous thought that has been preventing them from taking a very good look at what they are inclined to achieve with the help of the polychotomous thought supported by the use to be made of the cultural tolerance in a sufficient fashion when they run across the cultural conflicts and cultural contradictions between their previous culture and their present culture.

In accordance with what has been implied in the nutritious thoughts and insights embedded in successive and sustainable enrichment and improvement of the conceptual denotations and connotations of this term unhomeliness as is opposed to the profound nostalgic sentiments penetrated into the exceptionally disturbed and distracted minds of most immigrants in the form of the continuous perceptive and cognitive emphasis they have been placing on the homeliness to which they have been attached a lot over the very precious hours they have either spent or wasted in the past in a cautious fashion and in a conservative fashion as a consequence of their failure to enable themselves to be exempt from the very strong manipulative and dominative gloom of the dichotomous perceptive and cognitive inclination that has been caging their own minds either in a conscious fashion or in an unconscious fashion when they are likely to be aware of the perceptive and cognitive vices of this dichotomous perceptive and cognitive modes they have been accustomed to for a long time without knowing in an independent fashion that once this mode has been

turned into a habit in their own perceptive and cognitive practices and processes related to the actualization of the social, cultural, and, ethnic identities they are in a position to deserve in their host land, it is of great importance for the author of this doctoral thesis to learn from those immigrants the perceptive and cognitive blind spots as what have been stopping them from their having gotten close to the profound and perspicacious rumination and reflection of the actual perceptive and cognitive inadequateness of this analytical paradigm based on the actual perceptive and cognitive governance as what has been potentiated either in the misleading dichotomous preconception or misconception most likely to be used as a kind of treacherous strategy to be taken for the prevention of the possible perceptive and cognitive progress they are very likely to make either in a voluntary fashion or in a reluctant fashion that it takes most Chinese American workers to make very similar mistakes in the continuation of what those immigrants have been suffering a great deal from in their perceptive and cognitive experiences and experiments even though most Chinese American workers as shown in the practical progression of the narrative plots of the stories told in those selected Chinese American literary works are doomed to encounter the similar disturbances and interferences that are inclined to devalue, to dwarf, or, even to distort their perceptive and cognitive insights rooted in their ruminative and reflective persistence in the resistance against the great harm the popularized or even exaggerated dichotomous imprisonment are destined to do to them when they are caught in the very exhaustible binarization between the unhomeliness they are unfamiliar with at all or the homeliness they have been familiar with all the more the moment they are determined to search for the acceptable, recognizable, and, identifiable rootedness to which they have belonged in a historical sense, in a traditional sense, and, in a nostalgic sense. To this extent, it has to be acknowledged in an honest sense that it takes them to think or rethink a great deal about the vices for them to popularize this dichotomous inclination in the entire process of dealing with the perceptive and cognitive ambivalence between their rootedness and their rootlessness in an unwise fashion and in an irrational fashion, for it is in a position to be kept in their minds in a very cautious fashion that the extensive or excessive preoccupation with either their favorable unhomeliness in American culture or with their homeliness in Chinese American culture in a dogmatic

fashion owing to their inability to get free from the very misleading centralization and intensification of the confrontation between the unhomeliness of American culture and Chinese American culture, will be bound to give rise to either the extension or even expansion of the very great perceptive and cognitive distance between Chinese American parents and Chinese American children and between Chinese American men and Chinese American women without knowing in a prophetic fashion and in a predictable fashion the inevitable internal detachment and estrangement of the ethnic group or cultural group of Chinese American community. Therefore, what those Chinese American workers are supposed to be aware of in a sensitive fashion and in a sensible fashion, is, that it is of greatest importance for them to get free from the previous dichotomous perception and cognition to enable themselves to set foot on the very tolerable and tenacious normalization and naturalization of the perceptive and cognitive diversification of the real cultural identification in which their very insightful and ingenious development and improvement of their quite admirable and worthwhile personality and dignity to provide appropriate and adequate support for the extremely organic and systematic formation, deformation, transformation, and, reformation of their perceptive and cognitive homeliness of their Chinese American culture in reference to the unhomeliness of the American culture to which they have to adapt themselves in an ontological fashion and in an autonomous fashion for the very effective and efficient acquisition of both the intrinsic and extrinsic compatibility between either two of the following three stages from the intra-personalization and extra-personalization of their perceptive and cognitive profundity and particularity to the inter-personalization of their perceptive and cognitive perspicacity in the promotion of the transcendental personality they have to develop to lay a very solid ideological and epistemological foundation for the formal and final establishment and improvement of their social, cultural, and, ethnic identities in a polychotomous fashion. In the long run, the genuine obtainment of the perceptive and cognitive transcendence in this respect will be a wise perceptive and cognitive strategy for most Chinese American workers to take to provide theoretical and practical foundation for the polychotomous protection and promotion of their growing and burning desire to seek for the promotion, protection, argumentation, articulation, and, recognition of the sense of the homeliness they have been expected to be endowed with their

Chinese American culture to highlight the cultural performance, cultural practice, and cultural experience of it in American society, American culture, and, American history grounded on their active abandonment of the perceptive and cognitive motivation and intention to strike for the great success in the maximization of the ideological and epistemological presence of Chinese American culture and the ideological and epistemological absence of American culture in their deal with the increasing perceptive and cognitive competition and cooperation between Chinese American culture and American culture. To be short, what means most to them is to make a great perceptive and cognitive preparation for the very prophetic and perspicacious destabilization of the dichotomous comparison that is inclined to be made between Chinese American culture and American culture in a regular fashion or in a popular fashion.

To sum up, in compatible with the introduction that has been given to the five major concepts to be used in the very profound and particular analysis to be made of the experiential and experimental feasibility and possibility for to apply them into the analytical practices and analytical processes of this study to make an exploration of the actual theoretical and practical probability for the formal and final establishment and improvement of the social, cultural, and, ethnic identities of most Chinese American workers as depicted in the Chinese American literary works to be interpreted in this study, has indicated in a clear fashion that for the part of those who have not been quite familiar with the analytical and synthetic enlightenment and encouragement concealed in the very crucial theoretical framework and theoretical system of post-colonialism in a professional fashion and in a particular fashion, it seems to be too simple and superficial for them to take it for granted in an inappropriate fashion and in an inadequate fashion that the narrative facts and narrative events of the stories told in those selected Chinese American literary works are inseparable and unsurpassable from the ingenious and incredible interweavement of the arresting stories as have been telling the rich diasporic experiences of those who have been tumbling and suffering from either very explicit or implicit bitterness

and sadness carried in the frustrating tortures or torturing frustration the vast majority of Chinese American workers have run across when they have to be faced with the environmental poverty and sterility in either their positive or passive participation in the construction of America in more than one industries before their successful entrance into American society, American culture, and, American history in the entire process of their acquiring new identities, catching new opportunities, making a living, making a live, and, even making a fortune in this new living, working, and, communicating environment on account of the very unpreventable and unimaginable development and improvement of their free will to make their own choices at will in a diverse fashion and in a distinctive fashion in spite of their ignorance of the very great difficulty they have been having in dealing with the identity crisis they have to address in a polychotomous fashion.

What is worthy to be mentioned more in this regard in the adoption of those postcolonial concepts and the application of them into the analysis of the diasporic issues of most Chinese American workers as what has been impressed in the analytical samples taken from those selected Chinese American literary works, has a great deal to do with the essential and existential clarification of the genuine reason for the author of this doctoral thesis to be preoccupied with the interpretation of their literary works to get very close to, to get across, and, get a good access to what has been hidden behind the narrative originality and narrative particularity of the literary works of a good many Chinese American writers the diasporic essence and truth of the lives and experiences of those Chinese American workers with the help of what she has been impressed in the narrative arts and narrative styles those Chinese American literary works have been equipped with in an untraceable fashion and in an unnoticeable fashion to highlight the diasporic diversity and particularity on which their very embarrassing living experiences, working experiences, and, communicating experiences have been imprinted in their cultural practices and cultural processes. For the sake of the perceptive and cognitive consistence between

those concepts and the perceptive and cognitive nutrients instilled into the aesthetic and artistic production of those selected Chinese American literary works, it is in a position to be admitted in an honest fashion and in an objective fashion that to a great extent, the stories characterized with the intrinsic and extrinsic subtlety in the adequate and elegant record of the major narrative facts and narrative events of the objective reality and historical reality of a given society in the imaginative production of those Chinese American literary works, have stood for the euphemistic or confidential revelation of the social, cultural, and, historical context in which the vast majority of the Chinese American children of a variety of Chinese American workers have to be located in an inevitable fashion, for it has turned out to be true that most of their Chinese American parents have been trying to define most of those Chinese American children in relation to the previous practical living, working, as well as, communicating experiences that have been incorporated into the various strong social, cultural, and, historical traditions those Chinese American parents have been adhering to in a cautious fashion and in a curious fashion regardless of the perceptive and cognitive confusion their Chinese American children have to be faced with when they are torn between the inheritance of Chinese American culture and the acceptance of American culture in an appropriate fashion and in an acceptable fashion to consider it as an expedient measure to make a living, to make a life, or, to make a fortune in American society, American culture, and, American history.

To make it explained in a much more specific fashion in line with this reason, an appropriate and adequate perceptive and cognitive attention has to be paid to what has been exemplified either in an ambiguous fashion or in an apparent fashion in the aesthetic and artistic production of the major works of Chinese American writers like Gish Jen, Amy Tan, and Fae Myenne Ng in the case of the diasporic characterization of the impressive characters in their respective Chinese American literary works who have almost been suffocated with the endless and helpless

tortures of their identity crises. In this sense, it is supposed to be made very clear that now that she has sufficient reasons to make an analysis of those Chinese literary works with regard to the high relevance of those Chinese American works to the genuine living, working, and communicating situations and the social, cultural, and, historical traditions of their Chinese American parents, it is supposed to be of very great importance for her to pick out more analytical samples from those Chinese American literary works to provide sufficient analytical evidences for the practical justification in the third chapter of this doctoral thesis so as to provide a good many readers of this doctoral thesis with the enough conclusive evidences acquirable from those Chinese American literary texts to give a very strong impetus to them by means of inspiring them to have a very good understanding of the perceptive and conceptive reasonability and reliability exemplified in the justification of the academic proposition put forward at the outset of her writing this doctoral thesis. This is because this is very valuable for the salience of the analytical and synthetic centrality of thematic exploration made of the historical reality, diasporic perplexity, and, identity diversity that have been running through the entire living experiences, learning experiences, loving experiences, working experiences, and, communicating experiences of most Chinese American workers and their Chinese American children who have been tortured by the identity embarrassment that has turned up in their very diasporic existence just as what has been demonstrated in an apparent fashion in the authentic and objective characterization of those Chinese American literary works the justification of the perceptive and cognitive ambivalence of the characters depicted in those Chinese American literary works has to be emphasized a great deal on in a logical fashion, in a linear fashion, and, in a systematic fashion to make an exploration of the most feasible solutions to the prevention of the harmful diasporic bitterness those Chinese American workers are forced to be faced with or have to accept in an unacceptable fashion because of their own experiential and experimental failure to change this situation.

1.4.3 Multiculturalism

In order to deal with the very complicated cultural embarrassments and cultural plights in which most Chinese American workers have been caught in an unbearable fashion and in an unavoidable fashion in their living, working, and, communicating with white Americans on a daily basis who have been confined to the monotonous cultural supremacy they have been adjusting themselves to and taking it for granted in a blind fashion that the extensive or excessive popularization of their culture is supposed to play an overwhelming role in the governance of American culture notwithstanding they have known in a very clear fashion that this absolute governance will result in either the exclusion or extinction of Chinese American culture. For the sake of the decisive resistance against the cultural hegemony and the sufficient maintenance of Chinese American culture in Chinese American community and even in American society, the growing social movement under the banner of multiculturalism has to be started in the production of Chinese American literary works to challenge the established cultural norms and to rethink the canons, boundaries and functions³² with regard to the evident perceptive and cognitive inclination and disinclination of white American and to enable them to get free from the very poor perceptive and cognitive disturbance of the sound bitterness that is inclined to throw them into the perceptive and cognitive abyss of the cultural confrontation between Chinese American culture and white American culture, for this binary opposition will make Chinese Americans and their Chinese American children tortured in the choice to be made between the inheritance of traditional Chinese American culture or Chinese culture, and white American culture. Therefore, it is of great importance for the author of this doctoral thesis to achieve perceptive and cognitive breakthrough of the very dangerous imprisonment of cultural hegemony, cultural dichotomy, or, cultural trichotomy practiced in American society with regard to the distinctive and diverse role each ethnic group culture has been playing in the effective protection and promotion of American society, American culture, and, American history. Insofar as the very great harm this increasing imprisonment has done to the harmonious and peaceful development and improvement of either Chinese American culture or

Chinese culture in America, the critical and crucial concepts like cultural hegemony, cultural dichotomy, and, cultural polytomy as have been popularized in the increasing analytical practices and analytical processes of multiculturalism will be taken from the theoretical frameworks of multiculturalism to give an account of the cultural identity, cultural dignity, cultural liberty, and, cultural fraternity they are supposed to be entitled to make use of in their miserable lives and experiences right on the way to the protection and promotion of the appropriate and adequate rights for them to have to give a very strong impetus to the overall and objective development and improvement of their actual cultural identity, cultural liberty, cultural personality and cultural dignity in an independent fashion to lay a very sound perceptive and cognitive foundation for the formal and final establishment of their social identity, cultural identity, and, ethnic identity in mainstream American society, American culture, and, American history. Now that the absorption of the cultural thoughts and cultural insights has turned out to be likely to give rise to either their euphemistic resistance against or confidential subversion to either the unnecessary disturbance or interference of white American culture where white American writers have been trying every means to prevent the continuous and coherent development and improvement of their very particular literary imagination, literary illumination, and, literary inspiration valuable and veritable for the successive, sustainable and, sufficient preparation to be made for the very ambitious and aggressive achievement of their indispensable and irreplaceable cultural independence, cultural tolerance, cultural patience, cultural confidence and their cultural intelligence as have been personified in the aesthetic and artistic production of Chinese American literature, it will be very conducive for the readers of Chinese American literary works to work much harder for their increasing acquisition of the crucial cultural confidence, cultural courage, and, cultural belief persisted in Chinese American culture and Chinese culture insinuated into the very specific and special imaginative and associative practices and processes of Chinese American writers in their literary production.

The first concept to be borrowed from multiculturalism to put into the analytical practices and analytical processes in this study with respect to the overall interpretation of the construction of the social, cultural, and, ethnic identities of Chinese Americans in view of what has been mirrored in the Chinese American

literary works chosen to serve as the analytical samples of this study, is, cultural hegemony. In a historical sense, this concept comes from the very insightful elaboration of an Italian Marxist theorist by the name of Antonio Gramsci who has been known to all on account of the subtle theory of cultural hegemony³³ he has developed and improved and the contribution he has sent to cultural multiculturalism in an undeniable fashion, and, devoted to the systematic and strategic exploration made of the effective mode conducive and valuable for the successive, sustainable, and, sufficient governance of the ambitious and aggressive rulers who have aimed to maintain their absolute and authentic domination and manipulation of the rest of social classes in the society they live in an implicit sense by means of making best use of the cultural institutions that have been made to the effect that the very strong cultural atmosphere of that society is bound to be characterized with the cultural monopoly existing in the growing enrichment and improvement of the cultural imagination, cultural instruction, cultural impression, cultural inspiration, and, cultural association as has to have very tremendous impact on the great perceptive and cognitive progress the ruled classes have to be made to help their ruling class society to reach their political goals in the form of cultural development and betterment, to make their distinctive and diverse thoughts and actions in compatible with that of their ruling class for the sake of the achievement of either their absolute adaptation to or acceptance of the dominated and manipulated social status they have been endowed either in the form of the sterilization and stupefaction of their perception and cognition, to maximize their own profits under the weight of the cultural governance and leadership of that society in an unquestionable fashion and in an untraceable fashion in accordance with what has been manifested in the stratification of the major features of cultural hegemony proposed in the systematic and symbolic studies of Antonio Gramsci just as what to be explained below in a specific fashion.

In a derivative sense, it has to be noted in a clear fashion that this Gramscian cultural hegemony comes from his insightful argumentation with Karl Marx over the pessimistic prediction he has made in an affirmative fashion that Russian working class revolution will be doomed to spread to all advanced capitalist societies in accordance with the very crucial role the economic base has been playing in the stabilization and systematization of the social relations of a given society between the

ruling class of it and the ruled class of it in an excessive fashion without taking into account in a cautious fashion that Marx has taken it for granted in most cases the genuine indispensable and irreplaceable role the ideological insights of the ruling class have been playing in the actual transformation of the willingness of the ruling class into the public opinions of the ruled class of that society with the help of the actual perceptive and cognitive governance and leadership of the key cultural institutions including “libraries, schools, associations and clubs of various kinds, even architecture and the layout and names of streets³⁴.” To this extent, everything that tends to have a great influence on the virtuous or vicious changes of the public opinions of the ruled class of that society, or is likely to do so either in an explicit fashion or in an implicit fashion, is supposed to be made best use of to have a very good control over the unfavorable popularization of the perceptive and cognitive inclination of that ruled class in an effective fashion and in an efficient fashion to make them free from the vicious perceptive and cognitive disturbance of the cultural values, cultural views, and, cultural virtues that are inclined to do predictable or unpredictable harm to the continuous stabilization and tranquilization of the social situations, cultural situations, and, historical situations of that society as long as the military forces of it has been ensured in most cases in such a political society where the ruling class has imposed upon the ruled class the overwhelming force or even violence to maintain their absolute governance or leadership.

On the contrary, what Antonio Gramsci has emphasized on in the effective and efficient governance of the ruled class with the standpoint of the ruling class is that the ruled class has been trying their best to stabilize and serialize the social order of that given society in an unquenchable fashion and in an unquestionable fashion in a political society in reference to what has been determined by the economic base of this political society while turning a blind eye to the very crucial role ideological foresights have been playing in the protection, promotion, or, even promotion of the intellectual and cultural production of a given society when it has achieved the formal and final transformation from a political society into a civil society where the ruling class is quite likely to reach their ruling target by indoctrinating the ruled class with increasing ideological encouragement and ideological enlightenment that have been standing for their specific motivation and intention epitomized in the maximization

of the profits they would like to make and the good opportunities they are inclined to take to improve their unmatched, incontestable, and incomparable supremacy, superiority, and, priority in almost all fields in time, and, the minimization of the indispensable and inevitable costs it takes them to dispose of whatever they are in a position to have a very good control over in an accurate fashion and in an adequate fashion, and, the potential risks they have to take in dealing with the genuine governance of the crucial affairs related to the protection of their own profits and the prevention of the risks they are inclined to take in an unstoppable fashion and in an unavoidable fashion. To reach this target, it has to take the ruling class to make best use of all the cultural institutions in service of or at least in support of them to speak for them and their profits in the process of their intellectual and cultural production to give a very strong impetus to the effective and efficient transformation of the intellectual and cultural insights acquired in this process into the ideological insights that can serve as the unnoticeable and untraceable ideological devices that tend to play an important role in shortening the perceptive and cognitive distance between the ruling class and the ruled class in most respects, making the latter in consistence with the former in the positive acceptance of, the reluctant submission to, and, the intrinsic identification with the ideas that have come to the minds of the former as a result of the intelligent stupefaction of the intellectual and cultural indoctrination of those intellectual and cultural institutions in a meticulous fashion and in a miraculous fashion that tends to work very well in making the latter get free from being afraid of the vicious intention to make their true lives and experiences linked with the normalization and naturalization of the motivations and intentions that have been buried in the minds of the former in an unconscious fashion indebted to the intelligent and ingenuous pollution of their ideas from the point of view of those cultural institutions existing in a strategic sense.

In other words, the very insightful and ingenuous internalization of the ideas of the former into the minds of the latter is a very wise action to be taken for the successive and sustainable domination and motivation of the actions and ideas of the latter in a civil society, for those cultural institutions have been dedicated to not the demonstration of the military force to reach the aim of repression or suppression of the ideological and epistemological paganism in the coat of culture and knowledge in

a confidential fashion, but the development, establishment, and, improvement of a system of particular cultural values, cultural virtues, cultural spirits, cultural attitudes, cultural customs, cultural beliefs, cultural pursuits, and the like in their intellectual and cultural production in a treacherous fashion in the form of the flattery inspiration that tends to help the ruling class to make the ruled class satisfied with what they have been given either in a regular fashion or in an irregular fashion at the cost of the popular destruction, degradation, devaluation, and, even distortion of the ambition and mission of the vast majority of the ruled class in an ambivalent fashion. The ambivalence lies in that this internalization of the motivation and intention of the ruling class is favorable for their governance in peaceful ages, but unfavorable for the unanimous resistance against the unexpected invasion of a hostile country in that the vast majority of the ruled class have been accustomed to the growing satisfaction with what they have been given in a habitual fashion without any intention to defeat their competitors in a heroic fashion and in an indomitable fashion without the indispensable and inevitable tortures of the adversity that has turned out to be of great help for them to develop and improve their admirable competence when they have to be faced with their enemies. That is because most of the ruled class are the direct source of the major forces that are reliable for the protection and prevention of the intrusion of a given country in most cases to the effect that it is impossible for the ruling class to rest a great deal on their own defense at a historical moment because the ruling class make up the minority of the total population of a given country while the ruled class the majority of it. In this sense, what has to be kept in the minds of the readers of this doctoral thesis in a rational fashion is that the cultural hegemony implemented in a given country in an intrinsic fashion is no more than an expedient action to be taken in a peaceful historical period to prevent the majority of the ruled class to rise up and take away what has been in the hands of the former in lieu of an insightful strategy valuable for the true achievement of their defense and development at the same time that can provide a very insightful and intelligent perceptive and cognitive foundation for the genuine promotion of the rare inspiration for them to strike an appropriate between them and the rules class to achieve the true peaceful development and developmental peace right on the way to the profound and perspicacious prosperity of a given country in all respects. Of

course, it is infeasible for a country to put into use its cultural hegemony in the extrinsic world in a popular fashion to bring about the successive and sustainable resistance against another country or the rest of countries under the banner of the aggressive and ambitious expansion of the ruling territories of the ruling class of that country in a greedy fashion.

A very good look to be taken at the correlation between white Americans and Chinese Americans in relation to what has been discussed above in terms of the static or dynamic relation between the ruling class and the ruled class of a given political society and civil society, it has to be seen in an apparent fashion that this concept is of very great perceptive and cognitive values for the interpretation of the objective and authentic interaction between white Americans and Chinese Americans as has been demonstrated in the Chinese American literary works picked out to act as the analytical samples for the evident and essential justification of the feasibility and possibility of the major academic proposition of this study in a logical sense and in a systematic sense, for it has been impressed in a profound fashion and in a particular fashion that under the weight of the intelligent misconception and misinterpretation of the cultural values, cultural views, and, cultural virtues of Chinese American culture for the part of the cultural institutions of America in the form of social stereotypes, cultural stereotypes, and, ethnic stereotypes to make their way to the discrimination, devaluation, destruction, and, even distortion of Chinese American culture to make a good preparation for the emphasis to be placed on excessive exaggeration of the incomparable superiority of American culture in most cases, and, the unbelievable and unbearable stigmatization of the incurable inferiority of Chinese American culture in most respects by virtue of turning a deaf ear to what most Chinese American workers have been contributing to the further promotion of the successive, sustainable, and, sufficient development and betterment of American society, American culture, and, American history. From the perspective of Gramscian cultural hegemony, it has to be known in a sensitive sense and in a sensible sense that the exclusive discrimination and segregation shown in the implementation of the great changes that have taken place in American immigrations laws in that historical period as exemplified in the narrative facts and narrative events of those selected Chinese American literary works, are supposed to be considered as a rather malicious

cultural conspiracy to instigate the vast majority of Chinese American workers to give up Chinese American culture and to be identified with or adapt to American culture. Out of question, the implementation of this immigration policy carries the strong motivation and intention of white Americans in the case of their desire for the absolute monopolization of the American culture that has too much to do with the ethnic cultures like Chinese American culture to maintain and stabilize their own perceptive and cognitive governance of those ethnic groups like Chinese Americans in the name of cultural leadership to hide behind those beautiful lies their genuine intention of cultural domination and manipulation. On the part of the vast majority of Chinese American workers, it will be very terrible for their private voices of Chinese American community to be turned into the public opinions of America because it is unfavorable for them to seek for the diverse and distinctive prosperity of Chinese American culture and Chinese culture in a profound fashion, in a particular fashion, and, in a perspicacious fashion. To a great extent, it is excitable for Chinese American writers to see through the cultural conspiracy of white Americans at that time who have been devoted a great deal to the continuous promotion of the cultural hegemony in America to maximize their own profits and minimize the possible risks they are inclined to take at the cost of the humiliation of Chinese American workers and the devaluation of Chinese American culture. In essence, the sensitive and sensible acquisition of this vicious motivation of white Americans has laid a sound perceptive and cognitive foundation for the essential and evident achievement of the increasing imaginative and associative enrichment and improvement of the cultural imagination, cultural inspiration, and, cultural illumination that can be made best use of and accepted as the very crucial source for the practical production of the aesthetic and artistic production of their Chinese American literary works in a strategic fashion and in a symbolic fashion to share it with all readers of their Chinese American literary works that apart from the excessive exaggeration of the vital role cultural hegemony has been playing in the consolidation of the profits of white Americans, there has to be a negotiable room between white Americans and Chinese Americans with the help of the introduction of cultural harmony from Chinese culture in an acceptable fashion so as to help most Chinese American workers to establish and improve the normal and natural social identities, cultural identities, and,

ethnic identities they are supposed to be endowed with in a legal fashion in American society, American culture, and, American history.

The second concept to be employed in the objective and logical analysis to be made of the unbearable and unstopable bitterness and sadness most Chinese American workers have been suffering from the identity embarrassments, identity discouragements, identity impasses, and identity crises in American social milieu, cultural milieu, and, historical milieu just as what has been particularized in the insightful and ingenuous revelation of an increasing number of very conscientious, curious, cautious, and, creative Chinese American writers whose Chinese American literary works have been chosen to be the analytical samples of this study, is, the cultural dichotomy that is based on the exploration of the cultural differences conceptualized in the case of cultural dichotomies in a continuous fashion and formulated in the form of the good comparison to be made between two opposite counterparts of a given culture that have made great distinction from each other in most respects³⁵. In this process, it has turned out to be true that the dichotomous comparison to be made between either those two cultural counterparts or the two opposite components of that given culture is bound to give rise to the repetitive conceptualization and reconceptualization of the structural and systematic frameworks of the cultural ideologies and cultural epistemologies on which the social, cultural, and, historical context of that given society has been imprinted as a result of the endless contrast to be made like this.

As what has been shown in the elaboration of this concept, so it is inclined to be known in an apparent fashion that very great efforts as have been made to make an exploration of essential and authentic functions of cultural dichotomies in a systematic fashion, in a symbolic fashion, and, in a strategic fashion, it has to be admitted in a clear fashion that cultural dichotomies are quite unlikely to deal with an increasing number of challenges³⁶ and to solve a wide variety of problems cropping up in the entire process of the cultural globalization where the diverse and distinctive modes of cultures are inclined to be faced with a good many unstopable and uncontrollable complicated tensions on account of the very different cultural groups those cultures have been standing for in a respective fashion and the high possibility for the excessive simplification of the actual tension exemplified in the concrete

relationship between those two cultural groups in a given society at a given historical moment without taking into account in a very cautious fashion that this will be likely to make cultural participants take it for granted in a very ignorant fashion that it is unnecessary to consider the social relationship between those two cultural group in a complicated fashion. As a matter of fact, it is not in a position to hold that the cultural interaction between those two cultural groups is supposed to be considered as the simplified confrontation between them in the image of the specific and special cultural dichotomies between them regardless of the true interconnectedness and interdependence between them in most cases. In this sense, the profound and particular exploration of the cultural dichotomies between the cultural ideology and epistemology of those two cultural groups tend to prevent their respective cultural participants from having a good understanding of the correlative complexity and authenticity of this kind of social relationships.

In response to what has been discussed above in a specific fashion on the subject of the cultural dichotomies that have a very great influence on the development and improvement of the perceptive and cognitive inclination of the cultural participants of two opposite components of a given culture or the opposite interaction between two diverse and distinctive cultures in more than one regard with respect to the true cultural realities in which the correlative cultural participants have been split between the cultural practices, cultural spheres, cultural beliefs, cultural ideologies, cultural norms, cultural spirits, cultural pursuits, cultural literacies, cultural supremacies, cultural aristocracies, cultural bureaucracies, cultural meritocracies, cultural superiorities, cultural inferiorities, cultural continuity, as much as, cultural discontinuity, cultural fixity and cultural fluidity of one culture which they are unlikely to be separable from, and, those of the other they are unable to be unaffected by at the same time in most regards as a consequence of their inability or failure to strike an appropriate balance between them in an apparent fashion when they have to be faced with the perceptive and cognitive impasses to make a choice between those two cultures that have been distinctive from each other and similar with each other in most cases owing to the unlikelihood for them to take into account in a rational fashion the perceptive and cognitive tolerance to the co-existence of the cultural diversity carried in the indispensable and irreplaceable components of each culture

they have to be concerned with in their respective cultural practices and cultural processes in an ambivalent fashion. With consideration taken into the profound and perspicacious settlement of the insolvable and instable competition and cooperation between them, it will come to the minds of those embarrassed cultural participants in a sensitive fashion and in a sensible fashion that what they have to show very great concern with in their actual participation in the strong confrontation between those two cultures and the competitive comparison that have been made between them in an irrational fashion to highlight the overwhelming cultural superiority of one and the cultural inferiority of the other in a hostile fashion rather than the unavoidable and unstoppable indispensability of the essential and objective dependence of one on the other for the sake of the stable perceptive and cognitive growths of those cultural participants who have turned out to be in need of not only one of those two ambivalent cultures but also another of them owing to the possibility for them to acquire perceptive and cognitive inspiration and illumination to give them a strong impetus to take a first step toward the impressive enrichment and improvement of the ideological and epistemological nutrients valuable and favorable for the valid and reliable construction of their structural and systematic frameworks of their crucial and conducive cultural thoughts and cultural insights that tend to give rise to their perceptive and cognitive breakthrough and transcendence, is, to make their greatest efforts to get free from the very inappropriate and incompatible disturbance and interference existing in the uncontrollable and unstoppable motivation and intention of most innocent or ignorant cultural participants who have been caught or lost in the ideological and epistemological interest they have been developed and improved to dwarf one of those two culture to highlight the other of them in a selfish fashion without knowing in an intelligent fashion and in an insightful fashion that the genuine intuitive and intentional avoidance with their perceptive and cognitive engagement in the “dichotomous frameworks³⁷” they have been concerned with in the successive, successful, and, sufficient refinement and reinforcement of their perceptive and cognitive sensitivity and sensibility is inclined to do them a wide variety of perceptive and cognitive good in an unexpected fashion to enable them to pick up the true perceptive and cognitive courage it takes them to make a very good experiential and experimental preparation for the effective and efficient consolidation of the very

sound perceptive and cognitive foundation they have to lay for the appropriate and adequate acquisition of the perceptive and cognitive confidence they have counted a great deal on to have a very good perceptive and cognitive access to the cultural essence and cultural quintessence obtainable from the harmonious pacification of the increasing strong conflicts and contradictions between those two indispensable and irreplaceable cultures from which they will be doomed to benefit throughout their cultural practices and cultural processes in an impressive fashion and in an instructive fashion.

On the ground of the very specific and special clarification of the perceptive and cognitive imprisonment cultural dichotomies are very likely to impose upon the perceptive and cognitive progress most cultural participants have to try their best to make in their rich cultural practices and cultural processes to get through the perceptive and cognitive barriers to make way to their ideological and epistemological breakthrough when they have to make an embarrassing choice between two cultures, it has become apparent that neither is it of great importance for Chinese American workers to spend most of their precious time to force them to maximize the admirable superiority of Chinese American culture and the unacceptable inferiority of white American culture in a hostile fashion with the standpoint of Chinese American culture as what has been demonstrated in the selected Chinese American literary works to be analyzed in this study, nor is it of great value for white Americans to look down upon the origin of Chinese American culture and to regard it as the conclusive evidence for the objective and authentic justification of the experiential and experimental feasibility and possibility for them to seek for the marginalization of Chinese American culture and the centralization of American culture in an intentional fashion. As a matter of fact, it is much greater experiential and experimental necessity for Chinese Americans and white Americans to try their best to work much harder for the coherent and cohesive internalization of the cultural essence and cultural quintessence of Chinese American culture and American culture in the promotion of their increasing perceptive and cognitive growth in a conscientious fashion, and, the externalization of them in their in a cautious fashion in the enrichment and improvement of their cultural exploration and cultural explication to remove the very disturbing and exhausting dichotomous preferences and prejudices existing in the

dichotomous contrast that has been made between Chinese American culture and American culture to give rise to the increasing intensification of the conflicts and contradiction between them, for this is not a wise policy to be made for Chinese Americans and white Americans to deal with the genuine cultural difference between Chinese American culture and American culture. In an objective sense, the wise strategy for them to take to work for the prevention of the intensification of the perceptive and cognitive ambivalence between those two difference cultures, is, to rack their brains to search for the perceptive and cognitive overlaps between them and to try their best to find the overlaps from the seemingly unbridgeable gaps between them in a meticulous fashion and in a miraculous fashion in their cultural completion and cooperation with each other in a harmonious fashion.

To this extent, it has to be kept in the minds of Chinese Americans and white Americans in a reliable fashion and in a responsible fashion that it is not an intelligent cultural policy to bring about the absolute confrontation between Chinese American culture and American culture to maximize the profit and greed of either of them and to minimize the risks and challenges of either of them in an intentional fashion to meet the selfish needs of them in a shortsighted fashion. On the contrary, it is an insightful one to give a strong perceptive and cognitive impetus to the appropriate and adequate cooperation between them to seek for the maximization of the profits and benefits they have shared with each other and the maximization of the cultural costs and cultural risks they are likely to take in a simultaneous fashion, for the genuine cultural prosperity owes a great deal to the very honest and hospitable development and improvement of the kind tolerance and tolerable kindness that have been running through the advancement of those cultures in an intuitive fashion and in a conscientious fashion based on the very far-sighted awareness that the true cultural literacy lies a great deal in the admirable traits as rooted in the genuine naturalization and normalization of the perceptive and cognitive nurture of their minds, their intuitive autonomous and ontological self-evidence with no external reminders and restraints, their respectable and worthwhile freedom based on their ontological and autonomous self-disciplines, and, their conscientious kindness of putting themselves into the shoes of others in a continuous fashion and in a cautious fashion. With those hospitable notions kept in their minds, it will turn out to be true

that they are bound to shorten the actual perceptive and cognitive distance between Chinese American workers and American workers indebted to their strong sensitive and sensible awareness of the beneficial interaction between Chinese American culture and American culture in line with the very appropriate attitude they have developed and held toward the great perceptive and cognitive distance between dichotomous cultural participants who are supposed be so absorbed in very active achievement of the profound and particular perceptive and cognitive sensitivity and subjectivity to capture the perceptive and cognitive inclination of those two cultures in a perspicacious fashion and in a prophetic fashion. That means that they are in a position to take actions immediately when they catch sight of the sign of the progressive inclination of the recent and potential development in those cultures, or, at least do so directly at the thought of it rather than being told to so in a reluctant fashion at the sight of it or being forced to in a rebellious fashion when they have been thrown into danger. To be honest, it has to take them a series of complicated perceptive and cognitive practices and processes before they are willing to make a compromise and to make a choice between the protagonization and antagonization of Chinese American culture, and, between the very excessive exaggeration of the hospitality and hostility of Chinese American culture and American culture, and, the very considerate elaboration of them in an appropriate fashion and in an adequate fashion for the alleviation of the agonies of Chinese American workers and white American workers with the help of their insuperable perceptive and cognitive generosity to enable them to be willing to accept the successive and sustainable location, dislocation, and relocation of their respective cultures in a tolerable fashion at the risk of being accused of cultural paganization and cultural depanganization either in a virtuous fashion or in a vicious fashion. Therefore, it can be seen in a reasonable fashion that it is the application of the cultural dichotomies into the profound analysis of the selected Chinese American literary works to be used as the analytical examples of this study that makes it possible and feasible for an increasing number of Chinese American workers to make their way to the acquisition of their ideological and epistemological breakthrough to pave way for the normal and natural establishment and improvement of their genuine social, cultural, and, ethnic identities in American society, American culture, and, American history.

The third concept to be applied into the interpretation of the great need to be met in the appropriate and adequate elimination of the identity impasses and identity crises of most Chinese American workers in reference to what has been indicated in the Chinese American literary works to be picked out to serve as the analytical samples of this study in a particular fashion, in a profound fashion, and, in a perspicacious fashion as a result of the good opportunities that have been taken to see through the superficial perceptive and cognitive phenomenon and to have a very good access to ideological and epistemological essence of the cultural hegemony implemented in a popular fashion in America, and, the very disturbing cultural dichotomies that have been puzzling Chinese American workers and American workers all the more, is, the cultural polychotomy that has drawn a lot on the increasing enrichment and betterment of the cultural pluralism composed of two categorical modes including multiculturalism and interculturalism³⁸ as it has turned out to be quite true that those two modes are complementary to each other in the recognition and identification of the high feasibility and possibility for the genuine fulfillment of the theoretical and practical co-existence of a wide variety of diverse and distinctive cultures in an acceptable fashion and in a tolerable fashion instead of the very harmful and hegemonic dominance of an advantageous culture whose existence is to maximize its optimality on the basis of the destruction or extinction of the rest of good cultures that have been loaded with their admirable cultural fixity, cultural fluidity, and cultural flexibility in a respective fashion to give a strong cultural impetus to the cultural heterogeneity of international cultural forum rather than the cultural homogeneity of it in a successful fashion and in a sufficient fashion from the point of view of the prevention of the hegemonic and demonic assimilation of this advantageous culture that is inclined to centralize its values at the cost of the marginalization of the existential and essential values of the rest of cultures that have failed to do something to strive for the reasonable decentralization of that culture in an ambitious fashion, in an aggressive fashion, and, in an indomitable fashion owing to the successive and sustainable implementation of the monoculturalism of this advantageous culture in an uncontrollable fashion and in an unstoppable fashion with an aim of putting the society into a monocultural one³⁹ in order to realize their target of achieving an overall domination and manipulation of the growing cultural practices,

cultural processes, and, cultural performances of the rest of disadvantaged cultural groups regardless of the great potential and possible harm it is inclined to do to the sufficient realization of the existential and essential values of those marginalized or cornered cultural groups at the risk of the popular accusation it has to be faced with in an entire society owing to the popular transmission of the public opinions this hegemonic domination and manipulation will bring about in an inevitable fashion. In an objective sense, this is in a position to be considered as a complicated process that tend to achieve an appropriate and acceptable perceptive and cognitive balance between the actual practical and empirical disempowerment of this advantageous culture and the negotiable empowerment of the rest of its cultural counterparts in a very tolerable fashion as a result of the interdependent interaction and interactive dependence between them in more than one case.

To a very great extent, it can be seen in an apparent fashion and in an adequate fashion that the popularization of this term cultural polychotomy derived from the true interactive effects of those two major categorical modes, namely, multiculturalism, and, interculturalism, has been used to promote and highlight the true cultural variety, cultural diversity, cultural particularity, and, cultural specificity that have been embedded in the actual structural, stylistic, artistic, aesthetic, thematic, and, systematic components of the complicated labyrinths of a given culture or more than one, and, to turn them into the crucial and conducive evidences as can be provided for the experiential and experimental promotion of the actual cultural recognition of the cultural thoughts, cultural insights, cultural pursuits, cultural spirits, and, cultural beliefs of all the cultural groups which have been playing an important role in the very profound and perfect demonstration of the true ideological and epistemological particularity, profundity, and, perspicacity of the cultural ingredients carried in the diverse and distinctive cultures of those cultural groups in a valuable fashion and in a veritable fashion. In some measures, it is of great importance for the cultural participants of all the cultural groups of those cultures to be aware of the predictable effect the adoption and application of this term cultural polytomy into the extensive implementation of the cultural policies in relation to the increasing recognition and identification of the genuine perceptive and cognitive essence and quintessence of the very crucial cultural thoughts and cultural insights of the special

cultures of those cultural groups has made in their actualization of the cultural virtues, cultural values, and, cultural views just as what has been epitomized in the gradual identification of the insightful and intelligent thoughts and insights carried in the profound meditation on multiculturalism and interculturalism in international cultural integration and incorporation as opposed to the serious side effects exemplified in the monopolization of the monoculturalism proposed and persisted in the cultural practices and cultural processes of a given advantageous cultural group of a given society, will give rise to the continuous consolidation of the sound perceptive and cognitive foundation it takes most of those cultural participants to lay for the very successful and sufficient acquisition of the genuine ideological and epistemological transcendence they have to make full use of to make way to the experiential and experimental achievement of the co-existence, co-progress, co-breakthrough, and, co-transcendence in the overall and essential promotion of the very strong cultural competence of the crucial and conducive advantageous cultures and disadvantageous cultures international culture are composed of in an indispensable fashion and in an irreplaceable fashion.

In combination with the ideological and epistemological nutrients carried in the recognition and identification of the cultural values, cultural virtues, and, cultural views implied the systematic, symbolic, as much as, strategic interaction between multiculturalism and interculturalism after the exhaustion of the perceptive and cognitive tortures of the vices embedded in the potential monopolization of the cultural resources of an advantageous cultural group to maximize its dominative and manipulative superiority as a consequence of the profound and peculiar perception and cognition of the transient cultural particularity concealed in the treacherous monopolization of monoculturalism in a given historical period, it has turned out to be feasible for the author of this doctoral thesis to apply into the entire analytical practices and analytical processes of this study to update or upgrade her analytical visions in a particular fashion, to enrich her analytical insights, and, to broaden her analytical horizons indebted to the continuous development and improvement of the sensitivity, sensibility, and, subtlety of her analytical consciousness that gives rise to the successive, successful, and, sufficient achievement of the essential ideological and epistemological transcendence from previous cultural dichotomy to present cultural

polychotomy for the sake of the experiential and experimental establishment of the social identities, cultural identities, and, ethnic identities of all the cultural groups in a given historical period of a given country in order to give an intelligent, insightful, and, ingenuous interpretation of the true feasible possibility and flexible feasibility for most Chinese American workers to enable them to be exempt from the sound bitterness and sadness they have been suffering a lot from either the conscious or unconscious resistance between Chinese American culture and American culture in view of what has been personified and particularized in the selected Chinese American works to be analyzed in this study when they have to make a choice between them to find a strong sense of cultural belongingness without knowing in a sensitive fashion and in a sufficient fashion that it is difficult or even impossible for them to reach this target by making a choice of those two opposite choices they are likely to make. That is because whether they are inclined to make one out of those two potential choices in a careful fashion, or make all of those two possible choices in a cautious fashion, it is impossible for them to give an appropriate response to the harmonious pacification of the strong cultural conflicts and cultural contradictions between Chinese American culture and American culture in that they have been lost in the growing unavoidable, unchangeable, as well as, unbearable ideological and epistemological imprisonment of the cultural dichotomies that have been preventing them from establishing and improving their social identities, cultural identities, and, ethnic identities in this binary opposition. Therefore, it is better for them to transit from previous dichotomous thinking into the present polychotomous thinking to seek for the genuine theoretical and practical co-existence, co-progress, as well as, co-prosperity of Chinese American culture, American culture, and, the rest of cultures inherited from the cultural customs and cultural mores of the distinctive and diverse ethnic groups dispersed in American society, American culture, as much as, American history in an acceptable fashion, to highlight the cultural diversity of those ethnic cultures in an appropriate fashion, and, to show their respective intuitive and intuitional respect for the autonomous and ontological cultural novelty, cultural originality, and, cultural particularity of those ethnic group culture in an adequate fashion. Under the weight of the developmental inclination of cultural globalization, it has to be admitted that the diversification of the cultural competence of those

ethnic group cultures like Chinese American culture is a strategic choice to be made to defend the cultural liberty, cultural particularity, cultural identity, and, cultural dignity of those ethnic group cultures in a successive fashion and in a sustainable fashion.

To sum up, a great emphasis is supposed to be placed on the elaboration and exploration of the actual ideological and epistemological transcendence of most Chinese American workers according to what has been impressed in a particular fashion in the increasing popularization of those selected Chinese American literary works and what has been zoomed in on in the implementation of multiculturalism into the analytical practices and analytical processes of literary criticism. It is in this sense that what has occurred to the author of this doctoral dissertation is that although the very great cultural importance that need to be protected in the actual cultural interaction between them and their respective American cultural counterparts in an effective fashion in response to the analytical pace that has to be kept in the organic combination of the theoretical thoughts and theoretical insights showing up in the elaboration and explication of multiculturalism and the imaginative and impressive enlightenment and encouragement of those Chinese American literary works as indicated in an apparent fashion in the analytical experiences and analytical experiments of literary criticism, it has to be known in a sensitive fashion that this polychotomous exploration of the actual theoretical and practical feasibility for the normal and natural establishment and improvement of the acceptable social identities, cultural identities, and, ethnic identities of most Chinese American workers in American social context, cultural context, and, historical context, is, inclined to be conducive for the author of this doctoral thesis to do her best to enable her to articulate her ruminative and reflective question of the cultural essentialism that has a great deal to do with the unreasonable fixation of the social identity, cultural identity, and, ethnic identity of the crucial participants in the cultural interaction between Chinese American workers and American workers, and the very unreliable and unrealizable simplification of the intentional fluidity and flexibility for the effective protection and promotion of their social identity, cultural identity, and, ethnic identity that have contributed a great deal to the continuous stimulation and promotion of the successive, sustainable, and sufficient development and betterment of the social

identity, cultural identity, and, ethnic identity that are in a position to be protected and promoted in an indomitable fashion in connection with the growing influence of cultural pluralism based on the integration and interaction of both multiculturalism and interculturalism in more than one fold. From the point of view of the perceptive and cognitive good the very insightful and intelligent achievement of the ideological and epistemological transcendence are likely to do the realization of the aims most Chinese American workers have been keeping in their minds to seek for their legal social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history, it has turned out to be naïve for white Americans to turn a blind eye to the needs most underprivileged Chinese American workers have expected to meet in their own indispensable and inevitable living experiences, working experiences, and, communicating experiences without taking into account the opportunities those Chinese American workers are bound to take to highlight their the social identities, cultural identities, and, ethnic identities in a fluid fashion and in a flexible fashion because they have been laying a solid perceptive and cognitive foundation for the overall and profound development and improvement of their intrinsic and intuitive ideological and epistemological literacy and meritocracy so as to provide correspondent ideological and epistemological support for the further protection and promotion of their cultural literacy, cultural patience, and, cultural tolerance in the global context of multiculturalism and interculturalism in resonance with the upcoming developmental inclination in the light of the coherent and cohesive diversification of the social context, cultural context, and, historical context in the historical progression of American literature to make very appropriate and adequate room for the further enrichment and improvement of the rich aesthetic and artistic imagination, inspiration, and, illumination as are perceivable and achievable from Chinese American literature, and, to catch up with the very diverse and distinctive incorporation of the crucial cultural diversities into the very particular and perspicacious production of not only Chinese American literary works but also American literary works in a reciprocal fashion.

On the foundation of what has been perceived and conceived in an insightful fashion, in an impressive fashion and in an instructive fashion from new historicism, postcolonialism, as well as, multiculturalism as have been illustrated above, it will turn

out to be appropriate for the author of this doctoral thesis to make the systematic and structural frameworks of the major concepts picked out from those three major literary theories and to make full use of them to give an account of the historical reality, diasporic reality, and, cultural reality echoed in the aesthetic and artistic production of those Chinese American literary works as to be analyzed from chapter two to chapter four of this study in a respective fashion in the process of attaching appropriate emphasis on the tremendous contributions most Chinese American workers have sent to American prosperity, their diasporic existence in American society, American culture, and, American history, and, their identity crises in their communication with white Americans at that historical moment to make way to the exploration of the wise choice to be made to establish and improve their social, cultural, and, ethnic identities in the context of the globalization of cultural pluralism.

1.5 The Typical Analytical Samples for the Specific and Special Interpretation of Those Chinese American Literary Works

A good example that can be given in the objective and essential revelation of the mutual interaction, mutual illumination, and, mutual penetration between literary interpretation and literary production as have been exemplified in the incredible and unimaginable particularization of the organic combination between them in the production of those Chinese American literary works, is, supposed to be based on the very close reading of those two Chinese American literary works under the title of *China Men* and *Eat a Bowl of Tea* in reference to the increasing living experiences, learning experiences, loving experiences, and, working experiences of Chinese American workers personified in an unnoticeable fashion in the explicit perceptive and cognitive traces and tracks of the major characters of them in a regular fashion or in an irregular fashion, the particular interpretative attention to be paid to the delineation of the historical evolution of the rises and falls of the family dealt with in the production of those Chinese American literary works in accordance with the

needs to be met to regard the actual traces of this historical reality as the crucial evidence for the logical and objective justification of the potentiality, possibility, and, feasibility of the increasing mutual interaction between literary interpretation and literary production, the appropriate adaptation of the legendary myth to the actual artistic and aesthetic needs of enriching the very indispensable and irreplaceable literary imagination, literary association, literary inspiration, literary instruction, and, literary illumination it takes a large number of those Chinese American writers to dig out the ideological and epistemological potentiality, profundity, particularity, and, perspicacity of the aesthetic, artistic, and, philosophical thoughts as the very crucial narrative facts and narrative events of those two Chinese American literary works have been inclined to be embedded with in an ingenious fashion and in an insightful fashion, the manifestation of either the pleasant or unpleasant voices uttered either in silence or in noise in the transmission of the implicit or explicit narrative intentions and narrative motivations that are supposed to be articulated in the euphemistic insinuation of the historical reality and social reality where the great horizontal and vertical development and improvement of the narrative plots of the stories told in a confidential fashion in those two Chinese American literary works have been rooted in accordance with what has happened in the actual community a variety of Chinese American workers have to be faced with in American society at that historical moment, as well as, the indomitable and incredible negotiation with the adversaries the major characters of those two Chinese American literary works have to get in touch with in the progression of the narrative clues over there, and, the Chinese American workers living at that historical moment have to be faced with either in a bearable fashion or in an unbearable fashion.

To achieve success in what has been dealt with above in a feasible fashion and in a flexible fashion in the justification of the academic proposition of this doctoral thesis, the author of this doctoral thesis will give an account of the potential and possible correspondence between the very profound interpretation of either the

intelligible or unintelligible representations of the constant and crucial negotiation of those characters in those two literary works and those Chinese American workers in American social lives in that historical period with their counterparts either in a helpful way or in a helpless way, the acceptable or unacceptable concession that has to be made between the very uneasy living conditions of those characters in those two Chinese American novels, and those Chinese American workers in American society, American culture, and, American history in an appropriate fashion, and, the clear exploration and elaboration of the specific probability, possibility, feasibility, as much as, necessity for me to work out the juxtaposition between the appropriate transformations of the social identity, cultural identity, and, ethnic identity of those characters and Chinese American workers and those of the social surroundings and cultural contexts epitomized in an invisible fashion in the social macrocosm and cultural microcosm as what has been incarnated into the practical delineation in those two Chinese American literary works from the description of Gold Mountain to that of Chinatown according to the specific temporal movements and sequences of the narrative time used to make a record of what has happened over there in an authentic fashion within that a given temporal zone at that historical moment in the evolution of American society. So to speak, it is only in this way that those Chinese American writers like Maxine Hong Kingston and Louis Chu have given a very clear picture of the authentic, objective, and, essential existence of the historical reality, cultural reality, and, social reality of the Chinese American community in which they have lived in America at that historical moment in the very aesthetic and artistic construction of the perceptive and cognitive frameworks those Chinese American writers have permeated into the practical and empirical production of their own literary works in an appropriate way and in an adequate way to lay a good perceptive and cognitive foundation for the vast majority of the readers of the literary works produced by those two Chinese American writers, for the author of this doctoral thesis wants to take pains to help her to accomplish the seemingly very insuperable

task of making an ambitious and aggressive exploration of making known in an apparent fashion the unknown truths that have failed to be told in the previous interpretation of those two Chinese American literary works in an ambiguous fashion. Therefore, it is likely to occur to her in an impressive fashion and in an instructive fashion that this is another reason for her to choose the Chinese American works produced by those two Chinese American writers and take them as the crucial analytical samples valuable for the further studies to be made in the second chapter of this doctoral thesis in an evident way.

In line with the analytical design made above in a very clear fashion for the interpretation of the Chinese American literary works picked out to be analyzed in this doctoral thesis, it has come to her mind in an apparent fashion that the major Chinese American literary work the author of this doctoral thesis will choose to go on with her successive and sustainable studies to be made in the second chapter is *China Men* produced the writer in the name of Maxine Hong Kingston who has focused a lot on the extremely back-breaking work undertaken by her Chinese American ancestors in Sandalwood, in CPRR in Sierra Nevada Mountains, in the Honolulu sugar plantations, etc., in her insightful literary production to show her conscientious concern for the Chinese American workers whom their Chinese American ancestors have stood for in American society, American culture, and, American history at that time in reference to the unbearable bitterness they have suffered in making a living over there. As what has been implied in this novel, the reason for her intentional focalization on the revelation of this bitterness is that she has known in a sensitive fashion that it is high time that she tries every means to recount and recover the genuine history of the rich living experiences, learning experiences, loving experiences, as well as, working experiences of those Chinese American workers who have shared with their Chinese American ancestors the same bitterness and sadness in that historical period in more than one situation to make a life in lieu of making a living on the basis of their acquisition of the liberalization of

the rights they are supposed to have in American society, American culture, and, American history at that historical moment. For the sake of this very instructive and imaginative intention, it has occurred to her in a reliable fashion and in a responsible fashion that this has also reminded her the unknown truth that her Chinese American ancestors have been building the railroad in America without knowing in an essential fashion that they are indispensable in the further development of America, let alone claim that: “No Chinamen, No railroad”⁴⁰ in an arrogant fashion. For the sake of the ignorance of this truth implied in the historical development of American construction, it is of very great necessity for those younger Chinese American writers to review most of the very sound sadness and sweetness their Chinese American ancestors have tasted on the road to their construction of the railway facilities of America at that historical moment to refresh and refine the very strong willingness they are supposed to inherit from their Chinese American ancestors when they are faced with unpredictable difficulties in the unpleasant lives of American society, American culture, and, American history, and, uphold the positive power their Chinese American ancestors have implanted into their growth in a gradual way, and the great indispensable and irreplaceable social contributions, cultural contributions, and, historical contributions those aggressive and ambitious Chinese American ancestors have sent to the very great stimulation and promotion of the overall and profound development and improvement of American railways that have a great impact on the simplification and purification of the communicative intentions and communicative motivations that have been kept in the minds of American workers in a clear fashion in either their unbalanced or asymmetrical communication with those Chinese American workers to give rise to or even give an instructive impetus to the virtuous changes of the authentic attitudes Americans have been holding towards most Chinese American workers in American society, American culture, and, American history owing to their taking it for granted that they are superior to Chinese American workers who have been considered as their

servants in the effective social communication, cultural communication, and, ethnic communication with them in American society, American culture, and, American history on account of their arrogant ingratitude for Chinese American workers.

To a much greater extent, what those American workers and Chinese American workers are supposed to be aware of in a conscientious fashion, is, that the continuous prosperity of American society, American culture, and, American history, is by no means inseparable from the great efforts that Chinese American workers have made as demonstrated in a definite fashion in the vivid delineation of *China Men* right after their having a very good understanding of the specific and special hardships and struggles, successes and failures, inspiration and desperation that have been incorporated into the very harmonious and peaceful transformations of their inevitable indignant feelings, values, and, thoughts into those very positive values, positive attitudes, and, positive thoughts that need to be transmitted into the early living experiences, learning experiences, loving experiences, and, working experiences of those Chinese American workers to promote the rapid development and construction of America in more than one fold.

In addition to the interpretative attention to be paid to *China Men* as to be dealt with in details in the second chapter of this doctoral thesis, the author of this doctoral thesis likes to devote her interpretative concentration to the very explicit diasporicity of Chinatown in accordance with what has been exemplified in this Chinese American literary work under the title of *Eat a Bowl of Tea* that is inclined to enables me to have a very good assessment of diasporic traits imprinted on the perceptive and cognitive inclinations of Louis Chu in a cautious fashion in view of the systematic stratification of those traits in a logical fashion on the ground that has been laid for the analytical convenience it takes to make a comparison between this literary work with a good many other Chinese American literary works to highlight the diasporic clarity and profundity this Chinese American literary work has been equipped with in an intangible fashion in combination with the very imaginative and

associative clues the writer of this Chinese American literary works has left on the imaginative and associative room that has been made for the very unpredictable enrichment and improvement of the strong perceptive and cognitive sensitivity and perspicacity of the readers of it in a horizontal way and in a vertical way.

1.6 The Overall Review of the Conducive and Critical Interpretation of Those Chinese American Literary Works

For the aim of having a very good knowledge of the actual interpretative particularity of my exploration of the history, diaspora, and, identity of Chinese American literary works as produced from 1960s to present according to the correlative analytical comments that have been made on Chinese American literature in connection with the critical responses literary scholars and literary critics have given to those works in a respective fashion, it is of great theoretical and practical value for me to have a very good access to the authentic status quos of the actual impact those Chinese American literary works have on the improvement and enrichment of the perceptive and cognitive imagination and illumination of the vast majority of those Chinese American literary works as to be detailed below in many a fold.

In the light of the very factual delineation of the early exclusive isolationism and China town as exemplified in an apparent fashion in the objective and essential representations personified in the production of Chinese American literary works due to the actual cultural preconception and cultural misconception as have been transplanted into or implanted into the minds of a variety of American in a dominative fashion and in a manipulative fashion, it can be seen in an apparent fashion in the very critical attention paid to what has been eulogized and emphasized in a cautious fashion in the meticulous and miraculous perception and conception of those Chinese American literary works that a very good mention has also been made

of several Chinese American literary works that have been selected to serve as a transmitting device to give a very strong incentive to the further stimulation and promotion of the essential truth and the objective facts of the early Chinese exclusions and the living conditions of Chinatown portraits at that historical moments according to the factual and authentic records that have been made in those Chinese American literary works produced by a great many Chinese American writers like Lin Yutang, Chin Yang Lee, etc., for they have shared the very bitter lives and unbearable experiences with the rest of Chinese American workers whose lives and experiences have been concretized and crystalized in the literary works of Lin Yutang who has published a series of literary works like *Chinatown Family* produced in 1948 in English, and, Chin Yang Lee in the published literary works under the title of *Flower Drum Song* in 1957. In a similar way, those two Chinese American literary works are gaining an increasing popularity among the vast majority of readers who have a strong reading interest in having a very good understanding of Chinese American literary works just as what has happened to them in reading this literary work under the title of *Eat a Bowl of Tea* from various analytical perspectives in the analytical experiences and experiments of a good many literary scholars and literary critics.

In regard to the deep impressions Chinese American immigrants have given to the Chinese American communities either dispersed or distributed in various corners of America in accordance with what has been epitomized in the major narrative facts and narrative events of those Chinese American literary works that have been corresponded with the significant historical facts and historical events cropping up in the fragmented evolution and progression of American history in a gradual fashion, what has to be aware of in an intentional fashion in this respect, is, that either the distorted or even destroyed images of Chinese American workers depicted in an unreasonable fashion in the production of those Chinese American literary works and the misunderstood or misinterpreted impressions of those

Chinese American workers in the community of American society as indicated in a clear fashion in those Chinese American literary works, are, bound to have a very far-reaching influence on the thorough changes of the true identity, dignity, and, personality of those Chinese American workers who have been perspired a lot right on the way to the continuous construction and consolidation of American society, American culture, and, American history according to what has been put in the interpretative exploration made of in the field of literary criticism to the effect that “[M]uch of the existing literature serves to reinforce popular stereotypes.”⁴¹ That is because Americans even average Americans including children who have no knowledge of or don’t get in contact with Chinese American workers in their lives, are not free from either the very popularized consciousness or sub-consciousness grounded on the popular stigmatization of not just Chinese American workers but also Chinese people around the world in a blind fashion and in an irrational fashion on account of the increasing dominated and manipulated popularization of the spiritual stigmatization and pollution of American patriotism prevailing in American society, American culture, and, American history at that historical moment. In this way, the very authentic impression Chinese American workers and even Chinese people ought to have given on the minds of Americans, has been devalued, dwarfed, and, distorted in an excessive fashion or even in an exaggerative fashion at cost of the grace they are in a position to keep in their minds in their communication with Chinese American workers in the community of American society where Chinese people have been painted black and Chinatown viewed as a den of vices, crimes, and, drugs, and, a place crowded with drug takers and intelligent swindlers who are cunning and sneaky, and, delighted to do harm to their friends in a treacherous way that is likely to enable them to make their friends in the dark without knowing in an insightful fashion that those Americans have exaggerated the harmful and ungraceful behaviors of the minority of Chinese people and Chinese American workers. To a great extent, this unfair cultural phenomenon in the true social communication,

cultural communication, and, ethnic communication showing up in America tends to bear a lot of similarities with what Elaine Kim has criticized in straightforward fashion because it has been reminding a variety of Americans of the arrogant prejudices that have been probably making more and more Americans to know Fu Manchu and Charlie Chan than know Chinese or Chinese American human beings⁴² in spite of their having a very good knowledge of the fact that Fu Manchu and Charlie Chan used to be thought of as the dominant cultural archetypes of Chinese American stereotype in an ubiquitous fashion in the successive and sustainable transmission of American popular culture. What is worse, one of them has been portrayed as 'devil' and the other as a 'model minority' man in the form of humiliation, and, what they have in common with each other is that they both are believed to be lack of masculinity in the eyes of the vast majority of Americans regardless of that the potential cruelty that this stigmatization is bound to do harm to the legal and logical protection and promotion of the social identity, cultural dignity, and, ethnic identity of Chinese American workers in more than one communicative situation.

In relation to the practical frequencies and speeds of the actual informational transmission between Chinese American workers and Americans in American society at that historical moment, what turns out to be surprising for almost all scholars in the field of Chinese American literature in a popular fashion, is, that it has been told in an evident fashion in the exploration made of Chinese American workers that there exists a deformed community or society of Chinese American bachelors in American society which has been accused of and caught in the popular exclusion of Chinese American workers on account of the vicious or treacherous implementation of the policies of anti-Chinese American workers and the social discrimination, cultural discrimination, and, racial discrimination of most Chinese workers, for it has been said in an unfriendly fashion that the prostitution and gambling have been claimed to be here and there in that Chinese American

community owing to the numerous harms those vicious fiends have done a great deal to prevent the virtuous development and improvement of this distorted and deteriorated Chinese American community that has organized not by the individual families of those Chinese American workers but by Tongs family names of Chinese American workers living there. As a matter of fact, it is in a position to be seen from the genuine cruelty and brutality this community has been imposed upon in a clear fashion that this closed Chinese American society is far away from China and isolated from mainstream American society, making it inevitable that this Chinese American community has fallen into collapses owing to the intrinsic decline of it in a very normal fashion and the shortage of the adequate information of it. In essence, it is not until the final founding of the People's Republic of China in 1949 that is bound to result in the complete take-over of the power of this country on the ground of the rapid rise of The Communist Party of China, for this surprising and bittering rise has finally shattered the possibility for American officers and policy makers to prevent Chinatownners over there from returning to their motherland in an effective way and in an authentic fashion. However, what seems to be unexpected is that although Chinese American workers have shown very great concerns about their political and economic prospects that have been contextualized in the ideological and epistemological intervention of a number of American politicians, many of them have been forced to give up their fond dreams of going home and their beliefs in the insightful stimulation, protection, and, promotion of the very incredible prosperity of their motherland. So to speak, right after American government put a full stop to the 61-year history related to the previous passage of this law by the name of "Exclusion Act" in 1943, Chinese American immigration go to its climax in a short while in a natural fashion and in a normal fashion.

In terms of the actual social tolerance, cultural tolerance, and, ethnic tolerance of Chinese American workers in their communication with Americans on a daily basis, it has been indicated in an apparent fashion in the Chinese American literary

works of those two pretty well-known Chinese American writers in the 1940s and 50s by the name of Lin Yutang and Chin Yang Lee in a respective fashion who have been believed to be born as “China-born aristocrats”⁴³ in a fortunate fashion that traditional Chinese culture has made traditional Chinese American workers tolerable for almost everything that is inclined to do bearable harm to them in more than one fold as a result of the great philosophical emphasis that has been placed on the interpersonal communication in traditional Chinese society, is, to search for and seek for the peaceful and harmonious communication between either two of human beings to highlight the very harmonious values rooted in the communicative way proposed in a coherent fashion and in a cohesive fashion in traditional Chinese culture and traditional Chinese philosophy. For one thing, it has been exemplified in an explicit fashion in the Chinese American literary work of Lin Yutang under the title of *Chinatown Family* that Chinese American workers have been considered to body forth the typical image of traditional Chinese people who are apt to be quite likely to show much more concern for the overall development and improvement of their filial, familial, tamable, and grateful personality in connection with the very deep impression they have given to American workers is that they are able to accept brutality, injustice, and, hardship in a cheerful fashion. In effects, what has been emphasized a lot on in this Chinese American literary work, is, that Lin Yutang has attached a great importance on the organic combination between feudal Chinese philosophy and American capitalist cultures that tends to give rise to the success and happiness of the family for laundryman Fong. For another thing, as what has been shown in this Chinese American literary works under the title of *Chinatown Family*, it can be perceived and conceived in a very remarkable fashion from the literary work of Chin Yang Lee titled *Flower Drum Song* that this work has given a good presentation to the sketch and stretch of portrait of the personality of most traditional Chinese American workers in terms of the unbearable and unbelievable scarcity of women, racial discrimination, and, the strong conflict between Chinese

American parents and their Chinese American children in a comic fashion. In accordance with what has been epitomized in an evident fashion in the authentic and objective characterization of this Chinese American literary work in an apparent fashion, it has been believed in a popular fashion in the realm of literary criticism that Chin Yang Lee has been doing a great deal to deepen the inherent stereotype of traditional Chinese American workers in the production of this work under the title of *Flower Drum Song* to win the favor of an increasing number of non-Chinese readers in American society at the cost of the unbearable distortion and devaluation of traditional Chinese American culture and philosophy to have a very good access to the simple and superficial pleasures implied in his autonomous satiation with the perceptive and cognitive needs of those non-Chinese readers in a blind fashion and in an irrational fashion in lieu of working hard for the very intentional and indomitable clarification of the true perceptive and cognitive borderline and bottom line between traditional Chinese philosophy and culture or traditional Chinese American philosophy and culture, and, American capitalist culture in a dialectical fashion to enable the readers of his Chinese American literary works to have a very profound understanding of the great perceptive and cognitive necessity for them to make a distinction between those cultures in an objective fashion and in an essential fashion to highlight the true cultural and philosophical diversity and commonality between those two types of culture in lieu of the devaluation of the social identity, cultural identity, and, ethnic identity of the main characters of this Chinese American literary work in an irrational fashion, and, the ignorant and innocent consideration of them as very wealthy refugees from Taiwan, and, the intentional distortion of the extremely important role Chinatown has been playing in the positive transmission of Chinese values, Chinese cultures, and, Chinese thoughts into American society, American culture, and, American history in a patriotic fashion rather than the depiction of it as the playground of Americans in a very disgraceful fashion on account of his perceptive and cognitive confinement that he have failed to enable

them to have a very good knowledge of the fatal danger he has been thrown into owing to his ignorance of the dangerous fact that it is extremely dangerous for a writer to produce his literary works to meet the inappropriate needs of the readers of his works and please the readers of his literary works in any fashion to maximize the profits he aims to make from his literary production on the basis of his failure to play an important role or send his contribution to the valuable social, cultural, and, ideological leadership in his very imaginative literary production rather than his misleading governance of the actual perceptive and cognitive growth of those readers in a very profitable fashion.

In contrast to the perceptive and cognitive profundity of what is going on in the community of Chinese American bachelors located in Chinatown distributed in the various areas of America as has been mentioned above, it is better to put it like that Louis Chu is inclined to be very familiar with the bachelor society in Chinatown than Lin Yutang and Chin Yang Lee are in more than one regard as a result of what has been imprinted on his rich living experiences, learning experiences, loving experiences, as well as, working experiences over there. At the age of 9 in 1924, he moved to New Jersey with his family. For the sake of his personal experiences in relation to the empirical and practical status quos of those who had been working and suffering in Chinatown, he could not help showing his intrinsic and intuitive sympathy for the older and younger Chinese American workers who had to be faced with the unfair treatment over there in a helpless fashion and in a hopeless fashion. On the ground of the instillation and incorporation of the sympathetic sentiments into the affective and aesthetic production of his literary production, Louis Chu was told to be keenly sensitive to the great impacts the transition and transformation of Chinatown from a society of Chinese American bachelors into the society of Chinese American families had on the practical development and improvement of Chinese American community right after 1949 in coincidence with what had been implied in this Chinese literary work under the title of *Eat a Bowl of Tea* as was

produced in 1961 in an objective fashion, and, in an authentic fashion in the social contexts, cultural contexts, and, historical contexts in which the successive and sustainable refreshment, refinement, and, reinforcement of the spiritual enrichment and improvement of this peculiar society of Chinese American bachelors in Chinatown had been exemplified in a factual fashion in the authentic portraits of the Chinatown community in the perceptive and cognitive pace that had to be kept with the practical changes showing up in this historical period. As can be inferred from the vivid descriptions that have been given of the vast majority of the details entailed either in a traceable fashion or in an untraceable fashion in the increasing daily activities of those early Chinese American workers, it is in a position to be known in a symbolic fashion, in a synthetic fashion, and, in a systematic fashion that what has been insinuated in a confidential fashion in this Chinese American literary texts under the title of *Eat a Bowl of Tea*, is, that it has been inclined to give a very good picture of the perceptive and cognitive sensitivity and sensibility of a variety of Chinese American workers who have been either caught in or lost in the inevitable and unintelligible fragmentation and defragmentation of the very complicated living and working status cropping up in a chaotic fashion or in an organic fashion in Chinatown in American society in the 1940s in a historical sense when they are forced to be faced with either the predictable or unpredictable devastation of the “American Dream” they have been seeking for in their living experiences, learning experiences, loving experiences, and, working experiences in accordance with the great efforts they have made to make their way for the successive and sustainable perceptive and cognitive liberation extremely conducive and crucial for the actual subversion to the very incredible and insightful myth of “model minority” of most Chinese American workers at that historical moment. To this extent, it tends to make sense and make difference that what has occurred to Louis Chu has turned out to be authentic, objective, and, essential for the rather insightful and ingenious personalization and particularization of what he has acquired from the genuine living

experiences, learning experiences, loving experiences, and, working experiences recorded in the real historical facts and historical events of American society even if they are unable to have a very good knowledge of the objective and essential echoes between the historical facts and historical events of American society and the narrative facts and narrative events of this Chinese American literary work in an intelligible fashion or in an unintelligible fashion. Therefore, it turns out to be very reasonable and reliable in the critical, cautious, and, creative observation of Elaine Kim that the Chinese American novel titled *Eat a Bow of Tea* is supposed to be viewed as a cornerstone in the minds of a great many literary scholars and literary critics in the coherent and cohesive development and improvement of Chinese American literary tradition.⁴⁴ Grounded on what has been perceived and conceived above, it can be said in an appropriate fashion that Louis Chu knows much more about the society of Chinese American bachelors located in Chinatown than the other two Chinese American writers do on account of his very strong perceptive and cognitive sensitivity and sensibility as have been developed and improved to enable him to be aware of the high analytical probability and feasibility for him to get a very good perceptive and cognitive access to the truth and essence of the social reality, cultural reality, and, historical reality as have been hidden behind the increasing unfriendly social communication, cultural communication, as much as, cultural confrontation between the Americans and Chinese American workers living and working in Chinatown at that historical moment.

In the exploration made of the ideological and epistemological derivation of the literary thoughts, literary spirits, and, literary insights of Chinese American literary works as indebted to the very profound meditation on the perceptive and cognitive correlation between the very extensive and excessive spread of the illuminative and imaginative enlightenment and encouragement of American civil rights movements and the very crucial developmental insights of Chinese American literary works as shown in the practical interaction between them, it needs to be noticed in a curious

fashion and in a cautious fashion that it is the civil rights movement initiated and dominated by African Americans beginning from the early years of 1960s to the last years of 1960s that has been playing an illuminative and instructive role in awakening most Asian Americans to their insightful awareness of the great significance for them to try their best to give an impetus to the stimulation and promotion of the overall development and improvement of the sensitive and sensible consciousness of enabling them to seek for the innate rights to protect their social identities, cultural identities, and, ethnic identities in a legal fashion with the help of the immigration reforms in 1960s in spite of their inadequate awareness of the increasing attentions that have been paid to the interaction between this movement and the perceptive and cognitive liberation, breakthrough, as well as, transcendence of those Asian American workers in more than one fold. As a result, those attentions urge those who have been working in the academic community to show a very great analytical concern for and develop a very strong interest in having a very good understanding of the existential status quo of American ethnic groups in an overall fashion and in a profound fashion. Given the sound perceptive and cognitive foundation laid for the continuous refinement and reinforcement of this analytical and synthetic concern, it has become increasingly impressive that this illuminative and instructive inclination tends to not only inspire the strong imaginative and associative impetuses of a group of well-educated Chinese American writers but also provide them with sufficient analytical and synthetic room that can be made for them to have a very good access to the insightful and ingenious acquisition of the perceptive and cognitive inspiration and illumination to help them to make their way to the accumulation of the imaginative and illuminative insights concealed in the opinions to lay a very feasible analytical and synthetic ground for the natural summarization and systematization of the analytical and synthetic enlightenment and encouragement that are quite likely to give rise to final and formal construction of the conceptual and theoretical frameworks of the literary thoughts, literary spirits, as

much as, literary insights of Asian American writers. Therefore, it is inclined to be known in a clear fashion that the very profound and perspicacious rumination and reflection of the interaction between the progression of this civil rights movement and the liberation of Asian Americans acts as a very crucial transmission and transformation stage for the rises of Chinese American literature in 1970s and 1980s owing to the successful acquisition of the awakening sensitivity and sensibility it takes to contribute a lot to the very remarkable popularity and prosperity of Chinese American literature. To be specific, it can be seen from the analysis of the literary works of the Chinese American writers at that time that it is those two Chinese American writers by the name of Maxine Hong Kingston and Frank Chin who have been aware of the literary sensitivity and sensibility of the zeitgeist as what has been popularized at that historical moment, for their diverse and distinctive ideas, themes, and, techniques have had an important impact on the growing ideological and epistemological enrichment and improvement of the literary thoughts and literary spirits of the rest of Chinese American writers in an insightful fashion and in an ingenuous fashion indebted to their profound and perspicacious awareness of the right perceptive and cognitive importance that is in a position to be placed on their acquisition of the ideological and epistemological transcendence to make a very good preparation for the successive and sustainable stimulation and promotion of the further and future popularization of the literary beliefs and literary pursuits as what have been carried in the experiential and experimental production of Chinese American literary works as to be elaborated below in accordance with the ideological and epistemological priority and perspicacity of those two Chinese American writers.

In the realm of the perceptive and cognitive breakthroughs as acquirable from developmental tracks of Chinese American drama in connection with what has come to the minds of contemporary playwrights in the aesthetic and artistic production of their plays, what is most worthy of a good mention to be made of contemporary Chinese American playwrights, is, the Chinese American drama as

produced by this Chinese American playwright by the name of Frank Chin who has permeated into his dramatic production the genuine ruminative and reflective spirit of Chinese American history and culture in an adequate way and in an accurate way, while making a good distinction from the commonplacéd social stereotypes, cultural stereotypes, and, ethnic stereotypes that have been inclined to be labelled on the deep impressions most of those Chinese American workers have given to them in a practical sense in relation to the misleading and misinterpreting perceptivè and cognitive preconception and misconception their very crucial analytical practices and analytical processes have been equipped with in a confidential fashion. In the critical practices and processes devoted to the autonomous and intuitive interpretation of the crucial plays he has produced in an objective fashion and in a rational fashion, Frank Chin notes in a very clear fashion in his analysis of those two plays under the title of *The Chickencoop Chinaman* and *The Year of Dragon* produced in 1972 and in 1974 in a respective fashion that those two Chinese American dramas focus a lot on the very valuable exploration made of the theoretical and practical probability and feasibility for him to highlight the legal social identities, cultural identities, and, ethnic identities of those Chinese American workers who have been working and suffering from the popular social devaluation, cultural devaluation, and, ethnic devaluation in American society that has been told to be a divided in a racial fashion. In order to reach this target in an appropriate fashion, he tries his best to define Chinese American manhood in connection with the rest members of the Combined Asian Resources Project (CAPR) whose great efforts have been made to address the essential and existential problems Chinese American workers have encountered in their lives and their careers, and, to make their way to the thorough destruction of what they call the myths to the effect that Chinese American workers are temporary sojourners with very strong foreign sensibilities, and, they are inclined to be the very docile and compliant members of a modeled ethnic group at the risk of being marginalized from mainstream American society, American culture, as well as

American history. According to Frank Chin, those myths contribute a great deal to the objective and essential existence of Chinese American workers in a legal way, for they have been considered as a very big threat to the stimulation and promotion of Chinese American manhood in a continuous way, and, the deconstruction of those myths, is, to a great extent, the construction of the new image of the Chinese American workers in the entire process of highlighting the social, cultural, and, ethnic superiority and priority in their communication with Americans who have been living and working in the acknowledged community of American society either in an intelligent fashion or in an intelligible fashion.

In combination with profound and perspicacious rumination and reflection of the very disadvantageous situations of Chinese American workers in the unbalanced communication with Americans in those community, it tends to occur to Frank Chin in a clear fashion that he ought to blame Chinese American women writers like Jade Snow Wong for their giving most Americans a poor impression that has been characterized with the popularization of the bizarre Chinese cultural heritage and stereotyped images of model minority Chinese people and Chinese American workers in most cases, and, criticize Chinese American women writers like Maxine Hong Kingston, David Henry Hwang, Amy Tan, and, Gish Jen for their failure to resist against or even fight against the deformed images of Chinese American manhood in feasible fashion and in a flexible fashion to release their true emotional furies in an ambitious way and in an aggressive way. In this sense, it turns out to be better for Frank Chin to review the social reality, cultural reality, as well as, historical reality reflected in the works of those Chinese American women writers in accordance with the plan he has made for the gradual elimination of the so-called Chinese American manhood that has been accused of as castration on the way to the devaluation and distortion of the cultural identity, cultural dignity, cultural diversity, and, cultural liberty for the part of a good many Americans who have little understanding of Chinese culture, for it has come to him in a sensitive fashion and

in a sensible fashion that this castration is reflected in the absence of Chinese American literary works that have been published by Chinese American men writers who are very likely to be aggressive and ambitious enough to resist against the cultural stigmatization of Americans in their interpretation of Chinese American literary works in the form of the perceptive and cognitive devaluation and distortion of the cultural profundity and cultural perspicacity as have been exemplified in an ambiguous fashion in the insightful and ingenious production of Chinese American literary works to highlight the true cultural personality of Chinese American writers. For the part of Chinese American men writers, it seems to be sensible that a large number of literary works as produced by Chinese American women writers are inclined to do a lot of dangerous harms to the imaginative and associative grandeur of the literary works of Chinese American men writers in the narration of the interesting stories that have been incorporated into their imaginative and associative practices and processes in the experiential and experimental production of their respective Chinese American literary works in a diverse fashion and in a distinctive fashion. Unfortunately, although Frank Chin has done a great deal to change the embarrassing situation of the cultural interaction between Americans and Chinese American workers, he fails to work out and map out a brand new image for the rational articulation of the genuine Chinese American manhood to meet the very strong need of developing a brand new Chinese American culture to replace with the declining one penetrated into the daily lives of Chinatown in that what has been epitomized in the characterization of those Chinese American plays has given the readers of those plays an impression that the great efforts he has made for a very long time has turned out to be futile in more than one respect.

As opposed to what has been emphasized in the literary production of Frank Chin, Maxine Hong Kingston has been doing a lot to enable her to dig out the social values, cultural values, and, ethnic values as personified in her persistent pursuit of the continuous protection and promotion of the true imaginative and associative

ingenuity of the social tradition, cultural tradition, and, ethnic tradition as have been particularized and personalized in the literary production of Chinese American women writers from the perspective of modern feminism with the help of her sufficient accumulation and acquisition of the very valuable inspiration and imagination from her very sensitive and sensible development and improvement of the perceptive and cognitive ability very conducive and crucial for her to see through the popular social phenomenon, cultural phenomenon, and, ethnic phenomenon transplantable into the aesthetic and artistic production of the vast majority of the literary works of a variety of Chinese American women writers in an illuminative fashion. For the sake of her preference to the feminist inclination as has been epitomized in the empirical and experimental production of her literary works, she chooses to focus much more on the vivid description of the confusion, helplessness, and, hopelessness of a large number of women who have been struggling for the genuine achievement of their intuitive independence and individual liberty for a long time even when they have been caught in the unavoidable ambivalence between two very different cultures existing in two different worlds of American society, for it has been manifested in a very clear fashion in her literary work titled *The Woman Warrior: Memories of a Girlhood Among Ghosts* that she throws either the storyteller or the narrator of this Chinese American literary work into the strong perceptive and cognitive ambivalence between reality and fantasy, between China and America, and, between previous and present in the insightful elaboration of the female modernity in the crucial narrative practices and narrative processes in which the story told in this Chinese American literary work is involved in an inevitable fashion to make it possible for her to let go of her resentment shaped in the social context, cultural context, and, historical context gloomed in the popular oppression of Chinese patriarchal awareness developed and improved in an ambiguous fashion to strip women of the innate rights they are supposed to have in their social lives, cultural lives, and, ethnic lives in an appropriate fashion and in an adequate fashion. Out of

her sympathy shown for the bitterness and sadness exemplified in the living experiences, learning experiences, loving experiences, and, working experiences of a variety of Chinese American women, she is determined to make her losses seen and her voices heard in a reliable fashion and in a responsible fashion to remind those Chinese American women of the very great importance they are supposed to place on the acquisition of their innate rights in a decisive fashion, in a diverse fashion, and, in a distinctive fashion in order to draw the very appropriate and adequate attentions most Americans and Chinese American workers are in a position to pay to the normal and natural protection and promotion of the cultural liberty, cultural identity, and, cultural dignity of those Chinese American women on the way to the very insightful and ingenious demonstration of the cultural femininity and ethnic femininity in the extensive popularization and promotion of Chinese American feminist culture and values in the interactive encounter with mainstream American culture. In this way, she is bound to get a very good access to a very unusual growth particularized in a harmonious and hospitable society where Chinese American women are inclined to be equipped with social equality, cultural equality, sexual equality, and, ethnic equality that have been characterized with the successful transition of the social ranks, cultural ranks, sexual ranks, and, ethnic ranks of most Chinese American women from their previous patriarchal disempowerment to their present matriarchal empowerment in more than one fold, and, from either the degradation or deterioration of their social, cultural, and, ethnic participation to their disturbing confusion about their social values, cultural values, and, historical values in America, as well as, from their passive resistance against the persistent exploration that has been made of their precious social values, cultural values, and, historical values in an ambitious fashion to their positive pursuits of their self-actualization in an indomitable fashion.

In similarity with what has been indicated in the narrative styles of this Chinese American literary work under the title of *The Woman Warrior* in the essential,

intrinsic, and, extrinsic interweavement of the major structural and systematic ingredients of the narrative factors and narrative events of the interesting stories told in this Chinese American literary work in an organic fashion, it has occurred to a good many readers of the Chinese American literary work produced by this Chinese American woman writer by the name of Maxine Hong Kingston titled *China Men* that this Chinese American literary work recounts the increasing early living experiences, learning experiences, loving experiences and working experiences of the vast majority of Chinese American workers in the revelation of the crucial historical truth, historical essence, and, historical reality of the historical context in which this story is located either in linear way or in a non-linear way in accordance with the historical evolution of the family story dealt with in this Chinese American literary work in combination with the very ingenious talk-story, memory, myths, and, imaginations decorated with the narrative clues that has been running through the narrative progression of the story woven in the production of this Chinese literary work which has been armed with a less particular and less personal inclination used to dig out over there the chronological similarity between the temporal progression of the stories of this Chinese American literary work and the chronological fluidities of Chinese American history in a horizontal fashion or in a vertical fashion owing to their overall development and betterment of their profound perceptive and cognitive consciousness of elaborating the correlative similarity between the narrative time of this story and the physical time of the history of Chinese American literature.

From the analytical perspective of archetypal criticism, it is in a position to be put like that the male characters in this Chinese American literary work are inclined to be viewed as the very symbolic social, cultural, and, ethnic archetypes of any Chinese American children or Chinese American grandchildren of earlier Chinese American grandfathers and Chinese American fathers showing up in various looks as if they could be the fathers of any Chinese American children who

have immigrated to America in five different ways including by way of Cuba, Angel Island, or Ellis Island in line with the reliable delineation of the real versions of the arresting stories told in a vivid fashion in the specific construction of the narrative framework of this Chinese American literary work, for it has been said that they could have entered the country in a legal fashion, or, they could have come as paper sons or by some other avenue to make it clear that he is both 'the father from China' and 'the American father.' As a matter of fact, the common purpose all Chinese American workers have at that time expected to be reached is to claim their social identities, cultural identities, and, ethnic identities as Chinese American workers in a legal fashion. Of course, they have to get over all difficulties they have in the acquisition of this identification in an indomitable fashion before they are able to remove all social and cultural obstacles they have to be faced with on their road to their eventual settlement in America. Grounded on the very deliberate delineation of the narrative scenes of the major story told in this Chinese American literary work, Maxine Hong Kingston finds out the very crucial evidences it takes a lot to show the continuity of the history of Chinese American workers in Chinese American community in *China Men* and that of Chinese American workers in the history of America indebted to the account they have given of the objective facts of the significant historical traces and historical tracks of Chinese American workers in relevance to the correlative items of the anti-Chinese legislation popularized in American society on account of the very authentic and objective fact that most Americans do not necessarily know anything about most Chinese American workers despite their very blind participation in the specific articulation of their respective willingness to isolate most of those Chinese American workers from Americans in an irrational fashion owing to their having been caught in the rigid imprisonment of cultural provincialism and cultural isolationism as popularized at that historical moment in almost every corner of America in the pace that has been kept with the successive and sustainable domination and manipulation of few social racialists and

cultural racialists who have been trying every means to prevent the normal and natural communicative interaction and illumination between Chinese American workers and Americans in a vicious fashion to maximize the profit they can make from the increasingly strong social confrontation, cultural confrontation, and, ethnic confrontation between those Chinese American workers and Americans in more than one regard.

In association with what has been imprinted in the imaginative exemplification and experimentation of Maxine Hong Kingston in her literary production, it has been said in an ambiguous fashion that the reason for her to stick up to the production of those two Chinese American literary works under the title of *The Woman Warrior* and *China Men* in a respective fashion in combination with the living experiences, learning experiences, loving experiences, and, working experiences of the correspondent status quos of most Chinese American women and Chinese American men who have been suffering from the unbearable social cruelty, cultural brutality, and, ethnic superficiality of American society, American culture, and, American history, is, to remind the readers of her Chinese American literary works of the probability for them to consider those two Chinese American literary works as very crucial and conducive devices for them to connect those very interlocking stories with the isolated lives and occupied careers of Chinese American women and men in an overall fashion and in a profound fashion. On the one hand, it has been restored in a clear fashion in this Chinese American literary work under the title of *China Men* that the original image of Chinese American workers has been personified in the characterization of this Chinese American literary work in an aesthetic fashion and in an artistic fashion. On the other hand, the very concrete and vivid image of Chinese American women has been epitomized in the ingenuous concretization and crystallization of the feminization of the women characters in the production of this Chinese American literary text as titled *The Woman Warrior* in an explicit fashion. To this extent, it can be known in a sensitive fashion and in a sensible fashion that the

organic combination between those two Chinese American literary works is inclined to enable the readers of their Chinese American literary works to have a very good access to the conclusive evidences very valuable and conducive for the evident argumentation against the stereotyped image of a wide variety of Chinese American workers with the help of the sufficient acquisition of the meaningful and valuable imagination and inspiration from the very profound and perspicacious perception and cognition of the harmful or even vicious prejudice of racism and sexism in an appropriate fashion and in an adequate fashion.

In the case of the great progress that has been made in the development and improvement of Chinese American literature, it is inclined to be noticed in an objective fashion and in an evident fashion that since the late 1980s, Chinese American literature has begun to show a new ideological and epistemological prosperity, particularity, and, perspicacity of the literary thoughts and literary insights instilled into the production of the majority of Chinese American literary works as what has been exemplified in the increasing acquisition and application of the quantitative and qualitative breakthrough of a great many Chinese American literary works produced by a good many writers, for the continuous incorporation of Chinese American literature into American literature and American culture either in a purposeful fashion or in a purposeless fashion has made it increasingly apparent that Chinese American literature has been accepted and recognized either in an explicit fashion or in an implicit fashion in the minds of the vast majority of the American readers who need to spend a long time getting accustomed to their very gradual transition from their previous preoccupation with the perception and cognition of mainstream American literature into their objective, essential, as well as, dialectical rumination of the major ideological and epistemological ingredients of the very insightful thoughts as what has been diversified in Chinese American literary works, which has served as the very popular readers of those American readers who have been acquiring the nutritious ideological and epistemological essence and

quintessence of the literary thoughts and literary insights in the classrooms of American high schools and American universities in a respective fashion as a result of their growing popularity over there and the readers' perceptive and cognitive sensitivity and sensibility valuable for those readers to enable them to get a very good access to the true ideological and epistemological essence and quintessence purified in the very elegant simplification of those thoughts and insights in the experiential and experimental production of most Chinese American literary works. In other words, it is inclined to be aware in an adequate fashion that Chinese American literature has got very far free from either the hospitable or hostile marginalization of most American readers in their inevitable social interaction, cultural interaction, and, ethnic interaction with an increasing number of those Chinese American men and women living, learning, and, working in American society in the late 1980s and early 1990s in a gradual fashion, and, made their own way to a new period of ideological and epistemological prosperity and maturity owing to the perceptive and cognitive liberation of those American readers in an independent fashion and the very great imaginative and instructive transcendence most Chinese American writers have been trying their best to obtain in an indomitable fashion in their literary production to highlight the imaginative and impressive authenticity and objectivity of the aesthetic and artistic enrichment and improvement of the ideological and epistemological nutrients of their Chinese American literary works.

In the entire process of the ideological and epistemological refreshment, refinement, and, reinforcement of Chinese American literature, most of those Chinese American writers have never put a full stop to the very appropriate and adequate accumulation, acquisition, and, application of the imagination, inspiration, and, illumination from their profound and perspicacious rumination and reflection of the perceptive and cognitive superiority and superficiality of their own literary production and those of the rest of writers around the world from generation to

generation indebted to their reflective and critical absorption and transformation of the imaginative and associative meritocracy into their own in an intelligent fashion and in an insightful fashion. On the basis of the very good perceptive and cognitive example most of the much earlier Chinese American writers born in 1940s like Maxine Hong Kingston, Frank Chin, Shawn Hsu Wong, etc., have set for the constant and continuous stimulation and promotion of the very great popularity and prosperity of Chinese American literature in a meticulous fashion and in a miraculous fashion, a new generation of active and influential Chinese American writers come to literary forum one after another, and, continue to enrich and to improve the very diverse and distinctive denotations and connotations of Chinese American literature in an amazing fashion, to broaden their imaginative horizons time and time again, and, to share with the rest of the world the very precious encouragement and enlightenment they have acquired from American literature and even world literature and transplanted into the further rehabilitation of Chinese American literature in an insightful fashion and in an ingenious fashion. As a matter of fact, the Chinese American literary works of those Chinese American writers like Amy Tan, David Wong Louie, Gus Lee, etc., have also stirred a very great sensation in America and a great many readers around America have given a very strong response to the imaginative and associative subtlety of their literary works. Amy Tan who has produced and published her work under the title of *The Joy Luck Club* in 1989, becoming an American literary star overnight after this publication, is the first successful example in this respect. Inspired by the popularized reputation of her first novel, she published her second Chinese American literary work titled *The Kitchen God's Wife* in 1991 which has become one of the best-selling Chinese American literary works in the America immediately and caught the very extensive attentions of numerous American readers and non-American readers. For the sake of the literary success this new Chinese American woman writer has achieved, it is popularly believed that Amy Tan is another peak of Chinese American literature

after the previous one indicated in the literary production of her predecessor by the name of Maxine Hong Kingston. In the field of American literature, there exists an unforgettable comparison that if Maxine Hong Kingston were still a standout at that historical moment, the very popular appearance and influential existence of Amy Tan would anticipate a splendid spring of Chinese American literature. The second example in this regard is this new Chinese American writer named David Wong Louie (1955-) who has been believed to produce a variety of literary works including *Displacement* (1989), *Pangs of Love* (1991), and, *The Barbarians Are Coming* (2000), for he has been far free from the previous and present creative frameworks of ethnic writers to stretch the narrative spaces of his Chinese American literary works and to enrich the profound and perspicacious denotations and connotations of Chinese American literature by means of his incredible design for the story, characters, and, plots of his Chinese American literary works in a very insightful fashion in the midst of his successive and sustainable stimulation and promotion of the popular reflection of American society in a curious fashion and in a cautious fashion. The third example to be given in this respect is this new Chinese American writer by the name of Gus Lee (1947-) who is known to all American readers or even the readers around the world for his production and publication of a good many Chinese American literary works like this Chinese American literary work titled *China Boy* produced in 1991. Of course, there are an increasing number of Chinese literary writers and their works that also deserve a closer attention to be paid to in a cautious fashion and in a curious fashion. However, for the sake of the very extent to which the works are closely related to the academic topic of this doctoral thesis, it is much better for the author of this doctoral thesis to place the analytical and synthetic importance on few of them as to be exemplified below in a respective fashion.

For the part of the readers who are interested in Chinese American literature, it is inclined to be interesting that when they try to have a very good understanding

of the literary works of Amy Tan, they may find that she has produced two more literary works in 1991, but they don't catch as much attention of the readers as those two Chinese American literary works she has produced under the title of *The Joy Luck Club* and *The Kitchen God's Wife* in a respective fashion do in the light of the popularity of those two Chinese American literary works in the field of American literature and the impact of them on the rich illumination, imagination, and, inspiration the readers of her Chinese American literary works and the peers producing their own Chinese American literary works at the same age with her have tended to acquire in more than one fold. In view of the intuitive and intuitional perceptive and cognitive responses they have been trying to give to this Chinese American Chinese American literary work under the title of *The Joy Luck Club* in a conscientious fashion, it has come to them in an objective fashion and in an essential fashion that what Amy Tan has made an exploration of in her ruminative and reflective production of this Chinese American literary work has most to do with her very intentional and insightful clarification of the exceptionally complicated interaction between the Chinese American mothers and their own Chinese American daughters with respect to the collision and fusion between the two diverse and distinctive worlds they have lived in and the two particular cultures they have been involved in on account of the perceptive and cognitive discrepancies rooted in their different growing experiences and living experiences contextualized in different social reality, cultural reality, and, historical reality of two different countries. Therefore, at the outset of the traditional production of Chinese American literary works, it is inclined to be known in most cases that her literary production, to a great extent, continues the styles of her Chinese American literary predecessors who have been showing a very strong interest in the introduction of the renowned writing models persisted in the production of Chinese American literary works for the aim of making an exploration of the interactive correlation between the inheritance of the very crucial cultural values and cultural virtues of traditional Chinese American

culture or traditional Chinese culture, and, the major cultural beliefs and cultural mores of American cultures to personalize and particularize the very insightful cultural particularity, cultural potentiality, cultural profundity, cultural prosperity, as much as, cultural perspicacity as epitomized in the crucial narrative facts and narrative events of their Chinese American literary works. On the whole, it can be sensed in an obvious fashion in the literary works of Amy Tan that she has made full uses of the traditional narrative techniques inherited and improved from the literary production of a wide variety of previous Chinese American writers in that she has devoted an adequate imaginative and associative spaces to the concrete depiction of the increasing living experiences, learning experiences, loving experiences, and working experiences most Chinese American workers have to be faced with from previous generation to present generation in American society, American culture, and, American history, and, the difficult situation in which they have been caught both in mental dimension and in physical dimension owing to the very tremendous social and cultural gap between two countries in the case of the loss of homeland implied in the characters of their Chinese American literary works, the spiritual alienation they have suffered from the bitterness and sadness they have to be faced with in American society, American culture, and, American history in an inevitable fashion and in an unstoppable fashion in terms of the internal and external conflicts between parents and children who have been split up in the continuous clashes of two different cultures existing in two different countries, the very tolerable and amiable negotiation between them after their a good understating of the possibility and feasibility for them to address their respective problems through concession and cooperation, and, their intention for the acquisition of their own social identity, cultural identity, and, ethnic identity in betweenness as what most of Chinese American literary works of Amy Tan have been characterized with in a particular fashion and in a penetrative fashion to attach a very great imaginative and associative importance on the manifestation of the particular traits shown in the diverse and

distinctive portraits in the ingenious and insightful production of her Chinese American literary works.

A good look taken at the historical traces of the development and betterment of Chinese American literature in an overall fashion and in a profound fashion, it is inclined to come to the minds of the readers of those Chinese American literary works in a sensitive fashion and in a sensible fashion that the development and improvement of contemporary American literature in the 1990s has, to a great extent, witnessed a turning point or a transitional moment in the history of Chinese American literature as has been indicated in the two important signs elaborated below in a respective fashion in connection with the developmental traces of the Chinese American literature in this historical period.

The first important sign in the very apparent exemplification of what has been elaborated above in this transitional period with regard to the prolific production of contemporary Chinese American literary works, has much to do with the objective truth what has impressed the author of this doctoral thesis most in more than one respect, is, that the successful publication of the first Chinese American literary work produced by a younger Chinese American writer by the name of Gish Jen who has produced her first Chinese American literary work under the title of *Typical American* in 1991 which has been remembered as the literary mark for the increasing rises of the literary production of younger Chinese American writers who have been doing a lot to stimulate and promote the literary leadership in a new era of the literary production in Chinese American literature on the sound foundation that has been laid for them to capture the rhythmic zeitgeists of the historical inclination at that time in American society, American culture, and, American history. In the same pace that has to be kept with the very insightful and intelligent introduction of the rich nutritious inspiration and imagination from the valuable thoughts and insights as have been carried in American culture in an appropriate fashion and in an adequate fashion, and, the very adequate acquisition,

accumulation, and, application of the perceptive and cognitive illumination from the increasing popularization of the very great impact multiculturalism has on the particularization and professionalization of the exceptionally essential components of literary thoughts and literary insights rooted in the imaginative and associative practices of the literary readers of a historical period in American society, American culture, and, American history, Gish Jen has made great efforts to take a very good look at the literary spirits of them and their predecessors to make a very good preparation for her to work out enough perceptive and cognitive evidences in a fabulous fashion to enable her to question and to subvert the previous stereotyped critical prejudice of ethnic 'essentialism'⁴⁵ as has been popularized in a very fashionable fashion in the mainstream thoughts as epitomized in literary criticism and cultural criticism persisted in American society, American culture, and, American history with the help of the relaxing, witty, and ironic brushstrokes available in the insightful and intelligent production of this Chinese American literary work, and, to advocate in a predictable fashion, in a profound fashion, and, in a perspicacious fashion that all those immigrated Chinese American workers are supposed to pay their enough attention to the organic and harmonious inclusiveness and integration of the genuine ideological and epistemological essence and quintessence that can be dug out from Chinese cultures and American cultures in the entire process of the subversive assimilation and assimilative subversion exemplified in an ambiguous fashion or in an apparent fashion in the cultural interaction between Chinese American workers and Americans in the very incorporative production of their Chinese American literary works in a dialectical fashion and in an objective fashion. Just as what the two literary works produced by Gish Jen under the title of *Typical American* and *Mona in the Promised Land* produced in 1991 and 1996 in a respective fashion are characterized with in a similar fashion because they have a lot in common with each other, it has occurred to a good many readers of those two Chinese American literary works in an apparent fashion that

either the intentional or unintentional isolation and integration in the confrontation and corporation between Chinese culture and American culture has been acting as a crucial metaphor for the inevitable negotiation to be made between the positive and negative interaction cropping up in the very diverse phenomenon in the mutual permeation between Chinese culture and American culture according to what has been organized or reorganized into the impressive and instructive production of most Chinese American literary works running through the process of the cultural transplantation of cultural thoughts and cultural insights into literary production, for it has come to the mind of this Chinese American writer named Gish Jen in a sensitive fashion that he is in a position to propose the very feasible and flexible fluidity of the cultural identity of an increasing number of Chinese American workers in their positive or passive interaction with Americans in connection with the popular permeation of American multiculturalism into the social communication, cultural communication, and, ethnic communication between them in advancement of American society, American culture, and, American history, and, take it as a very reasonable solution to address the problems they have to be faced with in the settlements of the cultural conflicts and cultural confrontations between them in a tentative fashion and in a tolerable fashion in line with the increasing instillation of the cultural generosity into the minds of Chinese American workers and Americans in a ubiquitous fashion. In terms of the true social tolerance, cultural tolerance, and, ethnic tolerance imprinted on the successive and sustainable stimulation and promotion of the perceptive and cognitive growth of most Chinese American writers in the imaginative and associative practices and processes of their literary production, Gish Jen has been inclined to be aware of the very incredible perceptive and cognitive perspicacity that the interactive combination and combinative interaction between the negotiable assimilation and assimilative negotiation as what has been particularized in a distinctive fashion in the very strong competition and cooperation of Chinese culture and American culture incorporated into the actual

conceptualization, systematization and theorization of the literary thoughts and literary insights concealed in those Chinese American literary works refers more to the mutual instruction and mutual illumination between two different ethnic groups in the entire process of their information acquisition and transmission it takes them a lot in their interpretation of Chinese American literary works and less to the vicious isolation and alienation of their discrepancies of their respective cultural roots in an irrational fashion. Therefore, it can be seen from the analysis made of above in an apparent fashion that in accordance with the rule of the communicative rationalization that is inclined to be followed to highlight the very conspicuous social tolerance, cultural tolerance, and, ethnic tolerance between Chinese culture and American culture in the experiential and experimental production and interpretation of Chinese American literary works, it is much better for the readers of those Chinese American literary works to take it from the valuable suggestion that the immigrant legacies of Asian Americans are in a position to be connected with the overall development and improvement of the sense of “Third space” as proposed in the studies of Homi K. Bhabha, for the sufficient application of this space tends to free them from the concealment and imprisonment of their true ethnic status and the endowment of them the cultural equality, cultural liberty, and, cultural dignity they are in need of in the protection and promotion of their social communication, cultural communication, and, ethnic communication with Americans in either their positive or passive resistance against either the devaluation or distortion of their social identities, cultural identities, and, ethnic identities in the globalization of the cultural empowerment they are inclined to be involved in their perception and cognition of Chinese American literature.

The second important sign in the exemplary experimentation of what has been dealt with above at this turning point in view of the cautious and curious production of contemporary Chinese American literary works, is, greatly concerned with the literary work produced by this Chinese American writer by the name of Fae Myenne

Ng under the title of *Bone* published in 2004 at the same historical moment in order to give an account of a very difficult choice the younger Chinese American workers have to make in the Chinese American community they live when they have to get in touch with the Americans who have thrown them into the heavy pressures they are likely to be caught and split in the intelligible or unintelligible ambivalence derivative from the historical reality and realistic historicity in which their lives and experiences have to be located in a helpless fashion and in a hopeless fashion due to the particularity of the very cruel social reality, cultural reality, and, historical reality they have to be faced with in an independent fashion. That is because it has come to their minds that this literary work is likely to provide them with a cultural strategy that is worthy of the particular notice that is supposed to be taken to make an ambitious and aggressive exploration of how those Chinese American workers are faced with and get over the traumatic difficulties that they have in the essential distinction to be made between history and reality in a reliable fashion and in a responsible fashion. Bearing some practical and empirical similarities to the living practices and living experiences of the characters depicted in the Chinese American literary works produced by this Chinese American writer by the name of Amy Tan, the majority of Chinese American workers especially the younger ones, have failed to have a good taste of the experiential bitterness their parental generation have to be faced with in an inevitable fashion and in an indispensable fashion over the waves of Chinese exclusion, so the historical pain of their parents is often considered to be no more than a mysterious and legendary story for them on account of the extreme desperations as have been suggested in an implicit fashion in the unbearable and unavoidable sad bitterness and bitter sadness they have been suffering from the social marginalization, cultural marginalization, as well as, ethnic marginalization the American society, American culture, and, American history have been characterized with in a popular fashion and in a profound fashion. However, it turns out to be very difficult for them to work out a possible or feasible solution to solve the

problems they have come across in their lives when they have to be faced with a new dilemma, or to think about how to reconcile the discrepancies or controversies hidden behind the tremendous perceptive and cognitive gap between two different cultural values as exemplified in those between Chinese cultures and American cultures co-existing in the mainstream society of America in many an area of their lives, their careers, and, their experiences. Unlike what Maxine Hong Kingston and Amy Tan have come up with to develop a reasonable attitude to be held towards the historical and realistic trauma the Leilas have to be faced with in a similar way, Fae Myenne Ng turns out to be aware of the traumatic and tragic continuity of the pains the Leilas have to be faced with as indicated in her Chinese American literary work titled *Bone* and the duality of the objective and essential existence of the entire Chinese ethnic group in line with what has been reflected in the social reality, cultural reality, and, historical reality of American society in an authentic fashion. Truth told, the way the Leilas deals with this trauma is inclined to give most readers of this Chinese American literary work a variety of impressive encouragements and enlightenments in an instructive fashion, for they have been aware of the high feasibility and flexibility for them to get far away from the trauma in a brave fashion, and, to shun away from the influence of the dualistic mode existing in the very ambivalent and ambiguous interaction between Chinese cultures and American cultures with the help of the accumulation, acquisition, and, adoption of the power of the cultural tolerance and cultural assistance they are supposed to keep in their minds in a successive fashion and in a sustainable fashion on the way to their ambitious and aggressive acquisition of the very precious perceptive and cognitive opportunity for them to take to make very great efforts to build a harmonious world full of mutual understanding and mutual respect.

In the stimulation and promotion of the continuous perceptive and cognitive transcendence of the actual social communication, cultural communication, as much as, ethnic communication of most Chinese American workers with Americans

despite the communicative effect that has been made between them turns out to be inconspicuous and inadequate, the true compromises to be made for Americans in this communication tends to be quite likely to be understood in a gradual fashion just as what has been exemplified in the very valuable and veritable characterization of the Chinese American literary works discussed afore from various perspectives, it is inclined to be sensed in an uncertain fashion or in a certain fashion that a great many Chinese American writers like Gish Jen and Fae Myenne Ng have been working very hard in the experiential and experimental participation in an awakening process that reminds them of the ideological and epistemological values for them to reflect their literary production, to reposition their role in the production and promotion of their respective Chinese American literary works, to search for the theoretical and practical values they are supposed to achieve, and, to give a strong perceptive and cognitive impetus to the steady stimulation and promotion of the appropriate pace to be kept in with the increasing social communication, cultural communication, and, ethnic communication between Chinese American workers and Americans in an ambitious fashion and in an aggressive fashion as a result of the rich inspiration, imagination, as much as, illumination achievable and obtainable from the profound and perspicacious rumination and reflection of their specific perceptive and cognitive practices and processes in the production of their Chinese American literary works in an impressive fashion and in an instructive fashion. In essence, this experiential and experimental transformation of their perceptive and cognitive inclination from self-confusion, self-identification into self-transcendence has turned the sense of their belonging to neither two worlds nor two cultures into the acquisition of the very strong power of connecting two worlds and two cultures in an indomitable fashion and in an incredible fashion, for this insightful transformation has been considered to be the thematic focus of a large number of Chinese literary works produced from the 1990s to present in a popular fashion and in a professional fashion as a result of the increasing penetration of the ideological

and epistemological insights and thoughts of cultural pluralism into American society, American culture, and, American history in a popular fashion and in a particular fashion.

An evident and appropriate example in this respect is in a position to be dated back to the Chinese American literary works produced by this Chinese American writer by the name of Hajin who has received all pre-doctoral education in China before going to America to work for his doctoral degree in the field of philosophy and obtained American citizenship to lay a good academic foundation for him to catch hold of the good opportunity valuable for him to live in America for a very long time and to give a good experiential and experimental support to him to enable him to continue to work for the very profound and prolific production of his Chinese American literary works like *The Writer as Migrant* and *A Good Fall* as produced in 2008 and 2009 in a respective fashion. Of course, in the insightful delineation of the crucial narrative facts and narrative events of those Chinese American literary works he has produced in a meticulous fashion and in a miraculous fashion, he has been telling his readers of the very valuable exploration new Chinese American immigrants have been making of in an ambitious fashion and in an aggressive fashion, their worthwhile pursuit of a new world to live in, their perplexed love and concern that are supposed to be shown for the construction and consolidation of the critical facilities of their hometown in a reliable fashion and in a responsible fashion, and, their effective actions to be taken to enable them to get free from the disturbing confusion they have been lost in, and, the confirmation of the social identities, cultural identities, and, ethnic identities they have been fighting for in their lives for a very long time to make a very good preparation for the liberation of their identity confusion, identity anxiety, or even their identity crisis on the road to their successive and sustainable protection and promotion of their very indispensable and irreplaceable social equality, cultural liberty and cultural dignity they have to rest a lot on to seek for the legalization of their true social identities,

cultural identities, and, ethnic identities in a reasonable fashion and in a responsible fashion. In this case, it can be perceived in a very clear fashion that the particular mention made of Hajin herein is just to provide an exemplary illustration for the objective and evident justification of the essential and authentic existence of their status quos of belonging to and connecting with neither of the two worlds and two cultures as is bound to give rise to the perceptive and cognitive confusion in which they has been caught and lost on account of the very ambiguous ambivalence and ambivalent ambiguity as demonstrated in the characterization of this Chinese American literary work.

In connection with the very coherent and cohesive concretization and categorization of the implications of this term Chinese American literary works that have a lot in common with the Chinese American writers and their works the author of this doctoral thesis has chosen to serve as the major analytical samples of her major experiential and experimental justification for the academic proposition put forward at the outset of her doctoral thesis in an evident fashion in accordance with the high relevance of those Chinese American writers and their works to the analytical focus of this analytical exploration, what ought to be paid a very close attention to in a very particular fashion, is, the cautious and critical phenomenon cropping up in the specific interpretation of Chinese American literary works that a variety of literary critics have tended to question the feasibility and reasonability of the conceptualization and categorization of Chinese American literary works in terms of the geography, race, and language without knowing in a very clear fashion that the definition as has been given of this literary phenomenon, is, based on the chronological lineation and localization of those Chinese American writers and their Chinese American literary works as particularized and popularized in the coherent and cohesive serialization of their increasing living experiences, learning experiences, and working experiences, and, working experiences according to the confidential temporal clues that are conducive and crucial for the linearization of the temporal

fragments dispersed and distributed in a regular fashion or in an irregular fashion in the narrative time of their respective Chinese American literary works in a logical fashion and in a systematic fashion.

For a long time, a great many heated discussions have been made among writers and scholars about the reliability and validity of the actual definition that has been given of this term Chinese American literary works in more than one fold in combination with the obvious perceptive and cognitive diversity and particularity of this literary phenomenon and cultural phenomenon existing in Chinese American literary works produced in the aesthetic and artistic background set in American society, American culture, and, American history just as what has been dealt with in the following four major analytical samples.

The first analytical sample in this regard is inclined to be found out from this valuable Chinese American literary text under the title of *Aiiieeeee! An Anthology of Asian-American Writers* produced in 1974 where Frank Chin and his coeditors have divided Chinese American writers into naturalized or Americanized Chinese writers and American Chinese writers according to whether they have a “Birth of Asian Sensibility” rather than the place of Asian birth owing to their very profound and particular understanding of the true ideological and epistemological essence of the literary thoughts and literary insights as have been imprinted on the aesthetic and artistic concretization and crystallization of the ingenious and indigenous literary imagination and inspiration into the structural and systematic frameworks of those literary thoughts and literary insights in the experiential and experimental production of their Chinese American literary works. In line with the ruminative observation of the literary historian by the name of Sucheng Chan in this work titled *Asian Americans: An Interpretive History* produced in 1991, it is those Asians American writers living and working in America before 1960s who can be considered as Asian American immigrants according to the time and place of their birth in an accurate fashion and in a cautious fashion. In view of what has been suggested in this rule,

the children of those Chinese American immigrants born in the first half of 20th century are supposed to be viewed as American-born Asians or the younger American Asians, or, in other words, it is also inclined to be referred to as both “American-born Asians” and the “mixed-race descents of Asian and Caucasian” in a strict sense. In terms of the logical inferences that have been embedded in the essential and effective rumination and reflection of Frank Chin in a systematic fashion and in an strategic fashion, this is also true of most Chinese American workers and their Chinese American children in most cases.

The second one is likely to be picked out from the work of Sau-Ling Cynthia Wong with a specific title of *From Necessity to Luxury - Reading Asian American Literature* in a particular fashion. In accordance with the very diverse and distinctive perception and cognition of Sau-Ling Cynthia Wong, it is in a position to be said in a clear fashion that the studies of Asian American literary works or Chinese American literary works is supposed to be focused on not only the internal integrity of literature, but also the very close relationship between literature and the context of it including the actual historical context, political context, as well as, cultural context of it in addition to that caused by the rest of social factors conceivable and perceivable in the sociality and historicity exemplified in the cruel reality or realistic cruelty of Asian American literary works or Chinese American literary works in a confidential fashion. With the intentional and insightful combination between the historicized and socialized literary culture and cultural literature of Asian American workers and Chinese American workers taken into account in reference to the rich perceptive and cognitive illumination and inspiration as acquired from the major conceptual and systematic frameworks of the inter-textuality applicable into the explicable and imaginable reading of Asian American literary works and Chinese American literary works in an interactive fashion, what turns out to be very crucial and conducive for the true perceptive and cognitive essence of the explication and exploration of this organic combination as dealt with above in an apparent fashion,

is, to be aware of the objective fact in a cautious fashion and in an objective fashion that the real “textual coalition”⁴⁶ of Asian American literature is supposed to be established in a systematic fashion and in a logical fashion to ruminate and reflect their special analytical and synthetic model with an aim of refreshing, refining, and, reinforcing a very strong historical and cultural coherence and cohesion between Asian American literary works and Chinese American literary works. Grounded on the very close observation and cautious examination of the flexibility and fluidity as are available in the very profound perception and cognition of the special term Asian American workers in relation to the increasing authentic, essential, and, objective living experiences, learning experiences, loving experiences, as well as, working experiences of Chinese American workers in a specific fashion, it is inclined to be sensed in a sensitive fashion and in a sensible fashion in the work of Sau-Ling Cynthia Wong who has been told to point out in an essential fashion that the signifier and signified of the literary thoughts and literary insights of Asian American workers exemplified in the literary and cultural interaction between Asian Americans and Americans are in a position to be extended to be composed of the consideration that are inclined to be taken into the abundant conceptual and systematic analytical models as ought to be dedicated to the successive and sustainable exploration of the conceptual and systematic frameworks of the literary thoughts, literary insights, literary tastes, and, literary pursuits of Chinese American workers in connection with the rest of analytical encouragements and enlightenments as have been euphemized in the social context, political context, and, cultural context of America to place a great perceptive and cognitive importance on the very indispensable and inevitable needs to stimulate and promote the perceptive and cognitive inclination personified in a confidential fashion in the very profound and perspicacious rumination and reflection of the very inevitable, indispensable, and, irreplaceable redefinition of Asian American workers to be made up of Chinese American workers in an authentic fashion in lieu of in a ritualistic fashion in the process of the incorporation

of Chinese American literary works into the aesthetic and artistic combination of it with the specific context it has to be related to in more than one fold.

The third one tends to be dug out from the work of King-kok Cheung and Stan Yogo under the title of *Asian American Literature: An Annotated Bibliography* where enough room has been made for the severe criticism of the analytical idea as related to the overall development of the sense of “Asian Sensibility” proposed by Frank Chin and his coeditors who have tended to take the place of the birth of a writer as a standard to tell the categorical nature of his Chinese American literary works in the very particular interpretation of Asian American literary works where little mention has been made of Chinese American literary works to enrich and improve the very indispensable and irreplaceable components of Asian American literature in an insightful fashion. In an objective sense, it has to be admitted in a practical sense and in an honest sense that what has been pointed out in an unreasonable fashion and in an unreliable fashion, lies, a great deal in the subjective and unpractical classification of Asian American writers and the limited definitions that have been given of the nature of the categorization of Asian American literary works on account of their ignorance of what they have been doing on the way to their achievement of those two major targets, has been doing a lot harm to the overall rehabilitation of Asian American literary works as exemplified either in an ambiguous fashion or in an indirect fashion in the repressive limitation of the imaginative and illuminative literary production of most of those Asian American writers including Chinese American writers. As a result, on the basis of the perceptive and cognitive inadequateness and inaccuracy of Frank Chin and his coeditors, King-kok Cheung and Stan Yogo have been determined to expand the categorical scope of Asian American literary works to make it composed of the Asian American literary works produced by Asian American writers living in America and Canada regardless of the place of their birth and time of their settlement, and those one of whose parents is a mixed Asian have failed to become

the legal permanent residents of North America, and, those Chinese American literary works produced by Chinese American writers have been working very hard to give a very clear picture of their living experiences, learning experiences, loving experiences, and, working experiences in America to enable the vast majority of the readers of their literary works to have a very good understanding of the crucial cultural confusions, cultural illusions, cultural implications, as well as, cultural imaginations typified in the objective and authentic representations of the aesthetic and artistic experiences of them in the practical and particular production of their Chinese American literary works to highlight the true international ranks of Chinese American writers and Chinese American literary works in the pace that has been kept with the hospitable popularization of the insightful and intelligent literary beliefs and literary pursuits of Chinese American writers around the world according the prompt responses that have been given to the acquisition of the international popularity of the explicit imaginative superiority and subtlety just as what has been instilled into their Chinese American literary works in an euphemistic fashion and in a confidential fashion. In the light of the definition of Elaine Kim and King-kok with regard to the categorical nature of Chinese American literary works, it can be seen in an apparent fashion that Chinese American literary works are inclined to be defined as the literary works produced by Chinese American writers who have lived in the America and possessed the rich living experiences, learning experiences, loving experiences, as much as, working experiences in American society, American culture, and, American history apart from the authentic experiences in the particular lives of those Chinese American writers that have been spent in America even though they don't have the subject matter of their American nationality it takes them a lot in the aesthetic and artistic production of their Chinese American literary works, for there is no special restrictive requirements on the particular languages they are supposed to use in this production processes except for the subject matter provided in their literary works has a great deal with the logical and systematic stratification

and serialization of the increasing living experiences, learning experiences, loving experiences, and, working experiences of Chinese American workers.

The last one is inclined to be figured out in the monograph of Amy Ling titled *Between Two Worlds: Women Writers of Chinese Ancestry* produced in 1990 that has been remembered to have made enough perceptive and cognitive room for the insightful and ingenious expansion and extension of the essential categorical denotation and connotation of Chinese American literature in many a fold, for it has been made aware in this doctoral thesis that since there are no restrictive requirements for the birthplace or nationality of those Asian American writers, they are quite likely to the immigrants from China, the descendants of Chinese American workers born in America or the overseas Chinese American citizens as long as they have their respective literary works published over there. To this extent, it can be inferred in an apparent fashion from the diverse and distinctive perception and cognition of Shirley Geok-lin Lim and Amy Ling that the elaboration and exploration of Chinese American literary works is not in a position to be confined to the very simple concentration on the formulaic and structural interpretation of the intrinsic and extrinsic traits and traces of Chinese American literary texts in a superficial fashion, for it will be of very great ideological and epistemological values for literary scholars and literary critics to refer to the rest of the texts in the rest of fields to attach a great importance on historical particularity, philosophical profundity, cultural perspicacity, empirical popularity, as much as, social prosperity most of those literary works have been equipped with in an insightful fashion and in an intelligent fashion to dig out the abundant and profound ideological and epistemological denotations and connotations of those literary works with the help of the very rich imagination and inspiration that can be acquired from the instructive illuminations and illuminative instructions that are likely to be sensed from the insightful perceptive and cognitive rumination and reflection of the vast majority of non-literary works produced and published in the rest of the languages adopted in the rest of the major countries

either throughout Asia or around the world in the form of the travelogues or autobiographies written to make an authentic record of the living experiences, learning experiences, loving experiences, and, working experiences of either the previous Chinese American workers or even Asian American workers who have nurtured their literary nutrients and literary nourishments from their recitations of the work songs popularized in the daily lives of a variety of the folks living and working here and there for a very long time, or, the poetic works sung by the detainees on Angel Island in a pleasant fashion for the release of the intuitive and intuitive excitements perceivable and conceivable at the bottom of their heart in a conscientious sense.

Having taken into account what has been dealt with above in four respects, it can be perceived in an impressive fashion that it is of tremendous help for me to give an account of the chronological evolution and progression of this term Chinese American literature in line with the specific and special processes of its logical and systematic formation, transformation, and, reformation turning up in a continuous fashion in American society, American culture, and, American history, and, to have a much better understanding of the implicit and explicit similarity previous studies bear with this present study and the diverse and distinctive particularity this study is characterized with in an irreplaceable fashion as a result of the adequate awareness kept in the mind of the author of this doctoral thesis to reveal the incontestable fact that Chinese American literary works are supposed to be viewed as an essential and organic part of American literary works and the development track of it is just like a chromosome to the birth and growth of the very long history of Chinese immigrants in America growing out of the tears and bloods of a variety of Chinese American workers in various respects. For this reason, it has come to my mind in a responsible fashion and in a reliable fashion that it does matter and mean a lot the lines for the author of this doctoral thesis to make a very temporal distinction between Asian Americans or Chinese Americans and Asian Americans or Chinese American that

have been believed to carry much more important formation in earlier times but less in modern times owing to increasing probability of being blurred in a helpless fashion regardless of the hopeful hopelessness and hopeless hope penetrated into the minds of a large number of Chinese American workers. For the accomplishment of the purpose proposed at the outset of this study in a very definite fashion, the author of this doctoral thesis is inclined to define Chinese American literary works as the literary works as produced by a variety of Chinese American writers who are inclined to publish their Chinese American literary works in English. In historical sense, the original birth and the gradual growth of the literary entities of Chinese American literary works, has a lot to do with the extensive popularization of the social phenomenon and cultural phenomenon as have been rooted deeply in the social context and cultural context of the historical reality epitomized in the interaction the significant historical facts and historical events of the Civil Rights Movement in the 1960s in America as a result of the aesthetic and artistic feasibility for the objective and authentic transplantation of those very significant historical facts and historical events into the major narrative facts and narrative events of those Chinese American literary texts based on the subject matters available in this historical period when rich literary imagination, literary inspiration, as well as, literary illumination have been refreshed and refined in a complete fashion from this social movement and historical event in an appropriate fashion and in an adequate fashion, for it has been indicated in a historical period before 1960s that although there are Chinese American literary works, they have failed to be termed as Chinese American literary works in a formal sense because an appropriate and adequate perceptive and cognitive importance has failed to be put on the stimulation and promotion of the ruminative and reflective sensitivity and sensibility devoted to the very great efforts that are supposed to be made for the actual achievement of the vigorous pursuit of literary ethnicity and cultural enticity of Chinese American literary production in the successive and sustainable discussion of the critical practices and critical processes of

American literary criticism in the specific and special interpretative examination of Chinese American literary works. Therefore, it has been made clear that it is for this reason that the author of this doctoral thesis chooses to situate her study in the historical context ranging from 1960s downward in a particular fashion to account for the high relevance between the gradual rise of Chinese American literary works and this significant historical event cropping up in the developmental process of American literature and American society in a natural fashion and in a normal fashion.

A very good look taken at the dynamic fluidity and flexibility of the cultural identity acknowledged as a form of “becoming” in general sense, it turns out to be very impressive in the minds of Wang Guanglin⁴⁷ who has insisted in a persistent fashion and in a profound fashion that the social identity and cultural identity of Chinese American has a great deal to do with China in a particular fashion with respect to their apparent traits of ‘becoming’ as implied in the gradual transition from the static changes of this social identity and cultural identity of Chinese American workers to the dynamic ones of their in a linear fashion or in a non-linear fashion. On the way to the elimination of the great perceptive and cognitive distance between Chinese American workers and American workers in terms of the social identity, cultural identity, and, ethnic identity of those Chinese American workers, it is inclined to be illuminated in a potential fashion from the work of Ling Jinqi under the title of *Narrating Nationalisms: Ideology and Form in Asian American Literature* (1998) that a very appropriate effort are supposed to be made to enable those Chinese American workers to pick up their courage to negotiate with their counterparts over the tension between them in view of a good comparison to be made between the past and the present status quos of their social identities and cultural identities in American society according to what has been achieved in recent studies of Chinese American literary works in an overall fashion and in an essential fashion as what has been updated on schedule in the continuous development of American literary

criticism. In the minds of Amy Ling, the problematical ambivalence as concealed in the very unbalanced and asymmetrical cultural communication between Chinese American workers and American workers is of high relevance to the gradual generation of the very contradictory impulses as are supposed to be controlled in an adequate fashion or at least renegotiated with their counterparts on time to put them to a full stop when it is possible for them to reduce to the least the harm those impulses are likely to do to the appropriate maintenance of the harmonious and hospitable communication between those Chinese American workers and American workers in an essential way and in an efficient way.

In addition to the suggestion of negotiation and renegotiation between Chinese American workers and Americans in the very overall and profound development and improvement of the appropriate attitudes that are supposed to be held towards the excessive or even exaggerative diversification of the social identity, cultural identity, and, ethnic identity of Americans in the communication between Chinese American workers and American workers in the perception and cognition of American culture in that Chinese American literary works have been exemplified in an unnoticeable fashion and in an untraceable fashion, and, the unbearable or irrational desertification of the major cultural values and cultural implications of most Chinese American literary works in a blind fashion to make it impossible for Chinese American workers to strike a good balance between this communication to dwarf their social identity, cultural identity, and, ethnic identity, two Chinese American literary scholars by the name of Ling, David Leimei⁴⁸ and Chiu Monica⁴⁹ have come up with opposite thoughts so as to help them to question the idealism of the respective characters depicted in those Chinese American literary works and the very dominant assimilation of American culture in view of the inappropriate and irrational incorporation of Chinese culture into American culture in an unintelligible fashion regardless of the specific cultural particularity personified in either of them, the romanticist sentiments that have been implanted into the imaginative and

associative practices and processes in an inconceivable fashion and in an incredible fashion in the very aesthetic and artistic production of those Chinese American literary works at cost of the abandonment of the protection of their cultural values and cultural implications of Chinese culture or traditional Chinese culture as has been incarnated in the imaginative and associative imprints of a good many Chinese American writers to make their way to their perfect idealization of the American multiculturalism as popularized in the development and improvement of American literary criticism.

Considering what has been reviewed of the perceptive and cognitive status quos related to the experiential and experimental interpretation of Chinese American literary works in a respective fashion from various perspectives ranging from cultural criticism, social criticism, archetypal criticism, feminist criticism, and as such, it can be concluded in a very clear fashion from the present interpretation that has been given of those Chinese literary works that although what has been perceived and cognized from those Chinese American literary works is crucial and conducive for the continuous stimulation and promotion of the much greater perceptive and cognitive progress to be made in having a very good understanding of the true ideological and epistemological essence and quintessence of the literary thoughts and literary insights hidden behind the linguistic phenomenon, cultural phenomenon, aesthetic phenomenon, and, philosophical phenomenon of those Chinese American literary works indebted to the perceptive and cognitive transcendence that have been achieved in the development of literary criticism, it has to be made in the clear fashion that they have made enough perceptive and cognitive room for the further exploration to be made of the profound ideological and epistemological denotations and connotations of those literary thoughts and literary insights because they have failed to take into account more combinative factors that have a very great impact on the detailed clarification of the true ideological and epistemological profundity and perspicacity of those literary thoughts and literary insights upon which most

Chinese American literary works have been imprinted in a coherent fashion and in a cohesive fashion.

In correspondent with what has failed to be aware of in the previous development and betterment of the literary criticism with respect to the objective comment made on the aesthetic and artistic particularity and profundity of Chinese American literary works in an adequate fashion as summarized above, it has turned out to be of very great necessity for me to justify my academic hypothesis indebted to its correlation with the major research questions put forward at the outset of my doctoral thesis in an obvious fashion that the cautious examination of the actual feasibility and possibility for me to give an interpretation of the historicity, diasporicity, and, identity of Chinese American literary works as exemplified in the crucial literary discourses and literary beliefs of the Chinese American literary works to be chosen to act as the analytical samples for the very evident and objective acquisition of the conclusive evidences valuable for the justification of the academic proposition of this doctoral thesis, is, inseparable from the very overall and systematic analysis to be made of an increasing number of combinative factors like historical context, the social reality, the attributes of the major textual components, the diasporic status quos, and, the crucial writing strategies showing up in the practical production of those Chinese American literary works in an insightful fashion with the help of the perceptive and cognitive imagination, inspiration, and, illumination that can be found out from the claim, compromise, negotiation, and, transcendence that have been running through the insightful experiential and experimental exploration most of those Chinese American writers have made of in the evolutionary development and improvement of Chinese American literary history to remind most Chinese American workers and Chinese American writers of the very crucial strategies available for them to be aware of the probability for them to highlight their legal social identities, cultural identities, and, ethnic identities in

their communication with American workers in American society, American culture, and, American history in an appropriate fashion.

1.7 The Major Analytical Aim for the Objective Justification of the Academic Proposition Rooted in Chinese American Literature

For the profound and perspicacious fulfillment of the research proposition articulated at the outset of this doctoral thesis where a lot has to be done to enable the vast majority of insightful contemporary Chinese American writers to have a good understanding of the experiential and experimental potentiality and possibility for them to enable themselves to achieve their previous and present perceptive and cognitive breakthroughs in a successful fashion and in a sufficient fashion in their literary production to enable most Chinese American workers to facilitate their effective and efficient communication with Americans in an objective fashion and in an essential fashion, it is of very essential importance for me to know in a very clear fashion that the major analytical aim for the author of this doctoral thesis to be reached after her completion of this doctoral thesis is composed of the three major analytical aims to be dealt with as below one after another and the accomplishment of the very objective, systematic, and logical justification of the major argument of addressing the perplexing problems most of those confused Chinese American workers have encountered in their living experiences, learning experiences, loving experiences, and, working experiences in an inevitable fashion when they have to be faced with the inevitable social communication, cultural communication, as much as, ethnic communication with American workers in an effective fashion in the protection and promotion of their social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history in line with what has come to the minds of a very good many contemporary Chinese American writers who have been quite aware of the strong perceptive and cognitive concern

they ought to show for the historical brutality, diasporic complexity, as well as, identity anxiety that have been governing the very miserable lives and careers of those Chinese American workers in an uncontrollable fashion, in an unavoidable fashion, and, in an unstoppable fashion.

The first major analytical aim to be reached in this doctoral thesis in an evident fashion and in an efficient fashion to highlight the crucial social contribution, cultural contribution, and, historical contribution most early Chinese American workers have been making to the continuous development and improvement of American society, American culture, and, American history at that critical historical moment, is, to give an authentic investigation to the increasing living experiences and working experiences of most early Chinese American workers in the form of the very organic categorical stratification, systematization, as much as, summarization of their unforgettable and unrecoverable living experiences and working experiences as have been recounted in the production of this Chinese American literary work titled *China Men* in reference to the real social context, cultural context, and, historical context located in the gradual progression and promotion of the zeitgeist of that historical moment on the ground of the overall development and improvement of the perceptive and cognitive sensitivity and sensibility for me to be aware of the very urgent importance for me to place on the recitation and representation of the unbearable bitterness and sadness those Chinese American workers have suffered from their inevitable social communication, cultural communication, and, ethnic communication with American workers to remind both the contemporary Chinese America writers and the readers of Chinese American literary works of the very strong social responsibility, cultural responsibility, as well as, ethnic responsibility they are supposed to take for the successive and sustainable refreshment, refinement, and, reinforcement of their very strong sense of the social identities, cultural identities, and, ethnic identities it takes them a great deal in the insightful stimulation and promotion of their effective social communication, cultural communication, and,

ethnic communication with American workers as indebted to their very profound and perspicacious awareness of the perceptive and cognitive contemporaneity that has been popularized in American society, American culture, and, American history to make it possible for an growing range of Chinese American workers to have a very good perceptive and cognitive access to the efficient and effective evidences valuable for the reasonable and reliable justification of the theoretical and practical legality for the establishment and improvement of their acceptable social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history notwithstanding the objective fact that they have been thrown into the great perceptive and cognitive danger of being faced with the unintelligible social marginalization, cultural marginalization, as well as, ethnic marginalization upon which they have been imposed in a hegemonic fashion and in a hostile fashion, and, putting up with the perceptive and cognitive violence that is bound to dispose of their lives and lots in an uncompromising fashion regardless of their intrinsic and authentic unwillingness to give a positive responses to everything they have caught sights of in those situations.

The second one to be reached to enable those Chinese American workers to get away from the strong disturbance and interference of their diasporic existence in Chinatown, is, to make an ambitious and aggressive exploration of the actual theoretical and practical feasibility for me to work out an appropriate solution to deal with the social problems, cultural problems, and, ethnic problems a wide variety of Chinese American workers have run across over the crucial hours they have been spending in living and working in Chinatown for a very long time as echoed in what has come to the minds of a great many Chinese American writers who has a very great faith in the overall and objective revelation of the essential perceptive and cognitive superficiality and simplicity of the dichotomous perception and cognition of the ideological and ideological ambivalence between the great ruminative and reflective emphasis as has been placed on traditional Chinese American culture and

traditional Chinese culture, and, the critical and cautious insistence on American culture on the ground of their positive adaptation to the very unbearable ethnic segregation that has been imposed upon most of those Chinese American bachelors indebted to the appropriate and adequate introduction of the flexible and feasible implementation of acceptable compromises into their communicative practices and communicative processes and at the same time the critical and cautious acceptance of this concessional and transitional strategy as an assistant approach applicable into the interpretation of a good many Chinese American literary works in the perceptive and cognitive pace that has been kept with the very perspicacious and profound development and improvement of literary criticism devoted to the very insightful and ingenious production and interpretation of Chinese American literary works where a variety of the perceptive and cognitive details relevant to the possible compromises that are inclined to be made for the perceptive and cognitive balance to be struck in the binary juxtaposition between the submissive preference and persistence of the conducive cultural thoughts and cultural insights particularized in the further refreshment and refinement of traditional Chinese American culture and traditional Chinese culture, and, the critical and cautious adaptation to the crucial cultural mores and cultural beliefs of American culture even though it has failed to be realized in a sensitive fashion and in a sensible fashion that the sound lonely bitterness and bitter loneliness interwoven in a diverse fashion and in a distinctive fashion in the diasporic existence of most Chinese American workers personified in the major narrative facts and narrative events those Chinese American literary works tend to be composed of in an organic fashion have bodied forth a kind of perceptive and cognitive diversity to be achieved in an appropriate fashion and in an adequate fashion to lay a strong perceptive and cognitive foundation for the ideological and epistemological diversification of the perceptive and cognitive inclination valuable for the diverse and distinctive legalization of the indispensable social identities, cultural identities, and, ethnic identities of those Chinese American bachelors who

have been working very hard for the social prosperity, cultural prosperity, and, historical prosperity with the help of their harmonious and peaceful contemplation of ideological and epistemological inspiration and illumination as can be dug out from the historical facts and historical events on which the narrative facts and narrative events of those Chinese American literary works have been inclined to be imprinted in a euphemistic fashion and in a confidential fashion.

The third one to be arrived at in the fourth chapter of this doctoral thesis to make an exploration of the ideological and epistemological liberation to be obtained from the ruminative and reflective examination of the very sound ideological and epistemological foundation the aesthetic and artistic production of most Chinese American literary works has been laid for the perceptive and cognitive diversification of the reasonable and reliable legalization of the social identities, cultural identities, and, ethnic identities of an increasing number of Chinese American workers, is, to view the true ruminative and reflective examination of the autonomous cultural confidence, cultural essence, as well as, cultural quintessence as personified in an unnoticeable fashion in the articulation of the literary discourse in the insightful production of Chinese American literary works as an indispensable and irreplaceable process of the very harmonious and peaceful negotiation between those Chinese American workers and their American counterparts in a very popular fashion on account of the inevitable and indispensable transformation of their very crucial social identities, cultural identities, and, ethnic identities established and improved in this negotiation in that it is in this practical negotiation that those Chinese American workers tend to acquire the alleviation of the criticism they have to be faced with owing to the perceptive and cognitive gap brought about by their negotiated social identities, cultural identities, and, ethnic identities as have been considered to be very valuable for the avoidance of the perceptive and cognitive contradictions between them and their own American counterparts in their communicative practices and communicative processes in American society at that historical moment; and to go

in for the awakening acceleration of the perceptive and cognitive liberation of a wide range of contemporary Chinese American writers who are able to be aware of the experiential and experimental feasibility and flexibility for them to seek for much profounder, much particular, as much as, much more perspicacious ideological and epistemological transcendence to help them to work out very efficient and effective solutions to the social problems, cultural problems, and, ethnic problems those Chinese American workers have to be faced with in their lives and careers for the final and formal realization of the social values, cultural values, and, historical values they are able to achieve in the stimulation and promotion of the legal social identities, cultural identities, and, ethnic identities of those Chinese American workers, and, the insightful and ingenious rationalization of the perceptive and cognitive inclination that tends to enable them to get across the genuine ideological and epistemological profundity and particularity of the social communication, cultural communication, and, ethnic communication those Chinese American workers have to be involved in to give a very clear account of experiential and experimental importance for them to get a good perceptive and cognitive access to the ideological and epistemological pluralism to help those Chinese American workers to get free from the identity crises perceived and conceived in the ideological and epistemological obstacles rooted in the popularization of the dichotomous perception and cognition of the moral crises, affective crises, and, mental crises of them, for it has to be kept in their minds in a clear fashion that what they have been doing to remind those Chinese American workers of the confusions with the strong pressures are conducive for the appropriate pacification of the cultural conflicts and cultural confrontations between those Chinese American workers and their American counterparts, the fulfillment of the strong desire for the acquisition of their personal freedom and acceptance, the disappointment or even desperation at the losses of their indispensable social values, cultural values, and, ethnic values owing to the popularization of the excessive isolation of them from mainstream American society, American culture, and,

American history, and, their indomitable struggles against the oppression and injustice they have suffered from their communication with American workers in spite of the increasing permeation of cultural pluralism into their minds as what has been mirrored in the increasing living experiences, learning experiences, loving experiences and working experiences of the characters depicted in the production of the Chinese American literary works picked out to act as the analytical samples of this doctoral thesis.

With a glance on the three major analytical aims stated above in a respective fashion in the essential and evident interpretation of the historical plights, diasporic predicaments, and, identity embarrassments most Chinese American workers are likely to run across in the case of what has been exemplified in the production of the Chinese American literary works to be analyzed from chapter two to chapter four of this doctoral thesis in a respective fashion in combination with the ideological and epistemological imprints of the history, diaspora, and, identity of most Chinese American workers as mirrored in the Chinese American literary works picked out to be analyzed in this study, it has turned out to be apparent that with the help of the sound perceptive and cognitive foundation that has been laid for the organic serialization and stratification of the rich perceptive and cognitive imagination and inspiration available in the very essential and evident rumination and reflection of the strong bitterness and sadness most Chinese American workers have suffered from the unbearable historical reality, the diasporic perplexity, and, identity anxiety in which they have been caught for a very long time in their unbalanced and unequalled social communication, cultural communication, and, ethnic communication with their counterparts in an unavoidable fashion in view of what has been epitomized in their very rich living experiences, learning experiences, loving experiences, and, working experiences they have accumulated in the relatively much profounder and much more perspicacious contemplation of American society, American culture, and, American history in an impressive fashion and in an

instructive fashion, it has come to the mind of the author of this doctoral thesis in a sensitive fashion and in a sensible fashion that it is of very great ideological and epistemological importance for her to re-examine these increasingly very unbearable and unendurable living experiences, learning experiences, loving experiences, and, working experiences to make way to the coherent and cohesive development and improvement of the ruminative and reflective awareness it takes her a lot to make an exploration of the perceptive and cognitive growth of those Chinese American workers in reference to what has come to the minds of most Chinese American writers either in an apparent fashion or in an ambiguous fashion in their literary production that it is of very great ideological and epistemological values for them to show their great perceptive and cognitive concern for the rational summarization and stratification of the gradual ideological and epistemological transformation of most Chinese American workers from their own ideological and epistemological confusion, ideological and epistemological identification into their final ideological and epistemological transcendence in an incredible fashion and in an intuitive fashion to pick up their strong perceptive and cognitive courage and confidence to seek for the very diverse legalization and legal diversification of the final and formal establishment and improvement of the social identities, cultural identities, and, ethnic identities it takes them a lot to make a living, to make a life, and, even to make a fortune in America even when it is inevitable for them to have very great perceptive and cognitive difficulty in the grateful translation of the perceptive and cognitive uncertainty of their belonging to neither of the two worlds and two cultures in which they have been involved in a helpless fashion and in a hopeless fashion into the perceptive and cognitive inevitability of associating two worlds and two cultures with each other in an insightful fashion to help them to break far away from the successive and sustainable disturbance and interference of the identity crises, emotional crises, moral crises, and, mental crises they are likely to be faced with in their lives and careers in a decisive fashion, in a diverse fashion, and, in a

distinctive fashion, and, to enable them to make their way to the theoretical and practical fulfillment of the genuine great social values, cultural values, and, historical values they are supposed to provide American society, American culture, as well as, American history in a veritable fashion and in a valuable fashion.

1.8 The Structural Frameworks Valuable for the Justification of the Academic Proposition Rooted in Chinese American Literature

According to the analytical plan that has been made for objective and logical justification of the major academic proposition of this doctoral thesis before the specific implementation of it into the rich perceptive and cognitive practices and processes it takes the author of this doctoral thesis a lot to seek for the overall systematic and strategic development and improvement of the crucial structural components of this doctoral thesis, it has to be made very clear that the further concretization and crystallization of the rich analytical imagination and inspiration exemplified in the real interpretation of the major Chinese American literary works, has to be incorporated into what has to be focused on in the details that can be offered in the very objective and authentic justification of the major academic proposition from the second chapter of this doctoral thesis to the fourth one of it apart from the introduction to be given in the first chapter one of it and the conclusion to be reached in the fifth one of it as what to be dealt with below one after another.

As shown in the general arrangement of analytical plan, the second chapter of this doctoral thesis zooms in on much more about the aggressive and ambitious pursuits of the dreams of most Chinese American workers in Gold Mountain in view of the very veritable and valuable exploration that has been made of the social reality, cultural reality, and, historical reality implied in the very complicated context of America society, American culture, and, American history at that historical

moment. In accordance with what has been perceived and conceived from this literary work, it has occurred to the author of this doctoral thesis in an imaginative fashion and in an impressive fashion that Maxine Hong Kingston has made the title of her Chinese American literary work *China Men* remarkably variant in her narrative approaches and narrative techniques in her insightful and instructive production of it in an euphemistic fashion to provide the readers of this Chinese American readers with the very diverse and distinctive living experiences, learning experiences, loving experiences, and, working experiences of those Chinese American pioneers in particular different ways. That is because in the mind of this Chinese American writer, it seems to be quite true that now that the genuine perceptive and cognitive essence of the narrative strategy of a Chinese American literary work is no more than an exceptionally reasonable and reliable mode of the social communication, cultural communication, and, ethnic communication as have been particularized in the empirical and practical production of this Chinese American literary work, it is supposed to be kept in her mind that it is the subject matter acting as the content of this Chinese American literary work that makes very great effects on the narrative strategies she has adopted to produce this Chinese American literary work in a cautious fashion and in a critical fashion. From the point of view of this true thematic perception and cognition that has occurred to her in her literary production, it has been made very reasonable that one of the evident reasons for this Chinese American woman writer by the name of Maxine Hong Kingston has made the major structural maps of *China Men* connected with the history and mythology, is, that those two components tends to have an apparent complementary interaction to each other in more than one sense in the structural system of this Chinese American work. For one thing, the very reliable historical component of this literary work contributes a lot to the very authentic and objective narration of the increasing living experiences, learning experiences, loving experiences, and working experiences of most of the Chinese American forefathers of this Chinese American writer named

Maxine Hong Kingston; for another thing, the mythological component over there plays an important role in the factual mystification of those living experiences, learning experiences, loving experiences, and, working experiences. As a result, it is inclined to be indicated in a clear fashion in the further investigation of social reality, cultural reality, and, historical reality in the depiction of the perceptive and cognitive inclination of the protagonist of this Chinese American literary work that makes this Chinese American writer by the name of Maxine Hong Kingston attempt to probe into the particular silence that has been kept in the minds of her Chinese American forefathers, to think about the profound and perspicacious manifestations of the genuine voice perceivable from this silence in a symbolic fashion, in a systematic fashion, in a strategic fashion, and, in a systematic fashion, and, to think of them as the high ruminative and reflective potentialities and possibilities that the admirable preoccupation with the insightful analyses made of the literary discourses available in a good many literary works, are quite likely to turn the perception and cognition of Chinese American literary works into a very symbolic and strategic approach to be applied into the production of those Chinese American literary works for the very insightful salience of what has been epitomized in the resistance, transformation and inheritance the major characters of this Chinese American literary works have responded to the very unbearable and unimaginable social reality, cultural reality, psychological reality, and, historical reality of American society, American culture, and, American history at that historical moment when this Chinese American women writer has to choose to negotiate with various cultural and political voices in her complicated and nuanced debate with them at the end of this Chinese American literary work for the acquisition of momentary tranquility that tends to pacify the clamorous minds of those characters and nurture their minds and moods in a virtuous fashion.

In association with the meditative and miraculous exploration that has been made of the very strategic arrangements as euphemized in the narrative facts and

narrative events of this Chinese American literary work in an invisible fashion, the overall strategy this Chinese American woman writer Maxine Hong Kingston has taken to enable the major characters of her literary works to negotiate with their adversaries is implemented in the following two major steps that has been taken to give an account of the historical reality and historical cruelty of American society, American culture, and, American history at that historical moment and the psychological reality of those Chinese American workers who have lived there to make a living, to make a life, and, even make a fortune. One is that she makes those characters reflect the very ambiguous relationship between their immigrated places and their ancestral lands in a profound fashion and in a perspicacious fashion; the other is that she begins to question the essential boundaries between the actual cruelty of Asian wars especially that between China and Vietnam, and that of Americans civil war in many a fold with respect to the distance between the racism rooted in Asian countries and that exemplified in the expansion of the American imperialism in Asian countries in reference to what has been seen in the eyes of an American-born brother by the name of 'bridge'. In a realistic sense, the development of the narrative plots in *China Men* in this way is inclined to play a crucial role in the definition of the negotiation and re-negotiation that has come to the mind of this Chinese American woman writer when she catches sight of the frequent occurrences of the injustices on the spot in her life due to the popular implementation of the excessive isolation of most Chinese American workers in American society in that historical period.

In the case of the narrative parallelism as perceivable and conceivable in the analytical rumination and reflection of the narrative phenomenon in another literary work produced by another Chinese American writer named Louis Chu, it can be seen in the objective and authentic justification of the diasporic existence of Chinese American bachelors in the third chapter of this doctoral thesis that this writer has considered this Chinese American literary work under the title of *Eat a Bowl of Tea* as

an objective record that has been made of the very traumatic and tragic facts and events shaped during the overall popularization of the 61-year Chinese Exclusion Act in American society at the very unforgettable moments in American history in that the implementation of this act has forced millions of Chinese American workers to live in a deformed and distorted society that is peopled or crowded with an increasing bachelors who have been dreaming about the happiness and sweetness of love and marriage but has to give way for the realistic brutality that makes them fall into the plight of lifelong celibacy in a very pitiful way. To have a much better understanding of the affective bitterness and sadness implied in the cultural isolation of American society in that time, the author of this doctoral thesis will make an analysis of this Chinese American literary work produced by this Chinese American writer by the name of Louis Chu to deal with and focus on several issues that have drawn most of the ruminative and reflective attentions of its readers and given rise to the frequent debates among most of them from more than one perspective in relation to the factual or fictional portraits of the Chinatown situated in New York in 1940s in early Chinese American literary works as produced to reflect what is going on around Chinatown in an authentic fashion in the light of the complicated interpersonal relations among the relatives of Chinese American workers, the troubles existing in the arranged love and marriage between the characters Ben Loy and Mei Oi, the sexual impotence of Ben Loy, the oppositional relationship between the father and his son, the rebellion of Mei Oi, the unbearable reaction of Chinatowners to Mei Oi's adultery, their complicated family relation, their affective belongings, and as such in reference to the authentic, objective, and, dialectical salience of the very great consistence between the major narrative facts and narrative events this Chinese American literary work is composed of and the significant historical facts and historical events cropping up in the gradual development and improvement of American society, American culture, as well as, American history in a continuous fashion.

For the sake of the overall exploration to be made of the solutions that are supposed to be worked out to address the social problems, cultural problems, and, ethnic problems Chinese American workers have come across in their daily lives and careers just as what the major characters of this Chinese American literary work have undergone in their inevitable living experiences and working experiences, it is of great importance for the author of this doctoral thesis to be aware in a reliable fashion and in a responsible fashion that she intends to give a good interpretation of the true social reality, cultural reality, historical reality, and, psychological reality that have been imprinting on the very rich imagination and illumination personified in the imaginative and instructive production of this Chinese American work, and, the essential description of the very traumatic minds of those characters over there in a profound fashion and in a perspicacious fashion to provide most readers of this Chinese American literary work with instructive and illuminative suggestions to enable them to catch hold of the necessary information to have a much profounder understanding of the earlier Chinese American immigrants and the later ones who have turned out to be quite unable to get free from the perceptive and cognitive disturbances and interferences of the cultural shock they are bound to be faced with in the new social surroundings on account of their very strong unwillingness to get a good access to their perceptive and cognitive liberation to protect them from the unnecessary harm their innocence and ignorance are inclined to do to them in an unimaginable fashion and in an unintelligible fashion. On the sound ideological and epistemological foundation she has to lay for the honest protection and continuous promotion of the academic bottom-line and her academic conscience, she ought to bear this in her mind and incorporate it into her analytical practices and analytical processes in an intuitive fashion. However, even though it has turned out to be a perceptive and cognitive failure for this Chinese American writer to instill into the minds of a good many Chinese American workers in an insightful fashion that the indomitable persistence in their strong unwillingness to embrace the perceptive and

cognitive breakthrough and transcendence they are supposed to achieve in their very miserable living experiences, learning experiences, loving experiences, and, working experiences in an indomitable fashion, is doomed to prevent and problematize the successive and sustainable prosperity of Chinatown, it is about time that she should be aware in an insightful fashion that the historical facts and historical events of those earlier Chinese American workers who have lived in Chinatown for a very long time and tried their best to stick to the traditional practices including the clannish system, the patriarchal society, the arranged marriage, and as such when they have to be faced with great changes in American society, have made her know it in a clear fashion that she is in a position to spend an appropriate amount of time putting her into their shoes by thinking about the emergent necessity for them to free themselves from the very tremendous dogmas rooted in traditional Chinese American culture and traditional Chinese culture. Otherwise, what has left in the areas of these Chinese American workers, is, nothing but an increasing number of farces that young Chinese American workers cannot but choose to escape and go wherever far away from Chinatown to make a new life rather than enter into another ethnic ghettos where their family relationships and their very natural and normal sense of belongingness to mainstream American society, American culture, and, American history will become more and more complicated in more than one fold.

What needs to be made a particular mention of is that to have an authentic and objective possession of what it takes to provide with the readers of this doctoral thesis, the author of this doctoral thesis have done a lot to make sure that she has intended to take a very good look at the diasporicity of Chinese American workers with the organic combination of a historical approach and a comparative one into the experiential and experimental analyses of a variety of Chinese American literary works on the basis of making a very good study of the true histories behind the immigration of Chinese American workers and the traces of their lives and careers have imprinted a lot on American society, American culture, and, American history

including making her have an intensive reading of the historical archives and the Chinese American literary works that have been produced by a good many Chinese American writers, and, dropping in a visit at Wuyi Museum of Overseas Chinese located in Jiangmen, Data Center of Overseas Chinese Studies in Jinan University, Clifford LK Pang where Dr. Peng Linji acts as President and CEO of Clifford Hospital, and, the founder of the Center of Documentation & Information on Overseas Chinese Studies, and the Guangdong Provincial Archives, etc., to search for the crucial stories and data about the history and population of Chinese American workers that have a lot to do with the connection of those data with the historical review of the true lives and careers of those Chinese American workers explicated in the second chapter of this doctoral thesis, the systematic stratification of the diasporic existence of those Chinese America bachelors living and working in Chinatown in the elaboration of the third chapter of it, and, the acquisition of the ideological and epistemological wisdom to help most Chinese American workers to get a very good ideological and epistemological quintessence of the legalization of their normal and natural social identities, cultural identities, and, ethnic identities shown in the overall and evidence discussions to be made in the fourth chapter of it in a concrete fashion.

To search for enough valuable and veritable historical data for the objective and evident justification of the major arguments distributed from the second chapter to the fourth chapter of this doctoral thesis, the author of it has also have paid an online visit to the western America with the help of virtue reality and augmented reality owing to the increasing danger engendered in the intentional spread of Covid-19. The true reason for this visit is that the entrance into western America makes it much easier for the business done between Americans and Chinese across the Pacific Ocean, and, paves the way for the very systematic investigation of the immigration of those Chinese American workers in a very reliable fashion, for it is in this way that Chinese American workers are likely to begin their immigration from

Guangzhou to California ports especially San Francisco after their going across the Pacific Ocean in an incredible fashion. In some cases, those who are from the Southern Chinese cities like Canton, Fuzhou, Hong Kong and Macao, are more likely to begin their immigration because the economic, political, and social conditions over there have laid a good foundation for their massive immigration in that historical period. To be more specific, the Chinese American writers whom she is searching for, are, Yung Wing, Jade Snow Wong, Maxine Hong Kingston, Amy Tan, Gus Lee, Louis Chu, and as such, for their actual entrances into American have been imprinted on their departure of the ports distributed in Canton, Fuzhou, Hong Kong, and, Macao and their entrance into the port San Francisco indebted to their authentic and objective description of their pioneering work in the virtual investigation that has been given to enable the author of this doctoral thesis to make a record of the very great changes as have taken places in the social, political and historical developments this Chinese community, and, to highlight the analytical validity and reliability of the overall and evident justification of the major academic proposition of this doctoral thesis from the second chapter to the fourth of it in an overall fashion and in a systematic fashion.

Right on the ground of the overall comparison that has to be made between the American immigrant policies and its great impacts on the literary production in the interpretation of Chinese American literary works in view of what has been collected in those visits, the analytical room has been made in the first part of the fourth chapter of this doctoral thesis for the clear elaboration of how the cultural conflicts and cultural contradictions are reflected in a clear fashion in the aesthetic and artistic production of most Chinese American literary works as a result of the very great impact of Asian American movement and the very crucial adjustments of American immigration policy in 1960s. As a matter of fact, the major issues to be addressed in this respect are composed of a wide variety of social problems, cultural problems, and, ethnic problems that have too much to do with the difficulty those

Chinese American workers have in their own experiential and experimental use of language in their social communications, their choices to be made of education and occupation, their indecisive attitudes to be held towards their graceful clothing, the appropriate methods they have taken to get rid of the very dangerous perceptive and cognitive barriers cropping up in their specific and special cultural transmission, informational transmission, and ideological transmission, and, the cultural conflicts and cultural contradictions in which those Chinese American parents and their Chinese American children have been caught. As far as the intentional reduction and avoidance of those very harmful cultural conflicts and cultural contradictions in a reasonable way and in a reliable way, it has turned out to be effective to have a good perceptive and cognitive access to the exemplary illumination available in the major Chinese American literary works of those Chinese American writers including Amy Tan, Maxine Hong Kingston, Gus Lee, as well as, David Wong Louie, and, to make a very good comparison between them and this Indian American writer named Jhumpa Lahiri in an essential fashion and in an overall fashion so that the increasing cultural conflicts and cultural contradictions between Chinese American parents and their children are likely to be alleviated in the end as long as they are willing to negotiate with each other to enable them to meet the authentic and objective need for them to strike a very appropriate balance between the adherence to the coherent and cohesive inheritance of their own traditional Chinese American culture and traditional Chinese American culture, and, the cautious and critical integration into the American culture popularized in the new land they live. In other words, what has come to the author of this doctoral thesis in this situation, is, that those immigrated parents and their Chinese American children who have been affected by the new culture they have to adapt to so as to make a living, to make a life, and, make a fortune, are inclined to make the best use of the perceptive and cognitive overlaps between the very patriotic persistence in their previous social identities, cultural identities, and, ethnic identities in Chinese society, Chinese culture, as much as,

Chinese history, and, their acceptable acceptance of their present social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history by means of making their appropriate and adequate negotiation with American workers in a conscientious fashion, and, between them and their Chinese American children in a patient fashion.

In the exploration to be made of the positive and persistent resistance against the unbearable perceptive and cognitive injustice most Chinese American workers have been suffering from their increasing social communication, cultural communication, and, ethnic communication with American workers in spite of their unwillingness to do so in a disgraceful fashion and in a dishonorable fashion, it has caught sight of the author of this doctoral thesis in impressive fashion that what has been proposed in the second part of the fourth chapter of this doctoral thesis has turned out to be very valuable and veritable examination of the new analytical and synthetic awareness as what has been developed and improved in the cautious and curious interpretation that has to be given of those Chinese American literary works to be used as the very crucial textual samples of this doctoral thesis to see whether it is possible and desirable for Chinese American workers to work hard enough to enable them to be in possession of the ideological and epistemological essence that tends to remind them of the good it has likely to do to the transformations of the embarrassing social identity, cultural identity, and, ethnic identity that have been making them falling into the ambivalent communicative plights between most ethnic American workers and non-ethnic American workers even when this is bound to give rise to increasing awareness of the great efforts most Chinese American literary writers have to make to resist against an American ethnic identity on which they have been imposed in an intrusive fashion, and, to challenge the previous cultural myths and cultural stereotypes shaped in a gradual fashion in the social context, cultural context, and, historical context as a result of the increasing popularization of multiculturalism in the era of globalization in the past fifty years as demonstrated in

the two major textual examples to be given one after another the very rational and reliable contemplation of the good ideological and epistemological preparation to be made for the perceptive and cognitive diversification of the legal establishment and improvement of the social identities, cultural identities, and, ethnic identities of those Chinese American workers in connection with what has been epitomized in the growing dilution of the ethnic consciousness developed and highlighted in *Typical American* produced in 1992 and *Mona in the Promised Land* in 1996 produced by this Chinese American writer by the name of Gish Jen who has combined Chinese immigration with ethnic issues in an organic fashion to transcend the analytical and synthetic model imprisoned in the perceptive and cognitive essentialism and elitism applied into the avoidance of their social identity, cultural identity, and, ethnic identity in a mechanical fashion, in a chaotic fashion, and, in a ritualistic fashion in accordance with the very ambiguous ethnicity, culturality, and, nationality of them in an unacceptable fashion, in an unavoidable fashion, and, in an unbearable fashion, and, observed their genuine confusion of the reasonable solutions to the social problems, cultural problems, and, historical problems they have encountered in the consideration they have been taking into their identity issues and identity crises in a cautious fashion and in a critical fashion according to the perceptive and cognitive status quo of the immigration of American ethnic groups from a much broader perspective to help them to enable themselves to broaden their perceptive and cognitive horizon in an insightful fashion and to get ready for the successful and sufficient achievement of the ideological and epistemological transcendence in rumination and reflection of the impressive and instructive production of the Chinese American literary works.

For the aim of the very insightful and ingenious clarification of the great experiential and experimental importance that has to be attached to in a curious fashion and in a cautious fashion in the apparent and adequate justification of the academic proposition of this study in the third part of the fourth chapter of this

doctoral thesis in reference to the typical examples to be given to take an ambitious and aggressive step toward the ideological and epistemological liberation from the previous dichotomous perceptive and cognitive inclination popularized in the efforts made to seek for the exemption of the identity crises of most Chinese American workers, has a lot to do with the fact that it has been implied in a very confidential fashion in this Chinese American literary work under the title of *Bone* produced by this Chinese American writer by the name of Fae Myenne Ng in an authentic fashion that what has been shown in the choice most of those Chinese American have to make to work hard for the salience of the experiential and experimental inevitability and indispensability them to work out most appropriate approach to the very graceful and glorious exemplification of those identity issues and identity problems when they are forced to make best use of what has reflected in the corporeal tortures and spiritual tortures they have been suffering from all the more in the heavy pressures existing in the Chinese American community they have lived and worked for a very long time in line with what has been exemplified in the perceptive and cognitive courage and confidence they are supposed to pick up from their rational rumination and reflection of the perceptive and cognitive ambivalence as what has been rooted in the historical cruelty, cruel historicity, and, realistic brutality of American society, American culture, and, American history from a unique perspective, for this is inclined to provide them an effective ideological and epistemological strategy valuable for them to know how most Chinese American workers are supposed to be faced with the cultural predicaments that are inclined to throw them into the very dichotomous perceptive and cognitive abysses in an uncontrollable fashion and in an unstoppable fashion, and, to make them fail to get through the quite miserable trauma turning up from the continuous perceptive and cognitive confrontation between the preference to the crucial cultural values and cultural virtues of traditional Chinese American culture and traditional Chinese culture, and, the strong prejudice against the cultural mores and cultural beliefs of

American culture owing to their simple and superficial understanding of social reality, cultural reality, and, historical reality of American in an essential fashion and in an evident fashion, and, their own inadequate understanding of the intrinsic and extrinsic values and virtues of Chinese American culture that has been giving a variety of Chinese American workers a very strong perceptive and cognitive impetus to be rather likely to base their perceptive and cognitive sensitivity and sensibility in taking into consideration the true experiential and experimental complexity of the unavoidable and unstoppable perceptive and cognitive ambivalence existing between Chinese American culture and American culture in a rational fashion and in a reasonable fashion.

To this extent, it can be sensed in a definitive fashion, in a diverse fashion, and, in a distinctive fashion that all the insightful and ingenious discussions to be made about the perceptive and cognitive diversification of the legalization in the third part of the fourth chapter of this doctoral thesis have shown in an impressive fashion that the multi-literal perceptive and cognitive inclinations usable for the success most Chinese American workers are likely to achieve to voice the genuine discursive liberty, discursive dignity, and, discursive equality as epitomized in the literary discourses interwoven in the production of this Chinese American literary work in an intelligent fashion have turned out to coexist in the popular literary phenomenon dispersed in the aesthetic and artistic production of Chinese American literary works in an extensive fashion. That is because it has been impressed in their minds that it matters most for them to take into account the appropriate choice they have to make between the positive or passive insistence on the crucial cultural views and cultural values of traditional Chinese American culture and traditional Chinese culture, and, cautious and critical resistance against the cultural vices and cultural drawbacks in American society, American culture, and, American history in the positive attitudes they have to develop and improve in their rational and ruminative adaptation to the mainstream cultural values and cultural views that have been

popularized in American society, American culture, and, American history in line with the extent to which it is not unbearable enough for them to be faced with the strong American segregation with the help of the true contemplative illumination and inspiration they are likely to dig out from the very insightful and ingenious development and improvement of their ethnic awareness in a dialectical fashion and in an objective fashion. In connection with what has been aware of in a sensitive fashion and in a sensible fashion in this respect, it has been made in a clear fashion in the analyses made of above that only in this way are those Chinese American workers able to rebuild their social identities, cultural identities, and, ethnic identities in an independent fashion and in an incontestable fashion in combination with what it takes in America and what it has to be inherited in China in an acceptable fashion or in an unacceptable fashion in the peaceful and harmonious establishment and improvement of the legal social identities, cultural identities, and, ethnic identities they have been endowed with over there in an intrinsic fashion, in an essential fashion, and, in an objective fashion.

With the increasing immersion into the overall and objective exploration made of the apparent perceptive and cognitive inclination that has been governing the legalization of the social identities, cultural identities, and, ethnic identities of most Chinese American workers, the author of this doctoral thesis begins to realize in a sensitive fashion and in a sensible fashion that a very great perceptive and cognitive importance is in a position to be placed on the profound and perspicacious development and improvement of the strong imaginative and instructive awareness of their indispensable social identities, cultural identities, and, ethnic identities in the literary production of Chinese American writers in the future, and, the very great perceptive and cognitive concern is supposed to be shown for the successful and sufficient enrichment and improvement of the rich ideological and epistemological denotations and connotations of the majority of the Chinese American literary works they have been producing for a long time. For the sake of the consideration

taken into this phenomenon, the author of this doctoral thesis intends to analyze it in a dynamic fashion with a great perceptive and cognitive emphasis placed on the dominant issues cropping up in her own reading practices and analyzing practices, for the adoption of this approach is inclined to help her to search for adequate academic resources, and to make a good study of the miserable immigrant situations of those Chinese American workers in a meaningful way and in a valuable fashion. Considering the great experiential and experimental relevance of those academic data to what has been manifested in the Chinese American literary works to be analyzed in the actual practices and processes of the justification in this part of this chapter, she makes an exploration of a good many literary works produced by a good many Chinese American writers that speak of their living experiences, learning experiences, loving experiences, and, working experiences of most of those Chinese American workers in details, the great impact their experiences have on the overall development of American society, and, the Chinese American communities they have struggled, claimed, negotiated and accommodated when they are forced to incorporate themselves into American society, American culture, and, American history, tend to be very valuable for her to have a better knowledge of the sound ideological and epistemological foundation it has to be laid for her profound and perspicacious acquisition of the genuine authentic and intrinsic ideological and epistemological essence and quintessence it takes her a lot to make an insightful and intelligent exploration of the diverse and distinctive feasibility and flexibility for the legal establishment and improvement of the social identities, cultural identities, and, ethnic identities of most of those Chinese American workers in their respective imaginative and associative practices and processes in the imaginative and impressive production of their Chinese American literary works.

Given the very great responsibility she is supposed to take in the major findings to be accomplished in this study, the author of this doctoral thesis decide to have a look at and have a good understanding of most Chinese American literary

works to make a study of the important perceptive and cognitive traces and traits hidden behind their rich living experiences, learning experiences, loving experiences, and, working experiences of most Chinese American workers in an unrecognizable fashion, and, the changeable attitudes most Chinese American writers have held towards their motherland and their host land on the basis of the very and strategic systematic stratification of the perceptive and cognitive inspiration and illumination instilled into the production of those Chinese American works in an unidentifiable way. To this extent, had those early Chinese American writers shown much greater imaginative and associative concern about the increasing living experiences, learning experiences, loving experiences, and, working experiences of Chinese American workers and the crucial role the specific social community and their families have been playing in the secure protection and the stable promotion of the gradual advancement of American society, American culture, and, American history in that those impressive and instructive living experiences, learning experiences, loving experiences and working experiences have a very great influence on the continuous improvement of their underprivileged situation in a historical sense, this would have provided them with a way to articulate the unspoken and unstated history of the silence into one characterized with the salience of this history just as what has been manifested in the diasporicity of most Chinese American workers in an apparent fashion. To tell the truth, the harm the intentional concealment of this history in a silent fashion in the objective and essential revelation of the social reality, cultural reality, and, historical reality those Chinese American workers have to be faced with is inclined to do what those Chinese American writers ought to provide for the readers of their Chinese American literary works, is that it will give rise to the increasing confusions of the future Chinese American writers who born in America because they are thinking more of the strong conflicts and confrontations between the two nations or cultures in the practical production of their own Chinese American literary works. To be exact, they will be likely to be inspired to zoom in

much more on the actual development and improvement of the cultural interactions between China and America from a more unique perspective in their frequent discussions to be made about the major issues related to their social identities, their cultural identities, and, ethnic identities in lieu of their genuine valuable deliberations of the increasing confusion, struggle, as well as, negotiation most of those Chinese American workers are supposed to be involved in time and time again in the cooperation and competition between those two cultures and those two countries on the ground of their great success in getting over the perceptive and cognitive imprisonment of the actual dichotomous perceptive and cognition that has been preventing them from going in for the genuine legalization of their social identities, cultural identities, and, ethnic identities in a thorough fashion. Of course, what is in a position to be perceived in a sensitive fashion and in a sensible fashion from the overall and profound analyses to be made of the very great influences contemporary cultures and literary theories have on the improvement of the perceptive and cognitive profundity and perspicacity of a good many literary critics in their own interpretation of the rich ideological and epistemological nutrients of most Chinese American literary works, is, that the literary criticism relevant to the interpretation of Chinese American literary works, has embraced the pluralistic analyses to be made of in a gradual fashion since the mid-1980s, and, the correlative understanding of the crucial social identities, cultural identities, and, ethnic identities of most Chinese American workers in American society, American culture, and, American history has been improved in many a fold. To a greater extent, the perceptive and cognitive perception and cognition in terms of perceptive and cognitive diversification of the identity crises of those Chinese American workers have been turned into a reality as what has been indicated in this analytical and synthetic inclination, is characterized with not only the very good combination between the protection and promotion of the personality of Chinese American workers but also the harmonious incorporation between the characteristics of identity hybridity and the identity fluidity of them

those of their literary works just as what has been epitomized in the ingenious production of the Chinese American literary works of this Chinese American writer by the name of Fae Myenne Ng either in an implicit fashion or in an explicit fashion.

To have a much more overall understanding of the very profound and perspicacious interaction between Chinese American workers and American workers in American society, American culture, and, American history, this author of this doctoral thesis has also made her preoccupied with the elaboration and exploration of the real social lives, cultural lives, and, ethnic lives of most Chinese American workers and the very great impact the popular implementation of American immigration policies and laws over there are inclined to have on the discouragement of them to make a living, to make a life, and, to make a fortune over there in an insightful fashion and in an ingenious fashion. However, it has to be known in a rational fashion and in an objective fashion that even if the appropriate progress has been made in the essential perception and cognition of the interactions mentioned above, it is supposed to be kept in the minds of a variety of literary scholars and literary critics in a cautious fashion that the essential and evident rationalization of the crucial issues with respect to the establishment and improvement of the social identities, cultural identities, and, ethnic identities of most Chinese American workers is not only a popular topic in the field of Chinese academic studies and the valuable literary production of Chinese American writers, but also an indispensable and irreplaceable question to be answered in a cautious fashion and in a creative fashion so that the answers to this question are likely to be made concerned with how the relationship between Chinese culture and American culture is supposed to be perceived and conceived in an enlightening fashion in accordance with the very profound and perspicacious illumination and inspiration as acquirable from the very essential and insightful rumination and reflection of the instructive ideological and epistemological truth and essence of the true critical thoughts and critical insights implanted into the minds of those literary scholars and literary critics either in a

euphemistic fashion or in a confidential fashion to enable the readers of their literary works and critical works to pick up very appropriate and adequate perceptive and cognitive confidence and courage to help them to get across the ideological and epistemological diversity of the legal establishment and improvement of the social identities, cultural identities, as well as, ethnic identities of most Chinese American workers.

On the part of the author of this doctoral thesis, it is of great perceptive and cognitive value for her to know in an appropriate fashion and in an adequate fashion that the true social identities, cultural identities, and, ethnic identities of most Chinese American workers have been considered to be very diverse owing to the increasing transmission of cultural pluralism into the minds of American workers and American ethnic workers and none of them tends to be very static because they have existed in a dynamic form and in a dialectical form on account of the existential and evident particularity and perplexity of them in the pace that has been kept with either the expected or unexpected changes of their communicative practices and communicative processes in American society, American culture, and, American history in a continuous fashion. That is because even though their social identities, cultural identities, and, ethnic identities have emerged from a very static context of American society, American culture, and, American history in a very distinctive fashion, their very particular identities in this context are inclined to be found among the Chinese American workers in present American society, American culture, and, American history in a changeable fashion, in a diverse fashion, and, in a dynamic fashion on account of the frequent interactions between either of them in the overall and profound interpretation of most Chinese American literary works, and, the genuine ideological and epistemological diversity of the legalization of their true social identities, cultural identities, and, ethnic identities lies too much in the fact that they are sometimes in conformity with one another in the form of the peaceful coexistence as exemplified in a harmonious fashion in the crucial narrative facts and

narrative events of those Chinese American literary works, or, at other times they are characterized with either solvable or unsolvable conflicts with one another. In this sense, on the ground of the very diverse changeability and the changeable diversity of the complicated circumstances connected with the increasing changes of the social context, cultural context, and historical context in American society, American culture, and, American history, it is possible for those Chinese American workers to choose to transfer from one of the very diverse social identities, cultural identities, and, ethnic identities available for them to another of them as indebted to their profound understanding of the dynamic inclination of their actual social identities, cultural identities, and, ethnic identities in a sensitive fashion and in a sensible fashion in accordance with their respective successive and sufficient perception and cognition of the very profound and perspicacious ideological and epistemological denotations and connotations of the cultural pluralism the very legal avoidance and exemption of the identity crises they are or will be inclined to be imposed upon in a hostile fashion and in a hegemonic fashion at present or in the future the moment great changes have taken place in the diplomatic relationship between China and America in an unpredictable fashion.

To sum up in a brief fashion, it can be known in a very clear fashion from the major structural and systematic frameworks of this doctoral thesis and the structural distribution of the ruminative and reflective ingredients of the major analytical and synthetic focuses of the interpretation as has to be given of the historical cruelty, diasporic perplexity, as much as, identity legality of most Chinese American workers living and working in America for a long time in combination with the living experiences, learning experiences, loving experiences, and, working experiences of those Chinese American workers as have been epitomized in the Chinese American literary works to be picked out from all Chinese American literary works in an intentional fashion that increasing popularization of the real ideological and epistemological transcendence over the perceptive and cognitive dichotomy

persisted in the previous days in America to seek for the identity legalization of most Chinese American workers at the cost of the radical confrontation between the insistence on the major cultural values and cultural virtues existing in traditional Chinese American culture and traditional Chinese culture, and, the persistence in the critical and cautious acceptance of the strong cultural mores and cultural beliefs of American culture due to the excessive and vicious exaggeration of the cultural dualism in the process of the intentional popularization of social discrimination, cultural discrimination, and, ethnic discrimination in American society, American culture, and, American history without knowing in an insightful fashion and in an ingenious fashion the potential opportunity that is quite likely to be taken from their having an essential and evident access to the genuine ideological and epistemological essence and quintessence of cultural pluralism that has appeared to be inclined to play an indispensable, incontestable, and irreplaceable role in the successive and sustainable stimulation and promotion of the true ideological and epistemological liberation and promotion of most of those Chinese American workers from previous dichotomous perceptive and cognitive imprisonment in either the extensive or excessive confrontation between Chinese American culture and American culture to the ideological and epistemological transcendence as has been exemplified in the polychotomous perceptive and cognitive improvement in their searching for the perceptive and cognitive diversification in making an analysis of the crucial cultural phenomenon, cultural practices, and, cultural processes of Chinese American culture and getting very close to the profound ideological and ideological essence and quintessence of it in a reasonable fashion in reference to the admirable ideological and epistemological overlaps and the translatable gaps between Chinese American culture and American culture just as what to be dealt with below in a specific fashion and in a special fashion from the second chapter of this doctoral thesis to the fourth one of it in a coherent fashion and in a cohesive fashion in line with the intrinsic and extrinsic relation between the former two chapters of it and the last in more than

one fold on the way to the effective and efficient protection and promotion of the admirable ideological and epistemological profundity, particularity, and, perspicacity of Chinese American culture in a flexible fashion in the continuous interpretation of those Chinese American literary works in the future.

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Chapter Two: The Evident Salience of the History of Early Chinese American Workers and Their Contributions to America Mirrored in Chinese American Literary Works Published in the 1960s

Maxine Hong Kingston indicated in a very pitiful way that a very strong anxiety had been prevailing over the previous and present studies of Chinese American literary works in a very superficial fashion when she was interviewed by Timothy Pfaff about her book *China Men* (1980) on the spot. As what has been stated in this interview, she has claimed in a definitive fashion that “The mainstream [American] culture doesn’t know the history of Chinese American workers, which has been written and written well.”¹ The surprising ignorance of those mainstream literary scholars and literary critics who have been devoted to the overall and systematic studies of Chinese American literature, has made her worried a lot about the cultural and historical objectivity and authenticity of their literary criticism directed at the very profound and essential revelation of the rich cultural denotations and connotations euphemized in Chinese American literary works in an incredible fashion and in a perceivable fashion, and, in the light of the mainstream critical assessment of this Chinese American literary work under the title of *China Men*, she couldn’t take it anymore from the inappropriate, inadequate, as well as, inaccurate comments those literary scholars and literary critics have been made on it that it is of little value for them to make any perceptive and cognitive efforts to dig out the cultural and historical truth and essence concealed in this Chinese American literary work in an overall fashion and in a profound fashion as a result of their failure to have a good knowledge of the perspicacious ideological and epistemological values instilled into the historical reality of Chinese American literature or their arrogant perceptive and cognitive inclination to make their way to either the derogative or even destructive devaluation or distortion of the genuine cultural values and

historical values of the major historical facts and historical events showing up in the successive and sustainable development and improvement of Chinese American literature. Therefore, given the very excessive shortage of the objective and authentic knowledge those literary scholars and literary critics ought to have had of both the historical authenticity and authentic historicity that have been running through the perceptive and cognitive practices and processes of this Chinese American woman writer, she has devoted a lot of imaginative and instructive spaces to the elaboration and explication of the historical traces and tracks the production of this Chinese American literary text is associated with in more than one regard. Therefore, it can be seen in the interweavement of the stories told in this Chinese American literary work that right in the middle of the stories, she spent eight pages in the illustration of the gradual formation of this work in an unintelligible fashion to show her perceptive and cognitive echoes to the great necessity for her to get close to the cultural essence and cultural quintessence exemplified in this Chinese American literary text the regardless of the possible harm this might do to the reasonable and reliable continuation of the major narrative facts and narrative events derivative from the major historical facts and historical events existing in the evolution of American society even though it might look quite clumsy for the simplification of the fragmented shape of her literary work and the purification of the complicated ideological and epistemological fragments of the diverse literary thoughts and literary insights as incorporated into her literary production. What might make them feel very unexpected in the future, is, that her intentional amplification of the ample imaginative and instructive room made for the objective and authentic stratification and serialization of the historical facts and historical events that ought to be particularized in the realistic production of her Chinese American literary works will affect the evolutionary inclination of the history of Chinese American literature in the future in spite of her unawareness of the possibility that what she has been doing is contributing a lot to the successive and sufficient achievement of the ideological

and epistemological breakthrough, liberation, and, transcendence that are supposed to be epitomized in those historical facts and historical events in a miraculous fashion in view of what can be perceived and conceived in a clear fashion from the rich conceptual denotations and connotations of historical fiction, fictional history, and, historical reality that have been enriched and improved in the insightful studies of Hayden White from the perspective of new historicism as what to be suggested in an indirect fashion in the following analysis to be made of the historical truth, historical essence, and, historical reality permeated into the narrative facts and narrative events of the selected Chinese American literary works to be interpreted in this chapter.

For the intentional clarification of the ruminative and reflective meritocracy and supremacy Maxine Hong Kingston has incorporated into the appropriate and adequate stimulation and promotion of her meticulous and miraculous delineation of the crucial imagination and inspiration very conducive for her to remind the vast majority of the readers of this Chinese American literary work has produced in an insightful fashion and in an ingenuous fashion of the true perceptive and cognitive perspicacity for her to put into a very good order in either her deliberative decoration or decorative deliberation of the objective and overall juxtaposition of the indispensable and inevitable presentation that is supposed to be given to an authoritative explication of the historical authenticity and authentic historicity personified in the historical reality and cultural reality rooted in American society in an ambiguous fashion, and, the perceptive and cognitive emphasis that has been placed on the subversion to the intention and motivation that have been kept in the minds of mainstream literary scholars and literary critics who tend to work hard enough for the devaluation or distortion of the historical objectivity and historical authenticity of the historical facts and historical events particularized in the aesthetic and artistic production of this Chinese American literary work even though it has been presented in the way that has made a very great distinction from what has been

hinted in the ambiguous or apparent historical interaction and integration between what has been dealt with in fictions and what in the description of biographies in a different fashion. However, what is in a position to be kept in my mind in an impressive fashion, is, that it has come to my mind in a sensitive fashion and in a sensible fashion that the actions she has taken to make a very appropriate and adequate arrangement of this juxtaposition mentioned above, has made me aware that her ingenious and insightful deliberation on the historical parallelism personified in literary texts and literary biographies in a very distinctive fashion and in a very diverse fashion, has enabled me to overcome my previous perceptive and cognitive clumsiness imprisoned in the persistent beliefs of the historical reliability available in the biographical facts and biographical events of a celebrity, and, take a first step forward the exploration to be made of the historical reality and cultural reality epitomized in the experiential and experimental facts and events the characters of this literary work have been made to be incorporated into in their having a very good ideological and epistemological access to the essential factual objectivity and authenticity as has been personalized in helping me to have a much profounder understanding of the aesthetic and artistic ingenuity that has been euphemized in an unintelligible fashion to give a historical presentation to the objective and essential bitterness and sadness that have been weakened in a purposeful fashion in the mainstream literary criticism with regard to the conscientious and cautious revelation of the historical truth and essence manifested in the depiction of Chinese American community diversified from what has been told in this literary works in lieu of biographies whose informational and factual reliability and validity tend to be questionable in more than one fold.

With the help of the insightful perception and cognition of the genuine aesthetic and artistic intention that has been kept in the mind of this Chinese American woman writer in an overall fashion and in a profound fashion, it is not difficult for me to make use of what can be perceived and conceived from the

experiential and experimental reliance on the cultural and historical profundity and perspicacity instilled into the major textual components of the Chinese literary work under the title of *China Men* to lay a very sound perceptive and cognitive foundation for the overall and essential acquisition of the precious interpretative opportunities to be taken to give a very clear picture of the historical macrocosm and cultural microcosm that have been exemplified in the historical context and cultural context this Chinese American literary work has been situated in to highlight the authentic and objective superiority and subtlety literary works have been equipped with in a factual fashion to clarify the evolutionary lines of the historical progression of Chinese American literature than the literary biographies or literary autobiographies that have been produced in a subjective fashion to cater to the potential or possible needs of those who have been working very well in the hegemonious domination and manipulation of the social resources and cultural resources of American society in a historical fashion or in a literary fashion.

In some measures, it has been recorded in an ambiguous fashion and in a confidential fashion that the historical recounts as are related to the developmental or evolutionary inclination of Chinese American community mirrored in the narrative facts and narrative events of a variety of Chinese American literary works, has been inclined to be inflicted by several discords like racism, stereotyping, anti-immigrant sentiments, and as such as a result of the total ignorance of a few mainstream literary scholars or literary critics who have been turning a blind eye to the aesthetic and artistic progress that has been made in the imaginative and associative breakthroughs, liberations, as much as, transcendences cropping up in the ruminative and reflective practices and processes of most Chinese American writers. As a matter of fact, it is for this reason that Maxine Hong Kingston has strongly advocated to consider *China Men* as a historical fiction in an interview she has taken with Paul Skenazy in her explication of this very unintelligible style incorporated into the narrative linearization and narrative delineation of this literary

work as opposed to what has been characterized with the aimless popularization of the interpretative phenomenon in literary criticism that has a great deal to do with the devaluation and distortion of the historical values and cultural values of Chinese literary works owing to their excessive perceptive and cognitive attentions paid to the literary values of those literary works without knowing in a very overall fashion and in a very profound fashion that a literary work like most Chinese American literary works is the organic, logical, and, systematic combination of the aesthetic values, artistic values, ethnic values, educational values, social values, philosophical values, scientific values, ideological values, and epistemological values that have been performed, popularized, and, persisted in their living experiences and working experiences in a cautious fashion and in a curious fashion. Based on this awareness, it is reasonable for me to take it from this Chinese American woman writer Maxine Hong Kingston that she has accepted and adopted the idea of domination and manipulation of the genre of this literary work to give an authentic account of the historical truth, historical reality, and, historical essence embedded in the factual recount of this literary work even when it has said that what she has dealt with in her literary work is considered to be inaccessible to her readers.² In this sense, what has to be admitted in an honest fashion, is, that without the great efforts this Chinese American woman writer has made in the historical production of her literary work in an objective fashion, in an essential fashion, and in a distinctive fashion, it would be impossible for us to have a very profound understanding of the authentic and objective existence of the historical reality of Chinese American literature as a result of the intentional concealment or vicious stigmatization of the imaginative encouragements and enlightenments that have been euphemized in a very confidential fashion in most Chinese American literary works in the interpretative tradition of most mainstream literary scholars and literary critics who have dwarfed the crucial historical contribution Chinese American writers have sent to the enrichment and improvement of the historical denotations and connotations

of the imaginative and impressive Chinese American literature that has been acting as an indispensable, inevitable, as much as, irreplaceable component of American literature.

On the eve of the Platinum jubilee or, in other words, the anniversary celebrations of the transnational railroad built in 1969, this construction has brought about the very crucial effects that have been made on the development of American society to the effect that this construction has been considered as a central critical focus on the art and literature in the late twentieth and twenty first century, for, to a greater extent, it has been viewed as one of the greatest contribution the Chinese American community has sent to the continuous prosperity of American society. In most critical practices and critical processes, it has occurred to an increasing number of literary scholars or literary critics in a popular fashion, in a profound fashion, in a particular fashion, as well as, in a professional fashion that more and more Chinese American artists including Chinese American writers have taken this significant event as very precious opportunity for them to dig out incredible and insightful imagination and inspiration to restore and realize their social dreams and cultural dreams as exemplified in the sufficient realization of their literary dreams to be particularized and popularized in the very diverse and distinctive production of their respective Chinese America literary works in combination with the unforgettable and unbearable sufferings of the Chinese American community in their continuous stimulation and promotion of the successive and sustainable prosperity of American society, to reclaim their social identity and cultural identity that ought to have been aware of in a collective fashion in the minds of American citizens in line with the very great contribution those Chinese American workers have been made to the continuous development and improvement of the unexpected encouragement and enlightenment they are supposed to acquire from the greatest efforts Chinese American workers have been making to make their living and make their lives, to build their confidences, to improve their persistence, to protect their dignity, to

make full use of their liberty, to take tremendous challenge, and, to stand the rigid test of the cruel reality in American society in an indomitable fashion even though those American citizens have failed to be aware of the irreplaceable good what those Chinese American workers have been doing to the enrichment and improvement of the genuine spiritual nutrients of American citizens in an unintentional fashion. Unfortunately, this encouragement and enlightenment were almost removed from the social reality and cultural reality in the gradual progression of American history which has turned out to be opposed to what has been refreshed and refined from what has been acquired above from what has been exemplified in an implicit fashion in the unimaginable determination those Chinese American workers have been making to enable them to stick to the historical mission they are supposed to finish to improve their lives, and protect their rights to seek for their happy lives in an ambitious fashion and in an aggressive fashion. In a philosophical sense, that is because this has much to do with an acknowledged fact that almost all of us have been preoccupied with their very irrational rumination and reflection of the profits they are inclined to maximize from a significant historical event rather than the insightful and ingenious acquisition, accumulation, as well as, application of the precious perceptive and cognitive opportunities for them to take to make best of the ideological and epistemological nourishments available from the very miraculous and meticulous deeds embedded in this event just as what has been hidden behind the very dangerous construction of the railways in America where most Chinese American workers have been getting over a variety of tremendous difficulties in this process, and translating those difficulties into the precious opportunities they are likely to take to enable them to go through almost all unbearable test they have to stand of in their working experiences and working practices, and, to highlight the spiritual impetus that can be dug out from the overall and insightful perception and cognition of the potentiality, particularity, profundity, predictability, perspicacity, as well as, perspicacity of the literary thoughts and literary insights that can be

developed and improved from the imaginative and impressive analyses to be made of those working experiences and working practices in an objective fashion and in an essential fashion.

In reference to what has been kept in the minds of those Chinese American writers in an unforgettable fashion in the light of the social, cultural, as well as, historical cruelty and brutality their Chinese American ancestors have to be faced with in an inevitable fashion and in an indispensable fashion, it is of very great importance for them to transmit into the curious minds of their future generations in a cautious fashion the most worthwhile spiritual inspiration and illumination of those Chinese American ancestors in the experiential and experimental production of their respective Chinese American literary works in a dialectical fashion, in an evident fashion, as much as, in a distinctive fashion in connection with the deep impression those Chinese American ancestors have given to them, and, the meticulous pride they have taken of them in an honest fashion, in a graceful fashion, as well as, in a glorious fashion indebted to the continuous ideological and epistemological growth, breakthrough, liberation, as well as, transcendence from the great ruminative and reflective concern they are willing to show for the stratification, serialization, and, systematization of the unintelligible intelligence and intelligent experience that have been inclined to be dwarfed, devalued, and, even distorted unconsciously and unconsciously in the exceptionally uneven, unbalanced, and, asymmetrical communication between their own Chinese American ancestors and Americans at that historical moment when those Chinese American ancestors have no choice but to be faced with the social and cultural isolation that has been popularized almost in every corner of American society where the practical values of the so-called democracy have been unaware of in an adequate fashion as a result of the situation that the vast majority of the residential population of American citizens have been lost in the zeitgeists that have been characterized with the empirical and practical failure to get free from the gloom the discriminative exclusion and isolation

that tend to be imposed upon Chinese American workers either in a positive fashion or in a passive fashion.

In response to the affective, social, cultural, ideological and epistemological echoes to the bitterness and sadness running through the perceptive and cognitive experiences of those Chinese American ancestors and the close connection between the objective and authentic recounts of those unbearable memories and the aesthetic and artistic representation of the true ideological and epistemological essence and quintessence of most of those pioneering Chinese American workers in the literary production of those Chinese American writers in honor of the precious spiritual nourishments showing up in the actual lives and careers of their ancestors, it is in a position to be understandable in more than one fold that Maxine Hong Kingston has made those worthwhile Chinese American railroad workers the prominent characters in the production of her Chinese American literary work under the title of *China Men* in an admirable fashion and in a honorable fashion in that she has a thorough knowledge of the objective and authentic fact that her ancestors have been acting as the railroad workers as has been epitomized in a confidential fashion in the analogical characterization of her literary production to highlight the perceptive and cognitive independence and intelligence her ancestors have kept in their minds when they have to be faced with the dominative and manipulative provincialism and isolationism of Americans on account of the exclusive populism that has been rooted in the minds of the vast majority of American population at that historical moment when a lot has been done to dwarf the continuous and cautious ideological and epistemological persistence of those ancestors to enable them to make their way to the successive and sustainable improvement of their lives and careers in an independent fashion and in an indomitable fashion rather than to give way for the indecision a variety of average folks have been lost in the wavy and curvy efforts they have to make to get free from the great passive impact the very dreadful and harmful racial discrimination, social discrimination, cultural discrimination, ethnic

discrimination, affective discrimination, ideological discrimination, as much as, epistemological discrimination rooted in the perceptive and cognitive deteriorations of most Americans who have failed to be aware that the more arrogant they are, the more independent those Chinese American workers will be because they have no idea about the high possibility that it is their ignorant repression of those Chinese American workers that has turned out to be the very irreplaceable power for them to take a first step forward the genuine ideological and epistemological growth and transcendence of those Chinese American workers and the good examples they have set up for their future generations in an impressive fashion and in an illuminative fashion.

In addition to the typical examples given in this Chinese American literary work titled *China Men*, it has come to my mind in an apparent fashion that there are similar imaginative and impressive inclinations cropping up in the practical and professional production of those Chinese American literary works like *Homebase* (2008) by Shawn Wong, *Donald Duck* (1991) by Frank Chin, *Dragon's Gate* (1995) by Laurence Yep, and the play *The Dance and the Railroad* (1998) by David Henry Hwang, for the writers of those Chinese American literary works have been making a very profound exploration of the very precious ideological and epistemological traits of their Chinese American pioneers from their particular perspectives in spite of their ambiguous awareness the very crucial role the ethnic and cultural tolerance of their worthwhile pioneers has been playing in the intentional popularization of the ethnic and cultural arrogance of their counterparts without knowing that this tolerance is bound to give rise to the prevention of their ideological and epistemological growth and transcendence in an appropriate fashion and in an adequate fashion. Therefore, it can be seen in an explicit fashion from the light this tolerance has thrown on the ideological and epistemological inspiration of those Chinese American writers in an instructive fashion that those Chinese American literary works are supposed to be valued as the crucial sources for the very tremendous courage they have picked up

on the way to their very successful elimination of the vast majority of the perceptive and cognitive barriers they are quite likely to encounter in the development and improvement of their inevitable aesthetic and artistic imagination and inspiration it takes them a lot to go on with the insightful and ingenious production of their Chinese American literary works indebted to the groundbreaking determination they have been acquiring from the autonomous and intuitive restoration of the very conducive strong spiritual willingness permeated into the touch living experiences and working experiences to enable them to be faced with the great frustration they have run across in the imaginative practices and processes the production of their own literary works have been related to either in a direct fashion or in an indirect fashion the moment they have a very essential and quintessential understanding of the incredible fortitudes that have been incorporated into the attitudes they ought to develop and hold towards the social and cultural vilification that has very great impact on the persistent resistance of their Chinese American pioneers against the very irrational and ignorant disempowerment of the vast majority of Americans at that historical moment when it has been made impossible for a very long time that Chinese American workers are untitled to make great efforts to pave way for the coherent and cohesive achievement of their genuine ideological and epistemological empowerment to enrich and improve the genuine ideological and epistemological denotations and connotations of Chinese American community in an acknowledged fashion.

In some measures, to solve those disturbing problems in a diverse fashion and in a distinctive fashion, it is of great importance for those Chinese American writers to get across the essential and quintessential values diversified in the very admirable and honorable crystallization and concretization of the crucial experiential and experimental insights and thoughts as are available in the lives and careers of their Chinese American ancestors in a profound fashion and in an overall fashion, it is in response to this aesthetic and artistic inclination to be made best use of to meet

their perceptive and cognitive needs in a reasonable fashion and in a reliable fashion to enable them to pick up the speed of their insightful and ingenious transplantation of the experiential and experimental wisdom of their Chinese American ancestors into the very imaginative and impressive production of their own Chinese American literary works in an ambitious fashion and in an aggressive fashion. For the sake of this insightful transplantation, those Chinese literary writers try their best to work out a feasible plan to be made for the further stimulation and promotion of the ideological and epistemological interaction between the ambitious exploration of the illumination exemplified in living experiences and working experiences of their Chinese American ancestors and the perceptive and cognitive experiences of their literary production in an organic fashion, it has come to those Chinese American writers in a sensitive fashion that what has occurred to them, turns out to be possible for them to take into account the theoretical and practical values concealed in their intentional and insightful negotiation between the rumination and reflection of the very ambitious needs of their Chinese American pioneers and the refreshment, refinement, and, reinforcement of the strong sense to be developed and improved to support the peaceful negotiation epitomized in the possible ambivalence between what has been hidden behind those living experiences and working experiences and what those Chinese American literary works tend to be characterized with in an authentic fashion, in an essential fashion, as much as, in an objective fashion. From the perspective of the genuine exploration of the ideological and epistemological values of the aesthetic and artistic thoughts and insights of most of Chinese American literary works in a profound fashion and in a perspicacious fashion, it is of very great perceptive and cognitive importance for those Chinese American writers to make an overarching and overwhelming negotiation between the intentional optimization and prioritization of the very significant historical facts and historical events the living experiences and working experiences of their Chinese American ancestors have been imprinted on in an objective fashion and in an authentic fashion,

and, the particularization of the narrative facts and narrative events that have to be told in either the narrative linearization or non-linearization of the ideological and epistemological development and betterment of the rich literary nutrients and literary insights that are supposed to be instilled into the imaginative and associative practices and process combined with the production of their own Chinese American literary works to give a very clear picture of the localization and concretization of the pains those Chinese American pioneers have been taking to fight against the very treacherous assimilation and acculturation of Americans in the specific interpersonal interaction between Chinese American workers and Americans on a daily basis.

As shown in an explicit fashion the strategic suggestion that has to be given to a good many Chinese American workers in accordance with the difficulty they have in their social communication and cultural communication on a daily basis when they have to be faced with the unmatchable communication between Chinese American workers and Americans in the history of America, it has to be noted in a clear fashion in the narrative construction of those Chinese American literary works that the ingenious and insightful narration in those Chinese American literary works has reminded a variety of confused Chinese American workers the way that can be made best use to deal with the dilemma most of their Chinese American pioneers have encountered in their living experiences and working experiences in their resistance against or subversion to the social and cultural isolation of Americans who have been used to the ethnic, social, and, cultural superiority and priority they have been given in the times when the rest part of the world has failed to achieve an extremely tremendous perceptive and cognitive transcendence to enable them to broaden their horizons either in a direct fashion or in an indirect fashion in relation to the very great ideological and epistemological progress they have made on the ground of their rational analysis and judgment to be made of the changes that have taken places in the unpredictable development of the situations around the world, is, to give way to either the very cruel or brutal conditions of the cultural hegemony in

which the entire America has been gloomed at that historical moment in spite of the inappropriateness for them to do so on account of the tolerable or intolerable indulgence that is inclined to be imposed upon them in an uncontrollable fashion and in an unstoppable fashion without knowing in a very sensitive fashion and in a sensible fashion that their very conscientious indulgence is bound to give rise to the increasing popularization of the ethnic, social, and, cultural arrogance Americans are likely to bear in their minds in the process of their daily interaction with Chinese American workers whom have been considered to be ill-qualified to communicate with them in an equal fashion and in an amiable fashion, and, the successive and sustainable maintenance of the practical probability that is in a position to make them caught in very disgraceful ethnic, social, and, cultural condescendence caused by their hospitable communication with Chinese American workers who have been lost in the identity crises that have made them unable to communicate with their American counterparts in an equal fashion and the absence of their ethnic and cultural confidences and even ambitions to highlight their own ethnic and cultural dignity in every corner of America or even every corner of the world in connection with the liberty they have acquired from their constant resistance against the unfair and unreasonable treatments they have been given throughout the world in an indomitable fashion.

In the case of the powerful protection of the identity and dignity dwarfed in the exclusive provincialism and isolationism of Americans at that historical moment when the indispensable social and cultural contributions those Chinese American workers have sent to the overall development of American society haven't been aware of in a sufficient fashion, what has to be realized in a rational fashion in the perception and cognition of the cultural otherness those Chinese American pioneers have been suffering at that time, is, that this has much to do with the popularization of the great impact the bilateral forces of ideologies have on either the extensive or even excessive domination and manipulation of the actual perception and cognition

of the vast majority of American population of America in that historical period in an unbearable fashion just as what been put in the clear proclamation of Bharati Mukherjee as to be quoted below: “[m]y literary agenda begins by acknowledging that America has transformed me. It does not end until I (and the hundreds of thousands like me) show how I have transformed America.”³⁵ Judging from what has been concealed in this quotation, it is supposed to be seen either in an explicit fashion or in an implicit fashion that this situation has implied that a bilateral and continuous communication between Chinese American workers and Americans who have lived in the same social and cultural communities is bound to be one of the most significant ways for them to unveil the historical truth and historical essence hidden behind the historical reality, historical cruelty, and, historical brutality of those stereotyped groups who have been imposing upon those Chinese American pioneers numerous prejudices cropping up from their misunderstanding or even ignorance of Chinese American workers in an irrational fashion, not to speak of their having a good understanding of Chinese American culture in an overall fashion and in a profound fashion to the effect that it has to be admitted in an honest fashion that it is possible for one to throw another into the danger of bitterness owing to his ignorance of the valuable existence of another in an essential fashion and in an objective fashion.

To this extent, it has to be pointed out in a very clear fashion that being situated at that historical moment, the specific suggestion of making appropriate negotiations with most Americans in the possible and practical communication between Chinese American workers and Americans is inclined to break the ice when they have been caught in the noisy silence or silent noises that have been caught the social and cultural rhythms of American lives, tends to enable those Chinese American pioneers to make way to the appropriate acquisition and application of this communicative possibility to enable them to translate this negotiation into an insightful approach to be taken to stimulate the very peaceful and amiable dialogue

between either two of the countries around the world and especially between either two of the intercultural spaces over there in an efficient fashion including the dialogue between China and America, and, between Chinese culture and American culture. At the outset of this negotiable suggestion, it is in a position to have a very good understanding of the major aim to be reached in the interpretation of those Chinese American literary works in reference to the historical context of America at that time, is, to give an account of the possibility and feasibility for this ethnic, cultural, and, social negotiation, and, to make way to the exploration of a suitable method conducive and valuable for the objective and rational identification of the ethnic, cultural, and, social identities of those Chinese American ancestors and the elimination of the perceptive and cognitive barriers that have been preventing them from their getting rid of the identity crises they have been lost in indebted to the ideological and epistemological illumination and inspiration they have acquired from their essential rumination and reflection of the necessity for them to accept this negotiation in a conditional fashion.

For the sake of the genuine protection of the equality and liberty of the social communication and cultural communication in the stimulation and promotion of the communicative effects of American society and the legal participation of the ethnic groups in the communicative progress that has to be made in American society, it is of great theoretical and practical necessity for literary scholars and literary critics to work hard for the new scrutinization of the theoretical and practical feasibility of a range of new concepts including the ethnocentrism which has been said to appear when Chinese American workers have commenced their journey to America to make a living and later to make a life with the help of what they are able to do to make their own contribution to the development and improvement of America. Actually, it is American press that has started this movement to give rise to the fictional construction and consolidation of this term ethnocentrism that has stirred a very great sensation in the social lives, cultural lives, as well as, intellectual

lives of Americans in many a fold. All of sudden, the production of journalist works have been on the increase at that time and the cartoons start to crop up one after another in the same pace that has been kept with the rapid development and improvement of American journalism owing to the extensive popularization of the newspapers that have come to the sensitive minds of most American populations in a successive fashion and in a sustainable fashion. A typical example in this respect has a lot to do with the publication of *Leslie's Illustrated Newspaper* which begins with a series called 'The Coming Man' in 1870 to give a quick response to the increasing migration of the Chinese American workers who have lived on a daily basis in the Chinese American community to the Pacific coast. At the very beginning of this movement, it has been depicted on the newspaper in a friendly fashion that this Chinese American community tends to be viewed as a tractable, industrious and frugal community as a result of there being no social and cultural conflicts between Chinese American workers and Americans over there. Given the gradual changes that have taken places in the social and cultural interaction between them, the actual misunderstandings and misinterpretations of most Chinese American workers begin to show up in an unconceivable fashion. Later on, it has been further held in a popular fashion that this Chinese American community will never aspire to hold a position in or have a great influence on the stimulation and promotion of the politics in American society. Therefore, it has been told in an increasing fashion that America will not support those Chinese American workers to get over a wide variety of difficulties in their lives and work, and get a very good access to their autonomous and intuitive salvation on account of the growth they are inclined to acquire from their rational and tranquil rumination and reflection of what they have gained and lost in accordance with what has been exemplified in their living experiences and working experiences in American society. Moreover, it has also been predicted in a superficial fashion on the newspaper that the Chinese American workers living in this Chinese American community will soon slough off the very

painful ways of their old Chinese civilization seem to change in a swift fashion, and, get ready to adapt themselves to the new highly-advanced and well-qualified life in America⁴ on account of the extensive spread of their apparent cultural optimism rooted in the continuous development and improvement of their respective intrinsic and intuitive cultural confidence and courage.

In the very excessive transmission of the cultural optimism as has been personified in the development and improvement of the critical cultural values and cultural thoughts articulated in mainstream American society, it has tended to be popular in the increasing accumulation and adoption of the sympathetic concern that has been shown for the bitterness and sadness turning up in the rich living experiences and working experiences of those Chinese American workers without knowing in an insightful fashion and in a sensitive fashion that what the sympathy that has been shown for them is inclined to give rise to in the end. What has indeed taken them by surprise is that things seem to change in an unfavorable fashion right after Chinese American laborers begin to be looked down upon as cheap labors in their continuous construction of American railways, and, the American laborers prioritized as expensive ones who have happened to stay behind in the bargain even though it hasn't been claimed in a very definite fashion that the critical inclination as has a great deal to do with the very popular transmission of the anti-Chinese sentiment over there at that historical moment, takes shape in an unnoticeable fashion and in an unconscious fashion among the average Americans save that it has been plotted in the minds of few racists for a very long time in a strategic fashion before its excessive popularization in every corner of American society in an unbearable fashion. Exactly speaking, it was not until later in 1881, that is, a year before the enforcement of *Chinese Exclusion Act* in 1882 that *The Wasp* published an article together with a cartoon that had vilified Chinese American workers and the Chinese American community in a brutal vein regardless of the harm this would do to the efficient protection of the authentic and objective Chinese American workers

and Chinese American community in a positive way, and, the very conscientious prevention of the deterioration of the uncivilized actions that have been taken to paint black Chinese American workers and Chinese American community in a highly-civilized American society as a result of the very ignorant domination and manipulation of few racists. In this case, it has been inclined to be proclaimed in a very popular fashion that the Chinese American community at that time has been thought of in a popular fashion as the unsophisticated Mongolians who have been characterized with the cunning smile that has been unveiling the genuine aims that have been directed at the monopolization of the labors who are able to work in the industry of cigar and laundry.⁵

In the social and cultural context of America at that historical moment, it seems to be imaginable that the politicians who want to work very hard for the harmonious pacification of the profound hatred most Americans have had for Chinese American workers in a diplomatic way have been perceived as the enemies of the American workers in an unimaginative fashion on account of their being misled by the social, cultural, as much as, ethnic preconception, misconception, and, misinterpretation of few vicious racists who have been throwing the vast majority of Americans into the danger that has been connected with the excessive fear of the Chinese takeover as has been coated in the disguise of cheap labors available for the construction of American railways despite their have a very good knowledge of the outcome that this misbehavior has eventually been translated into the ‘The Chinese Question’⁶ which has a very great impact on the social and cultural existence of those Chinese American workers, for it has been supposed in a firm fashion among those American workers that those Chinese American workers have been stealing a good many jobs from those white men day and night, for what have been catching those American workers is that they have been told in an unreliable way, in an unreasonable way, and, an irresponsible way that Chinese American workers are many-handed or monstrous creatures. In a very similar way, they have been

encouraged to boycott all Chinese-made products to put a full stop to the possible and particular harm most of those Chinese American workers are inclined to do to them in an irrational fashion and in a superficial fashion as a result of their ignorance of the fact that they have been governed by few racists in more than one fold. So to speak, in the excessive popularization of the dominative and manipulative pollution of the racist ideology and epistemology instilled into the minds of the vast majority of American workers who are quite unable to have a good understanding of the true perceptive and cognitive essence of those Chinese American workers and to see through the genuine dominative and manipulative intention and motivation of those racists in a sensitive fashion and in a sensible fashion to the effect that those who have been lost in mental poverty, financial poverty, as well as, bureaucratic poverty will be equipped with the monstrous stupidity that tends give rise to the very rigid confinement, imprisonment, and, enslavement of their speeches and actions in a treacherous fashion. In this sense, what is in a position to come to the minds of conscientious literary scholars and literary critics, is that what has been taken for granted in the previous time in terms of the superiority of the color of the whites, has been considered as a more popular conclusion in the minds of a variety of white nativists who have believed that white is superior to the rest of color of those around the world. What is worse, the application of this racist standard has been stretched to the judgment that has to be made of to tell who shall or shall not be an American in relation to the inappropriate and inadequate combination of the skin of white Americans with the identification of the American nationality in an unreliable fashion regardless of the absurdity and abnormality for them to take into account the very unnatural correlation between the white skin and the nationality of America in a blind fashion.

Submitted to the application of the ethnic stances of white Americans into the analytical practices and processes that have been involved in the exploration of the possible solutions very valuable and conducive for the journalist workers to

address the crucial problems that have most to do with the devaluation, distortion, and, destruction of Chinese American workers and Chinese American communities by all means accessible from their treacherous plans that are likely to be made for the meticulous and miraculous stigmatization of the genuine social images, cultural images, as well as, historical image of Chinese American community and Chinese American culture in accordance with either the explainable or unexplainable excuses as can be made on the ground of the inappropriate, inadequate, and, inaccurate perception and cognition of the true identity and dignity of Chinese American workers at the cost of the liberty and equality that have to be followed in the effective communication in a very civilized society of America, it has to be aware of the fact in a sensitive fashion and in a sufficient fashion that the vast majority of American press has given way to their initial conscience of balancing the social vices and social virtues of a given society to show more concern for the justice the vast members of that society have been seeking for at all costs to do a favor to an increasing number of racists who have been expecting the former to uphold the banner of white Americans and show their support to the demonic concept that 'white is superior' in the process of either answering or dealing with the question related to the bilateral cooperation and competition of Chinese American workers and Americans to show their partiality for the latter regardless of the impartiality they ought to have kept in their minds in an objective fashion in that those racists have turned their heads in a thorough fashion so that they have forgotten the objectivity they have to adhere to in the collection and organization of the data very conducive and crucial for them to make sure of the impersonality and impartiality of the crucial facts and events they have given an account of in an objective fashion, in a cautious fashion, as well as, in a conscientious fashion, rather than label the white black in the comments that have to be made on the objective facts and authentic events to cater to the genuine unwilling willingness and the willing unwillingness of white Americans to maximize the profits that those wrong actions are inclined to

bring them and minimize the harms the right actions are bound to do to their bosses regardless of the very excessive transmission of the side effects of the favoritism concealed in this process and the unbelievable devaluation of the populism that ought to have been implemented in the solution of almost every problem of this civilized American society.

Considering the unexpected and unjustified degradation of the vast majority of the journalist workers in their elaboration of the social and cultural differences between Chinese American values and American values that give rise to the communicative conflicts between Chinese American workers and Americans due to their positive submission to the intentional perceptive and cognitive domination and manipulation of few racists in American society in the form of instigating them to be addicted to the temptation concealed in an unnoticeable fashion in the profitable transmission of the deep-rooted ideological and epistemological preconception and misconception of those racists in an overall fashion and in a profound fashion, those hollowed journalist workers have made best use of their media to paint black the social image, cultural image, and, ethnic image of all Chinese American workers who have been working very hard to send their contributions to the successive and sustainable stimulation and promotion of American society in a meticulous fashion, and, to publish the very immoral cartoons to illustrate the ‘cultural inferiority, the cultural decadence, and, the worn-out cultural traditions of the Chinese community in a persuasive fashion⁷’ in order to achieve a very big success in the total subversion of Chinese American culture by means fair or foul.

In response to the very wrong those American journalist workers have done to Chinese American workers and Chinese American community, the men of letters living and working in this community has tried every means to answer back in a very hospitable fashion in lieu of in a hostile fashion in spite of the fact that they have a very profound hatred for those amoral American journalists who have achieved a breakthrough in the destruction of the bottom-lines of the holy vocation in an

unintelligible fashion and in an irrational fashion to defend the crucial cultural dignity and cultural liberty of Chinese American culture in an adequate fashion and in an appropriate fashion on the way to their deconstruction of the vicious and treacherous construction of their identity crises in American culture grounded on the indispensable and irreplaceable contribution they have sent to the overall construction of the railways that have been playing a very important role in the connection of all the states of America and the promotion of the overall and profound construction of American society.

In confrontation with the pressures coming from the opinions of the members of this Chinese American community that has been believed to be a big threat to the American livelihood when they forget what they have been doing to hurt the dignity of Chinese American workers in an intentional fashion, and to subvert and even distort the ideological and epistemological values of Chinese American culture in an arrogant fashion regardless of the poorest impression they are inclined to give to the vast majority of readers owing to their own short-sighted and ill-informed perception and cognition of the cultural superficiality and superficial culturality of Chinese American culture in a blind fashion to the effect that they are unable to have a very good access to the actual ideological and epistemological truth, essence, and, quintessence of Chinese American culture, a large number of irrational editors and political cartoonists around American society have put their heads together and racked their brains to hit back with a bunch of provocative ideas that Chinese are ‘physically grotesque, morally depraved and carriers of the deadliest diseases’⁸ to show their very particular versatility in calling others’ names without knowing in an self-evident fashion that the very biting literacy exemplified in their uncivilized speeches is inclined to turn out to be the best evidence for them to claim that they are, indeed, inferior a lot to Chinese American workers who are accustomed to the frequent participations in the extremely valuable argumentation with the ill-intelligent folks in an euphemistic fashion and in an

indirect fashion as is quite opposed to what has been uttered from the very filthy mouths of those irrational and irresponsible editors and political cartoonists in an unreliable fashion, for it has been well-known to all in the world that the most biting vices in the eyes of Chinese American workers are supposed to be shifted into the most arresting virtues throughout the world on account of their best at making their elegant speeches considerate for the sentiments kept in the minds of their readers in an appropriate fashion for the aim of reminding those biting speech-makers of the forgivable or unforgivable mistakes they have made in a careless way.

In addition to the very extensive transmission of the verbal remarks of those ignorant editors and political cartoonists at the cost of the disgraces and dishonors they have brought to their critical pioneers who have been very good at criticizing others in decent speeches without knowing in a guilty fashion that what they have been doing in the intentional devaluation and distortion of the cultural spirits, cultural insights, and cultural thoughts of Chinese American workers, is, in essence, throwing those pioneers into the fatal dangers of humiliation in that they will be taken by surprise all of sudden at the incontestable fact that their offer-springs are not acculturated enough to inherit their polite attitudes that are supposed to be held towards their polemical contestants in an appropriate fashion and in an adequate fashion rather than doing so in an ignorant fashion at the risk of showing intolerable disrespect for their ancestors in such an unbearable fashion and in such an unforgivable fashion, those ill-informed editors and political cartoonists even go further and further to make best use of their broken polemical tricks to dwarf their Chinese American benefactors who have been working very hard to help American construction to develop in a faster way on account of their surprising ingratitude by composing a very satirist indication of the evolutionary theory of Charles Darwin that the Chinese American community evolves from monkey to pig⁹ in a very illiterate fashion to show that they are intelligent enough to compare Chinese American workers to the very ugly, stupid, and lazy pigs in an ill-informed fashion

regardless of their perceptive and cognitive superficiality and sterility in having a very good understanding of the consistent comparability of a good comparison termed either in simile or metaphor, and, the true evolutionary and developmental similarity between the Chinese American culture and the species around the world and that between Chinese American workers and those species owing to their accurate inheritance of and their faithful adherence to their ancestral illiteracy as exemplified in an obvious fashion and in an evident fashion in the overall, objective, and authentic understanding of the incredible profundity, perplexity, as well as, perspicacity of the systematic and logical combination of the crucial ideological and epistemological nutrients of the evolutionary thoughts crystallized in this book titled *Origin of Species*. To this extent, Charles Darwin will be evidently bound to be either disappointed or even despaired at ill-educated editors and political cartoonists were he likely to live once more for he may feel very depressed at them who have known little about the important role his theories are supposed to play in explicating the origins of lives in a valuable fashion instead of making use of his theories to dwarf others and call others' names in a valueless fashion indebted to his very profound rumination and reflection of the truth that those who seem to be intelligent are actually ignorant and those ignorant insightful just as the stupidity demonstrated in having a very good understanding of the genuine ideological and epistemological essence and quintessence of the evolutionary process dealt with in this book on the parts of those American editors and politicians at that historical moment.

Given that the overall interpretation that has been given of this cultural phenomenon turning up in American society in that historical period are inclined to be perceived and conceived in a profound sense and in a perspicacious sense, it is in a position to be seen in a very clear fashion that what has failed to be illustrated in the absurd and abnormal illustration of Chinese American workers and Chinese American community right for the part of white Americans, is, that it has indicated in the innocent stigmatization of the images of Chinese American workers and the

very superficial devaluation and distortion of the genuine cultural values of Chinese American community in the composition of those cartoons that the composition of those cartoons is inclined to give rise to the destruction of a variety of Chinese American families in an outrageous fashion to the effect that it has been kept in the minds of those editors and political cartoonists in a very apparent fashion that they have a very good understanding of the possibilities this stigmatization is very dangerous way to make Chinese American workers go to extinction from American society in an indirect fashion even though it has failed to be revealed in a confidential that the event of this cartoonist stigmatization, is, in effect, an appalling political conspiracy.

In the case of the very high relevance of the crucial matters to be discussed in a philosophical sense, it is likely to be predicted in an insightful fashion that this political conspiracy is inclined to be exemplified in the predictable or unpredictable outcome of the popularization of the concept of the consideration of Chinese American workers as cheap labors with a great perceptive and cognitive similarity to bearing the consequences of Cooleism, for the cautious and curious inference of this phenomenon in a logical sense, seems to tell most readers of those cartoons that the devaluation and distortion of the essential social and ethnic values of Chinese American workers are supposed to be viewed as the sound perceptive and cognitive foundation they have laid for the stigmatization of Chinese American workers and their culture to reach the aim of the decisive ruination of those Chinese American families once and for all in an extinctive fashion even though the vast majority of the readers of those cartoons have failed to be aware of the high risks implied over there and the relevance of this devaluation and the destruction of those Chinese American communities in a very clear fashion as long as they are able to think of those two different questions in a relevant fashion in accordance with the sensitive and sensible ability they have been working very hard to develop and improve to help them see through the superficial phenomenon of matters and get a good access to the essence

of them in an essential fashion, to broaden their perceptive and cognitive horizons when they are forced to be faced with the cultural phenomenon incorporated into the co-existence of the literary phenomenon turning up in the actual empirical and practical production of Chinese American literary works in an objective fashion and in a dialectical fashion, and, to highlight their perceptive and cognitive wonderlands in an insightful fashion and in an unmatched fashion as to be demonstrated in a respective fashion in the following three folds.

In the first place, it has to be noticed in a cautious fashion in the first example that in connection with what has been depicted in one of those cartoon in an explicit fashion, the chain effects of those cartoons have given rise to a series of social problems in Chinese American society as shown in the following situation that at the sight of those cartoons, a serious consequence showing up in an accidental fashion on the part of the average readers of those readers, or in an inevitable fashion for the part of the experienced readers of them, is, that the very strong perceptive and cognitive stimulus of those cartoons tends to be epitomized in the concentration on the delineation of the great great impact the counterexamples of Chinese American community has on the spiritual and ideological collapses of those Chinese American workers by giving this counter example in an exaggerative fashion that the struggling life of a Chinese American family has made an American father commit suicide, his son steal bread and get caught, his mother be in despair and his daughter be submerged in opium addiction. Of course, a rational reader of those cartoons is bound to know in a responsible fashion that this is an individual case rather than the collective phenomenon of Chinese American community in that this phenomenon cannot body forth the perceptive and cognitive truth of all Chinese American families, for it is not difficult for him to make it clear that what does throw Chinese American workers in danger is not this counterexample but the excessive exaggeration of the side effects of it in the discriminative elaboration of those treacherous editors and political cartoonists who have been doing a very good

job in the total extinction of Chinese American workers who have lived and worked in America in an indomitable fashion to make a living, to make a life, and, to serve the continuous enrichment and improvement of American life.

In the second place, it has to be realized in a sensitive fashion and in a sensible fashion that the contribution those Chinese American workers have been sending to the swift stimulation and promotion of the construction of American railways, has been mistaken as one of the so-called excuses they have made for their behavioral idleness and ideological delays in the entire process of their building the railways with Chinese American railway workers in the name of Chinese ‘invasion’ on which the diligence of Chinese American workers has been placed a very great emphasis for a very long time by means of translating it into a ‘Chinese Question’ to be answered at the risk of being excluded and isolated in an unbearable fashion and in an incurable fashion. However, what needs to be paid a very special attention to in the course of answering this question in an insightful fashion and in an intelligent fashion, is, that this is not supposed to be regarded as the question of those Chinese American workers but the problem of those cartoonists who have been standing for the vast majority of white Americans who have been caught in the abysses of the constant worries and fears they have fallen into in an inevitable fashion, for if those Chinese American workers living in Chinese American community are allowed to develop, to protect, and, to improve a very strong spirit in a successive fashion and in a sustainable fashion as what has been demonstrated in the flexible movements of a tiger, it will be extremely unfavorable for them to stay still but make a big fortune at the same time in the construction of American railways regardless of what they are supposed to do for America in an independent fashion on account of their long-term preoccupation with what America is in a position to do for them in an dependent fashion. What they have worried about most in their work on a daily basis turns out to be that if Chinese American workers living in Chinese American community have been acknowledged in an official fashion, it means white American

workers a lot because they are likely to be replaced with those Chinese American workers in a very decisive fashion because those diligent Chinese American workers tend to be established as a very good alternative to take place of those white American laborers. If it were the case, those white American workers would be doomed¹⁰ for the passive attitudes they have been holding toward their work. In this way, it ought to be seen in an essential fashion that what has been hidden behind this Chinese question is not the question of those Chinese American workers who have been acting as the impetus of progress very valuable for the constant stimulation and promotion of American prosperity, but the very fatal problem of those white American workers who have been preventing it in a passive fashion by means of stopping those Chinese American workers from working hard enough to help America make its way to its splendor and magnificence in the future indebted to the very admirable convenience the very successful completion of the railway construction in America will bring to American citizens in their lives and careers. Even though those white American workers have been reluctant to admit in an honest fashion that they are disadvantageous when they work with their Chinese American partners in a competitive fashion and in a cooperative fashion, it has been indicated in a clear fashion in their anxious cries and voices that they are afraid of being replaced by Chinese American workers. For the sake of this occupational anxiety, they have been trying every means to exclude and isolate Chinese American workers time and time again as a result of their popular awareness that provincialism and isolationism are the best policies for them to reach this target in a strategic way regardless of the genuine stupidity potentiated in their actions. As a matter of fact, it is unwise for those white American workers to be addicted to the blind adoption of this exclusive escapism when they have to be faced with their physical and spiritual impotence in an objective fashion and in a dialectic fashion.

In the third place, in connection with what has been connoted in the explication of the rhetoric delineation that has been given of to make a very good

distinction of the Chinese American community from the rest of communities available in almost every corner of American society in a popular fashion, it is bound to come to the minds of the vast majority of Chinese American workers in a definite fashion and in a distinctive fashion that they have been seen as 'yellow peril' in the composition of the cartoons of those vicious and treacherous editors and political cartoonists who have been trying their best to dwarf and distort the specific and special ideological and epistemological values of Chinese American workers in the name of the conveniences this term is believed to be likely to bring for the exact identification of the social identities, cultural identities, and, ethnic identities of those Chinese American workers on the foundation of the experiential and experimental feasibility for them to meet their needs of the continuous intensification of the extent to which they are able to paint black the competitors of white American workers on the road to their construction of American railways with the help of the childish application of this rhetorical devices in an absurd fashion and in an abnormal fashion from the perspective of racism notwithstanding their ignorance of the high possibility that what has been exposed from this racist point of departure is not the rare intelligence of their rhetorical versatility developed and improved in an ingenious fashion and in an insightful fashion, but the ruminative and reflective scarcity of their perceptive and cognitive impotence as has been caused by their ideological and epistemological stupidity and sterility that have been epitomized in their naïve perceptive and cognitive superficiality in their explanations made to the objective and authentic existence of most Chinese American workers in a distortive fashion on account of the shocking shortage of the very fundamental politeness that is bound to enable them to show their respect for those who have been involved in their lives and careers in an appropriate fashion just as what most of the lower creatures in the kingdom of nature have responded to the higher ones in a natural fashion and in a normal fashion to show their mutual intimacy in an interactive fashion rather than highlight the arrogant supremacy or meritocracy of either of

them at the cost of the devaluation and distortion of the existential values of the other. To this extent, it has to be admitted in an honest fashion that it is really difficult for mainstream American cultural scholars and cultural critics to strike an understandable balance between the perceptive and cognitive intelligence of those lower creatures and the perceptive and cognitive impotence of those American editors and political cartoonists in an objective fashion as a result of their strong unwillingness and idleness to stop them from their seeking for the perceptive and cognitive transcendence over the former both in an ambitious fashion and in an aggressive fashion due to the very nihilistic existence of the ambitious conscience or conscientious ambition they ought to have kept in their minds in an adequate fashion and in an accurate fashion.

In an original sense, the metaphorical term 'yellow peril' elaborated from the point of view of racism can be dated back to the right historical moment when Genghis Khan¹¹, a warrior-ruler has been told to invade European countries in thirtieth century in a heroic fashion in order to go across his boundaries and to stretch the territories to a broader area to make a good use of the very crucial natural resources over there and to improve the lives of his subjects by all means. Whereas, it is quite unexpected in an intolerable fashion that this metaphorical extension aimed to meet the objective needs of the majority of the folks around Mongolian China from the point of departure of populism, has been either exaggerated again in an excessive fashion, or, amplified in an unbearable fashion by those American editors and political cartoonists who have been caught in the tremendous temptation of the transient pleasures they are likely to acquire from their vicious stigmatization and humiliation of most Chinese American workers and their cultures regardless of the unforgivable cruelty and brutality for them to take this exaggerated term as a historical evidence for their devaluation and destruction of the cultural values and cultural nutrients of Chinese American culture in a purposeful fashion. To reach this aim, it has been witnessed in an apparent fashion that they have portrayed a very

frightening disposition of the Chinese American community to show their overall understanding of the social, cultural, and, ethnic microcosm and macrocosm of Chinese American society and culture exemplified in an ambiguous fashion in the daily lives of Chinese American community in an iconoclastic fashion to subvert the cultural identities of those Chinese American workers and make them dishonorable and disgraceful in a barbarian fashion. Of course, what has to be aware of in an insightful fashion is that the needs of those editors and political cartoonists will never end up with this subversion on account of the far-sighted intention they have in the stupefaction of the perceptive and cognitive sensitivity and sensibility of Chinese American workers in a strategic fashion, nor with weakening the very indomitable wills and spirits of most Chinese American workers in an inconceivable fashion and put a full stop to their essential existence on the earth for the aim of removing the possible and potential perceptive and cognitive obstacles as are inclined to prevent them from the maximization of the great profit they aim to make from the continuous construction of American railways at will in a greedy fashion and the minimization of the preventive power as exemplified in the positive resistance of Chinese American workers in an indomitable fashion to the effect that they have failed to enable them to get free from the very rigid ideological and epistemological confinement and imprisonment of the very stubborn perceptive and cognitive awareness that the success of them has too much to do with either the elimination or eradication of the disturbing and interfering perceptive and cognitive obstacles of most Chinese American workers in a thorough fashion just as the very redundant perceptive and cognitive commonality that has been shared with one another in spite of their frequent negation of the objective, inevitable, and, essential existence of the popular ideological and epistemological mediocrity and inferiority running through the entire ruminative and reflective practices and processes of most average men who prefer to pretend to be confident in and proud of their very unreliable perceptive and cognitive superiority and subtlety in an satiable fashion, in

a deceptive fashion, and in an illusionary fashion in relation to the poverty rooted in the expansion of their vanities.

In a more loquacious sense, it has been indicated in a very clear way in the sarcastic interpretation of either American cultural scholars, or, to put it in another way, American cultural critics that the connotations of a cartoon has been either misled or misinterpreted in an intentional fashion to deepen the absurdity and abnormality of those editorial idlers and those political cartoonists to the effect that they have tried their best to give most of its readers a very profound impression in a fashion that the unnerving images of the Chinese American men depicted in this cartoon can be used to replace those of the statue of liberty in a similar fashion because the statue of a Chinese American man in this cartoon has been equipped with an opium pipe that have been being held in his hand in accordance with the similarity between the gestures of the statue of liberty and those of the Chinese American man over there. At first sight, it will be shocked at the absurd or abnormal imagination and inspiration of those exceptionally treacherous editors and political cartoonists. However, a very good look taken at the analogical comparison between the beautiful images of the statue of liberty in American culture and those of the Chinese American in this cartoon, it is in a position to come to the mind of the vast majority of Chinese American workers in a profound fashion and in a perspicacious fashion that the genuine aim those vicious editors and political cartoonists want to reach in the composition of this surprising cartoon lies in not just the uglification of the veritable and valuable images of Chinese American workers and the nullification of the possible argumentation of them with those editors and political cartoonists over this cultural devaluation, cultural distortion, cultural destruction, and, cultural subversion, but also in the instigation of an increasing number of Americans to have a profound hatred for Chinese American workers according to the excuses that can be found in this cartoon. In other words, the seemingly absurd composition of this cartoon carries an unknown political conspiracy that tends to give rise to the overall

cultural confrontation between Chinese American workers and white American workers in that this intentional distortion has transmitted a very dangerous signal that is inclined to remind most white American works of the very significant fear their minds have been filled with in the case of the massive destruction and moral degeneration of most American families one can imagine as long as he is familiar with the symbolic implications of the statue of liberty and the important role this statue has been playing in the enrichment and improvement of the cultural values in American society. The cultural aftermath of this cultural distortion is unimaginable when Chinese American workers and Americans have been caught in the strong cultural conflicts at that historical moment on the way to their construction of American railways in a different fashion.

In the light of the very far-reaching influence of the instigation concealed in the distortive composition of this cartoon, it has been said in an evident fashion that it is for some thirty years that a large number of dangerous predictions have been given to make it possible for those white Americans to come to their minds in a definite fashion that the takeover or substitution of Chinese American workers means a lot to them because they are afraid that this is going to give rise to the end of the morality and civilization of America, let alone their very successful occupation of the politics of the west coast of America. It is in this absurd fashion that those editors and political cartoonists have had a very tight control of the actual and factual formation of the public opinion in a terrible fashion to meet their individual needs and maximize their respective profits in the process of the minimization of their costs in trying their best to cause the intensification between Chinese American workers and Americans as a result of the treacherous confrontation between them right on the basis of the very misleading and misinterpreting domination and manipulation of those editors and political cartoonists who have been characterized with the very serious shortage of their intuitive conscience. In reference to the logical interference, it has been made clear in the cartoon that the best answer to

answer their so-called ‘Chinese Questions in a very thorough fashion, is, to drive all those Chinese American men out side of the America in a decisive fashion, and, the best way to reach this target is to get together all Americans.

At the thought of the very great efforts that have been made to stratify and signify the treacherous implication incarnated into the linearization of the implicative fragments the connotative components of this cartoon has been penetrated into in an implicit fashion or in a confidential fashion, what has to be kept in the minds of the vast majority of Chinese American workers in a sensitive fashion and in a sensible fashion, is, that it is those demonic editors and political cartoonists who have distorted the cultural values of Chinese American culture to dwarf Chinese American workers in a very cautious fashion, to impose upon most Americans their personal opinions at random, to permeate their personal opinions into the public opinions of all Americans, and, to instigate the strong confrontation between Chinese American workers and Americans in an overall fashion and in a profound fashion for the aim of the intentional and ignorant evaporation of all those Chinese American workers from America in the form of the very vicious stigmatization of the true cultural images and cultural values of Chinese American workers and the Chinese American community they have lived in apart from the intention they have hidden behind the destruction of Chinese American culture even though it has failed to be claimed in this destruction that one of the genuine intentions of their cultural devaluation and cultural distortion is to shift the attentions most Americans are likely to pay to the indispensable, incontestable, and irreplaceable contribution those Chinese American workers living in this Chinese American community have been making to the continuous construction and consolidation of the fundamental job they have done in the sufficient employment of their living experiences, working experiences, and, communicating to give a very strong impetus to the successive and sustainable stimulation and promotion of the social, cultural, as well as, historical modernization of America in an insightful fashion and in an intelligent fashion.

In spite of the very strong willingness those Chinese American workers have developed to enable them to accumulate the adequate and appropriate perceptive and cognitive impetus for the continuous stimulation and promotion of the social, economic, as well as, cultural prosperity of America in a meticulous fashion and in an indomitable fashion before their successful acquisition and adoption of the appropriate opportunities they are able to take to serve the essential development and betterment of American society in terms of the construction of American railways, it has to be remembered in an eternal fashion that they have been faced with the rigid test they have to stand of in an inevitable fashion in that they have suffered from a variety of unbearable bitterness and sadness. In fact, their living experiences and working experiences at that historical moment have turned out to be unimaginable because they have gotten through a series of perplexed sentiments on account of the perceptive and cognitive tortures they have been imposed upon in a hegemonious fashion in the continuous discriminative disconnection of the Chinese American community they live in with most American communities in a very ceremonious fashion, the popular accusation of them for their immigration to America in an excessive fashion owing to their own experiential and experimental inability to get far free from their deeply-rooted isolationism and provincialism in an insightful fashion to make them well-informed and far-sighted enough to broaden their horizons, and the enforcement of them to be responsible for the economic crisis cropping up in American society. What is amazing enough is that those have been considered as concrete and critical evidences for most Americans to base their so-called reliable and valid justification for their indulgent and ignorant exclusion and isolation of Chinese American workers and their intolerable humiliation of those Chinese American workers in accordance with the excuses they are likely to make from the distortion and devaluation of what has been mentioned above in a vicious fashion to lay a very sound factual foundation for the seemingly reasonable justification of the experiential and experimental feasibility for them to look down

upon those Chinese American workers in reference to their physical inadequateness and mental insensitiveness on the ground of the confidential concealment of the very fatal inappropriateness and the very vicious ingratitude exemplified in their brutal actions that have been taken to dwarf those Chinese American workers to make room for the successive and sustainable existence of the injustice they have benefited from in a fortunate fashion regardless of those who have been anxious to benefit from the indomitable and insightful protection of justice in a conscientious fashion.

To show the perceptive and cognitive continuity of those Chinese American workers in the construction and consolidation of railways in American society in combination of what social reality and cultural reality have been mirrored in an objective fashion and in an essential fashion in the aesthetic and artistic production of Chinese American literary works where the vast majority of the perceptive and cognitive insights of an increasing number of Chinese American writers have been imprinted on the abundant imaginative and associative practices and processes of them in an explicit fashion or in an implicit fashion, it is better for me to make a very good analysis of the bitterness and sadness the rich living experiences and working experiences of the protagonists in this Chinese American literary work under the title of *China Men* have been inclined to be suffocated with in an extensive fashion. In the mind of this Chinese American woman writer by the name of Maxine Hong Kingston, it is of great theoretical and practical significance for her to give an account of the rich living experiences and working experiences of her ancestors in an essential fashion and in an authentic fashion in combination with what is supposed to be personified in the very particular and professional characterization epitomized in a typical fashion in the insightful and ingenious production of her literary works that are in a position to be situated in social reality, historical reality, and, cultural reality that have been believed to be incarnated in the crucial social, historical, and, cultural archetypes as personified in significant historical facts and

historical events of American society in that specific historical period when the back-breaking or painstaking work her ancestors have finished in Sandalwood, in CPRR, in Sierra Nevada Mountains, in the Honolulu sugar plantations, etc., are supposed to be translated into the crucial and conducive narrative facts and narrative events of her literary works in a correspondent fashion and in a correct fashion.

With this theoretical and practical significance taken into account in an overall fashion and in an essential fashion, it has finally come to her mind that it is high time for her to try her best to seek for an organic combination between the historical facts and historical events of Chinese American workers living and working in America in the past and the very crucial living experiences, working experiences, and, communicating experiences of her ancestors in a harmonious fashion to make a very good preparation for the selective collection of the subject matters it takes her a great deal to enrich the narrative facts and narrative events of her literary production, to broaden her own perceptive and cognitive horizons in the enrichment and improvement of her rich aesthetic and artistic imagination and inspiration, and, to highlight the ideological and epistemological supremacy and meritocracy of the major characters who have been equipped with abundant literary thoughts and literary insights in the production of her distinctive literary works. To a greater extent, it has turned out to be feasible for her to give a very clear picture of the historical essence and historical truth particularized and diversified in the social reality, historical reality, and, cultural reality of American society at that historical moment in combination with the experiential and experimental macrocosm and microcosm that have been instilled into the living experiences, working experiences, and, communicating experiences of her Chinese American ancestors who have been serving as the indispensable and irreplaceable workers in the construction of the railways in the historical progress that has been made in the gradual evolution of America. Just as what has been indicated in an evident fashion in a good many situations in the clear elaboration of the objective correlation between her literary

production and her summarization of the empirical and experimental thoughts and insights acquirable from her accumulation and adoption of the living experiences, working experiences, and, communicating experiences of her Chinese American ancestors in a logical fashion and in a systematic fashion, it has been felt in the reclamation of this Chinese American woman writer Maxine Hong Kingston that the very indispensable contribution her ancestors have made in the construction and consolidation of the railways in America is not in a position to be devalued or dwarfed in an arrogant fashion, let alone be distorted in an unreliable fashion, for it has been impressed in a very profound fashion in the historical progression of America that ‘No Chinamen, No railroad¹²’ in relation to the very incontestable comments that are inclined to be made on those crucial contributions based on the very good they have been doing to the overall development and improvement of American society. In line with what she has perceived and conceived from the very overall and profound deliberation of the responses the vast majority of Americans are supposed to give to those contributions as have been shown in an ambiguous fashion in the insightful and ingenious delineation of this writer, it is of very great theoretical and practical importance for me to make a very quick review of the life her ancestors has lived in American at that historical moment, the social context and cultural context in a historical fashion, as well as, the constant struggle of their ancestors in the continuous construction of the railways of America from generation to generation, for this is conducive for her to remind the vast majority of new generations of those ancestors that it turns out to be indispensable for them hand down the heroic and glorious spirits of their ancestors and make best of them in an adequate fashion and in an ambitious fashion to give a very strong incentive for the overall, stable, and, profound ideological and epistemological transcendence of the constructive thoughts and constructive insights very valuable for the overall prosperity of America in all respects in connection with what is illuminated in the overall development and improvement of the aesthetic and artistic imagination and

inspiration that has turned out to be indispensable and irreplaceable for the specific and special production of this literary work under the title of *China Men* for the aim of the objective and authentic revelation of the historical truth and essence of the historical reality euphemized in the imaginative encodement and decodement of the crucial textual clues linearized or non-linearized in the stories told in this literary work either in an organic fashion or in an inorganic fashion to keep in pace with the perceptive and cognitive rhythms demonstrated either in an implicit fashion or in a confidential fashion in the ambitious exposition of the psychological reality of Chinese American workers and Americans in a respective fashion in the static or dynamic characterization of this literary works in view of the possible consistence as exemplified in the social echoes, historical echoes, cultural echoes, artistic echoes, aesthetic echoes, as well as, affective echoes between what has come to the minds of her Chinese American ancestors in an objective fashion and in an authentic fashion, and what has impressed the characters of this Chinese American literary work in an authentic fashion, in an essential fashion, and, in an objective fashion to enable most readers of this Chinese American literary work to have an overall knowledge of the true historical cruelty, social brutality, and, ethnic anxiety most Chinese American workers have to bear at that historical moment just as what to be explicated below one after another in a logical fashion and in a systematic fashion.

2.1 History as Context: The American Dreams in the Pursuits of Most Overseas Chinese American Pioneers in Gold Mountain

From the point of view of the historical fiction proposed in the theoretical rumination and reflection of Hayden White who has zoomed in a great deal on the authenticity and objectivity of the major narrative facts and narrative events of literary works with respect to the ideological and epistemological consistence of those major narrative facts and narrative events with the very crucial historical facts

and historical events of a given historical moment of a given society in a given country, what has to be figured out in an honest fashion is that for a very long time, little has been done to pay a close attention to the particular analytical concern literary scholars and literary critics have been showing for the historical authenticity and historical objectivity epitomized in the historical context of a given historical moment of a given society in a country where the social context, cultural context, and, ethnic context have been incorporated into the successive and sustainable stimulation and promotion of the imaginative and associative potentiality and perspicacity of literary production of the vast majority of writers over there who have taken it in a firm fashion from their experiential and experimental rumination and reflection of the historical phenomenon and literary phenomenon and the unnoticeable interaction between them in a coherent fashion and in a cohesive fashion even though it has seldom claimed in a definite fashion and in a clear fashion that there is an incredible clarity between the linear or non-linear complexity of the historical phenomenon of a given literary work and the horizontal or vertical simplicity of the literary phenomenon of it in line with the philosophical correlation between them on the way to a more clear delineation that has to be given of the literary historicity and historical literariness that have been exemplified either in an ambitious fashion or in an apparent fashion in either the organic or chaotic combination between the historical nutrients and literary spirits in a dialectical fashion indebted to the true perspicacious awareness writers have been developing and improving to enable them to have an insightful understanding of the perceptive and cognitive superiority and subtlety as have been existing in an unimaginative fashion in the interactive and intertextual penetration between historical recounts and literary deliberations in an inevitable fashion and in an irreplaceable fashion that tends to give rise to the objective revelation of the historical truth and historical essence particularized in the articulation of the literary thoughts and literary insights that have a lot in common with the release of a historical sentiment at a given

historical moment when the confidential zeitgeists of that historical period have to be articulated in a literary fashion in an unintelligible sense in the coat of the sophisticated protection of the objective rules that have to be inclined to be followed in historical evolution where a variety of the interactive illuminations between history and literature has been implied in more than one fold just as what to be exemplified in a respective fashion in the analytical samples available in the following exploration to be made of the historical authenticity and literary historicity epitomized in the aesthetic and artistic delineation of historical illumination and literary inspiration that has been given of in an interactive fashion.

One analytical sample that is inclined to be referred to has a lot to do with the authentic representation of the disturbing frustrations and tortures Chinese American workers have encountered in their living experience, working experiences, and, communicating experiences in Canada in 19th century when most Chinese Canadians have become the major laborers of Canada who have been said to go there in hope of making a fortune on account of their aspiration for the gold to be mind over there in an imaginative fashion and in an innocent fashion without knowing in an insightful fashion and in an impressive fashion that it is not that easy for them to have a very good harvest as what they have been imagining beforehand, for they have been caught in the dreams of gold-mining in an almost crazy fashion due to their thorough perceptive and cognitive failure to resist the very tremendous temptation hidden behind the ambitious and aggressive plans they have been making for their dreams in a decisive fashion. To a great extent, it has turned out to be true from the historical facts and historical event that it has taken them a lot to achieve their high spirits when they try their best to work hard in their pursuit of this so-called American dream that can be perceived from the ingenious design and construction of the Chinese Canadian monument as shown below in the picture that has carried the very strong enthusiasm of a good many Chinese workers who have been extremely excited in this gold-mining movement.



The Chinese Canadian Monument: The Shape of “中” (Zhong) Means China or Chinese

As indicated in the incredible particularization of the connotative shape of this Chinese Canadian monument, it has to be known in an honest fashion that save that the very profound sentiments of patriotism has been instilled into the minds of them on account of the cultural rudiments implanted into their habits, behaviors, and thoughts in an unconscious fashion in the process of their gradual perceptive and cognitive growth, a great many Chinese workers who have been immigrated to Canada are inclined to be captured by the very strong desire and ambition to make a good fortune over there in an indomitable fashion and in a fashionable fashion at that historical moment when gold rush has been spread around the world in 19th century in an unstoppable fashion owing to the perceptive and cognitive pace of the vast majority of those Chinese immigrants in Canada that has to be kept in with the experiential and experimental governance of gold rush in a popular fashion just as what to be dealt with below in a factual fashion in view of what has happened in that historical period.

In line with what has been recorded and recounted in the elaboration of the very significant historical events and historical events in a good many historical works

and the objective and essential representation of them in the production of the literary works of many a Chinese American writer in an imaginative fashion, in an instructive fashion, and in an illuminative fashion as what has been demonstrated below in the interpretation that has been given of what has been meant in the picture given below.

In relation to what has been implied in this picture, it is inclined to be imagined and impressed in an obvious fashion that in addition to those Chinese Canadians living in earlier Chinese community in Canada as mentioned above in the



analysis made of the monument shown in the picture give above, a good many of them have worked very hard in almost all principal industries in California, including mining, reclamation, planting, as well as, service industries in a penetrative fashion. In some measures, it has been said in an explicit fashion that they have been working as the main laboring force for the very particular and professional construction of the first

Western section of the transcontinental railway in 1860s. To tell the objective truth in an essential fashion, it is in a position to be admired in an honorable fashion and in an honest fashion that apart from more than one man who have been dreaming about the unexpected harvest in this gold rush, a few Chinese women have also sailed across the Pacific Ocean and immigrated to America in hope of the gold to be mined over there in a direct fashion. For the sake of the indirect expectation of digging out gold in America, a large number of Chinese and other Asians have been employed to harvest the sugar canes on the ‘Sandalwood Mountains’ whenever they are in need of making a living or even making a fortune over there in an ambitious fashion and in an aggressive fashion. In reference to the statistical data collected in the studies of a good many historical scholars, it has been indicated in a clear fashion that ninety percent of those Chinese American workers come from Guangdong province because they are anxious to get free from the bitterness and sadness they have suffered from more and more civil wars, economic depressions, silver devaluations,

as much as, natural disasters cropping up in China at that time. What sounds strange enough, is that it has been told that a good many Chinese men have been caged and fed like what has happened to animals at that historical moment, for they have been left in a very filthy environment apt to be caught in known or unknown diseases that have been doing fatal harm to their health. In this case, it has come to their minds that nothing is more urgent than to leave from Guangdong province although it will cost them a lot to migrate abroad in a risky fashion, for it has been shown in a reliable fashion that the Chinese mediators in charge of migration, western shippers, regional clans, and migration associations have made greatest profits from the increasing popularization of this migration inclination when those Chinese migrants who want to go to America have to pay their travelling cost by securing credit-ticket system and labor contracts.¹³

With respect to the feasibility for those Chinese immigrants to send their own contribution to the overall development and improvement of American society at that time, it is supposed to be noticed in a cautious fashion that what has been shown in the statistical data is that the ninety percent of those Chinese immigrants are young farmers who have been in their mid-twenties from Guangdong province owing to their own superiority in age, skill, and, experience as to be explicated below in details one after another. For the sake of their ages, it has to be kept in mind that since they are young, they are strong and energetic enough to enable themselves to provide highly intensive physical labors to meet the specific need of clearing roads, cutting trees, making railroad ties, grading road, and, building structures, and, lay an essential and eventual ground for the special and specific construction of granite rock tunnels in Sierra Nevada with the help of blasting powder. In connection with their skills, they have also learned to make use of the liquid explosive nitroglycerin to help them to reach the aim of achieving their success in rock excavation while they are making tunnels for the construction of railways because this skill is applied in an extensive fashion in the construction of railways in the Pacific region. In the light of their experience, what is worth a special attention, is, that while one group of them is preoccupied with the successful completion of their own domestic work, another of them is involved in the stimulation and promotion of the agricultural development and betterment in California in a simultaneous fashion. That is because in the rural

regions, those immigrated Chinese farmers are responsible for the contributions they are expected to make to the agricultural prosperity in California owing to their practical ability to enable them to make their way to the introduction of the water wheels into the placer mining in America due to their very rich experience in agricultural production. As shown in the illumination acquired from this experience, it can be made clear that modeled right after development of the irrigation techniques by rich paddy farmers on their way home, those water wheels allow them to pump and sluice water from various rivers to wash the gravels out of gold. In an original sense, the pumping method derives from not only Chinese agriculture but also the sufficient experience of tin miners from generation to generation in Guangdong province. Therefore, it can be said in a definite fashion that the very extensive application of this irrigation technology has been doing a lot of good to the very natural and normal transition of American agriculture from farming wheat to growing fruits. In the simultaneous way, it is amusing that those immigrated Chinese agricultural workers mentioned above, have, to some extent, become tenant-farmers in America who have been working very hard for their white American land-owners and sharing with those land-owners half of the profits to be made after selling their crops.

Indebted to the conducive impact their age, skill, and, experience has had on the advancement of American society, Chinese labourer and farmers begin to create a good sensation in California and draw a very good attention of those who have been living and working in California for a very long time in that what they are able to do is quite inclined to meet the social needs over there. However, the increasing communication between them and local dwellers has also given rise to the growing misunderstanding and conflict between them as a result of the inevitable experiential and experimental gap diversified in their respective different cultural mores, cultural conceptions, and, cultural beliefs that have been regarded as the sources of their cultural confidences as have been highlighted in encouragement and enlightenment of their true cultural thoughts and cultural insights that have been playing a very irreplaceable and indispensable role in their growth in an optimistic fashion even

though they fail to be aware of the possible and potential cultural preconception and cultural misconception that have turned out to be running through their successive and sustainable acquisition and adoption of the true cultural essence and cultural quintessence of their respective cultures. Furthermore, the deterioration of those misunderstandings and conflicts results in the specific and special maltreatment they have suffered over there in the more and more intensive confrontation between them. In a natural way, this has finally become the very crucial reasons for the passage of the local laws issued by the government of California to impose upon those immigrated Chinese miners very heavy taxes in 1852. To acknowledge the Californian outcry that 'California is for Americans'; Californian legislature requires those immigrated Chinese miners who are not willing to become American citizens to pay three dollars a month. Even if this is not too much today, it is a significant amount at that time and it is quite difficult for them to afford. What is worst is that this novel tax is primarily imposed upon those immigrated Chinese miners. As to the major aims to be reached in this legislation related to the two enacted new taxes, it is supposed to be elaborated in the following two folds.

The first major aim to be reached in this intentional legislature in a clear fashion is to discourage the rest of Chinese workers from immigrating to America and the second to penalize those who have already been working in the gold mines in California to maximize the actual profits they ought to have made over there and minimize those of those immigrated Chinese workers. Even so, those workers remains trapped in the foreign land. It has been indicated that during the 1860s two-thirds of the Chinese America immigrants work in Californian goldfields on a daily basis. As a matter of fact, most of them are independent prospectors, for sometimes they organize very small groups and start their own companies in an ambitious fashion and in an aggressive fashion. It has been indicated in the statistic data collected at that historical moment that Californian government has already collected a large amount of taxes of approximately five million dollars from those

immigrated Chinese American workers by 1870, making up a quarter of the total income of the entire state.¹⁴ In summary, it is in a position to be realized in an intentional fashion and in a conscious fashion that although the phenomenon of taxation has been considered as a way to have a very good control over the immigration of those Chinese American workers in a very superficial fashion, the authentic and profound essence of this governmental actions is to work very hard for the very unbearable exploitation of them in a greedy fashion.

With the gradual decline or decrease of the profits that are likely to be made from gold mines in the next years, an increasing number of those immigrated Chinese workers began to leave the goldfields to look for much more better jobs.



Thousands of them, together with the newly-arrived Chinese immigrants force themselves to go in for the construction of railways. In other words, it is in this new era of immigration that America begins to be aware of in an adequate fashion the harsh social reality, historical reality, and cultural reality which American government has to be faced with when the very specific need to search for enough workers to build the first American transcontinental railway tends to be on the increase around the 1860s. The actual needs for the adequate employment of immigrated Chinese workers grow even more tremendous that those of it to be met right after the regular transpacific steamship service needed to be offered in Hong Kong, Shanghai, and San Francisco in the appropriate pace that has to be kept with the commencement of it in 1867 due to the continuous stimulation and promotion of the Pacific Mail Steamship Company. Of course, one of the very great impetuses for this immigration tide is that those Chinese immigrants are able to earn thirty dollars a month for their construction of the railways in America. This is incomparable for those who work in China and earn

only three to five dollars for the same work at that historical moment. In this historical context and social context, they have kept it in their minds in a very clear fashion that their chief aim to be reached is to earn much more money, to accumulate much more money, and, to send it back to their homes in China¹⁵ to address the correlative financial problems of their families and support their family members when they have been aware of the responsibility they have to take for their families in a sufficient fashion at that historical moment when it becomes more and more difficult for most Chinese families to lead a good life.

In the entire process of the railway construction, those immigrated Chinese workers have gained a very good reputation for their hard-work spirits and their patient and meticulous attitudes they are supposed to hold toward their work in the construction of American railways. Therefore, it has been acknowledged in an extensive fashion and in an admirable fashion that they are very quiet, peaceable, industrious, and economical to the effect that they have been acknowledged in an authentic fashion and in an intuitive fashion, for without them it will be bound to be impossible for the very successful completion of western part of this national highway. This kind of admiration even crops up in the works of Mark Twain like that “a disorderly Chinaman is rare, and a lazy one does not exist.” In an objective sense, it has to be admitted in an honest fashion and in an honorable fashion that those immigrated Chinese workers have become a very competent, confidential and creative workforce in connection with their reliable spirits instilled into their work step by step. The acquisition of this good reputation has given rise to the increases of the actual population of immigrated Chinese workers in America as exemplified in an apparent fashion in the stable increase of the number of those immigrated Chinese workers who have been sent to America by Central Pacific agents and paid for their passages over there for the introduction and inspiration of an increasing number of immigrated Chinese workers to serve for the fast construction of American railways in an efficient fashion. It has been told in a reasonable fashion

that by 1867, immigrated Chinese workers have taken up approximately ninety percent of the total number of the workers available in this construction. The great effects their work has made on the construction and consolidation of American railways, the greater efforts have been made to work for the introduction and inspiration of the rest of Chinese workers to go to America to meet the increasing needs to speed up the paced that has to be kept in the construction of those American railways the community in an appropriate fashion and in an adequate fashion. A typical example in this regard is that Charles Croker and his colleagues have hired nearly four thousand immigrated Chinese workers by July 1865. What has come to the minds of them and their colleagues, is, that they have found out from their living and working experience in a sensitive fashion and in a sensible fashion that now that those Chinese workers are able to build Great Wall in China, they ought to be taken as the most reliable workers to build Central Pacific Railroad (CPRR) for America the moment a great many immigrated Chinese men in California are interested in and preoccupied with the money to be made from placer mining. One more crucial reason for the preference to the numerous employments of immigrated Chinese workers is that it seems to cost them much more to employ skilled Euro-American laborers workers, while the construction of CPRR needs just unskilled affordable workers. It is in the context of this need that they turn to the introduction and inspiration of immigrated Chinese workers who can be trained when they are needed and the reduction of the cost for those immigrated Chinese workers need to be paid less¹⁶ in view of the following three challenges they have to be faced with in their work.

In the first place, it sounds to be very legendary in that very particular historical period that those immigrated Chinese American workers have gotten over the extreme difficulty in living and working under very terrible weather conditions in a helpless way and in a hopeless way, and that they have given the vast majority of Americans a series of very touching stories in a realistic fashion while building the

railways through the mountains located in Sierra Nevada. It has been said that they have laid tracks, operated power drills, handled explosives, and, marched on through the Donner Summit in an indomitable fashion and in an ambitious fashion to catch hold of the slim promise that is possible for them to make appropriate use of to enable them to spend those dreadful years they are forced to spend in America to make a living in an unbearable fashion and in a reluctant fashion just as what has been demonstrated in an intuitive fashion and in a clear fashion in the two pictures to be given below.



What has made them very admirable and respectable is that they have been told to work six days a week in a relentless fashion and seen to have been using minimalistic tools like wheelbarrow, mule, shovel, axe, ropes, black powder and nitroglycerin¹⁷ just as what has been shown above in the two pictures that can be considered as the visual evidences valuable and veritable for the records to be kept in a vivid fashion and in a virtuous fashion for the authentic and objective activation of the significant historical facts and historical events that have been accumulated and acquired in a very insightful fashion and in an ingenuous fashion to enrich the exceptionally conducive narrative facts and narrative events the very organic and objective interweavement of the narrative plots of most Chinese American literary works need to be composed of in a systematic fashion, in a symbolic fashion, and, in

a strategic fashion in view of what has been elaborated in the actual theoretical and practical enrichment and improvement of the narrative nutrients in the production of a variety of Chinese American literary works.

Having taken into consideration of what has been hidden behind what has been reflected in the social cruelty, cultural cruelty, and, historical cruelty carried in those crucial historical facts and historical events on which Chinese American literature is in a position to be imprinted in an inevitable fashion and in an incredible fashion with reference to the terrible climates and the primitive instruments that have been used in their sufficient, successive, as well as, sustainable participation in the experiential and experimental construction of American railways, it is quite inclined for the vast majority of the conscientious readers of an increasing number of Chinese American literary works to have an essential and evident understanding of the confidential cruelty and brutality upon which Chinese American workers have been imposed in a barbarian fashion as a consequence of the ambitions and aggressive desire to inspire them to dream of the promising opportunities they are likely to catch in their rich immigrating lives and careers to realize their genuine financial liberties and broaden their own perceptive and cognitive horizon in an indomitable way.

That is because it can be inferred from those historical facts and historical events in a cautious fashion that they have taken a number of risks that have been endangering their lives and careers while they are working very hard in the blasting mountains and drilling holes on the large rocks over there in a meticulous fashion and in an admirable fashion. Among the risks they have taken in their work, it is estimated that the snow slides and avalanches are supposed to be the biggest threat to their existence under those conditions. To remove the major natural obstacles for their work, what they have to do on a daily basis, is, to clearing the snows, for, in some cases, this has become their full-time job. Without the true elimination of those major obstacles, it will be even more susceptible for them to be driven to

death either in an avoidable fashion or in an unavoidable fashion. An instance available in this respect, is, that it is in the winter of 1866 that those immigrated Chinese workers are working in the tunnels where the snowdrifts is as deep as sixty feet. The potential danger is that the snow slides tend to block the entrances of those tunnels and a great many workers have died over there in a very tragic fashion. Word comes time and time again in a very sad fashion that the occupational accidents as such have happened hither and thither on the heated reports of a variety of local newspapers in a frequent fashion. Once in a time, it has been reported even in *Chinese American Voices* that there are as many as twelve thousand immigrated Chinese workers who have died in the construction of the railroad.¹⁸ When they run across this tragedy, it has turned out to be futile for them to beg for their lives in that what they cannot but do is to plead their motherland to send their bodies to their homeland and to get them buried over there in an appropriate fashion. Having a very good understanding of cruelty of the truth and the reality in the construction of those railways, they are likely to ask their respective fellow immigrants for their last appeals that they need their help to burn their bodies and put the ashes in a can or if someone manages to go back to China in connection with the cultural mores and moral mores that have been inherited from generation to generation in their motherlands to give the last peaceful grace and graceful peace to the dead in an honest fashion, they will ask them to inform the family members of the exact location their family members are likely to look for the remains of the dead¹⁹ in a familial fashion. Truth told, it has been kept in their mind in a clear fashion that the ice will not be melt before the spring in the following year to the effect that what has been revealed in the cruelty of this natural phenomenon or even natural disaster is that those Chinese workers have to work to their deaths in an inevitable fashion and in an uncontrollable fashion just as what to be seen in the picture given below to make a true record of the poor weather they have to stand in their work.



In a more tragic sense, countless deaths of those immigrated Chinese workers remain undocumented by the authority²⁰ and it is difficult for their family members to find out their bodies, to bury them in a decent fashion, let alone to show their homage to them in memory of them in an affectionate fashion. From the point of view of humanism, what needs to be noticed in this process in a more valuable fashion and in a more meaningful fashion, is, that most of those Chinese immigrated Chinese workers have shared with one another a strong collective bond of compassion so that they are willing to come back and try their best to unearth the bones of the dead and bury them in an decent fashion to show their respect for the dead in a devout fashion on account of the affective and mental foundation that has been laid for a much more effective social communication, cultural communication, and, ethnic communication to be made with American workers either in an intimate fashion or in an amiable fashion on a daily basis before their final death in the construction of those American railways to highlight the social contribution, cultural contribution, and, historical contribution those Chinese American workers have been sending to the very successful and sufficient stimulation and promotion of the overall development and improvement of America in a meticulous fashion, in a brilliant fashion, and, in an aggressive fashion.

In the second place, it has to be admitted that those Chinese American workers have suffered a lot more than they are able to afford in getting over the very poor weather or the rest of the natural disasters in the process of their very painstaking construction of those American railways. However, what is worthy of more attention that is supposed to be paid to in an intentional fashion and in an insightful fashion, is, that they have to be faced with the regular discrimination in the protection of their job security in a responsible fashion in spite of the possibility that this discrimination is inclined to give rise to the unbearable torture of their minds owing to the bitterness and sadness they have suffered from this discriminative treatment in an unnatural fashion and in an unreasonable fashion. What has been demonstrated in this respect can be perceived and conceived from the discriminative phenomenon in a sensitive fashion and in a sensible fashion that the charges for their food, accommodations and tools have been deducted from their wages in an unfair fashion while those of Caucasian workers not. One more example is available in this delineation that just as what Iris Chang has recorded in a cautious fashion in this work titled *The Chinese in America* that a white worker is questioned by a gentleman about his wages like this “I think I were paying 35 dollars a month and board to white laborers, and 30 dollars a month to Chinamen and they boarded themselves.”²¹ What is often unintelligible from the social reality at that historical moment is that it can be sensed in a sensitive fashion that those immigrated Chinese workers work much longer and harder than Caucasian workers, but are paid less than the latter and they have to pay for their own board. Therefore, their wages are two thirds of those European and American workers, and a fourth of those the Caucasian foremen. It has been told in an essential fashion and in an authentic fashion that Leland Stanford has communicated to Congress in a univocal fashion that those immigrated Chinese workers are quite contented with the objective fact that they receive much lower wages than those Caucasian workers even when his so-called close observation is a quite wrong one as a result of his distortion of the

authentic facts in an intentional fashion. The reason for the absurdity of this distortion can be based on the authentic and objective event that it is in 1867 that those immigrated Chinese workers have called a strike that begins with their very strong protest against the discriminatory policies regarding their wages and working hours in an indignant fashion. In accordance with their dominated and manipulated report, it has been indicated that the CPRR manager has claimed in an inappropriate fashion that they have dealt with that strike in a very successful fashion. However, having known the very unbelievable difficulty they have had in dealing with the unbearable poverty that have been disturbing or even torturing them all the time, the manager starts to give an appropriate rise to the wages of those immigrated Chinese workers in a secret way.

In the third place, apart from what they have suffered from in their painful lives and careers they have been forced to work very hard day and light on the working site in America when they have been stripped of all possible opportunities to take well-paid jobs owing to the inadequate and inappropriate education they have received at their earlier ages before their eventual immigration to American and the extensive or even excessive occupational discrimination, racial discrimination, cultural discrimination, as much as, social discrimination that have been disposing of their lives for a very long time, those immigrated Chinese American workers also remain to be placed in a vulnerable position in their social communication with others for the sake of the maltreatment they have received in an unbearable fashion in connection with the six examples to be given below in a respective fashion.

The first example in this respect is that little room has been made for their getting help from the Judiciary system as they have no right to testify against those maltreatments in a legal fashion and in a logical fashion. Thus, they are often charged with the false criminal cases. Fortunately, it has occurred to Mark Twain in a sympathetic fashion that he has given some biting satires for the condemnation of the way those immigrated Chinese workers are being maltreated by Caucasian in a

brutal fashion in the West America. In one of his interesting short stories, he has noted that a young Caucasian boy growing up there in the 1860s will learn a great deal from his elders in an evident fashion that a 'Chinaman' has no rights and he is not eligible for the respect he ought to have been shown for in any way, not to speak of the compassion that ought to be shown for them in any forms of the social communication in which he is involved in a reasonable fashion. It has been stated in a clear fashion that the idea of hating, abusing and persecuting those humble immigrated Chinese strangers is in a position to be upheld²² in a continuous fashion as a result of the extensive or even excessive popularization of the explicit or implicit permeation of the disgraceful and dishonorable ingratitude into the minds of the vast majority of white American citizens who have been made to be unable to think about questions in an independent fashion or forced to be afraid of tell truths in that barbarian society at that historical moment when those immigrated Chinese workers have given a very strong incentive to the fast development and improvement of America in more than one field.

The second one is that despite the dreadful perils most of those immigrated American Chinese workers have to stay on in a helpless fashion and in a hopeless fashion owing to their perceptive and practical unawareness of working much harder for the insightful improvement of their lives and even their lots by virtue of improving their education in combination with what it takes in American job market, what is noticeable in the entire process of their laying the track across northern California, is, that they have to accomplish an admirable feat of laying ten miles of track in one day just as what has been demonstrated in the picture given below to represent the authentic historical record that has been made right at that crucial historical moment cropping up on the road to the practical construction of the railways of America for the continuous stimulation and promotion of the sound perceptive and cognitive foundation that has to be laid for the stable advancement of America in almost all folds.



With a brief review made on this respect, it is not difficult for the readers of this doctoral thesis to have a very good knowledge of the injustice that this requirement for those immigrated Chinese workers has turned out to be impossible to be accomplished in that it is not in all regions but in some regions that the Union Pacific has averaged only one mile a week. An exceptional case available in this regard is that on April 28th, 1869, on the day of the contest, a small army of immigrated Chinese workers together with eight Irish railway handlers has laid ten miles and fifty-six feet of track in a little less than twelve hours in an unreachable fashion and in an unimaginable fashion. It has been believed in a firm fashion that this record has never been broken in the history of the construction of American railways.

The third to be given of to offer relevant evidence for what has been dealt with above is typified in the purposeful devaluation of the very positive contribution

those immigrated Chinese have been making to the successful completion of the construction and consolidation of American railways. To be specific, on May 10th, 1869, when the railways from the east to west is finally joined at Promontory Point, Utah, the Central Pacific has built 690 miles of track and the Union Pacific 1086 miles. So far, the two coasts have been welded together. In an official sense, it has become possible for all Americans to travel across the country in seven days with a ticket of only sixty-five American dollars. Of course, movements begin in all walks of life throughout American society. At the same time, the owners of CPRR have accumulated the most wealth in this process. When Leland Stanford has decided to invest in American education, he is in charge of the construction of Stanford University. Since the construction of American railways have always been cherished as one of the national memories in America with the very crucial contribution of those immigrated Chinese workers, one thing needs to be noticed in a rational fashion, is that it is on the eve of the completion when Edwin B. Crocker, a California Supreme Court Justice admitted to the crowd in an honest fashion that in the midst of the rejoices at the very significant event related to the secure and successful completion of this railway construction, he wishes to remind the audiences of the truth that the early completion of this American railway they have been building, has, in some measure, a great deal to do with the very great efforts those very poor and despised immigrated Chinese workers in relation to the fidelity and diligence they have shown²³ in this process. However, right after the successful completion of the railways of America, the rest of those immigrated Chinese workers are now homeless and jobless in a very harsh situation when they are faced with the affective hostility between white Americans and Chinese American workers. In order to make a living at the new historical moment, they have to be involved in the continuous maintenance of American railways. What is worthy of a special mention is that even if the descendants of the immigrated Chinese workers, have built another 10,000-mile-long steel Great Wall in a very remote country with the

help of their respective sweat, wisdom, and courage, it remains very invisible and unacknowledged in an expected fashion that the vast majority of those hard-working immigrated Chinese workers have been playing an indispensable and irreplaceable role in this construction in line with what has been implied in the following picture.



With the dangerous pressure of unemployment taken into consideration, firstly most of those devalued and dwarfed Chinese railway workers begin to try different jobs in civil engineering work like building levees along the rivers in a patient fashion and in a positive fashion. Secondly, some of them have gone in for tobacco businesses and restaurants to seek for the accumulation and absorption of very diverse experiences to quicken their appropriate and adequate perceptive and cognitive growth grounded on the groundbreaking illumination they are likely to acquire over there. Thirdly, a few of them have to work as domestic service providers in American households to make a living and support their families in a responsible fashion. Finally, few of them have tried to start and run small businesses including setting up a food processing workshop, and offering a laundry service. At

that time, the latter one has been accepted as also a very good option that are inclined to make as it takes small investment for them to run this program. In effects, those jobs are not the same with the traditional jobs they are willing to do in China, but, for the sake of survival, they have to look for jobs as such in that they bear it in their minds in a very clear fashion that it is only the opportunity they are likely to take that will allow them to survive in that touch situation even though they have also tried their best to carry on with their own traditional skills popular in a given traditional guild.

Very difficult as it is for those immigrated Chinese workers to go on with the traditional skills they have inherited to make a living, to make a life, or, to make a fortune in that historical context of America, some of them take their previous careers and struggle from generation to generation to highlight their social and economic ranks to take the first step toward their financial liberty in an ambitious fashion and in an aggressive fashion. A very influential and instructive example, is that a famous Chinese herbalist by the name of Fong (馮) Dun Shung, has been remembered as one of the earliest immigrants in America. He is said to have arrived in California in 1867 and taken the job of constructing American railways in his earlier years. Later, he starts a clinic in Sacramento where, Lisa See, an American novelist hails from his lineage and given an account of his clinic in his best-seller under the title of *Gold Mountain-The One-Hundred-Year Odyssey of My Chinese-American Family* in an enthusiastic fashion and in a conscientious fashion. In the production of this book, Lisa See gives an overall sketch of a very memorable portrait of the struggling experiences of a pioneering Chinese family in California that has been inspired by an ambitious Chinese immigrant who has established his own business empire during his nearly a century life spent over there in succession, and, the similar living experiences of two extended families on Gold Mountain the minute a variety of immigrated Chinese have great difficulty in finding a job to support their families.

The fourth one in this respect is that given that the increasing discriminative stigmatization and humiliation have been imposed upon the destruction of the dignity and identity of the vast majority of the immigrated Chinese workers who are

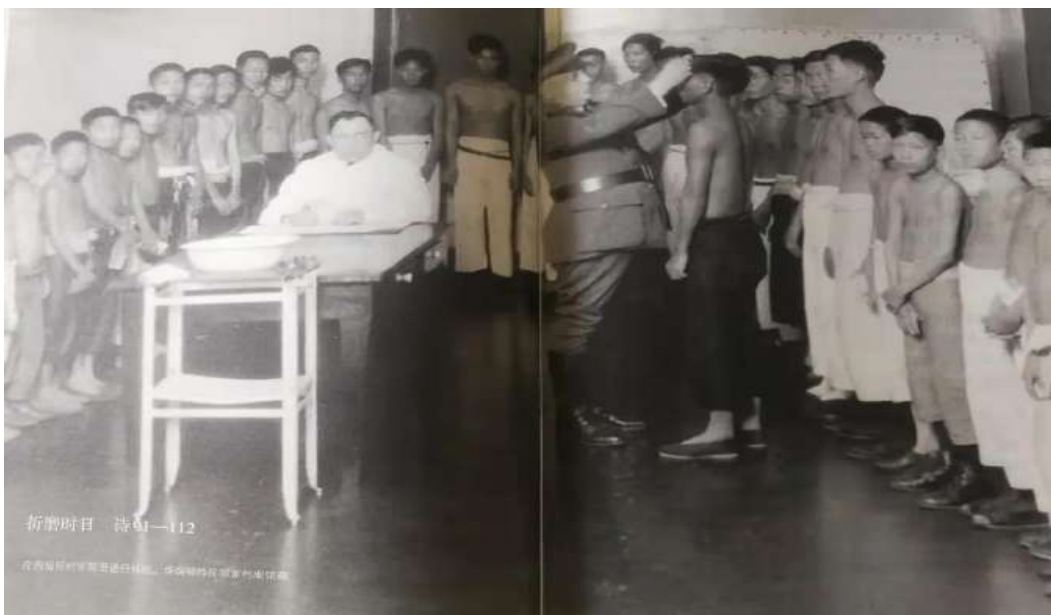


told to have been quite inclined to suffer a great deal from the very unbearable dehumanization of many a white American both in an unforgivable fashion and in an unforgettable fashion, it is true that Americans are supposed to show much more of their own analytical concern for the very essential and authentic revelation of truth as exemplified in a very invisible fashion in the objective and authentic historical fact that the vast majority of those heroic

pioneering immigrated Chinese immigrants who are doomed to be gloomed in the strong anti-Chinese hysteria of the extremely hostile Americans for the following generations in a rational fashion. It turns out to be true that although it is from the late 1800s to the early 1900s that Chinese immigrants start to make an aggressive and ambitious exploration of the small towns and big cities stretching across West, Midwest, Northeast, Mid-Atlantic, and South,²⁴ it is in a position to be much more sensible for them to work out appropriate solution to the problems they have encountered in their employment and help them to work much harder for the realization of their self-employment to get over the difficulty they have in dealing with surviving from the racism and xenophobic attitudes most Americans have been holding towards Chinese American workers and the Chinese American community

they have lived in. It is for the sake of the very effective prevention of their unemployment that they start small businesses in the form of either individual ventures or collective ventures. What seems to be very amazing in this challenging self-employment is that they need to neither develop very professional skills for a particular job nor speak much in English in a professional fashion. In this process, the ethnic economy as epitomized in the self-unemployment of those Chinese American workers begins to show up in American society in an increasingly popular fashion.²⁵ One of the examples that have been set up for most Chinese American workers in an insightful fashion, is, that the backward developing Chinese American communities in Midwestern and East Coast cities have established their own Chinese Consolidated Benevolent Associations (CCBA) and six companies have done so on the San Francisco model for the reasonable, responsible, as, much as, reliable governance of the internal affairs and the disposition of the external affairs to seek for the continuous stimulation and promotion of their very indispensable and irreplaceable connection with the rest of the world in a very enterprising fashion. To be honest, what has to be admitted in an objective fashion and in an essential fashion is that it is the business leaders who have a very good control over the national CCBA chiefly based on San-Francisco that are very well-qualified to be considered as the only Chinese Gold Mountain that has been characterized with the related requirement that has much to do with the possession of money, the status of lawful residence, the acquisition of English, and the political or legal connections crucial for them to launch public campaigns on behalf of themselves, their poor compatriots, as well as, the now-barred manual laborers in most cases. As a matter of fact, it has turned out to be very difficult for them to renew the Chinese American community where they live and to get free from the elimination of the threat available in what has been exemplified in the tenth anniversary for the formal enactment of the first exclusion act in America. As a result, great efforts have been made in CCBA to put together all possible influences it is quite likely to have on

American legislation, and, the legal advice as can be given to put a full stop to the passage of the new bill that has been grounded on the isolation and devaluation of those Chinese American workers in spite of its final failure. According to what has been put to the vote in the legislation related to the enactment of the Geary Act in May 1892, it has been added to the present law that the muscle has been viewed as one more terms to the previous exclusion of those Chinese American workers and their descendants who have been required to obtain a certificate of legal residence or to be deported right after their having worked in America for a year just as what has been shown in a clear fashion in the following picture given below to give a very clear picture of what has been aware of above in an evident fashion as a result of the effects that have made right after the passage and signature of this act.

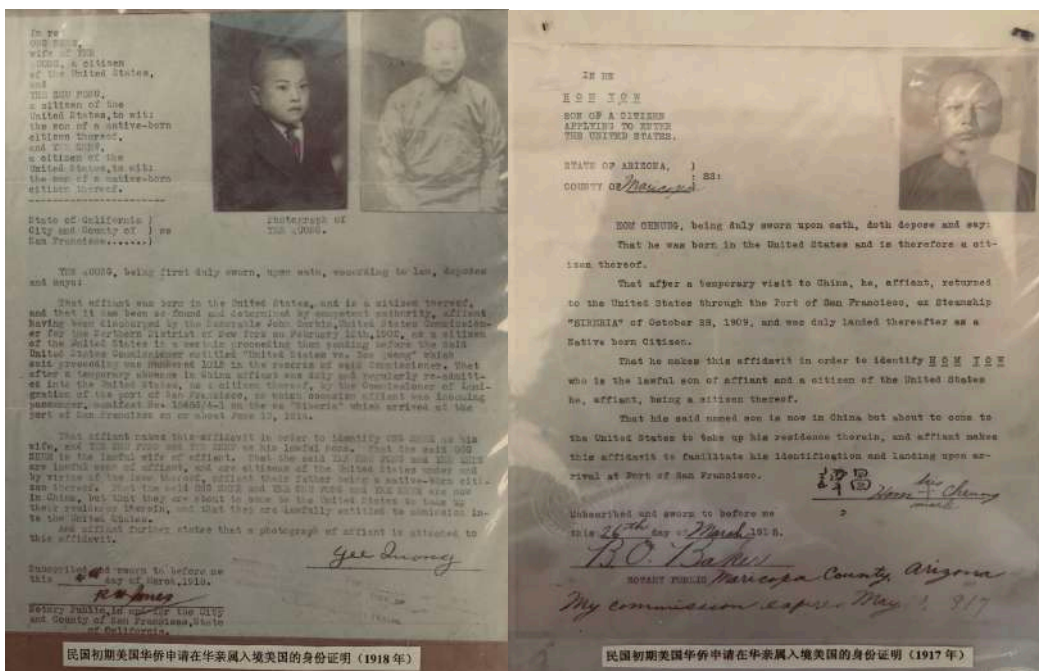


However, what has turned out to be fortunate enough for the vast majority of those Chinese American workers and their descendants, is, that although the decision for the passage of this act has been made in an immediate fashion, it takes a very long time for the authorized legislation bodies to put it into effects. As a consequence, the implementation of this act has witnessed a very long and slow

process as it is difficult for them to enforce it right away. What is worse, is, that within a few years, the earthquake and fire that have broken out in 1906 in San Francisco have sent a large amount of the messages in terms of births and customs burned in the fire and recorded up in the smoke even when they have failed to be aware of the potentiality in a very sensitive fashion and in a sensible fashion that it is those natural disasters that have given rise to the dazzling opportunity those Chinese American workers are likely to take to help them to get far away with the strict law and to make up the fictitious explanations that can be made to their presence on the adventurous development and improvement of the conditions of this lonely Gold Mountain in a persuasive fashion.

In this case, it is bound to be very unforeseeable how and when this act the will make long-term inevitable effect in a regular fashion in accordance with the foresight rather than hindsight of a variety of legislators who have been working very hard for the limitation and prevention of the examination and registration of the legal residence of American citizens in a professional fashion and in a particular fashion in connection with the correlative requirements of the documents or papers of American government in a strict sense. Therefore, it has to be admitted in an appreciative fashion that without those natural disasters, it would be bound to be impossible for those Chinese workers who have been working on the other side of the ocean to catch hold of a very good opportunity to help thousands of those immigrated Chinese workers to have a good access to their successful acquisition of their false residential certificates in a legal fashion and in a logical fashion. What is likely to be unexpected and unpredicted in a normal fashion and in a natural fashion, is that if there were not those natural disasters again in America in an unfortunate way or in an unpredictable fashion, this decision as has been mentioned above in a very particular fashion would have a limited impact on the legal application and acquisition of the residential certificates of a small number of Chinese American workers in the short term.

In a broader sense, the reason for this fire is not in a position to be owed to natural disasters, for it has been known in a popular fashion that it is for decades that those legislators and the immigration authorities of America have been pitting their wits against each other in a ferocious fashion and in a fiendish fashion to dwarf each other to highlight themselves to maximize their respective profits in various fields. With the help of a good many falsified papers as issued by American government, a great many Chinese American workers have managed to identify their own nationalities as American-born citizens in a legal fashion and in a logical fashion. Thousands of them have a more tremendous potentiality and eligibility for the official establishment of their legal citizenship in a natural fashion and in a formal fashion, but this depends a great deal on the crucial historical traits of their fathers' residential traces at home and abroad in an overall fashion. In most cases, most of those Chinese American workers have been known to all as “paper sons” in a popular fashion.



Later, the authorities set up a detention centre on Angel Island in San Francisco Bay to give a very close and cautious examination of the nationalities of

Chinese American workers in a strict fashion. Since 1910, those who have arrived in San Francisco from China and claimed that they are American citizen have to be detained at those grim barracks for a number of exhaustive interrogations to weed out those liars who have been assumed to be unlikely to be cleared unless a very close examination has given of them in a meticulous fashion. It has been indicated in some cases in a very amusing fashion that a large number of the applicants for the legal residence in America have been asked to draw a detailed map of their villages and point out the specific locations of major buildings and houses in a respective fashion so as to check the informational authenticity of their applications in a rigid fashion notwithstanding the feasibility, possibility, as well as, reasonability for them to do a satisfying job in those activities. For the sake of the approach to the overall examination of the information validity of the application of women applicants, it has been said in an unintelligible fashion that women as wives have been required to answer the very tricky questions about their husbands' families in an exact fashion. With respect to the careful inspection of the specific details of the application of native villagers in a flexible fashion, it has been told in a reliable fashion that they have been told to share with the immigration management works that have dwelled upon their intimate details about their marital relationship in an exact fashion.

From the point of view of the rigidity and regularity of the examination of the authenticity of the information offered by those applicants who have been dreaming about the adequate acquisition of the residential certificate in a legal fashion and in a logical fashion, it has turned out to be very dangerous for those applicants that if informational discrepancies or inconsistencies have been found in the examination of the authenticity of their application while they are preparing their confession papers, it will be possible that the immigration inspector are bound to conclude in a definite fashion that the alleged relationship is fraudulent and the testimony discredited after the very careful comparison that has been made to check

Chapter Two: The Evident Salience of the History of Early Chinese American Workers and Their Contributions to America Mirrored in Chinese American Literary Works Published in the 1960s

the papers as exemplified in the inspection of the papers as shown in the four major samples given below.



Boston, Massachusetts
January 15, 1938.

I, Yee See Ching, being duly sworn affirm and say that I am a citizen of the United States of America; that I am the holder of a Certificate of Identity No. 26379, issued to me at San Francisco, California, November 22, 1926; that I am the father of Yee Ming Chai; that the photograph hereto annexed marked "A" is my photograph; that marked "B" is the photograph of my son Yee Ming Chai; that I make this affidavit to facilitate the entry of my son to the United States of America.

Boston
Yee See Ching
Chinese

Subscribed and sworn to before me this 15th day of January, 1938.

Katherine Flynn
Notary Public.

Place under
appearance of
J. F. Deane, City,
29 Channing St.,
Boston, Mass.,
and certify him
upon arrival of
applicant.

U. S. DEPARTMENT OF LABOR
Immigration and Naturalization Service
District No. 2

East Boston, Mass.
June 15, 1938.

3500/11904
1/15 at 25 BARNBOTH-CPS
May 15, 1938, Boston, Mass.

In the Matter of	Inspector Charles E. Goding.....Examining Officer
YEE HING CHAI	Clark Marion F. Lovett.....Recorder
Applicant for admission to the United States as the son of a citizen, YEE SEE CHING.	David Lee.....Interpreter
(Chinese)	

APPLICANT presents as a means of identification affidavit executed by his alleged father, YEE SEE CHING, at Boston, Mass., on January 15, 1938, before Katherine Flynn, Notary Public. To this affidavit are attached two photographs which the applicant identifies as those of himself and his alleged father, YEE SEE CHING.

DESCRIPTION: Age, 15 years; height, 5' 5-1/2"; American shoes; Complexion, student; Marks: Scar, in hair, right side of neck; pit about three quarters of an inch above inner corner of right eyebrow; small scar about two inches above outer corner of right eyebrow; line scar right side of neck, about one-inch and half below scar; group of pits, left side of jaw; other marks.

APPLICANT - duly sworn - testifies:-

Q. What are all your names?
A. YEE HING CHAI, given name; only name I have; I have never been married.

Q. What are your age, date and place of birth?
A. 15 years old; born CR 13-10-21 (Nov. 17, 1924) in LUN HEE Village, SHD, China.

Q. Have you always lived in that village and are you now coming from there?
A. No, when I was 3 years old our family moved to HIN Village, HFD, China, and I am now coming from there.

Q. How far and in which direction is HIN Village, HFD, China, from LUN HEE Village, SHD, China?
A. It is about 8 x 10 miles.

-1-

3500/11904.....11.....June 15, 1938.

Q. When and where did you last see the applicant?
A. I last saw him in my house in LUN HEE Village, SHD, China, the 2nd month of CR 14, when I left China to return to the U.S.

Q. Is there any photograph of you in possession of your wife in China?
A. Yes, I sent a best photograph of myself dressed in American clothes about 8 or 9 years ago, to her.

Q. Did your wife receive that your photograph?
A. Yes, she wrote and told me that she had received it.

Q. About how large is that photograph?
A. It is about 8 x 10 inches.

Q. Was it enclosed in a frame when you sent it to your wife?
A. No.

Q. Did you ever have any brothers or sisters?
A. I have 5 brothers and 1 sister.

Q. What are their names, ages, and present whereabouts?
A. YEE HING, given name; single; he would be 32 years old if living, but he died in Rock Island, Illinois, about 10 years ago.
YEE HING, single; 17 years old; now living in LUN HEE Village, SHD, China.
YEE HING, single; 15 years old; now living in LUN HEE Village, SHD, China.
YEE HING, single; 15 years old; now living in LUN HEE Village, SHD, China.
YEE HING, 14 years old; single; he is now in LUN HEE Village, SHD, China.
My sister is YEE HAI; 26 years old; single; now living in LUN HEE Village, SHD, China. All my brothers and sister were born in LUN HEE Village, SHD, China.

Q. Was your alleged brother, YEE HING, ever married?
A. No.

Q. Do you know the cause of his death?
A. I don't know.

Q. Where is he buried?
A. I don't know - my father never told me where he was buried.

Q. How do you know that YEE HING is dead?
A. My father wrote and told me.

Q. When did YEE HING first come to the U.S.?
A. He came with me in CR 14. (San Francisco file 15469/4-26).

Q. Do you know if he made any trips to China after he first came to the U.S.?
A. No, he did not.

Q. Has the applicant ever seen any of your alleged brothers or sister?
A. He saw all my brothers and sister, except my brother, YEE HING, when he was about 3 years old, just before my family moved to HIN Village, HFD, China. Since that time he has never seen them.

Q. Are your parents living?
A. Yes, they are both living.

Q. What are their names, ages, and present whereabouts?
A. My father is YEE SHY, given name; YEE SHY LAI, marriage name; 58 years old; he is now in San Jose, Calif. - I mean San Mateo, Calif.
My mother is HAN SEES; 56 years old; now living in LUN HEE Village, SHD, China.

Q. Where was your alleged father born?
A. In the U.S. - I do not know where.

Q. When was your alleged father last in China?

3500/11904.....11.....June 15, 1938.

A. He last went to China in CR 10 and returned to the U.S. in CR 13, (San Francisco file 26886/3-29).

Q. Where and when did you last see your alleged father?
A. I last saw him in San Mateo, Calif. in CR 14.

Q. Has the applicant ever seen your alleged father?
A. No, the applicant was born after my father was last in China.

Q. Did the applicant ever see your mother?
A. Yes.

Q. When and where did the applicant see your mother?
A. He saw her in LUN HEE Village, SHD, China before my family moved to HIN Village, HFD, China.

Q. Is that the last time the applicant saw your mother?
A. Yes, to my knowledge.

Q. What was the style of your mother's feet?
A. She has released feet.

Q. When did your mother release her feet?
A. She released her feet before I first came to the U.S. I don't know just when.

Q. Did you ever have more than one wife?
A. Only one.

Q. Is your wife living?
A. Yes, she is now living in HIN Village, HFD, China.

Q. Is she the natural mother of the applicant and your other alleged son?
A. Yes.

Q. What are your wife's name, age, style of feet, and native village?
A. DARE SHUN; 34 years old; natural feet; native of GWOC HONG New Village, HFD, China.

Q. How far and in which direction is your wife's native village from HIN Village?
A. My wife and I told me that their village was about 8 1/2 miles west of HIN Village.

Q. Has your wife any brothers or sisters?
A. She has 2 brothers, no sisters.

Q. What are their names, ages, and present whereabouts?
A. DARE DIP FOW, 25 years old; He is now in Mexico.
DARE FING FOW, 25 years old; my wife wrote and told me that he was learning a business in CHUCK HON Market HFD, China. She did not say what kind of business.

Q. Was the applicant ever in your wife's native village?
A. Not that I know of.

Q. The applicant had visited your wife's village would you know about it?
A. Not unless my wife wrote and told me, and whenever said anything about it.

Q. Are your wife's parents living?
A. Yes, they are both living.

Q. What are their names, ages, and present whereabouts?
A. Her father is DARE HEE YEE; a little over 50 years old; he is now in Mexico. Her mother is DOR SHUN; she is also a little over 50 years old; she is now living in my wife's native village.

Q. What was the applicant doing in China before coming to the U.S.?
A. My wife wrote and told me that he was attending school in CHUCK HON Market, HFD, China, and that he began to attend school there at the age of 10, but

Despite all the hardships cropping from the outset of the migration of earlier Chinese pioneers in the midst of their working very hard to making a living in a more pleasant fashion and to make a life in a much freer fashion notwithstanding the great difficulty they have in making a fortune in an unimaginable fashion in reference to the financial dream they have kept in their minds for a very long time, most Chinese American workers living Chinese American community have been trying every means to make them seen and heard in an admirable fashion and in an incredible fashion in America by establishing very diverse and distinctive cultural organizations to build a very strong network in Chinatown in San Francisco and the rest of places in America. In a historical sense, this phenomenon has been pointed out in an insightful fashion in a book of Pei Chi Liu under the title of *A History of The Chinese in The United States of America*.²⁶

Moreover, it has to be noticed in a sensitive fashion and in a sensible fashion that those insightful Chinese American pioneers have been thought of the great importance for them to either make best use of Chinese language or the combine Chinese language with English languages to start a wide variety of newspapers and magazines to enable them to transmit their particular Chinese American culture into the minds of their descendants and those of them in adherent fashion to help them to keep in their minds their own cultural roots that have been armed with the cultural thoughts, cultural insights, cultural spirits, cultural tastes, and, cultural pursuits of their Chinese ancestors in the extensive publication of their very crucial and conducive Chinese American newspapers and magazines in Chinese American Community when most Americans have been racked their brains to resist against or even subvert Chinese American culture or even Chinese culture in an intentional fashion for the partial or total domination and manipulation of the very crucial cultural thoughts, cultural mores, cultural beliefs, and, cultural behaviors of the vast majority of the major populations in Chinese American community in a treacherous fashion. In accordance with the incomplete statistical data available at present, it has

been indicated in an apparent fashion that those Chinese American newspapers and magazines are composed of *Chinese American* (1883), *The Chinese American* (1893), *CHUNG SAI YAT PO* in Chinese or *China West Daily* in English (1899), and, *GENG SAN SI PO* in Chinese or *Chinese Times* in English (1924) in view of what to be demonstrated below one after another.



Chinese American (1883)



The Chinese American (1893)



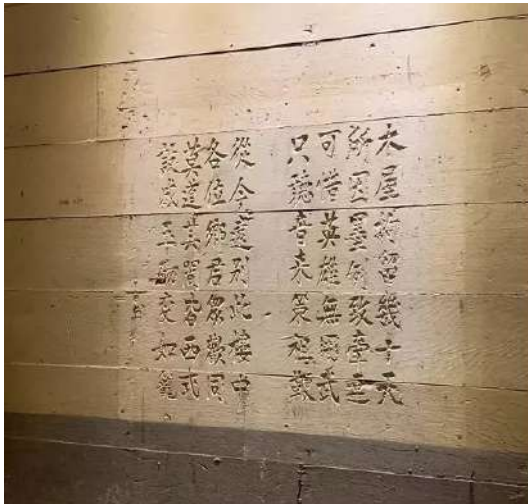
CHUNG SAI YAT PO (China West Daily, 1899)



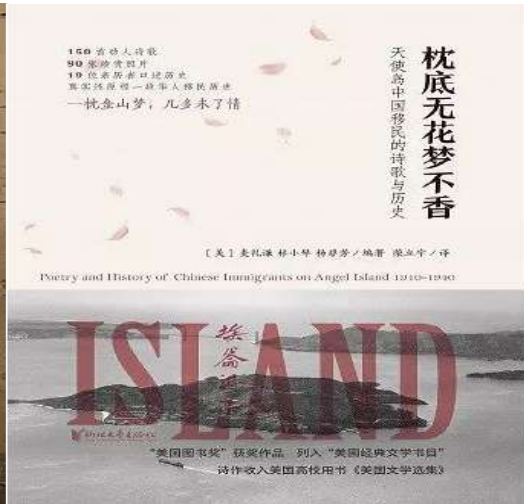
GENG SAN SI PO (Chinese Times, 1924)

On the sound perceptive and cognitive foundation that has been laid for the publication of newspapers and magazines in Chinese American community to highlight the cultural literary, aesthetic literacy, and intellectual literacy of Chinese American workers in an intelligent fashion and in an insightful fashion to meet the needs of the enrichment and improvement of the rich cultural denotations and connotations of the cultural nutrients implied in the articles published on a good many Chinese American newspapers and magazines whether they are published in an anonymous fashion or not, it has occurred to an increasing number of men of letters in an exceptionally impressive fashion and in an extremely instructive fashion to make their respective way to the successive and sustainable refreshment and refinement of the very crucial aesthetic and artistic illuminations and inspirations of their intellectual interaction and intellectual communication in a coherent fashion and in a cohesive fashion as a result of the increasing enrichment and betterment of the very rich imagination they ought to have developed and improved in the production of Chinese American literary works. Driven by the very strong desire for the appropriate, accurate, and, adequate articulation of ideas and emotions in an aesthetic fashion, and, in an artistic fashion, most Chinese American literary pioneers begin to make very great efforts to enable them to take a first step toward literary accumulation, literary articulation, as well as, literary acquisition in line with what has come to them on a daily basis. As a consequence, the instructive and illuminative production of Chinese American literary works shows up in Chinese American community in succession, and the imaginative and impressive Chinese American literary works turn up one after another in a good succession as a result of the chains effects available in the field of Chinese American literature. In essence, it is even the case in the living experiences and working experiences of those Chinese American pioneers in increasing their daily lives in an authentic fashion and in an objective fashion that it has been witnessed in Chinese American community in a popular fashion that those Chinese American men of letters over there tend to be

fond of writing a variety of affective, lyrical, and, imaginative poems on the walls to stimulate and promote of the affective and emotional articulation of them in time when their minds have been suffocated with a series of the very strong aesthetic and artistic impulsion to make them let go of their own internal longing, loneliness, happiness, despair, anger and frustration in coincidence with what they are able to acquire from the lives they have been spending in Chinese American community in a natural fashion and in a normal fashion according to the very insightful and intelligent responses they are inclined to give to the labyrinths of their community lives on a daily basis as what to be shown in the engraved poem in the first picture given below. It has been estimated in an incomplete statistic data that more than two hundred poems have been documented from the Angle Island Barracks in a cautious fashion. In a similar way, those Chinese American writers living and working in this Chinese American community for a very long time have stayed up with the evident and efficient transmission and rehabilitation of the aesthetic spirit, artistic spirits, as much as, poetic spirits of the poetic production occurring over there by humming very popular folk songs like Golden Mountains songs in a natural fashion and in a normal fashion even when they are unable to know what they have hummed has become the subject matters of their creative poetic works published and collected on the newspapers indebted to the support they have obtained from the inspiration and illumination of the optimism they have handed down from generation to generation from their Chinese ancestors in a coherent fashion and in a cohesive fashion just as what is to be exemplified in the second picture given below in a correspondent fashion that is valuable and veritable for the objective and authentic transmission and inheritance of the poetic genes of those Chinese American workers, and, the appropriate and acceptable transplantation of those insightful and ingenuous poetic genes into their formal or informal education either in an intentional fashion or in an unintentional fashion to remind the readers of their Chinese American poetic works of the poetic essence and quintessence they have perceived in this process.

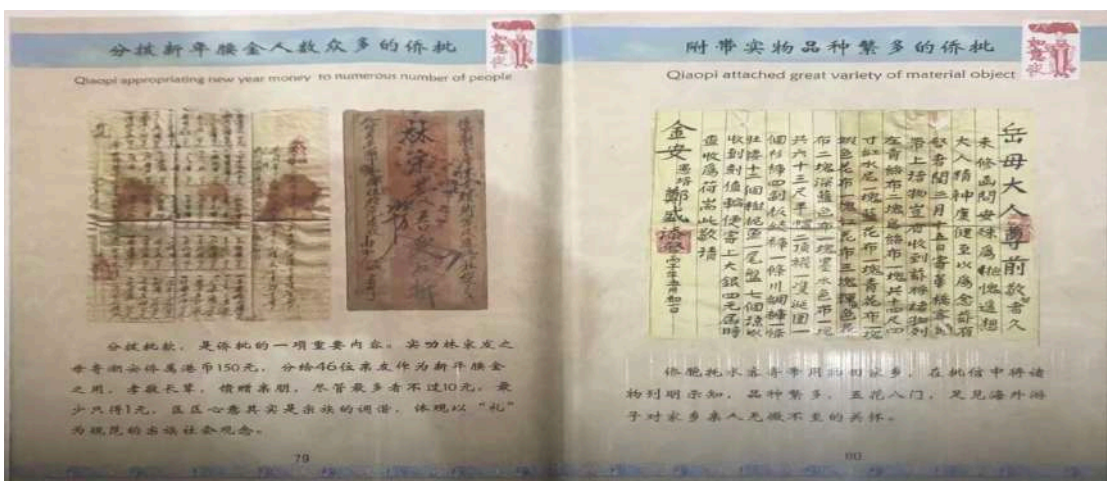


Chinese Poems were engraved on the wall on from the Angle Island Barracks



Two hundred poems and history were documented on the Angle Island

The fifth one as referred to above, has too much to do with the actual experiential and experimental convenience they are unable to have a very good access to in their adoption and application of the possible solutions very valuable for them to address the problems they have come across in relation to the financial services they are in need of in overseas transactions just as what has been exemplified in the overseas remittance business in accordance with what has been sampled in the documents pictured below on account of the continuous isolation and segregation of a variety of white Americans in a discriminative fashion.



Yinxin (the letters along with money): 'Yin' means money, 'Xin' means letter.

In association with what has been hidden behind this financial problem, it is inclined to be perceived in a clear fashion that the earliest Chinese gold rush pioneers and thousands of railway workers used to send their respective remittances to their distant Chinese families in the mountainous Chinese villages in this fashion. As shown in the transaction records made in a historical sense, what can be seen in an apparent fashion is that a very big sum of money has been sent to the vast majority of Chinese families in Guangdong province in Pearl River Delta.²⁷ In combination with what has been recounted in the living experiences and working experiences of a good many Chinese American railway workers, they used to stay in Chinese American community to accommodate with their roommates, and, to save as much money as they can to pay off their debts in a thrifty fashion. Considering the very strong intention they have in the absolute financial security of the money they have earned in a very painstaking fashion, and, the very good exchange rate they have expected in a very reasonable fashion, they are inclined to send their remittances to their Chinese families for the accumulation of enough starting capital for the development and improvement of future investments and businesses in an insightful fashion.

In those historical and social contexts, overseas remittance business crops up in Chinese American community, and, grows up in the same pace that has been kept in population of Chinese American workers or Chinese American workers who have been trying to send their money home to support their families in a responsible fashion and in a conscientious fashion. In this case, a variety of the trading firms and grocery shops as located in Gold Mountain have been trying every means to take this precious opportunity to provide and promote this financial service for overseas remittance in a regular fashion as a result of the overall and profound development and improvement of their financial insights in the empirical and practical application and experimentation of either those insightful thoughts or thoughtful insights in this investment and the convenience that they are able to provide for numerous Chinese

American workers living and working over there to make a living, to make a life, or, even to make a fortune either in an expected fashion or in an unexpected fashion.

From the point of view of the interconnectedness between either two major matters of the world in a philosophical sense, it is supposed to be kept in our minds in a very clear fashion that the stable stimulation and promotion of this financial business related to overseas remittances in Chinese American community in America, has given a very strong impetus to the overall transformation of the society in China in 19th century, and it has to be admitted in an overall fashion and in an unauthentic fashion that those overseas remittances from those creative Chinese American railway workers and the rest of the Chinese American workers have greatly transformed the landscape of Guangdong Province in that historical period, for it has been giving a very strong incentive to the development and improvement of the public works such as schools, orphanages, hospitals, assembly halls, roads, bridges, and, even railroads²⁸ even if the efforts that have to be made in this respect have turned out to be adequate for the swift extension and expansion of the public services in China at that time owing to the apparent perceptive and cognitive inadequateness of Chinese policy-makers who have failed to broaden their horizons in an ambitious fashion and in an aggressive fashion to pick up the perceptive speed very valuable for the appropriate acceleration of the very prompt perceptive and cognitive responses they are supposed to give to the appropriate attitudes that are inclined to be held toward the development and improvement of the responsibility most Chinese American workers have been taking for their motherlands and their families in a very voluntary fashion.

In an essential sense, it has turned out to be very apparent enough that the promotion of the overseas remittance business in the Chinese American community of America is supposed to be seen as the conclusive evidence for the exemplification of the sense of responsibility those Chinese American workers have been developing and improving when they live and work in America. From the perspective of the

Taoist culture implied into this overseas remittance business, it can be known in a symbolic fashion that the letters along with money as demonstrated in the picture given above have bodied forth the reliable and responsible promises they have been making to their unending support and protection of the families in a fortunate fashion. Of course, it is also crucial for them to remind their families of the great importance for them to try their best to value the money they have made in America in a difficult fashion and to spend this money in an appropriate fashion and in a thrifty fashion to highlight the practical utility of it in a sufficient fashion. With what has been reminded above in an implicit fashion, it has been told in an evident fashion that they have bought land, built houses, and, helped those who are involved in a marriage with those whose family members are working in America in a hospitable fashion. To this extent, the railway those Chinese American workers have built in America for a very long time, is far more than a new means of commercial transportation. To be honest, it tends to be regarded as a very good opportunity for them to take and make best use of in an appropriate fashion and in an adequate fashion to enable them to get a very good access to their respective cultural identity and cultural dignity as are supposed to be considered as the solid foundation that is inclined to be laid for the overall and profound development and improvement of the cultural confidence it takes them a great deal to achieve a very admirable success in both the increasing interpersonal interaction and social interaction between Chinese American workers and Americans in America, for it can be perceptive and conceived in a very insightful fashion that the overseas remittance business they have developed and improved and the Chinese American communities they have established in America have been playing a very irreplaceable, incontestable, and, indispensable role in the formation, transformation, and, even reformation of the organic components of American society and the pace that is inclined to be kept in the stable stimulation and promotion of the social life in North America and China, and the immeasurable wealth they have possessed with the help of their diligence,

intelligence, and, confidence, has been continuing to have a much stronger influence on the successive and sustainable development and improvement of the commerce, education, and, investment in present America and China in a diverse fashion and in a distinctive fashion as a result of the actual experiential and experimental good this remittance business is inclined to do to the appropriate and acceptable enhancement of the empirical and practical possibility that it is bound to give rise to the further prosperity of Chinese economy and American economy in a simultaneous way.

In association with the indirect impact this overseas remittance business has on the coherent and cohesive transmission of the crucial cultural nourishments of Chinese American culture into the successive and sustainable enrichment and improvement of the exceptionally valuable and meaningful components of Chinese culture to highlight the denotative and connotative diversity and fertility of Chinese American culture in an objective fashion, in an evident fashion, and, in an essential fashion on account of consideration to be taken into the perceptive and cognitive foundation the sustainable and sufficient development and improvement of Chinese economy and American economy tends to lay for the stimulation and promotion of the ideological and epistemological refreshment and reinforcement of the central ingredients and insights of Chinese culture and American culture indebted to the rich perceptive and cognitive imagination, inspiration, and, illumination acquirable from their profound and perspicacious rumination and reflection of the valuable impression and instruction this development and improvement are inclined to give on the enrichment of the crucial nutrients of those different cultures, a very great perceptive and cognitive concern is supposed to be shown for the very ambitious and aggressive exploration that has to be made of the cultural heritage carried out in the construction and protection of this tourist attraction named Diaolou as has been located in Kaiping city just as what has been demonstrated in the picture that has been given below in an elegant fashion and in an authentic fashion to give an overall presentation to this tourist attraction in a vivid fashion and in an intuitive fashion.



‘Diaolou’ in Kaiping city

As has been recorded in a very evident fashion in *The Report to Jiangmen Customs* (1904–1911), it is visualized in a vivid fashion in the picture given above that a number of new and large houses have been built in the eastern part of the city in line with the aesthetic and artistic values of the architectural styles similar to what it is in Chinese American community. In the process of the practical interviews of the citizens living in this city, it has been told in an authentic fashion and in an objective fashion that the owners of those houses have returned from America for many an

age right after they have made a fortune from Chinese American community in a legendary sense and in a ludicrous fashion as a result of the miraculous complexity of their living experiences, working experiences, and, communicating experiences over there. In the minds of those Chinese American workers, it has been hoped in a curious fashion and in a miraculous fashion that the majority of those who have lived and worked over there have a very great faith in the high possibility that they have been believed to bear in their minds in an insightful fashion that their sacrifices and the flows of their overseas remittance business are bound to be a very legendary and mysterious story that has been characterized with the gradual accumulation of the wealth they have been seeking for and the glory they have been proud of throughout their lives.

However, what turns out to be unexpected for many Chinese American workers is that the storage conditions in China at that historical moment are inclined to be unfavorable for the complete and continuous preservation of the paper documents like the receipts indispensable for the very impressive, imaginative, as well as, instructive rumination and reflection of the inspiration that they are likely to come up with to help them to have a very good access to the solutions to this problem in a coherent fashion and in a cohesive fashion in combination with the specific situations of a good many places in China like Guangdong province. With what has been thought of above taken into account in a deliberate fashion and in an overall fashion, they begin to design and build Diaolou as shown in the picture given above and photographed the author of this doctoral thesis. From the point of view of the architectural framework of this building, it can be seen in a clear fashion that Diaolou is composed of a number of multi-storied defensive village houses being upgraded to a site of UNESCO World Heritage, and, the large-scaled western-style mansions built in 1890 in Kaiping city especially during the period from the early twentieth century to the outbreak of the Sino-Japanese war in 1937. The reason for the choices I have made for the investigation of this building in my research is that

Diaolou has turned out to be very solid and durable in more than one aspect, and, considered to be the best place for the very complete and stable preservation and protection of an increasing number of the papers like Qiaopi or the letters with money, and, documents relevant to the important receipts of this overseas remittance business.

To have a much better understanding of the influential correlation between the overall development and improvement of the overseas remittance business in



Chinese American community in a much more complete fashion, and, the potential and possible role it has been playing in the true stimulation and promotion of Chinese society in an overall fashion, in an essential fashion, as much as, in a profound fashion, the author of this doctoral thesis has tried her best to make an appointment and an interview with the genuine descendant of a well-known pioneering Chinese American

worker in advance, and, give an interview with him face to face in Diaolou just as what has been presented in the picture given below where this author is talking with him, the former standing on the left, and, the latter on the right. In view of what is seeable in this picture, it can be observed in an explicit fashion that we are holding a tattered portrait of his grandfather who was born in 1906, left the village he lives in Kaiping city, and, went to America with a group of enterprising young men. From then on, it is difficult for him to have little to do with the explicit or implicit impact the overseas remittance business has on his own life and work in an essential fashion on the ground that it has been made increasingly clear in his mind that the better he understands this overseas remittance business, the more he knows the very crucial and conducive role Qiaopi has been playing in the very coherent and cohesive

stimulation and promotion of this business in more than one fold on account of the very objective and authentic perception and cognition of the social cruelty and cultural brutality of America at that historical moment in a logical fashion, and, in a dialectical fashion.

Now that it has been kept in the very ruminative and reflective minds of most Chinese American workers in a sensitive fashion and in a sensible fashion that the documents related to those Qiaopi have been equipped with a very special insight in the light of the historical traits that have given them a very instructive and impressive illumination, begin to popularize especially after the 1920s, it is inclined to be inferable in a logical fashion that it is at that time that it tends to prevail in Chinese American community that those Chinese American business men working in the field of overseas remittance business have acted as the bridges that are inclined to be remembered as the crucial impetus this business has given to them to enable them to develop a very insightful leadership in the strong stimulation and promotion of the mutual interaction between the overall advancement of Chinese American community and the continuous improvement of Chinese society in more than one regard. For the sake of the very appropriate exploration made of this bilateral promotion between them, the author of this doctoral thesis has paid a close visit to Toishan region to make the point of the valuable necessity for her to have a very good knowledge of the social, cultural, historical, and, literary origins of most Chinese American workers who have been living a very hard life and working in a difficult fashion over there. For the part of the objective, essential, as much as, evident revelation and clarification of the true social, cultural, historical, and, psychological reality the vast majority of the Chinese American immigrants have to be faced with in an reluctant fashion, it has come to the minds of the author of this doctoral thesis in an impressive fashion that she has discovered in the interview she has given with that Chinese American descendant whose grandfather has been working as a Chinese American worker in America for a very long time. It has been

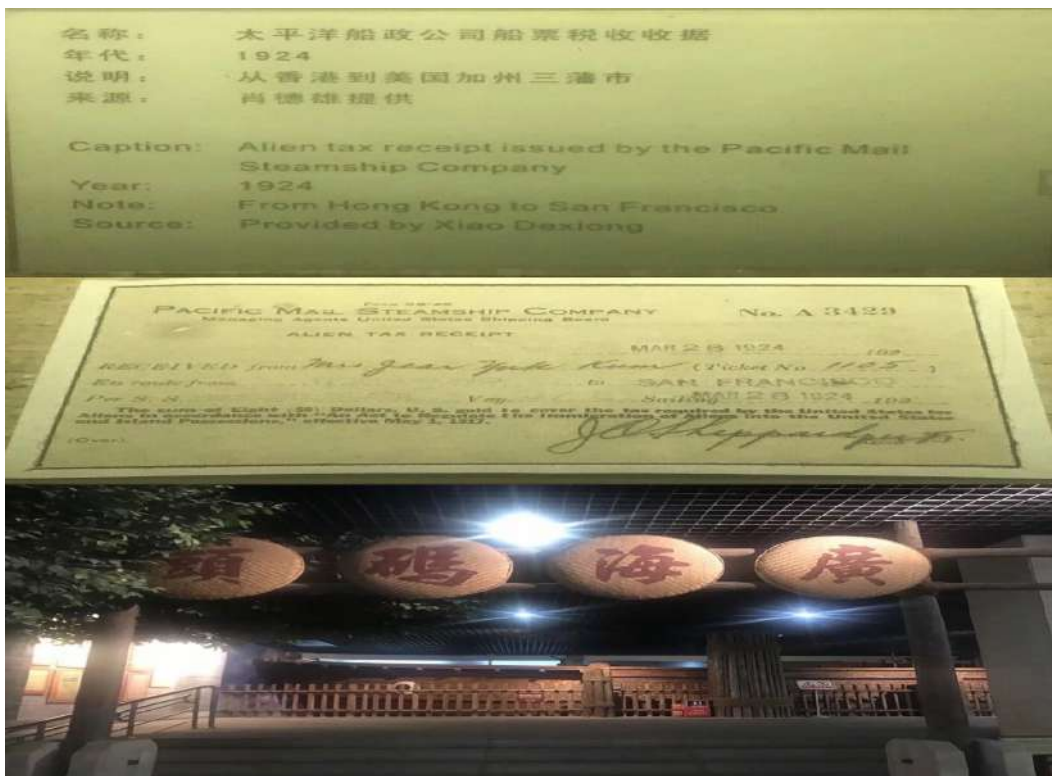
narrated in a vivid fashion in this interview that he has kept in his mind in a very clear fashion the birthday of his grandfather, and, the year of his departure from the village in Kaiping with a group of ambitious and aggressive young men. He is told to take a ferry to Hong Kong with that group and then secure the third class passage on a three mast sailboat.

In accordance with the memorable recounts of this descendant, it has taken them forty-eight days to finish the journey because of the hardship of it. It has been said in a very terrible fashion that some of those young men in this group has tried to commit suicide due to their inability and failure to resist against the strong pressures and the dreadful sickness they have to be faced with in this journey in desperation. What has occurred to him when he mentions this terrible experience in an unforgettable fashion, is, that he finds it very fortunate that his grandfather has survived from this journey and died in San Francisco in 1991 at the age of 85. After death, the remains of his grandfather have been brought back to his homeland with a coffin from Chinese American community to make it possible for him to be buried in his hometown in a peaceful fashion. In line with the introduction this interviewee has given to this cultural heritage, it is known to all in a popular fashion in that region that the houses he has lived in Diaolou, is, believed to be built in 1936. In this sense, it is in a position for most visitors to this cultural heritage or tourist attraction in an insightful fashion that what has been stored in this holy place is not just the cultural relics valuable and meaningful for the visitors to pay their homages to those Chinese American pioneers and show their respect for the indomitable enterprising and pioneering spirits they have possessed when they have to be faced with the difficulty they have in their living experiences and their working experiences in an admirable way due to their very adequate and profound awareness of the very strong responsibility they have to take for themselves, for their families, and, for their motherland the moment they have run across the hardships in their lives that have inspired them to translate those difficulties into the opportunities they are inclined

to take in an ambitious fashion and in an aggressive fashion as a result of their persistent resistance against the experiential escapism that has been impressed into the development and improvement of the attitudes one has to hold toward the plights he may fall into either in an evitable fashion or in an inevitable fashion, but also the endless profound memories of a variety of Chinese American workers who have left them descendants not only economic benefits as acquirable from the increases of this overseas remittance business, but also the very precious spiritual wealth implied in the increasing enrichment and improvement of the incontestable, indispensable, as well as, irreplaceable cultural nourishment of both Chinese American community and Chinese society at that time. In the eyes of a variety of cultural scholars and cultural critics, the spiritual illumination that is inclined to be refreshed and refined from those cultural relics, are supposed to be considered as one of the very strong forces that give rise to the consolidation of the perceptive and cognitive foundation that has to be made for the successive and sustainable reinforcement of the very strong indomitable intention and motivation that are in a position to be made best use of to give a very strong impetus to the overall and profound promotion of the modernization of China at that historical moment in combination with the ideological and epistemological intimacy of those Chinese American forebears with their motherland in a coherent fashion and in a cohesive fashion on account of their profound and perspicacious awareness of their cultural root and the cultural genes they have inherited from their ancestors in a genetic fashion.

Therefore, to give a much better overview of the very great ideological and epistemological importance that ought to be attached to the valuable and meaningful existence of this historical relics and cultural relics personified in almost everything as have been stored in Diaolou in details with the help of the continuous impact that the overseas remittance business has on the successive and sustainable liberation of the perceptive and cognitive inclination of those Chinese American workers and

those Chinese dwellers who have been lost in the ideological and epistemological confinement and imprisonment of traditional cultural barriers without knowing in an sensitive fashion and in a sensible fashion that the behavioral and ideological failure to get free from the miserable ideological and epistemological enslavement as exemplified in their indecision to cut off from the cultural discrimination and social isolation of most Americans who have been hostile to Chinese American workers in a rather blind fashion, tend to be very unfavorable for the overall and insightful enlightenment of the genuine ideological and epistemological breakthroughs of those Chinese American workers who are supposed to set a very insightful example for the essential prioritization, professionalization, and, particularization of the perceptive and cognitive leadership in the instructive inspiration of development and improvement of Chinese society at that time as demonstrated in what has been hidden behind the tax receipt given below in a respective fashion.



Alien tax receipt issued by the Pacific Mail Steamship Company in 1924, and the Guanghai Warf in Taishan, Guangzhou.

In response to the denotative and connotative continuity the tax receipts as shown above in a very confidential fashion, what can be seen in an obvious fashion and in an objective fashion, is, that a good many ambitious and aggressive Chinese American workers have been working very hard to resist against the perceptive and cognitive domination and manipulation of most Americans who have intended to have a very tight control over the ideological and epistemological inclination of Chinese American workers in the form of the intentional acceleration of the pace that has to be kept in with the taxation those Chinese American workers have to be faced with and put up with in a helpless fashion and in a hopeless fashion.

The sixth one as dwelled upon above in a brief fashion is of very high experiential and experimental relevance to both the incredible affective sweetness and unbearable affective sadness those Chinese American workers have suffered from their affective lives in view of what has been exemplified in an essential fashion in the grandfather of this Chinese American descendant by the name of Bak Goong in a historical fashion and in an objective fashion in line with the objective fact that the historical authenticity is inclined to be concealed in the social reality either in an unnoticeable fashion or in an untraceable fashion in combination with the crucial findings of the field trips of the author of this doctoral thesis as recounted below in a factual fashion and in an objective fashion in connection with the narratability of the major facts and events of his lives and careers.

To put into a very good order those crucial facts and events in an organic fashion, in an essential fashion, and, in an evident fashion, the author of this doctoral thesis have taken a very long journey to give an interview with this grandfather in a patent fashion and in a particular fashion, to give an investigation of the conducive and crucial living experiences and working experiences of him in in an authentic fashion, in an essential fashion, and in an objective fashion, and, to make a good record of the details related to the careers of him to give a very clear picture of the major ups and downs that have cropped up in either the linearization or

non-linearization of the affective historicity or the historical affectivity the historical loves and the narratable plots of his legendary stories are inclined to be characterized with in a diverse fashion and in a distinctive fashion as what to be told below in a factual fashion in lieu of in a fictional fashion.

In consistence with the temporal progression of the investigative arrangement of the author of this doctoral thesis who has been driven by her intrinsic and intuitive curiosity in a particular fashion, it can be perceived in a clear fashion that it is in July in 2018 that she has spent a month visiting the family members of this grandfather in Guangzhou. She has dropped in a visit to Wuyi Museum of Overseas Chinese located in Jiangmen, the Data Center of Overseas Chinese Studies at Jinan University, the hometown of Clifford LK Pang who has been said to act as the President and CEO of Clifford Hospital according to the correlative introduction given to by Dr. Peng Linji who has founded this research center, the Center of Documentation & Information on Overseas Chinese Studies, the Guangdong Provincial Archives, and as such to enable her to trace back to the narrative components of the major historical stories about the crucial living experiences and working experiences of the Chinese population in America at that critical historical moment.

It is on July 25th, 2018 that I have come across a Chinese couple who tend to speak mandarin. Although their mandarin sounds not very fluent, they have made it understandable when they are trying to the essential questions she has designed in this field trip to give an overall interview of the participants that have been required to take part in her investigation. In this interview, it has been known to her that the name of the husband of this couple is Fang Yi who has lived with his wife over there for a very long time, while, his wife has been told to have stayed in this Diaolou for nearly 100 years in a legendary fashion and in a mysterious fashion. In association with what the descendant of this grandfather has shared with the author of this doctoral thesis in an unforgettable fashion, this Diaolou is the house of his

grandfather by the name of Bak Goong. The major reason why they can live there has a great deal with the arrangement of his grandfather. In the process of her practical interview with this couple, it has come to the mind of the author of this doctoral thesis in an impressive fashion that Fang Yi and his wife turn out to be very enthusiastic, and they have invited her to stay with them and to have dinner with them at their home in a hospitable fashion. Based on the hospitality of this couple, it has occurred to her in an impressive fashion that they shared with her a very touching love story in a historical fashion. For the sake of the curiosity about the legendary experiences of this grandfather, she has made this love story under the title of “letters to heaven”. In view of the memories of Fang Yi, his grandfather Bak Goong has been told to be one of the Chinese American pioneers who have gone abroad at that time indebted to the pioneering spirit that has given rise to the successful translation of this loving and righteous man into an admirable legend in Chinese American community and his genuine hometown where the successive and sustainable existence of him and his family members are surrounded with the glories and honors the rest of families have been admiring a great deal. On the part of the author of this doctoral thesis, what has instilled into her mind in an impressive fashion is also honest and honorable admiration for him and the very ambitious and aggressive deeds of his grandfather.

Accordingly, Bak Goong is believed to have been born into a very small businessman's family in Taishan prefecture, Guangdong province in 1906. He is the second of the three children in his family. Since his family is not caught in extreme poverty, he has had the opportunity to be made best use of to finish his middle school education in China in addition to his strong desire to be developed and improved to enable him to make very great perceptive and cognitive progress. Even if it is the case for his family, what has to be known in a clear fashion and in an essential fashion is that the majority of people in Taizhou at that time are not able to make a living, let alone to make a life or make a fortune in accordance with the

spiritual confinement and imprisonment of the social reality, cultural reality, and, historical reality at that historical moment. In this case, a great many young people over there have to choose to go abroad to earn a living. For the sake of the reason for their overseas risks they have taken in this process, it is in a position to be kept in the mind of the author of this doctoral thesis in a sensitive fashion and in a sensible fashion that no matter how things worsen in the America as a result of the zeitgeists as have been concealed in the social and cultural discrimination at that historical moment, a variety of the opportunities to earn much more money are available to help them to minimize the possible difficulties they have in maximizing the profit they are likely to make from the very strong determination they have developed and improved to reduce the cost of the potential or possible risks they have taken in an aggressive fashion and in an ambitious fashion, and that of the golden opportunities they have caught hold of in an insightful fashion and in an intelligent fashion in spite of their very ambiguous understanding of the crucial correlation between the difficulties and opportunities they have to be faced with at the same time in their living experiences and working experiences where they are unable to get from the very great passive impact the corporal torture and spiritual torture of their lives and careers tend to have on either the prevention or promotion of the perceptive and cognitive pace they are supposed to keep in with the overall and profound development and improvement of the perceptive and cognitive sensitivity and sensibility very valuable and conducive for them to see through the superficial phenomenon of everything and get across the ambiguous essence as has been implied over there.

As indicated in the introduction his descendant has given in an authentic fashion, it is possible that he has taken a usual walk on a quiet country road a year before his departure from Taizhou prefecture. The one who has taken a few steps before him is a girl living and working in the neighborhood in the village he has lived right after his birth over there. At that time, a strong lightning and thunder

storm flash across the sky in a dreadful fashion, and it rains very heavily so that she gets scared and trembled time and time again. Driven by his intuitive kindness and intelligence, he dashes forward, and takes off his shirt, using his shirt and his arms to help this girl from the harm this heavy rain is likely to do to her in a decisive fashion. This kind behavior has helped him to win the favor of this girl in an unexpected fashion. From then on, they fall in love with each other in a secret fashion.

To earn enough money to help his family and to enable him to make the girl he admired a lot to live a better life, he accepts the job that has been offered to build the steamship for the elder great grandfather of Fang Yi in 1922. Indebted to the very great inspiration perceived and conceived from the great ambitions he keeps in his life, and the very significant missions he bears in his mind, he hopes to make best use of every opportunity and turn every difficulty he has run across in America to send his greatest contribution to his family, his lady, and, his country right after his getting over a variety of difficulties cropping up in his living experiences and working experiences on the basis of his successful acquisition and accumulation of the strong willingness it takes him a lot to achieve his aim and dream.

Before their departure from Taizhou prefecture, the girl has thought in an innocent fashion that he has come to Gold Mountain to pick up gold in a fortunate fashion without knowing in a very apparent fashion that he is coming to work in the laundry in America. Even if he has difficulty in making a lot of money, he has promised to this girl that he will try his best to build a house and marry her in a decisive fashion and in a distinctive fashion. In other words, he has made a blueprint of their future to the extent that he has hoped that they will lead a wealthy and hopeful live in the future. Pertaining to his indomitable persistence in what has been promised in this rosy blueprint despite the falsity of the very impressive image of it, it has impressed him a great deal that this innocent girl has shared with him their enduring love, their affectionate admiration, and, their honest respect until her death.

Shortly after leaving his family and beloved girl, he has gone across the Pacific and headed for California in an ambitious fashion and in an aggressive fashion. At that time, the greatest threat he has to be faced with in a courageous fashion, comes from the unbearable harshness of the sea voyage covering more than ten thousand miles. It has been seen that the ship has been crowded with a large number of people, the sanitary conditions being extremely poor, and the fellow human beings having suffered from an unknown epidemic with very great similarity to the plague in more than one fold. What he cannot but hear at that moment is that the vast majority of the passengers has been coughing and vomiting time after time for a very long time. What is worse, he sits near them, and stays caught in constant fear, for he has a very good knowledge of the danger that they might be killed by this rare disease at any moment. On account of his fear, he neither eats nor drinks, not speaking of being annoyed. He sleeps and wakes again and again, time seeming to last much longer than usual. Fortunately, the ship finally docks on the shores of San Francisco. It is right at that moment that he has yearned for the opportunity to be taken to pay a visit to an open sea.

By the 1920s, it has been estimated in a general fashion that most Chinese American workers in mainstream society have been believed to work as the workers in service industries like laundries, restaurants, as well as, produce markets. Those who have aspired to achieve appropriate breakthroughs into the new occupations in a professional fashion, turn out to be faced with the very great difficulty they have in trying their best to work in a variety of the rest of occupations just as what he has been lost in the moment he comes to America. He has been told to work from the miners, coal-diggers, and, road-builders available in almost every corner of American society to the clerks working in a fruit and vegetable company run and managed by Chinese American managers but controlled by Caucasian bosses. What turns out to be very unforgettable for him is that he has found it very distressful that it is his skin color and language barriers in lieu of some shortcomings in his qualification and

personalities that have been stopping him from very successful employment on most embarrassing occasions. To address those embarrassing problems that he has come across on the way to his employment in an insightful fashion, he decides to start and run a restaurant with several friends who have arrived at America together by means of following the rule of the equal investment. A small business as it is, it has turned out to change not only his life but also the great expectations his family in many a fold.

Owing to his preoccupation with the successful fulfillment of his dreams and his missions, Bak Goong has learned to make an effort to ignore those disturbing problems that have a very high relevance to the social racism, isolationism, and, provincialism that has been doing him a lot of harm in their lives and careers, he has spent most of his time and energy to have a very good control of his restaurant in a cautious fashion and in a curious fashion to make it possible for them to reduce to the least the amount of time and the energy that have been spent on the matters that have little to do the realization of his own ambition as a result of his very persistent pursuits of his dreams in America and his intentional avoidance of the distractions over there.

In addition to the threat dealt with above, it has to be known in a clear fashion that it has remained a challenge for him to keep in contact with his family members and his very treasurable girl who have lived in China for a very long time. What is fortunate enough, is, that a few paralleled traders working in so-called bridge positions have finally helped him out in an amicable fashion and in an appropriate fashion. It is in 1924 that two sets of letters with five dollars in each has finally reached his family at the same time in a respective fashion, one being sent to his brother and the other to the girl. In the letter, he has made no mention of either the imaginable or unimaginable hardships showing up in the practical construction of the steamship as mentioned above, or, the unbearable treatment as second-class expatriates he has been given in America. What he has done is to give a brief

description of his experiences of going abroad, settling down in San Francisco, and, starting a restaurant over there. Only a few lines and five dollars as there have been enclosed in those two letters, it seems to be more valuable and meaningful than ten thousand of gold for his family and his considerate girl on account of the fond love and care delivered in those letters. It is in the same way that his family and his lady have given their replies to him in a respective fashion with the help of those paralleled traders year after year.

For a very long time, it is both the encouraging happiness of his family members and the romantic sweetness with the very considerate girl that will enable him to catch sight of the rosy promises of his future lives and refresh his business in America in optimistic fashion just as what happens to the rest of families and loves of Chinese American workers in that historical period. In this case, he has developed a very good attitude toward his life notwithstanding the objective fact that he has been split in the very complicated combination of the happiness rooted in the natural optimism of his intuitive kindness, the intrinsic bitterness he has been fed up with in the context of the discriminative hatred most Americans have been had for them, and, the loneliness he has to stand on account of the impossibility for him to get together and live together with his admirable lady in a continuous fashion as a result of the successive and sustainable impact the traditional values of Chinese family have had on his perceptive and cognitive growth in an unstoppable fashion and in an inevitable fashion.

However, what turns out to be unfortunate, is, that his restaurant has been burnt to the ground in 1926, and the word has come that his admirable and favorite girl has died all of sudden before he is able to return. The failure and impossibility for him to take a very good care of his decent and elegant lady and to make her his wife for the rest of his life, has made him fall apart. The sudden misfortune has been making him able to be faced with the tragic reality, let alone his acceptance of it before it is possible for him to be set free from the cruelty and brutality of the reality

he has to be faced with in an inevitable fashion and in an unintelligible fashion, for he is unable to get very close to let alone get a very good access to the perceptive and affective liberation from this bitterness and sadness he has suffered a great deal from in America before the gradual development of his awareness of the fact that he has no choice but try his best to run a new restaurant to improve his business in an insightful fashion and in an intelligent fashion. After his having a very profound and perspicacious rumination and reflection of what has happened to him in an unexpected fashion, he has made a brave and wise decision to restart his business. Driven by this very strong desire, he has decided to inform his father of his determination that he will not come back before he has earned enough money in America.

With something very depressed having on his mind, he has decided to go back to his hometown in 1934 right after his having been fed up with the separation with his family for twelve years. During the days when he reunites with his family, he begins to inquire her brother of the death of his beloved girl in an affectionate fashion. In his communication with her brother, he is surprised to find that the girl has preserved the letters and the money he has sent to her in an intact fashion even though it is very difficult for her family to get through the most challenging hours. At this news, he feels exceptionally sad about it even when he has been freed from the pessimism that he has been lost in for a very long time in his life on account of the unbearable sentiments his mind has been suffocated with in an unexpected fashion.

With the profound perceptive and cognitive imprint of the traditional values that one will finally go back to his hometown when he grows old or even died in a foreign land, and the strong and deep sense of guilt he has had for the girl he has loved for a very long time, he decides to build this Diaolou as an entity of his affectionate love in 1936. He has prepared a bedroom and a wooden bed for this faithful and considerate girl, stuffing into a pair of embroidered pillows all the letters

and money he has sent to her in a depressed mood. Then, he goes to America again for the aim of curing his pathos and traumas in another way.

After one year and a half, it is in July, 1937 that Japanese forces have possessed the Toishan region which has been considered as the point of origin for most Chinese immigrants in America. At that time, a great many local Chinese people have been starved to death in a helpless fashion because their food has been robbed in a hegemonic fashion and in a barbarian fashion to feed Japanese troops on account of their inability to resist against or even fight against the barbarian invasion of Japanese troops in an indomitable fashion. A typical example in this respect can be seen in the living experiences of an elder brother of Bak Goong who has regarded as one of those Chinese people who have been suffering from a good many sacrifices of this sort. It has been said in a historical sense that they are particularly vulnerable because they don't have any more opportunities to contact with their families, or, to provide their families with money and food before the end of the Second World War in 1945.

The devastating consequence related to the destruction of the Diaolou described above, has turned up during the cultural revolution from 1966 to 1976 in a disastrous fashion. In fact, it has been considered as the most depressing historical event in the gradual progression of social reality, cultural reality, as well as, historical reality in an inevitable fashion. Right in this historical movement, a great many governmental officials have been told to possess the houses of Bak Goong and make his private houses their official places in an unimaginable fashion and in an unacceptable fashion. As a matter of fact, what has happened to his houses is inclined to be viewed as the destiny of the rest of the buildings in Toishan region before the end of this Cultural Revolution in 1976. In accordance with what has been indicated in a clear fashion in the social, cultural, and, historical contexts at that historical moment, he and his family members have never thought that those houses

will come back after having been occupied by the local governmental officials for ten years.

Despite the damages that have been done to those houses in an unexpected fashion, this disastrous destruction has also empowered Bak Goong, for it has given him a very strong sense of destiny and made him aware of the promises he ought to have made in a reliable fashion and in a responsible fashion. What one is never likely to be expected in 1979, is, that he comes back in an eventual fashion to China when he is 73 years old on account of the profound concern he has shown for those houses and those letters that have been standing for the fond memories that are likely to bring him a variety of happiness and sweetness when they remind him of the sweet admiration he has shown for him in the past. The first thing he does after his arrival at home, is, to search for the letters he has put into the pillows of his favorite lady, but what amazes him a lot is that he has found nothing over there. Nonetheless, he decides to repair and restore that building again and make an arrangement for her bedroom. Furthermore, he has invited an artist to draw a picture of her admirable lady and put this portrait on the wall in the room next to his own room that has the same size with her room. The portrait that has been demonstrated above when a mention has been made of this house in the entire process of sharing with his descendants is the only picture he has left for his descendants even if it is unknown that whether he has left them it in an intentional fashion or in an unintentional fashion.

Before his going to America again, he has talked with the father of Fang Yi who is 68 years old at that time like this “my parents passed away in their earlier lives. Had it not been for the financial support of my eldest brother in an amiable fashion, I could not have the opportunity to go abroad. When my eldest brother is alive, I don’t have the ability and opportunity to show him my deep gratitude in an honest fashion and in an honorable fashion. Now you are the only brother I have in this world, and you, please move in the building with your kids. Please take care of the

room of my favorite lady for me. I will definitely come back in the future and drop in a visit to you.”

For the reason of his love of this very elegant and admirable lady, he has never married again and has no children in America on account of his fidelity for this lady and the irreplaceable love between them. He has written a lot of letters to her after his having a very good knowledge about her death and after his recoveries from the sadness that has been catching him because of his bereavement in that fire. Of course, it is quite unnecessary for him to post them but it is very necessary for him to write them in memory of the admirable love between them, for despite her death, she has been living in his memories. When time goes to 1991, he dies in America at the age of 85. Since Fang Yi is the only son of the family, he has taken the responsibility for the secure and intact transportation of his body from America to China with the help of a coffin. At the moment of his death, he has been holding tightly the letters that the girl has given him and those he has never posted to her before and after her death till he gradually closes his eyes at the last moment of his life. After his death, Fang Yi and his wife have followed his willingness, leaving those letters going to paradise with him in a permanent fashion.

As what has been noted above in a respective fashion, all the very crucial and conducive contributions tend to be overshadowed by the attention that has failed to be paid to in a careless fashion in America, and have been omitted in the recounts of the crucial facts and events cropping up in the history of America. For the sake of the carelessness of most Americans, there are no extant letters, diaries, memoirs, nor even oral historical relics left and protected to tell us something about their living experiences and working experiences in relation to their construction of the railways of America from the point of view of Chinese workers in an objective fashion, in an authentic fashion, as well as, in a dialectical fashion on account of the maintenance of the justice as to be kept in the introduction that are in a position to be given to the authentic facts and events of the social reality, cultural reality,

historical reality, as well as, psychological reality the American society and history ought to have been imprinted on in a grateful fashion.

Given that historians are inclined to rely a great deal on the observation and examination of the authentic and essential written documents they have found out in their archaeological reviews and investigations in a cautious fashion, it is no wonder that the historical analyses and syntheses of *China Men* have remained of very enormous importance for the reasonable, reliable and responsible revelation of the historical truth and historical reality of the untold history buried in the developmental evolution of America.

To a greater extent, it has to be noted and admitted in an authentic fashion and in an objective fashion that this Chinese American literary work titled *China Men* tends to be made up of all these crucial narrative facts and events related to Chinese American workers' work for CPRR, their survivals in a foreign country, their strong sense of responsibility they have taken for the supports of their families, and, their very strong sentiments for their homeland. In essence, it is those details as has been epitomized in the ongoing projects at the Jiangmen and Wuyi Overseas Chinese Museums, the interviews that have been given at Kaiping, and, the additional documents discovered over there that is inclined to indicate the definite investigative directions for further study of American history in a professional fashion as a result of the increasing enrichment and improvement of the historical facts and events as can be considered as the very conclusive evidences for the enhancement of the potentiality and possibility for an increasing number of literary scholars and literary critics to dig out of the historical authenticity that tends to be grounded on stratification and systematization of the crucial historical traits and traces of the living experiences and working experiences of the vast majority of exceptionally diligent Chinese American workers.

Having taken into account the apparent perceptive and cognitive inclination of historicizing literary texts and narrativizing historical facts and historical events to

make way to the objective and authentic revelation of the actual historical truth and historical essence concealed in the rich living experiences, working experiences, and, communicating experiences of those indomitable Chinese American workers in an overall fashion, in an evident fashion, and, in a profound fashion in reference with what has been euphemized and emphasized in the normal and natural formulation of the very crucial theoretical thoughts and theoretical insights particularized in the aesthetic and artistic production of literary works and the very essential and effective rumination and reflection carried in the studies of Hayden White in his elaboration of historical fiction in reference to the correlative incorporation and integration between historical documentation and literary production formulated in a different fashion but directed at the same target in the revelation of the social reality that has been imprinted on the specific development and improvement of a given society at a given historical moment in a given country, it will be made clear and evident in this elaboration that the analytical and synthetic room of this part in this chapter will be made for the further and future explication of the historical and literary authenticity and objectivity of the conducive narrative facts and narrative events permeated into the aesthetic and artistic production of this very famous Chinese American literary work further in an impressive fashion and in an instructive fashion just as it has been considered as a reliable historical work that has been instilled into the authenticity, individuality, as much as, objectivity of the increasing living experiences, working experiences, and, communicating experiences of the vast majority of Chinese American workers who have been working very hard to search for their respective fond dreams in American society, American culture, and American history in an aggressive fashion and in an ambitious fashion to incorporate their American dreams into their respective works in a positive fashion on the way to their sending their social contribution, cultural contribution, and, historical contribution to the successive, sustainable, and sufficient particularization and personalization of the

appropriate prosperity of American society, American culture, and, American history in their respective way.

2. 2 Family Histories as Crucial Evidences: the Introduction of the Myths into the Instructive Interpretation of Chinese American Literary Works

With the standpoint of the fictional history that has been discussed in a clear fashion in the valuable theoretical exploration Hayden White has made of the authentic fictionality and fictional authenticity the historical facts and historical events recorded in the historical documents as a result of the hegemonic disturbance and interference of the ideological and epistemological motivation and intention of a kind of unknown political force that has been transplanted into the authentic, essential, and, objective documentation of the very significant historical facts and historical events of given society at a given historical moment, it is in a position to put it in a fair sense that the dominative and manipulative interweavement of historical facts and historical events in this sense has turned out to be devoid of the original authenticity and objectivity of history in comparison with those maintained in the euphemistic manifestation of those historical facts and historical events in the production of the valuable literary works with the help of the aesthetic and artistic techniques applied into the production of those literary works in an confidential fashion and in a conscientious fashion to prevent average readers from seeing through the strong critical motivations and critical intentions of their writers in a particular fashion, in a perspicacious fashion, and, in a professional fashion to protect and promote the ideological and epistemological privacy and security of the conscientious and cautious writers who are unable to cater to the satiation of the sycophantic vanity of either unknown or unknown dominators and manipulators of that society who have been aiming to have a tight control over the perceptive and cognitive inclination of all the population over there in a very barbarian fashion.

What has to be known or at least aware of in an appropriate way and in an adequate fashion, is, that owing to the continuous impact the prejudiced patriotism of Americans have had all the more on successive and sustainable development and improvement of the perceptive and cognitive inclination of an increasing number of American historians and American politicians who have failed to hold an objective attitude toward the very significant facts and the authentic events of Chinese American workers, Chinese American community, Chinese American culture, and, Chinese American history personified in the aesthetic and artistic production of a variety of Chinese American literary works in a strategic fashion and in a systematic fashion, it has to be kept in a clear fashion in the minds of the literary scholars and literary critics in the overall and profound interpretation they are inclined to give of the ideological and epistemological denotations and connotations of Chinese American literary works in an essential fashion and in an evident fashion, is, that a good many American historians and politicians have ignored the participation of Asians especially the Chinese immigrants in a tactful fashion in spite of their having a very clear understanding of the fact that Chinese American workers have been playing a very crucial role in the successive and sustainable stimulation and promotion of the gradual modernization of America in a tactic fashion and in a rational fashion in combination with the historical essence and historical truth perceptible and conceivable from the living experiences and working experiences of the vast majority of Chinese American workers who have been made the major archetypal characters of a variety of Chinese American literary works due to the very insightful and ingenious development and improvement of the profound impression, imagination, and, association of a great many Chinese American writers who have been acquiring irreplaceable, inevitable, and, indispensable inspiration, imagination, and, illumination from the instructive and impressive rumination and reflection of the true social reality, cultural reality, historical reality, and, psychological reality that have come to their minds in a rational fashion, in a reliable fashion, and, in a

responsible fashion on the ground of the aesthetic and artistic conscience that has been kept in their minds when they have to observe the actual social phenomenon, cultural phenomenon, historical phenomenon, and, psychological phenomenon of those who have been living and working in American society in an essential fashion and in an objective fashion.

In the field of the imaginative, instructive, as well as, illuminative production of the Chinese American literary works that have been connected with the extremely instructive and interactive combination between the very essential interpretation of the literary phenomenon in the experiential and experimental production of a variety of Chinese literary works and the objective explication of the historical phenomenon in the perception and cognition of the historical reality as epitomized in literary works, it is inclined to occur to Maxine Hong Kingston in a sensitive fashion and in a sensible fashion that it is of very great perceptive and cognitive importance for her to make a very good preparation for the profound and perspicacious revelation of the ideological and epistemological truth and essence that are in a position to be dug out from the bearable or unbearable tortures as have been euphemized in the very rich and complicated living experiences, working experiences, and, communicating experiences of the Chinese American workers who have been excluded and isolated from the mainstream society of America in more than one fold. It is for this reason that she has produced this Chinese American literary work under the title of *China Men* to make a summary of the sound bitterness and bitter sadness that have been imprinted on the living experiences and working experiences of most Chinese American workers when they have to be faced with the everlasting struggles that have been going on for about one hundred years from 1850 to 1950. In this sense, it has been made in a very clear fashion that this Chinese literary work as mentioned above has been produced in the form of historical fiction from the point of view of realism. What is most impressive for the readers of this Chinese American literary work is that she has dealt with the real time, the events, and, the real people in her

telling the interesting stories that have been devised to give a clear picture of the indispensable contributions those Chinese American workers have been sending to the construction of American railways, and, to give an account of the very legal and legitimate social and cultural identities they ought to have been given in the further protection and promotion of the ethnic dignity they are quite worthy of in their communication with Americans in accordance with the indispensable, incontestable, and, irreplaceable contribution they have been making to the successive, sustainable, and, sufficient stimulation and promotion of the gradual modernization of America in an appropriate fashion and in an adequate fashion. However, it is doomed to be very difficult for them to get far away from the implicit and explicit exclusion and isolation of the vast majority of Americans even though they have been working very hard to resist against, to fight against, and, even to subvert to the continuous oppression, discrimination, as well as, stereotypes of those Americans, for those short-sighted biases are quite likely to remind those Chinese American workers of the discriminative devaluation and distortion of the personality structures of them because they have been looked down upon for a very long time and thought of as 'yellow perils' in an automatic fashion and in an intuitive fashion regardless of the offensive nature of their behaviors in an intentional fashion.

In a similar way, it has been found in the elaboration of the rest of literary scholars and literary critics in an insightful fashion that the analytical and synthetic emphasis on the interactive and instructive combination between the very clear explication of Chinese American literary works and the essential explanation made to the social reality, cultural reality, historical reality, as much as, psychological reality most Chinese American workers have to be faced with in an inevitable fashion and in an indispensable fashion in the same pace that has been kept with the increasing development and improvement of the ruminative and reflective sensitivity and sensibility that they are in a position to be aware of in an adequate fashion and in an appropriate fashion just as what has been epitomized in an indirect fashion or in a

direct fashion in the perceptive and cognitive illumination that is quite likely to be obtained from the ruminative and reflective awareness that has been developed and improved in the insightful analyses of this literary scholar by the name of Yu-Ju Hung as what to be clarified below one after another.

As stated in the studies of this literary scholar named Yu-Ju Hung, it has been pointed out in a very definite fashion that “the essence of historical narration between investigation of empirical sources and the historical imagination in line with literature genre and poetic act usually challenges classic definition of history and historical methodology.”²⁹ According to what has come to the mind of this scholar, it can be perceived and conceived in an explicit fashion that the genuine essence of the historical exploration of the data and the authentic development of the historical imagination conducive and valuable for the evident conformation to the ruminative and reflective essence of the historical narratives as exemplified in literary genre and poetic behavior, have challenged the classic definition of history and methodology in more than one respect. It has been believed in a very popular fashion and in a very pragmatic fashion that what has been held in traditional literary theories is that texts are inclined to be characterized with the very explicit cosmological and essential authenticity of the intrinsic nutrients that are bound to give rise to the interactive, impressive, and, instructive stimulation and promotion of the true conceptual and systematic enrichment and improvement of literary criticism in addition to the tremendous ideological and epistemological encouragement and enlightenment that can be acquired from the very profound and perspicacious understanding of the ideological and epistemological essence and truth as concealed in the structural ingredients of literary texts just as what has been illuminated in the overall and profound development and improvement of the major conceptual and systematic frameworks of a new historical literary theory mainly cropping up in America in 1980s as has held that literary texts tend to turn up and take shape under special historical conditions. Therefore, it has been realized in a clear fashion that the

correlative dialogue between literature and history, has juxtaposed literary works and historical texts with the literary texts and the historical contexts of them in a parallel fashion and in a correspondent fashion in the perceptive and cognitive exploration and elaboration of the correlation between the clarification of historical reality and literary authenticity in an appropriate fashion and in an adequate fashion. The blurring boundary between traditional historical narration and literary production as epitomized in the works of Hayden White has suggested in an ambiguous fashion that history itself, is, to a very great extent, a textual phenomenon, or, at least that its realizations are largely textual as particularly implied in the perceptive and cognitive inclination showing up in the latter part of the twentieth century. He, together with W.B.Gallie, Author Danto, has argued in a very evident fashion that history can never be entirely separated from literature or philosophy or other disciplinary languages, though it can never be identical to those other discourse, either.³⁰ As a matter of fact, it can be perceived and conceived in a sensitive fashion and in a sensible fashion that they have all claimed that history and literature is not clear-cut as a result of the difficulty they have in making a distinction between them in an essential fashion. Moreover, as advised in the perceptive and cognitive imagination and inspiration of Hayden White in an inherent sense, historical narration is inclined to be composed of a variety of literary genres and fictional elements either in an organic fashion or in an inorganic fashion on account of the correlative complexity implied over there in an ambiguous fashion or in an apparent fashion even though it has occurred to him in a successive fashion and in a sustainable fashion that it is quite difficult for most literary scholars and literary critics to make their great efforts to make their way to the extremely appropriate and adequate elaboration of the explicit conceptual and systematic clarity between literary narration and historical narration, let alone make an overall and profound comparison in a diverse fashion and in a distinctive fashion between the authenticity of them in relation to the actual objectivity of them existing in those studies that have been made of the reliability

and validity of the narrative facts and narrative events of those literary works in an adequate fashion and in an accurate fashion.

In view of the true imaginative and associative reciprocity Maxine Hong Kingston has obtained from her profound and overall rumination and perception of the literary works produced in 1995 by an American writer by the name of Norman Mailer who has been known to all as the author of *Armies of the Night*. To a great extent, it is this literary work that has made great effects on the perceptive and cognitive extension, expansion, as well as, exploration of Maxine Hong Kingston in her novelistic production by means of experiencing and experimenting the notion of giving an account of the correlative combination of historical narration with literary narration in regard to the correlative intertwinement between history and fiction, and, between myth and reality both in an authentic fashion and in an objective fashion. That is because it has been impressed in her mind in an unforgettable fashion that this literary work under the title of *Armies of the Night*, having been known as the masterpiece of this Pulitzer Prize-winner Norman Mailer, has been popularized in the comments that have been made among his readers to share with one another the deep impression this literary work has given them in an essential fashion and in an intuitive fashion that this literary work has been considered to be the perfect combination between literature and history to the effect that half of this literary work is viewed as 'History as a novel', and the other half of it 'The novel as history' in a dialectical fashion. On the perceptive and cognitive foundation that has been laid for the insightful encouragement and enlightenment of her to get free from the ideological and epistemological imprisonment and confinement of most mainstream American literary scholars and literary critics who have been caught in the perceptive and cognitive plights that have been characterized with the dogmatic governance and leadership they have been seeking for in their previous mechanical interpretation as has been given of Chinese American literary works notwithstanding their intentional concealment of the very treacherous intention they have to make

their way to the ideological and epistemological domination and manipulation of most Chinese American workers in a harmful fashion, Maxine Hong Kingston has posed five major questions about the authentic and objective expressions of the historical truth, historical essence, and, historical reality of literary production in an interview with Nicoleta Alexoae Zagni as to be shown below in an intact fashion. “What is history? Is that fact or is it what we make of it? What is myth and what is reality? And how does the artist define life? Is life whatever artists make of it?”³¹ In some measures, it is what has been hidden behind those five major questions in which Maxine Hong Kingston have been showing a very strong interest, for she has also found a lot of illuminative and instructive intelligence from her personal and particular perception and cognition of Norman Mailer in impactful way and make it as essential and efficient way to resist against the untactful discursive governance of a variety of mainstream American literary scholars and literary critics.

Considering the intrinsic relevance of historical narration to literary narration as has been personified in the imaginative, instructive, and, illustrative production of this literary text, it can be from the basic structure of the subject matter of this literary text both in an overall fashion and in an evident fashion that *China Men* is inclined to be considered to consist of very crucial historical components and mythological components that have turned out to be complementary with each other in an interactive fashion and in an inter-dependent fashion as to be explained below one after another. On the one hand, the rich living experiences, working experiences, as well as, communicating experiences of the pioneering forefathers of Maxine Hong Kingston has been narrated in a historical dimension in connection with the authentic and objective facts available over there. On the other hand, these precious experiences are also equipped with the apparent traces that have been imprinted on the systematic stratification and systematization of the mythological components as have been rooted in the historical and cultural legends of both Chinese American social and cultural traditions.

In line with what has been exemplified in this literary work, it can be seen in an apparent fashion that there are altogether eighteen chapters *China Men*, and, six of them have been listed as below one after another in accordance with the good order the major structural components that have been put into like this “*The father from China*”, “*The Great Grandfather of the Snadalwood Mountains*”, “*The Grandfather of the Sierra Nevada Mountains*”, “*The Making of More Americans*”, “*The American Father*”, and “*The Brother in Vietnam*.” If a good look taken at what has been included in those six chapters, it will be apt for readers to make it clear that the subject matters related to those six chapters, are supposed to be considered as the authentic and objective records that have been made of the living experiences and working experiences of the ambitious and aggressive forefathers of Maxine Hong Kingston who have been working very hard for more than a century in the America to make a living, to make a life, or, even to make a fortune according to the blueprint that have been made to match with the significant dreams and missions they have kept in their minds before their practical immigration into America. Just as what has been indicated in the appropriate arrangement this writer has made in her production of this Chinese American literary work, it is quite likely to be perceived and conceived in those six chapters in a very obvious fashion that there are twelve major short fragments of different lengths and different subjects as have been arranged and interspersed in a very cautious fashion in the concretization and crystallization of those six main biographical stories devoted to the stratification and systematization of the bearable or unbearable bitterness, and, the forgettable or unforgettable sweetness of her Chinese American pioneers. In accordance with what has been perceived and conceived from the explorations a variety of literary scholars and literary critics have been making in their respective interpretation of this Chinese American literary work, it is in a position to be noted in a rational fashion and in an objective fashion that some of those fragments are edited by this writer with the help of what she has been inclined to be inspired, impressed, and, illuminated from what has been reported in

newspapers, and the rest of them are adapted from what she has been acquiring from her rational and reasonable rumination and reflection of the very meaningful and valuable ideological and epistemological nourishments that have been dug out from her perception and cognition of Chinese classical literature, English literature, and, ancient Chinese myths in a cautious fashion and in a curious fashion. In a dialectical sense, it has to be admitted in an honest fashion that those twelve short fragments are not only related to the major contents of the six biographical stories incorporated into the aesthetic and artistic production of this Chinese American literary work, but also to the very strategic and systematic alteration of the original correlative myths for the appropriation and application of them into the stimulation of the ideological and epistemological essence and truth of the zeitgeists popularized in the social reality, cultural reality, historical reality, as well as, psychological reality of America at that historical moment, and, the very appropriate subversion of the traditional views and values of American mythology that have been distorted to dwarf or devalue the very crucial ideological and epistemological values of Chinese American culture in an intentional fashion or in a confidential fashion. In the light of the insightful and ingenious characterization of this Chinese American literary work, it is perceivable and conceivable that the major mythic characters that have been depicted in the interweavement of the arresting stories told in this Chinese American literary work where its writer Maxine Hong Kingston has tried her best to permeate into the impressive minds of those major characters her ideological and epistemological inspiration and illumination in a confidential fashion and in a cautious fashion, are composed of Tang Ao, the Ghost mate, Lo Bun Sun, Chu Yuan, and as such. What is worthy of more attention in the deliberative analysis to be made of the twelve fragments in which those characters have been involved, is, that it has to be known in the minds of the readers of this Chinese American literary work in a very clear fashion that it is the protagonists of each story told in this Chinese American literary work in an authentic fashion and in an objective fashion

that have been weaving the major historical fragments of this Chinese American literary work to stratify and personify the major facts and events available in the growing living experiences, working experiences, and, communicating experiences of an increasing number of Chinese American workers in connection with the precious memories that have been kept in their minds in a recognizable fashion, and, the myths rooted in her comparative references to the very legendary mythologies in American culture to claim legal, legitimate, and, logical existence of their reasonable existence in America and to highlight social identity, cultural identity, and, ethnic identity in American society in order to fight for the equal dignity and liberty most Chinese American workers are entitled to have in America on account of the tremendous contribution they have been sending in the stimulation and promotion of the overall and profound prosperity of American society, American culture, and, American economy.

Given the increasing enrichment and improvement of the very abundant imagination and association of this Chinese American writer Maxine Hong Kingston as a result of her sensitive and sensible perception and cognition of the insightful ingenuity of the interactive and illuminative inter-textuality between either two of the literary works around the world, it can be seen in an apparent fashion in the first chapter of *China Men* in relation to *On Discovery* that a lot has been done to make it exemplified in the similar adaptation of another Chinese literary work and the subtle application of the similar inspiration as perceivable and conceivable from that Chinese literary work into the aesthetic and artistic production of her literary works as manifested in the production of this Chinese American literary work titled *China Men*. In an original sense, the story of Tang Ao is taken from a Chinese literary work produced in Qing dynasty under the title of *The Marriage of Flowers in the Mirror* indebted to the imagination and inspiration its writer Li Ruzhen has acquired and turned it into a novel in 1920s in an aesthetic fashion and in an artistic fashion. However, in the novelistic imagination and inspiration of Maxine Hong Kingston, it

is inclined to be sensed that Tang Ao has gone across the ocean and set his feet on the *Land of Women* right on the way to the discoveries and exploration of the Gold Mountain in a decisive fashion and in a distinctive fashion. When he lands on this womanish land, Tang Ao is captured by a variety of women, and, forced to put up with all the unbearable corporeal tortures that aim to turn him into a woman: one woman sitting on him to press him down and another woman piecing him earlobes in a rather cruel fashion. For the sake of the fulfillment of this intention, they bind his feet, plunk his facial hair, paint his lips and cheeks, and feed him on some very particular and professional food that would shine his hairs in an effective fashion, and improve the development and improvement of his womb. In other words, they have been working very hard to transform him into an Oriental prostitute either in an absurd fashion, or, in an abnormal fashion in accordance with their earlier awareness of the exploration to be made of the possibility for them to make an experiment of the transgender existing in their imagination and association despite their sheer ignorance of the perceptive and cognitive foundation this will lay for the increases of modern transvestites coming and going in Thailand and the rest of places around the world. However, in the original and organic interweavement of the narrative plots in the imaginative and instructive production of the Chinese literary work produced by Li Ruzhen, it has been narrated in a different fashion that Tang Ao the protagonist of this Chinese literary work has taken his journey to a great many outlandish countries in a miraculous fashion to search for a wonderland of an incredible and unimaginable Taoist Utopia owing to their very strong curiosity about the unknown world they have never been and their exhausted familiarity of the known world they have lived on a daily basis as what has been coincident with the real thoughts of the vast majority of people who have been curious about what they don't have in a very enthusiastic fashion, and tired of what they have in an impatient fashion at the risks of a lot they have to suffer from their acquisition of the unknown living experiences and working experiences even though they are

aware that it is likely to give rise to the fast or slow increases of their corporeal tortures or spiritual bitterness and sadness in an unexpected fashion and in an unpredictable fashion in addition to the very excited needs that have been met in the risky journeys they have taken in an audacious fashion as seeable in the diversity of the narrative plots arranged in this Chinese literary work. What turns out to be very similar with the narrative delineation of Maxine Hong Kingston in the narration, is that it has been made clear in the thirty-third episode of the Chinese literary work of Li Ruzhen that it is Merchant Li rather than Tang Ao who has found himself trapped in the *Land of Women* in a sensitive fashion on account of his adequate awareness of the perceptive and cognitive eccentricity of this land. Then, it is his perceptive and cognitive sensitivity that leads to the compulsory experiences he has to be faced with in an inevitable fashion. To be specific enough, he has to undergo the sufferings that have been design to torture his bodies and minds in a very cruel fashion including the rigid confinement of the food he has been offered and the acceptance of the role a large number of traditional Chinese women have been playing in ancient Chinese society. In comparative sense, it can be felt that Maxine Hong Kingston has made a lot changes in the narrative plots of her literary work especially in the true purpose to be reached when she designs the major objective fact and narrative event that those two protagonists of her literary work have gone to the *Land of Women* in an excited fashion to seek for distinctive pleasures.

From the point of view of the imaginative and instructive intention Maxine Hong Kingston has kept in her mind in the experiential and experimental production of her literary work, it is inclined to be believed that she has connected the delineation of *Land of Women* with the revelation of the corporeal and spiritual tortures of a number of Chinese American workers on purpose for she has held that those Chinese American workers have been suffering from the unimaginable unfair treatment of dehumanization in North America in that historical period. In a much profounder sense, she intends to make full use of the tragic humiliation Tang Ao has

suffered in this land to body forth the castaway of China Men who have been tortured by the dominant American culture time and time again in accordance with the excessive popularization of cultural sadism in American society at that historical moment. In the entire process of her particular adaptation of the story told in the literary work of Li Ruzhen, Maxine Hong Kingston has paid more attention to the cruel experience of the sexual change or trans-gender of Tang Ao in spite of its technological inferiority to what has been performed in Thailand and the rest of countries around the world in the midst of their very treacherous repression and deprivation of masculinity of him in an intentional fashion to place an excessive emphasis on the devaluation of the actual power of Chinese American workers and the extreme exaggeration of the impotence of them in order to weaken or to dwarf the very indispensable, irreplaceable, as much as, incredible contribution the vast majority of those Chinese American workers have been sending to the construction of the railways of America, and, their stimulation and promotion of American modernization in more than one fold under the excuse of the corporeal sterility and futility of those Chinese American workers. Judging from the organic combination of his personal experiences incorporated into the production of *The Marriage of Flowers in the Mirror* with the similar corporeal and spiritual sufferings of most Chinese American workers in the production of *China Men* in the social and cultural text of American, it is inclined to come to the minds of the readers of those two literary works in an obvious fashion that what they are able to observe from the torture of the land of women is that it has been imprinted on their mind in a profound fashion that the daily lives of male Chinese American workers have been characterized with the extreme feminization of the thoughts, values, bodies, and, minds of them in an unexpected fashion because of the very treacherous motivation and intention of a variety of Americans who have been working very hard to dwarf and devalue the masculinity of most Chinese American works for the aim of seeking for the cultural assimilation of those Chinese American workers with the help of the

ideological and epistemological domination and manipulation that are likely to be imposed upon those Chinese American workers at random. As a result of this dominative and manipulative devaluation and distortion, it has been observed in a popular fashion that those Chinese American workers are not allowed to fit in with a good many white women. To put it in other words, it is also extremely difficult for them to catch any opportunities to get in touch with or get along with their own wives who have been living and working in China due to the temporal and spatial separation between them and their wives. Therefore, in a certain period in the gradual evolution of American society and American history, they have to be involved in the gradual formation of the bachelor society in Chinatown whether they are willing to or not. In the production of *China Men*, it has occurred to the mind of this Chinese American woman writer Maxine Hong Kingston in a very apparent fashion that she has narrated a fragment in relation to their living experience and working experience as exemplified in the lives of her grandfather who has to bear quiet loneliness and lonely quietness that he has to be faced with on a daily basis because of the absence of woman in his life. As usual, her grandfather have no choice but to watch for the imaginary and illusionary reunion between Altair and Vega on a yearly basis in the quietness of the beautiful moonlights, for according to Chinese folk tradition, this moonlight implies a very brief togetherness between two separated young lovers who have to live in distant places in a helpless fashion just as what has happened to the major characters of *The Cowherd and the Girl Weaver* that has been told in a very popular fashion in traditional Chinese culture to remind a variety of lovers of the great importance for them to place a very great emphasis on the respect for and valuation of their love in a grateful fashion, and the difficulty a number of lovers have in getting close to each other, getting intimate to each other, and, getting a very good access to each other in an affective fashion. As a result of this isolation from American women and the separation from their respective wives, it has been made very apparent that this 'watch' leaves him staring at his penis and

he takes out his penis under his blanket and bares it in the woods.... He is wondering what a man is for, what he has to have a penis for³² on account of the increasing sense of the actual blindness, aimlessness, helplessness, hopelessness, and, powerlessness he has been lost in time and time again as has been epitomized in his perceptive, conceptive, as well as, affective confusion with the very disturbing ambivalence between his lonely and empty life and his tiring work in more than one respect despite his having no knowledge of the very great impact affective nihilism and occupational nihilism have been working in the deterioration of his own living experiences and working experiences in a confidential fashion.

Apart from the sexual castration by the New World they have been dream of in the previous imagination and expectation that have been driving them to abandon what they have possessed and moving forward what they have failed to in a decisive fashion regardless of what they have been convinced time and time again in a honest fashion that what is supposed to be valued most is what have been possessed, these Chinese American workers are forced to do some disgraceful or dishonorable jobs that have done by women in a traditional sense notwithstanding the high possibility that those jobs are bound to give rise to the devaluation or even destruction of the dignity of those Chinese American workers who ought to have been acknowledged in a legal fashion and in a legitimate fashion grounded on the worthwhile protection and maintenance of their personality and dignity in a decent fashion and in a lawful fashion in accordance with the intuitive conscience that Americans ought to keep in their minds in their own communication with those Chinese American workers in an equal fashion. In terms of the continuous deceptions showing up in the lives of those Chinese American ancestors, it has turned out to be explicit enough that Father is the typical one who is confronted with emasculation. When he arrives in America, he starts and runs a laundry with three of his Chinese American friends to make a living and to support their family. In this case, their major daily work includes washing and ironing which have been considered as women's jobs in a

traditional sense in spite of their intuitive unwillingness to do this job. In effects, most Chinese American workers who have come to America at the same time with Father are assigned to take charge of those feminized occupations whether they like those jobs or not because it turns out to be difficult for them to make a better choice when they have to be faced with the employment that is likely to enable them to win the bread that they and their family members have to sponge off on a daily basis in a helpless fashion in lieu of in a helpful fashion. Of course, Father himself is never able to improve his social life as he has been dreaming of for a very long time before he reaches America in a hopeful fashion as a result of his innocence and ignorance at that age when he knows little about the communicative perplexity in the frequent interaction between Chinese American workers and Americans in an authentic fashion and in an objective fashion in line with the rationality it takes him a lot to make the final decision to go to America on account of his superficial understanding of the life and work in America in an irrational fashion and in an unreliable fashion. The moment he has lost his laundry business in New York, his savings, his two-storied house that has been set on fire with a porch at the back of it by an unknown folk, and, his gambling business that he has rested on a lot to quicken the continuous accumulation of his personal wealth in an unstoppable fashion, he has become a very silent man who have been caught in the losses of everything he has had in a very short while that makes him always in an unstable mood. To this extent, it is his living experiences and working experiences that has reminded the writer of this Chinese American literary work titled *China Men* of the similarity it bears with the very similar living experiences and working experiences of Tang Ao, and, the perceptive and cognitive feasibility and possibility for her to lay a sound perceptive and cognitive foundation for the inspiration and illumination of her readers to have an overall and profound understanding of the hardships of the lives and careers of most Chinese American workers in an authentic fashion and in an objective fashion, and, the great ruminative and reflective importance that is

supposed to be placed on the overall development and improvement of the very objective and dialectic attitudes to be held toward the indispensable, incontestable, as well as, irreplaceable contributions those Chinese American workers have been making to the successive and sustainable stimulation and promotion of the very overall and profound prosperity of American economy, American society, and, American culture in an appropriate fashion and in an adequate fashion in addition to the reconsideration about the social identities and cultural identities of them in their inevitable communication with Americans.

As far as the textual interaction between the Chinese literary work of Li Ruzhen and the Chinese American literary work of Maxine Hong Kingston is concerned in an objective fashion and in an authentic fashion, it is in a position to be noted in a sensitive fashion that the second myth related to the elaboration of “Ghost mate” in *China Men* tends to be believed to play a crucial role in the essential revelation of the very unstoppable temptation of the American dream for the vast majority of Chinese American workers, for it has come to the mind of Maxine Hong Kingston that it is better for her to make her great efforts to seek for some new inspiration, imagination, as well as, illumination from her stimulation and promotion of the coherent and cohesive continuation of the impressive and instructive story of Tang Ao in a philosophical fashion in accordance with her logical and dialectical rumination and reflection of the correlative stimulation and promotion between those two literary texts from the perspective of intertextuality in an objective fashion. On the part of a variety of the readers of *China Men*, it has to be known in a cautious fashion and in a curious fashion that the reason Maxine Hong Kingston makes fullest use of the myth of a “Ghost mate” in her experiential and experimental production of this Chinese American literary work, is, in effect, to give an authentic presentation to the inner world of early Chinese American immigrants who have been forced to work for the construction of the American railways in a helpless fashion and in a hopeless fashion so as to make a living and to support themselves

and their family members even when they have been aware of the very discouraging and despairing disillusion hidden behind the excitement that has been concealed in their ambitious and aggressive pursuits of their respective American dreams in an indomitable fashion and in an admirable fashion, for it can be seen from the exemplification of the very beautiful widow who has been acting as the archetypal temptation of American dreams that it is in a position to be the very irresistible temptation concealed in something behind the charm of this beautiful widow that makes the vast majority of Chinese American workers unable to put a stop to the unstoppable pursuits of the success of their respective American dreams to the effect that the “Ghost mate” has been inclined to serve as the crucial symbol for the earnest pursuits of the American dream of the vast majority of Chinese American workers who have been excited about their audacious exploration to be made of the unexpected fortune they have been expected to make in an ambitious fashion before their actual immigration into America. However, what is supposed to be kept in the minds of the readers of this very impressive Chinese American literary work in an insightful fashion and in an ingenious fashion, is, that it is quite noteworthy for most readers of this Chinese American literary work to be aware of the very impressive perceptive and cognitive sensitivity and sensibility of the vast majority of those Chinese American workers in an adequate fashion and in an accurate fashion that their American dreams lies in not only the economic success they have achieved in their lives and careers in a fortunate fashion, but also the formal acquisition of the social identities and cultural identities it takes them a great deal in their inevitable and irreplaceable communicative interaction with Americans to highlight the great theoretical and practical significance for the continuous and cautious protection of their intuitive dignity and independent personality in Chinese American community and Chinese American society, and, to provide the very valuable and conducive theoretical and practical convenience for the successive and sustainable stimulation and promotion of the harmonious and peaceful communication between China and

America in a strategic fashion and in a systematic fashion to give a very strong perceptive and cognitive impetus very valuable and veritable for the accumulation, amplification, acceleration, as much as, acquisition of the very extensive happiness of most Chinese people, American people, and, global people on the basis of their successful realization of the perceptive and cognitive breakthroughs that enable them to broaden their perceptive and cognitive horizons and the ideological and epistemological liberalization that tend to help them to send their contributions to the world in a very far-sighted fashion as a result of the exceptionally overall and profound development and improvement of their strong willingness to take this international mission in a reliable fashion and in a responsible fashion.

In view of the derivative connotation of the “ghost mate” dwelled upon in the imaginative and impressive production of this Chinese American literary work *China Men*, what is inclined to be noted in the minds of most of its readers, is, that it has been told in a popular fashion and in a particular fashion that the writer of this Chinese American literary work has centered a lot on the romantic fascination of a young man with a beautiful young widow in an unpredictable fashion and in an incredible fashion. Just as what has been arranged in the interweavement of the major narrative plots of this Chinese American literary work, it has been indicated in a very clear fashion that what has been concealed in the story of this widow is the difficulty most early Chinese American workers have had in seeking for the affective fulfillment in their lives and careers in America, for they have been separated from their faithful wives and lovely children to make a living and seek for a new life in a new land in an adventurous fashion on account of their inadequate consideration that is in a position to be taken into before their very ambitious immigration into America in an impulsive fashion as a result of their failure to see through the practical sentiment hidden behind the affective excitements their minds have been instilled into in an unstoppable fashion and in an irresistible fashion when they are young. That is because in most cases, the ghost mate depicted in this Chinese

American literary work has been considered as an archetypal temptation of the American dream that have a continuous impact on the perceptive and cognitive stimulation of the excitements of an increasing number of passionate young Chinese American workers who have been addicted to the unimaginable temptation of what is inclined to be acquired in the realization of their respective American dreams owing to their inability to tell the inferiority of their Americans dreams from the superiority of them in an essential fashion and in a rational fashion. Therefore, what has impressed the writer most in her production of this Chinese American literary work, is, that she hopes that all Chinese American workers are supposed to enable them to have a very good knowledge of the ideological and epistemological falsity euphemized in American dream and to resist against the allurements implied in American dreams in a decisive fashion and in a rational fashion even if they are likely to be assimilated to the attractive distractions that have been bound to prevent them from the preoccupation with the theoretical and practical feasibility for them to have a very good assessment on the opportunities and challenges available in this adventurous immigration due to their ideological and behavioral failure to get free from the very treacherous confinement and imprisonment of American dreams in an insightful fashion.

In the imaginative and associative reinterpretation of Maxine Hong Kingston in her reexamination and reflection of the ghost story told in the Chinese literary work of Li Ruzhen in her aesthetic and artistic production of her Chinese American literary work under the title of *China Men*, it turns out to be perceivable that America has been compared to the Gold Mountain that seems to be of very great temptation just like what has been given out in the bodies and minds of the young beautiful widow who has been viewed as an irresistible temptation to the vast majority of Chinese American workers males including Great Grandfather, Grandfather and Father, for it has been shown in the myth mentioned above that the young lady has stood for an arresting attraction to the young man in a symbolic fashion with the

help of the promise she has made to them like this “I can give you your wishes...I can give you time to study, money to buy gold thread and rare glazes.”³³ The young widow seduces the young man with food, beauty, and sex in an active fashion, kneels at his feet and begs him to stay with her in an attractive fashion to reach the goal she has set beforehand while he knows little about the treacherous danger he has been thrown into in an innocent fashion and in an ignorant fashion. As a matter of fact, the young man roams on like a ghost because he acts as “a villager from his former life grabs him”³⁴ in a dreadful fashion when he asks if he can “pack a few leftovers for his wife”³⁵ in a sympathetic fashion and in a symbolic fashion. As a result, it is impossible for the young man to remain joined and connected with her again in the future, for he “breaks from her, and leaves”³⁶ in an indomitable fashion and in a decisive fashion. In the mind of Maxine Hong Kingston, it can be seen from the critical and conducive comments as have been made at the end of the story in a clear fashion that she has regarded the young man as a very successful hero who is able to go home with his fellow villager in a decisive fashion and in a distinctive fashion on foot indebted to the major power he has just as the rest of heroes have on their way home in an indomitable fashion.

What is in a position to pay a close attention to is the narrative fact that Maxine Hong Kingston has tried her best to keep the name and the identity of the young man from all the readers of her Chinese American literary work in an intentional fashion to imply the archetypal diversity of him into the occupational complexity of those Chinese American workers who seems to be apt to be lost in the temptation of money, power, and beauty on account of their ideological and epistemological fragility when they are faced with those temptations in that they have failed to develop a strong will valuable for them to resist against those temptation or have a very good knowledge of everything around them to enable them to see through the essence and truth hidden behind the beautiful coat of most irresistible temptation on the ground that they have accumulated enough experiential

and experimental inspiration, instruction, and, illumination, and, the quite acquirable unmatchable and unreachable wisdom that is bound to enable them get free from the dominative and manipulative enslavement of those irresistible temptations as a result of the insightful and intelligent instillation of this wisdom into their minds in an implicit fashion and in an incredible fashion even though it is unknown that what kind of wisdom is bound to make those effects. However, in accordance with what has been implied in the imagination and inspiration of Maxine Hong Kingston, her intentional concealment of the true name and identity of this young man is not because she has forgotten to share with her readers this information but because she has chosen to omit his name and his identity on purpose for the sake of the impossibility for him to make out his typicality for all Chinese American workers who have been assigned to different jobs in America at that historical moment. Therefore, it has to be kept in their minds in a clear fashion that what she does want to say is that the story of this young man may happen to anyone of a great many early Chinese American immigrants who might be a farmer, a craftsman, a scholar, a potter, or a tailor, etc. To this extent, it is inclined to be made clear that the ghost mate is supposed to be accepted as the occupational archetype of jobs the vast majority of those Chinese American workers have been trying every means to hunt for in order to translate them into the precious opportunities to make a living, to make a life, or, even to make a fortune in the entire process of their gradual accumulation of a land of wealth in a hopeful fashion in spite of their ignorance of the objective fact and popular phenomenon that the acquisition or even position of a large fortune has become a ubiquitous expectation of almost all Chinese American workers in that historical period or all people around the world who have been pretending to deny this objective fact in the presence of their relative, friends, and, colleagues, but to rack their brains to possess this wealth by means fair or foul. To be honest, it is very tiring for them to do so but it has to be noted in a clear fashion that almost all the dwellers throughout the world are unable to get free from the

imprisonment and enslavement of the vanity that has to be met in the presence of those they are familiar with to highlight their relative or absolute financial or official superiority in a thorough fashion grounded on their big success in the achievement of the financial liberty most of those who are inferior to them have been trying their best to seek for throughout their lives in an ambitious fashion and in an aggressive fashion to throw them into the great danger of their endless greed for wealth in an indulgent fashion and in an aimless fashion owing to their reduction of the social, cultural, and, historical values of their lives to the crazy possession of the transient wealth that cannot but exist in their lives for a short while and then go that those of another in an unimaginable fashion and in a greedy fashion regardless of the very great risks they are doomed to take or even fatal dangers into which they are likely to be thrown in a ruthless fashion and in a barbarian fashion when their wealth has raised the excessive attentions of the vast majority of the increasing population with whom they have been crowned with in an inescapable fashion.

Just as what has been kept in a persistent fashion in the minds of the majority of male Chinese American immigrants who have been working very hard in America to seek for their own dreams of making a living and making a life in an independent fashion and in an indomitable fashion, Father has been trying his best to realize his dreams of finding out gold in the Gold Mountain in America which has been thought of as a land of promises and prosperities in the minds of most male Chinese American workers who have been imprisoned in the ambitious and aggressive desire of making a big fortune over there in an unchangeable fashion. What is worthy of the mention to be made of in the rational rumination of the perceptive and cognitive particularity and perspicacity of this Father, is, that at the outset of his immigration, as is very similar to the vast majority of young Chinese American workers, Father is unable to resist against the allurements of a variety of new things and a kind of new life style in line with what has been manifested in the unstoppable and inevitable seduction of this widow who has been characterized with

her irresistible charm that has been playing an indispensable role in captivating an increasing number of Chinese American workers both in a successive fashion and in a sustainable fashion. From the point of view of the archetypal mysticism and cultural symbolism incorporated into the archetypal and symbolic imagination and inspiration of this Chinese American woman writer who have been examining the social phenomenon, cultural phenomenon, and, historical phenomenon of America from the perspective of feminism, it has to be noted in an objective fashion and in a honest fashion that the widow depicted in this Chinese American literary work *China Men* is inclined to be seen as a sexual archetype of the illusory American dream that has thrown numerous Chinese American workers into the danger of bitterness and sadness in an abyssal fashion and in an incurable fashion as a result of their real perceptive and cognitive poverty that has been preventing them from the insightful recognition of the ideological and epistemological inferiority of American dream concealed in a confidential fashion and in an euphemistic fashion. It is for this reason that Father who has been overtaken by the very extensive and excessive exhilaration of the exaggerated superiority of American dream and stimulated by the popularized spirit of liberty, is earnest to fulfill his American dream in a very passionate fashion, and, expects to become a real American with regard to the genuine acquisition of the social identity, cultural identity, and, ethnic identity that seems to enable him to be given the true citizenship of America regardless of the genuine difficulty he is bound to have in the indomitable pursuit of his American dream in an irrational fashion and in an unintelligible fashion. In order to realize this illusory American dream, he learns to drive a car on the road, to put on a western suit while walking in the street, and, to stride along the Fifth Avenue in America to make it seem to be true that he has accepted American lives and careers in a very familiar fashion in spite of the experiential and experimental failure to make it a reality that it is of very high feasibility for him to make his way to the experiential and experimental normalization and naturalization of his objective and authentic

existence in American society and American culture in an appropriate fashion and in an adequate fashion. That is because even though he is trying to think of everything as Americans do in a stimulate fashion and in an imitate fashion by means of buying a house in America, he is doomed to be unable to realize his American dream in an actual sense in spite of all the great efforts he has been making in this respect in that what has been indicated in the unbearable cruelty and brutality of the social reality in American society, is, that it turns out to be extremely difficult for him to find a decent job in America to highlight the occupational priority he has been armed with in a reliable fashion and in a reasonable fashion in America rather than choose to be faced with the reality that he cannot but work in kitchen and laundry over there at the cost of giving up the pursuit of American dream and coming to terms with the unchangeable and unstoppable cruel social reality that has made his American dream end up with the loss of his original dignity and the indispensable and irreplaceable masculinity that have a great impact on promotion and stimulation of the normal and natural development and improvement of his personality in many a fold in a veritable fashion and in a valuable fashion.

For the sake of the experiential and experimental similarity Father tend to bear with great Grandfather upon their immigration into America to seek for a better life in America in their respective living experiences and working experiences in reference to the empiricism and experimentalism that have been penetrated into the lives and careers in an untraceable fashion and in an unnoticeable fashion in connection with the very profound impression Americans have given them either in an acceptable fashion or in an unacceptable fashion, great grandfather has to be aware in a sensitive fashion and in a sensible fashion that his life spent in living and working in Sandalwood Mountain turns out to be nothing but endless labor. It can be said in an objective fashion and in an essential fashion that the ghost mate, is, to a very great extent, in a position to be considered as a very crucial metaphor of an imaginary and miraculous wonderland of the first-generation Chinese-American

workers who have been enthusiastic about the dream to be realized in American in a passionate fashion and in a popular fashion. However, what is unknown to him in terms of the risks he has taken in the pursuit of his American dream in an adequate fashion and in a thorough fashion, is, that just as what the young man has been aware of in an unexpected fashion when he leaves the beautiful widow, it has occurred to great Grandfather in an obvious fashion that what his American dream has been equipped with or situated in is no more than a land of wilderness or a tomb. What has turned out to be similar to a great many runaway Chinese American young workers who have appeared to be lost in the adaptation to their present in an aimless fashion and in a blind fashion owing to their confusions about their lives and the rosy promises of their future lives as living deaths, the Great Grandfather does not go back to his hometown in an admirable fashion, in a honorable fashion and in a glorious fashion. On the contrary, he comes back with a very severe lung disease that is hardly impossible to be cured in an efficient fashion. Therefore, it is supposed to have a very profound understanding of this idea that “fancy lovers never last” because it has given a very essential picture of the macrocosm and microcosm of the tough or even terrible lots and lives of the vast majority of those Chinese American pioneers who have lost their original sense of belonging in their very ambitious and aggressive exploration that have been made of the unrepeatability of their very risky journey and the undetectable and unpredictable challenges they have to be faced with in their concretization and crystallization of the genuine values to be dug out from the objective and essential existence of the dream to be sought for on this wonderland in an indomitable fashion as a result of the irrationality their very passionate occupational idealism and romanticism have been characterized with either in an intelligible fashion or in an unintelligible fashion in that their irrational actions have a lot to do with the impulsive thoughts of a variety of Chinese American young men. However, what is supposed to be emphasized upon in a particular fashion is that the rumination and reflection of the impulsive

actions those Chinese American workers have taken when they are young does not mean to deny their innocent impulsion in a thorough fashion, for it can be seen in some cases that the impulsion of young men have bodied for the incredible courage they have been picked up to improve the confidence it takes them a lot to inspire them to head for their dreams and their successes in a valuable fashion and in a conducive fashion as opposed to the excessive rationality of middle-aged men or old man that is inclined to throw them into the great or even fatal danger of their eternal cowardice in a dogmatic fashion, in a conservative fashion, in a mechanical fashion, as well as, in a ritualistic fashion because of their being afraid of the risks and failures they are going to be faced with in the future, and, the shortage of the confidence they ought to have to enable them to be faced with the challenges and difficulties showing up in their lives in a decisive fashion in lieu of in an indecisive fashion without knowing in a very clear fashion that the excessive exaggeration of their cautious consideration about every problem they have to address in their lives tend to make them exposed to all their perceptive and cognitive fragility that has been preventing them from making great progress in their lives and careers. In this sense, it is of much greater importance for the readers to hold a very dialectical attitude toward the ideological and epistemological improvement and imprisonment of the perceptive and cognitive impulsion of a variety of young men who are aggressive and ambitious enough to achieve the very crucial breakthroughs of their present perception and cognition in an insightful fashion despite their ignorance of the possible rewards they are likely to be given on account of their courage to enable them to seek for the ideological and epistemological liberation that is inclined to help them to take their first step toward their autonomous salvation when they are caught in the ambivalence that tends to throw them into the abyssal danger of endless and aimless hesitation time and time again.

The reasonable and reliable reason for the feasible suggestion to be given to the objective and dialectical tolerance of the very impulsive actions a variety of

Chinese American young workers have been taking to address the problems that have been seen to throw them into the bearable or unbearable corporeal torture and spiritual torture they have to put up with, is, that what has been occurred to the vast majority of Chinese American workers in a distinctive fashion and in a diverse fashion that notwithstanding the very great efforts they have made to support their fierce struggles for the constant resistance against the bitterness and sadness they have been forced to suffer from their living experiences, working experiences, and, communicating experiences in American society, their American dreams and those of early Chinese American workers have been shattered in a gradual fashion on account of their experiential and experimental failure to subvert to the very blind ideological and epistemological preference to or prejudice against the cultural values and cultural views that have been kept in a coherent fashion and in a cohesive fashion in the cultural traditions and traditional cultures just as what has been popularized in Chinese American community on account of the strong hatred most Americans have had for Chinese American workers at that historical moment in an innocent fashion or in an ignorant fashion in that they are unable to broaden their perceptive and cognitive horizons in an authentic fashion, in an essential fashion, in an objective fashion, in a dialectic fashion, in an intuitive fashion, in a conscientious fashion, as well as, in a rational fashion when they are forced to be submitted to the dominative and manipulative governance of a wide variety of very treacherous mainstream American literary scholars and literary critics who have been working very hard for the successive and sustainable achievement of having a very tight control over the perceptive and cognitive inclination of most readers of Chinese American literary works in the name of the virtuous ideological and epistemological leadership that seems to make them popular with most innocent and ignorant readers.

Therefore, from the perspective of symbolism, it has to be noticed in a sensitive fashion and in a sensible fashion that it has come to the mind of the vast

majority of the readers of this Chinese American literary work titled *China Men* that the charming ghost widow depicted in a particular fashion in the impressive and imaginative production of this Chinese American literary work, is supposed to be accepted as an archetype of the seducer in American reality and American society that has been characterized with the unstoppable popularization of the admirable American dream as has been driving an increasing number of Chinese American young workers in a popular fashion and in a profound fashion. What matters much more for those readers, is, that it has turned out to be of very great perceptive and cognitive importance for them to have a profound understanding of the objective truth and objective essence of the American dream that the interweavement and improvement of the very arresting story of this ghost mate in the ideological and epistemological production of this Chinese American literary work has reminded them of the genuine imaginative and instructive intention and motivation its writer Maxine Hong Kingston has permeated into her depiction of the sweetness and sadness the early Chinese American immigrants have been encountering in the midst of their quest for the American dream they have been keeping in their minds when they are young, and, the experiential and experimental frustration they have to be faced with in an optimistic fashion or in an pessimistic fashion in what they have experienced in work they have finished in the Gold Mountain.

As what has been touched upon above, it is in a position to be made out in a rational fashion that it is very difficult or even quite impossible for the early Chinese American workers to imagine that everything in their lives will happen to them as they have imagined and every promise that has been made to them as they has expected in the process of their persistent pursuit of their American dreams in a detectable fashion and in a predictable fashion because they are unable to tell what will happen to them in the future. Therefore, it is natural and normal that even when they have made very great efforts to send their own contribution to the continuous stimulation and promotion of American society indebted to their very voluntary

participation in the very meticulous and miraculous construction of almost every area of America in a reliable fashion and in a responsible fashion, it is possible that their great efforts will never be recognized and rewarded in the minds of most Americans who have been inclined to turn a blind eye to the good those Chinese American workers have been doing to the successive and sustainable development and improvement of their country in a very grateful fashion due to the intuitive perceptive and cognitive ingratitude they have been adhering to in their lives when they have been caught in the stereotyped prejudices against those Chinese American workers. In this case, what those Chinese American workers cannot but do to get free from the unfair treatment they have received in American society when they communicate with Americans in their lives and careers, is, to get free from the tight control their fantastic American dream has over their empirical and occupational inclination that has too much to do with the very intelligent and insightful liberation of them from the dominative and manipulative imprisonment and enslavement that have been rooted in the implicit ideological and epistemological governance of the exceptionally irresistible temptation of American dream right on the road to their increasing exploration to be made of the feasible ways that enable them to have a very good access to the true acquisition of the legal, legitimate, and, lofty social identity and cultural identity they are entitled to have in their communication with Americans on a daily basis to highlight their egoistic consciousness that is inclined to give a very strong impetus to the very natural and normal achievement of their ideological and epistemological independence from their previous heavy ideological and epistemological dependence on the dominative and manipulative transplantation of the harmful and demonic cultural discrimination, social discrimination, and, racial discrimination into their minds in a vicious fashion and in a treacherous fashion regardless of the very ruthless victimization they are likely to suffer from those very complicated communicative practices and communicative processes either in a conscious fashion or in an unconscious fashion.

To draw the sufficient attention to experiential and experimental significance that ought to be placed on the identification of the social identity and cultural identity of those Chinese American workers in a reasonable fashion, in a reliable fashion, as well as, in a responsible fashion, Maxine Hong Kingston has tried her best to work out a very feasible blueprint that is supposed to be made for the very appropriate and adequate clarification of the interpretative and instructive concern that is in a position to be shown for the very embarrassing situation of most Chinese American workers in an impressive fashion with the help of the organic combination between the induction of a western myth into the imaginative and illuminative production of her Chinese American literary work, and, the incorporation of a Chinese myth into this creative and curious production in the quest of the very legal and legitimate recognition of their authentic and objective existence of the crucial contribution they have made to the development and improvement of American economy, American society, and, American culture indebted to her subtle application of the adventures of Lo Bun Sun, and, the exiled experiences of the Chinese patriotic poet Chu Yuan into her ingenious and insightful experiential and experimental exploration to be made of the aesthetic and artistic profundity and perspicacity that are inclined to be personified in the very vivid and virtuous exemplification of the living experiences, working experiences, and, communicating experiences of those Chinese American workers in an aesthetic fashion and in an artistic fashion in reference to the growing practical needs to be met in a sufficient fashion in the successive and sustainable enrichment and improvement of the imagination and inspiration personalized and particularized in the ideological and epistemological construction of the meaningful and miraculous literary thoughts and literary insights euphemized in this Chinese American work titled *China Men* to remind her readers of their very sensitive awareness of the similarity between the presentation to be given to the exiled life of this famous Chinese patriotic poet and the isolated experiences of those early Chinese American workers to enable them to have a much better understanding of

the spiritual world of them in an adequate fashion as what to be demonstrated in the specific analyses to be made in the following two respects.

For one thing, she has transplanted the mysterious nourishments of English novels into the organic component of the subject matters of her Chinese American literary work under the title of *China Men* particularly in *The Adventures of Lo Bun Sun*, which is inclined to be accepted as an insightful and ingenious myth adapted from the masterpiece of Daniel Defoe's *Robinson Crusoe* produced in 1719 to share with her readers the very popular commonality and similarity between those Chinese American workers and Robinson Crusoe in terms of the authenticity of the narrative facts and narrative events of those two literary works, for it has been known to all that Robinson Crusoe is a well-known protagonist of this novel *Robinson Crusoe* produced in early 18th century by an English writer Daniel Defoe, and his interesting story told in this novel has turned out to be the real adventures of a real sailor at that time and it is the same case with the stories about the vast majority of Chinese American workers told in *China Men* produced by a Chinese American woman writer by the name of Maxine Hong Kingston. For the sake of the characterization of the former literary work, it can be perceived in an insightful fashion that Robinson Crusoe is depicted as a man who has been living in a primitive environment, struggling against nature and getting through different and diverse stages of human civilization just as what has been imagined in the picaresque novel in a popular fashion, for it has been made visible that he has sheltered himself against the wind and rain, defended himself against the possible attacks of wild animals, built a house, grown barley and rice, domesticated goats, and, fought against cannibal savages who come from neighboring islands in a heroic fashion and in an indomitable fashion. In a similar fashion, the Chinese American workers have also gone through a variety of difficulties in their ambitious and aggressive pursuit of their own American dreams in an incredible fashion and in an unimaginable fashion on the way to their struggles against the poor natural environment they have been forced to be faced with in a

helpless fashion and in a hopeless fashion. From the point of view of the very brilliant scenes of the heroic adventures of the major protagonist in *Robinson Crusoe* who has lived alone on the deserted island for twenty-eight years, it can be seen that what has been instilled into the living experiences and working experiences of him is the glorification the bourgeoisies in English society have been characterized with right at that historical moment, for it has been agreed in the deep perception and cognition of most readers of this English literary work in a popular fashion and in a particular fashion that the spirits of this protagonist has bodied forth the courage and will of a rising and energetic class in the development of English history where he has to be faced with a good many known or unknown hardships and get over them with the help of his intuitive ingenuity and indomitable determination as can be made full use of to protect himself and improve his practical confidence in his successive and sustainable struggle against nature in a decisive fashion and in a distinctive fashion. In addition to this persistent spirits to struggle against the poor natural conditions in England at that time, the glorification those bourgeoisies have permeated into his life and career is the labor as tends to be conducive and valuable for the reinforcement of the physical power and mental literacy it takes him a great deal to enable him to survive on this deserted island in an heroic fashion and in an independent fashion while he is trying his best to make a living and make a life over there in a gradual fashion. In a very similar fashion, the resembled but personalized characterization and the brilliance of the major characters has been epitomized in the delineation of the vast majority of the isolated Chinese American workers in the authentic and objective production of this Chinese American literary work titled *China Men*. Therefore, from the subject matter of the stories told in those two literary works, the characterization of them, and, the brilliance of the characters of them, it is in a position to be elaborated in a very apparent fashion that the courage, ingenuity and determination that have been personified in the ambitious and aggressive characterization and depiction of Robinson Crusoe who turns out to be

very conducive and crucial for the enrichment and improvement of the ideological and epistemological connotations of the subjective of this literary work *Robinson Crusoe* have a very great imaginative and illuminative impact on the successive and sustainable stimulation and promotion of the very nutritious encouragement and enlightenment Maxine Hong Kingston has made best use of in a successive fashion and in a sufficient fashion in the very impressive and instructive reconstruction of the very similar narrative framework and narrative system the crucial subject matter, characterization, and, the major characters of the latter literary work have to be situated on in a more insightful fashion and in a more ingenious fashion owing to their inevitable inheritance of those from the former one.

In an evolutionary sense, it has to be known in a very clear fashion that *The Adventures of Lo Bun Sun* is often described as a book from China written to tell the legendary adventures of a Chinese soldier by the name of Lo Bun Sun in accordance with the vivid stories her Chinese mother has told to enable her to bear in mind the major narrative facts and narrative events those stories are composed of in an organic fashion, and, to develop her narrative ability when she is young. What has to be kept in mind in the perception and cognition of those stories in an honest fashion, is, that the original story told in the literary work produced by Daniel Defoe has been changed a lot in the imaginative and impressive adaptation of Maxine Hong Kingston who has made it a Chinese story that has been imprinted on the profound imaginative and instructive inclination of Chinese American writer and the very explicit traits of Chinese American culture as to be explicated below in the exemplification of in the connotations of the name Lo Bun Sun in line with what has come to her mind in her historical and cultural adaptation of this English literary work Daniel Defoe has produced to showcase and emphasize the very precious pioneering spirits of English Bourgeoisies who have been tired of English feudalism and fond of taking their first step toward the transformation and even reformation of English society in association with their ambitious and aggressive exploration to

be made of the social mechanism and social institutionalism that are most suitable for English people.

In response to the very apparent cultural locality and cultural particularity this Chinese American writer Maxine Hong Kingston has permeated into her very insightful and imaginative adaptation of this meaningful English literary work in a very impressive fashion, it is supposed to occur to the readers of her *China Men* that there is an explicit change of the name of its protagonist, for it is known to all most all Cantonese in a very popular fashion that the name Lo Bun Sun is characterized with the pronunciation of Robinson in Cantonese dialect which gives a strong perceptive and cognitive impetus to most Chinese American workers to help them to acquire their official identity of Chinese descendants in a significant fashion and in a symbolic fashion.

In reference to the possible explanations that can be made to this name in Cantonese context, Lo is inclined to refer to 'toil' or something what one does in a faithful fashion even when he is unsupervised with not traits of deception left in their work. When explicated in the context of the pronunciation of Mandarin, Lo means 'naked', or 'the naked animal', for Lo sounds like the word for 'mule' in standard Chinese that refers to either a toiling animal or a toiling sexless animal who is willing to do everything it is required to or supposed to without complains and regrets. Bun refers to the uncle who goes to China to work on a commune. Sun sounds like 'body' in Cantonese and also 'son' in English. With all those very rich connotations put into a good order in an organic fashion and in a logical fashion in combination with the cultural mores and social mores of Cantonese culture and Chinese culture in a respective fashion, Lo Bun Sun is quite likely to be known as a mule or toiling man who is inclined to be characterized with his naked and toiling body and his loneliness even if he has lived with son, grandson, or all of his descendants in a harmonious fashion. In the mind of Maxine Hong Kingston, Lo Bun Sun is known as a typical Chinese American worker who has been considered

as a coolie, destined to work hard all his life in a voluntary fashion, and, deprived of the precious communicative opportunity for him to get close to, to get in touch with, and, get well along with any American women owing to the limitation of a series of American laws. Therefore, he has no better choice but lives in a bachelor society to grow old until he dies because he is unable to subvert the social and cultural banishment he has been forced to be faced with and accept at that historical moment in American society when racial discrimination and cultural discrimination have been popularized and exaggerated in an excessive fashion.

With a very good look taken at the explanations made of the name of Lo Bun Sun in a historical fashion, in a cultural fashion, and, in a symbolic fashion, it is likely to occur to the vast majority of the readers of *China Men* in an overall fashion and in a profound fashion that Maxine Hong Kingston has managed to make this character a symbolic epitome of all Chinese ancestors who have been carrying these collective traces imposed upon by the ruthless social reality in a foreign land in an impressive fashion on account of his inability to lay a very solid perceptive and practical foundation for the virtuous transformation and even reformation of American society at that time. To this extent, it can be concluded in an objective fashion and in an authentic fashion that the myth of Lo Bun Sun has much to do with the living and working situations of all Chinese American workers and the rest of minority ethnic groups who have been suffering from the unfair treatment in American society for a very long time to the effect that his living experiences and working experiences are in a position to be viewed as a microcosm of the sadness of Chinese American workers and the rest of minority ethnic groups in America.

For another thing, Maxine Hong Kingston has combined the very mythic allusions of Chinese literature related to the patriotic spirits and insights of the Chinese poet by the name of Chu Yuan who has been exiled for a very long time with the very adequate articulation of the pioneering spirits and isolated experiences of most Chinese American workers at that historical moment in her essential and

authentic revelation of the true social reality, cultural reality, as much as, historical reality of America in the experiential and experimental production of her Chinese American literary work titled *China Men* on the ground of the similarity between Chu Yuan and those Chinese American workers in terms of the living experiences, working experiences, and, communicating experiences of them. That is because in the mind of Maxine Hong Kingston, Chu Yuan is inclined to be considered as one of the seven heroes of the Warring States period in the ancient Chinese history, for he has been depicted in Chinese culture in a particular fashion to signify and personify his indomitable and insightful persistence in the genuine maintenance and protection of the genuine justice and fidelity that ought to be kept in his mind in an insightful fashion and in an instructive fashion to show his very strong patriotic sentiments to his motherland in a reliable fashion and in a responsible fashion. For the sake of the experiential and experimental similarity dwelled upon above, it has come to the mind of this Chinese American writer Maxine Hong Kingston in an impressive fashion and in an imaginative fashion that she is supposed to place a great emphasis on the intentional connection of the similar experiences of this Chinese poet with those of most Chinese American workers who have been seeking for their American dream in the Gold Mountain as has been located in America, she has been impressed in a very profound fashion that this Chinese poet has been confused with the social reality, cultural reality, historical reality, and psychological reality he has to be faced with and the problems he is supposed to deal with in a reasonable fashion and in a responsible fashion so that it seems to be inevitable for him to get free from the severe internal struggle at the sight of what he is unwilling to see and at the thought of what he has happened in the cruel society that he is unable to change even though he is willing to make his greatest effort to do so. To some extent, he is considered to be a 'naked roaming saint'³⁷ on the part of a variety of readers because it has turned out to be quite true that he is overwhelmed with unbearable grief but unable to take very effective actions to relieve it grounded on

his intuitive conscience. For the part of those who have known least about him, he has been believed to be cynical as he turns out to be unable make the vast majority of the politicians understand the plight he has fallen into at that historical moment. Therefore, it seems to be very natural and normal for him to give a lamentable sign like this: “The crowd is drunk; I alone am sober; I alone am clean, so I am banished. The world has gone mad. Even the reliable orchid has changed.”³⁸ In accordance with what has been analyzed above in an apparent fashion, it is natural to reach a conclusion that what has been euphemized in the myth of Chu Yuan who has been accepted as a very eminent scholar seems to remind most readers of his works that what he has been doing when find himself in a hostile situation turns out to be of little relevance to the very prudent impression that he is in a position to give them in an insightful fashion and in a rational fashion. In the minds of most of those readers, he is no more than a whining man, and so is Father depicted in a similar fashion in the Chinese American literary work under the title of *China Men* as what to be elaborated below in a specific fashion.

As what has been recounted in an apparent fashion in *China Men*, what is likely to be felt in a sentimental fashion is that when he is young, Father is also seized with an official dream as has to be based on this achievement of the big success in the imperial exam he is supposed to take to make a very good preparation for his becoming a very good scholar, and, an appropriate candidate for the actual governmental appointment that tends to lay a very good intellectual foundation for his having a reasonable access to his formal identity as a good civil servant of the society he has lived in on account of the administrative literacy he has acquired from his very rich learning practices and learning processes. However, now that the national examination he ought to have taken has been cancelled all of a sudden, Father has failed to catch a single opportunity to enable him to become a scholar as he has expected to be in the previous time. In accordance with the policy that has been made and implemented at that time, he is in a position to become a teacher at

least in a village Canton even when it is impossible for him to become a civil servant. However, what has turned out to be pitiful and unfortunate for him is that he feels very frustrated or even depressed at the naughty behaviors of a good many problem students in most cases because he has failed to understand and stand those mischievous students, let alone teach them. As a result of his failure to act as a civil servant and his intolerance of those naughty students owing to his unwillingness to give up the conscience and bottom-line that he has to follow in an intuitive fashion and in an insightful fashion, he has no choice but to dream of making a big fortune in Gold Mountain to seek for his American dream shortly after his travelling across the Pacific ocean in a passionate fashion.

At the outset of his immigration, it has been told that Father has taken it from his imagination that he has a very strong belief that the diploma he has held in the subject of what he is best at when he is at school will do him a lot of good and make sure that he is inclined to be well-qualified for a legal status in America. Nevertheless, it has turned out to be quite unexpected that he has to put a full stop to his ambitious journey in a despaired fashion the second he arrives in America in a relaxed mood. What makes him amazed at a lot, is, that he has been detained at an immigration station for some known or unknown reasons that have come to the minds of most Chinese American workers in an unintelligible fashion. When he is imprisoned over there in a confusing fashion, he has found it very popular that the walls of the detention room are covered with poems produced by the fallen scholars like him. What has surprised him much more is that those fallen scholars have tended to be the captives on the Angle Island. What has forced him to be despaired a great deal is that even if the Chinese government at that time is willing to help him out, the cruel reality is that it is quite impossible for the government to do so as a result of the excessive popularization of the great unacknowledged impact the government is likely to have on the very successful settlement of international affairs. It is for this reason that the plights they fall into have been documented in lines on

the walls as exemplified in the example to be given below: ‘This island is not angelic’, ‘It’s not true about the gold’. After his continuous struggle for a good many years, it has gradually made out in an impressive fashion that Father finds the American dream he has been seeking for has turned out to be delusive illusion just as what has come to the discouraged and despaired mind of Chu Yuan who has been lost in the confusion that has been characterized with a kind of social cynicism. To put it in another way, it has been made clear that all the efforts Father has been making to make this dream come true in an innocent fashion has ended up with the despairing futility that has been torturing him time and time again throughout his lives spent in America and the careers he has taken on over there.

To meet the aesthetic, artistic, and, affective needs of making the point of the terrible sad and bitter loneliness Chu Yuan has suffered from his corporeal banishment and spiritual banishment on account of his inconsistency with what has been inclined to be popularized in the society he has lived for a very long time, and, the ruminative superficiality and sterility of all those who are quite unable to have a very good understanding of what has occurred to him in the very insightful and illuminative stimulation and promotion of the society of his motherland as has been epitomized in the perceptive and cognitive stupidity of most average compatriots who have been misunderstanding and misleading of the genuine ideological and epistemological values of the poetic thoughts, and poetic insights he has come up with in an imaginative fashion, in an impressive fashion, as well as, in an instructive fashion in addition to their intentional or unintentional devaluation or distortion of his conscientious patriotism articulated in an intuitive fashion, in an authentic fashion, as much as, in an objective fashion, Maxine Hong Kingston has fabricated a narrative fact that he has a wife to reinforce the extent of the loneliness he has to put up with on a daily basis as what has indicated in an apparent fashion in the following quote: “My old wife has gone to a strange district; wind and snow separate us.”³⁹ That is because in line with what has come to the mind of Maxine Hong

Kingston in an essential fashion and in an evident fashion, it has to be noted in a clear fashion that Chu Yuan is supposed to be viewed as “an orphan who traveled everywhere because one place was denied him.”⁴⁰ In a comparative sense, the absence of his pleasant living experiences, his valuable working experiences, and, his meaningful communicating experiences showing up in his banishment turns out to be similar to what has happened to the struggling living experiences, working experiences, as well as, communicating experiences of Father when he works in the Gold Mountain of America in an enthusiastic fashion, for the descending transition of the respectable identity of Chu Yuan as a prince to the nothingness of the society he has been exiles in a corporeal fashion and in a spiritual fashion, is, coincident with the decline of the affective echoes of the melancholic Father from a poet to a ‘slave’⁴¹ in an impressive fashion and in an apparent fashion. It is to this extent that Chu Yuan seems to be aware that “escape and return were equally impossible”⁴² in his life as a result of his sufficient awareness of the harm the potential affective escapism is bound to do to him in an inevitable fashion notwithstanding his strong willingness to change it but his failure to do so in the end. In the same case, Father turns out to be caught in the disappearances of the previous sense of belongs in an astonishing fashion, and, feels homeless, helpless, as well as, hopeless because everything he has possessed has been deprived or robbed in a transient fashion in accordance with the close and sensitive observation of Maxine Hong Kingston who has made it clear in her own intuitive and authentic production of *China Men* that everything like the New York laundry, the house with the upstairs and the back porch, the gambling job and the land in China Father has possessed for a very long while in his life has turned out to be lost in his fond memories in a very short while as a result of the ruthlessness of the social reality and cultural reality of the society in which he has lived in a sentimental fashion and in a satirical fashion. From the point of view of the imaginative and illuminative intention and motivation that have been kept in the mind of this Chinese American writer Maxine Hong Kingston, the

invention of this narrative fact that Chu Yuan has been separated from his wife has given a strong correspondence to the fifteen-year bachelor life Father has spent in New York in an appropriate fashion and in an adequate fashion right on the sound groundbreaking foundation that has to be laid for the very overall and profound development and improvement of the affective enlightenment of her readers who are in a position to be able to share with the writer of those literary works the affective echoes that have occurred to them in their perception and cognition of the affective truth and affective essence of this Chinese American literary work in an imaginative fashion and in an instructive fashion, and, are supposed to be imprinted on the increasing ruminative and reflective practices and processes of them in their concretization and crystallization of the very affective quintessence as has been euphemized in the affective and artistic production of this Chinese American literary work in an instructive fashion and in an impressive fashion.

For the aim of the further refreshment, refinement and reinforcement of the pioneering spirits of earlier Chinese American workers who have been experiencing a variety of hardships they have come across and they have to be faced with in their lives and careers upon their immigration into America to seek for their American dreams, Maxine Hong Kingston has tried her best to introduce the poetic thoughts and poetic insights into her literary production and adapted the classical poetic texts produced by Chu Yuan to remind her readers of the indomitable and insightful occupational spirits and ambitious and aggressive thoughts of those early Chinese immigrants who have made an exploration of what is known to them in a very brilliant fashion and sent their respective crucial social, cultural, and, historical contribution to the overall development of American society and the continuous enrichment of the American history even though they have been treated in an unfair fashion and in an unintentional fashion regardless of the possibility that what they have done is bound to throw those Chinese American workers into the abyssal oblivion of Americans and American history in an official fashion to the effect that

although it is not in a position for those Chinese American workers to expect Americans of their unexpected reward when they make their great contribution to America based on the genuine kindness they are willing to share with others, it is of very great importance for Americans to hold an objective attitude toward the painstaking jobs Chinese American workers have been doing for them despite there being the high risks that they are likely to be accused of or even questioned the kindness they have shown for most Americans in terms of the authenticity of this kindness in their communication with those Americans. In this way, it is quite feasible for those Chinese American workers to alleviate the sentiments and laments that have tended to throw their descendants into the disappointments at the oblivious anxiety and oblivious depression the ingratitude of most Americans is likely to make them caught in or lost in owing to their desperation at what has been personified in the frequent social discrimination, racial discrimination, and, cultural discrimination their Chinese American ancestors have been suffering from in America for a very long time.

However, although the very classical poetic texts adapted by Maxine Hong Kingston turn out to be as tragic as those produced by Chu Yuan, if no more tragic than, it is also possible for a cautious and curious reader to have a good taste of the confidence and hope concealed in the poetic sentimentalism instilled into tragic lines of his poetic texts which have been made use of to make it possible for him to articulate what has come to his mind in an authentic fashion and in an objective fashion in line with what his rich imaging experiences and associating experiences has been incorporated into in an implicit fashion and in an insightful fashion, and, to enable them to work hard for the authentic and essential revelation of the social reality, cultural reality, historical reality, as well as, psychological reality of the society in which he lives in an objective fashion, and in a dialectic fashion. Unlike what has been instilled into the classical poetic texts of Chu Yuan, it has occurred to this Chinese American writer Maxine Hong Kingston in a sensitive fashion and in a

sensible fashion that what Father is very good at in his living experiences, working experiences, and, communicating experiences, is, try his best to help him to turn his nostalgic sentiments and regretful sentiments into the successive and sustainable struggles valuable and conducive for them to achieve the big success that is inclined to give them a very strong perceptive and cognitive impetus to his natural and normal acquisition of the genuine social identity and cultural identity they are entitled to have when they are forced to or willing to get in touch with, to get close to, or, to get a good access to a variety of Americans in the foreign land they have got to either in a positive fashion or in a passive fashion. In the mind of this Chinese American woman writer, it is the unstoppable persistence as exemplified in the indomitable struggle against the social vices, cultural vices, and, racial vices that have been disturbing the mood of Father that has been inspiring him to work much harder to get across and get through the corporeal and spiritual tortures he has to stand in his lives and careers. Right after his standing the test of those bearable or unbearable tortures, Father has brought his wife to America, bought their house, and started their respective business in the Gold Mountain in a successful fashion notwithstanding the truth that he has set a good example for the rest of Chinese American workers the hopeful confidence and confident hope they ought to keep in their minds to dig out of the rosy promises from the bitterness and sadness they have been suffering from indebted to the dialectical attitude they are in a position to develop and hold toward the plight they have fallen into in an optimistic fashion and in a conscientious fashion.

For the sake of all the exiled archetypes that have been involved in the very ingenious and innocent imagination and inspiration this very versatile Chinese American writer by the name of Maxine Hong Kingston has been developing and improving in a continuous fashion, in a curious fashion, and, in a cautious fashion in her creative and conducive production of her Chinese American literary work *China Men* just as what has been exemplified in the delineation of the lives and careers of

the characters matter Chu Yuan or Lo Bun Sun, the Ghost mate or Tang Ao, it can be seen in a very clear fashion that all those characters have shared with one another the similar sadness and bitterness they have been suffering from the corporeal tortures and mental tortures they have been forced to be faced with in an inevitable fashion and in an changeable fashion. Based on what has been instilled into the empirical, occupational and affective similarity of those characters in an implicit fashion or in an explicit fashion, it can be concluded in an evident fashion and in an appropriate fashion that it is those lamentable archetypes the stories told in this Chinese American literary work are made up of in a logical fashion and in an organic fashion that have helped this foresighted Chinese American woman writer to rack her brain to enable her to achieve the definite declaration and identification of the true social identities, cultural identities, and, racial identities to provide appropriate and adequate convenience and confidence for most of those Chinese American workers in their actual competition, cooperation, as well as, communication with Americans on a daily basis and to protect the dignity that has been considered as a very crucial part of their worthwhile personalities, for what the readers of this literary work ought to know and what has turned out to be very effective for the simultaneous transmission and acquisition of the affective and ideological echoes of the American critics and readers, is, not confined to the ingenious and insightful interweavement and improvement of the narrative plots the stories are composed of in a simplistic fashion and in a superficial fashion but is supposed to be extended to the affective resonance shared between either two of those archetypes as depicted in this Chinese American literary work in combination with the same emotions they have shared with one another owing to their similar experiences. To put it in another way, it is of very greatest importance for an increasing number of American readers and critics to bear in mind that they have tended to be interested in the storytelling skills Maxine Hong Kingston has employed in a popular fashion rather than the aesthetic and artistic arts she has made use of to enable them to learn to

accept the objective truth about the genuine living conditions, working conditions, and, communicating conditions of and the mental status quo of most Chinese American workers in a spontaneous fashion, in an conscious fashion, in an intuitive fashion, and, in a conscientious fashion, for what has come to the mind of most readers of this Chinese American literary work in the light of what has been proposed in an euphemistic fashion in the theoretical elaboration and exploration of Hayden White in the midst of thinking about the actual fictionality of history caused by either the extensive or even the excessive popularization of the ideological and epistemological domination and manipulation of the impact carried in the growing politicization of the historical progression of given society, is that unlike what has been distorted in the very unauthentic and unreliable historical facts and historical events recorded in the very reluctant documentation of the falsified facts and events cropping up in the very hegemonic and harmful historicization of the increasing living experiences, working experiences, and, communicating experiences of most population, it has turned out to be admirable that the mystification of the historical facts and historical events as what has been translated into the very crucial narrative facts and narrative events in the production of this Chinese American literary work with the help of the very appropriate application of critical literary techniques and rhetorical skills into the insightful and ingenuous interweavement and improvement of those major indispensable narrative facts and narrative events in the form of the euphemistic insinuation formulated in a confidential fashion, has turned out to be very effective for the writer of this Chinese American literary work to shun away from the possible or potential falsification with which the historical facts and historical events permeated into the narrative facts and narrative events of this Chinese American literary work are inclined to be characterized as a result of her intentional and insightful prevention of the disturbing and exhausting dominance and governance of the great impact the politicization has had on the historicization of the true living experiences, working experiences, and, communicating experiences

of most Chinese American workers on the basis of her very essential and evident perception and cognition of the very strong dominative and manipulative intention and motivation of the invisible and invincible political power of that society. Therefore, it can be said in a definite fashion that her seeing through the dominative and manipulative essence of that political power has playing a very critical role in enable her to try every means to work hard for the very conscientious factualization of the historical facts and historical events in Chinese American community in a subtle fashion rather than to force them to be the subjected to the fictionalization of those historical facts and historical events in a reluctant fashion, in an irrational fashion, and in an unresistant fashion. To this extent, it has to be admitted and admired in an honest fashion that this Chinese American writer has set a very good example for the production of Chinese American literature in the light of the very authentic and objective narrativization of the historical evolution and progression of Chinese American community as entailed in the conceptualization of this fictional history popularized in the historicization of the living experiences and working experiences of those who haven't lived in Chinese American community in the wake of the perceptive and cognitive failure to bear in mind in an essential fashion and in an evident fashion that a lot has to be done to resist against the perceptive and cognitive distance and interference of politicization in which the normal and natural production of Chinese American literary works have been imprisoned for a very long time regardless of the aesthetic and artistic conscience and belief that have to be instilled into the major narrative facts and narrative events of most Chinese American literary works just as what has been demonstrated either in an implicit fashion or in an indirect fashion in the ruminative and reflective discoveries and rediscoveries of the true theoretical thoughts and theoretical insights perceived and conceived from the actual theoretical exploration of Hayden White in the entire process of his theorization of this literary phenomenon either tossed or tortured by the unknown political power in the entire process of the dogmatic politicization or

political dogmatization of literary works in the form of the despotism personified in a confidential fashion in the dominative and manipulative minds of the rulers of a given society in a given country.

2.3 The Manifestation of the Chinese American Voice in Silence: Resistance, Transformation and Inheritance

In the wake of the analytical concern shown for the revelation of the perceptive and cognitive essence concealed in the theoretical conceptualization and concretization of historical fiction and fictional history in the systematic studies of Hayden White in terms of the authenticity and falsity as politicized in historical documentation and literary production in a respective fashion in relevance to the historical truth hidden behind the narrative facts and narrative events of Chinese American literary works and the perceptive and cognitive essence interwoven in the artistic and aesthetic decoration of the very significant historical facts and historical events insinuated in the stimulation and promotion of the narrative progression personified in the production of those Chinese American works, it is about to take a very good look at the experiential and experimental consistence of the very rich conceptual denotations and connotations of the historical reality proposed in the works of Hayden White with the genuine aesthetic and artistic enlightenment and encouragement that have been diversified in the ideological and epistemological inclination instilled into the organic incorporation and integration of the narrative facts and narrative events in the image of the historical facts and historical events of a given society at a given historical moment in a given country to provide a sound perceptive and cognitive foundation for the essential and evident revelation of the cruel reality and realistic cruelty upon which the true history of that society has been imprinted in an unconscious fashion and in an unnoticeable fashion just as what has been epitomized in a very clear fashion in the following three major analyses to be

made one after another to activate the crucial memories buried in the historical facts and historical events transformed in the narrative facts and narrative events of the selected Chinese American literary works as are to be analyzed in this part in a profound fashion and in an overall fashion to reveal the true historical reality Chinese American workers have been faced with in a brave fashion and in a brilliant fashion after their immigration into America.

From the point of view of the impact earlier Chinese American workers have on the social life and cultural life of American society, it has occurred to a great many Chinese American writers in a popular fashion that the early living experiences, working experiences, and, communicating experiences that has been running through the whole of them turn out to be characterized with the extreme silence that has a lot to do with the exclusion laws issued and passed in the 19th century and the low social status that has been forced to be imprinted on their perceptive and cognitive growth in American society owing to the actual social inferiority, cultural inferiority, and, racial inferiority that have been stereotyped in their communication with Americans in a frequent fashion. In view of what has been investigated in details in the correlation between the disadvantageous situation of those Chinese American workers and the advantageous situation of Americans in connection with the unbalanced and asymmetrical communication between them on account of the failure to strike an appropriate and adequate balance between Chinese American workers and Americans, a summary is supposed to be made of the essence that there are at least three major causes as have been hidden behind the continuous 'silence' running through the lives and careers of those Chinese American workers as to be explicated below one by one in an apparent fashion. The first cause is that most of the first-generation Chinese American workers who have immigrated into America are not able to speak English in a fluent fashion, let alone in an eloquent fashion, so they turn out to be unable to express what they have thoughts of in an adequate fashion and in an accurate fashion. The second one is that some secret

alternative methods have been undertaken in Chinese American community at that time in terms of some confidential matter like 'paper son' about which are not supposed to talk with one another in a public fashion in their lives and careers with an aim of protecting their respective privacy in a private fashion. The third one is that the uncontrollable and unstoppable conflict between them and the dominant power of Chinese American community tend to bring about the violence they are unwilling or even unable to be faced with in a peaceful fashion lest they are accused of the intentional revelation of the confidential intelligence of Chinese American workers either in an authentic fashion or in an unauthentic fashion, the best option to be made for the stable and sustainable pacification of the internal relation of the members of Chinese American community is to make it a secret the violent events that have happened to most Chinese American workers regardless of the secular interpersonal cruelty and complexity the interactive communication between either two members of those Chinese American workers have been characterized with in an implicit fashion and in a confidential fashion with the help of the very crucial role the very insightful thought of collectivism has been playing in the harmonious stabilization of the irrational moods of those Chinese American workers in a rational fashion when they take into account the good their harmonious communication is bound to do to the positive inspiration of them to put together all the power they have possessed to settle their internal conflicts and resist against the repressive domination and manipulation of Americans who have been holding a very fiendish attitude toward them in a hostile fashion in spite of the hospitable attitude those Chinese American workers are unwilling to try their best to develop and hold toward them in a graceful fashion and in a grateful fashion in order to reduce to the least the ambivalence between Chinese American workers and American workers in a rational fashion and in an objective fashion to highlight the strong perceptive and cognitive conscience and confidence of them just as what to be clarified below in a diverse fashion and in a distinctive fashion.

A similar example to be given for the explication of the first cause dwelled upon above in a brief fashion, is, that a racial extremist by the name of Frank Chin has made a mention of the difficulty the vast majority of the early Chinese American workers have in their inevitable communication with American workers in a passive fashion in lieu of in a passionate fashion in line with what has been demonstrated in the discussion that has been made between this radical extremist and the rest of the editors of *Aiiieeeee* about the language abilities and language barriers of most Chinese American workers even though their discussion might be made in an unauthentic fashion. According to their empirical and practical observation and summarization of the living experiences, working experiences, and, communicating experiences, what has turned out to impress them most is that it has been shown in an apparent fashion in the early immigration and actual exploration of most Chinese American workers who are inclined to be viewed as foreigners grounded on their specific experience in the verbal articulation that has been believed to be crucial for the transmission of what has come to their minds on a daily basis because they are unable to speak English in the way they have been expected to just as what to be exemplified the two evident quotes given below one after the other in a good order that is supposed to be put into: “Only Asian-Americans are driven out of their tongues and expected to be at home in a language they never use and a culture they encounter only in books written in English.”⁴³ For the sake of the objectivity of their discussion, what most Chinese American works need to be aware of in a reliable fashion and in a responsible fashion is that their failure to make good use of English language in a flexible fashion and in an exact fashion has very much to do with the extensive application of their own mother tongue at will, so to a very great extent this failure is in a position to be considered as “[T]he deprivation of language,” or, as part of the castration process⁴⁴ that has been echoed in a direct fashion or in an indirect fashion in the field of language application and cultural interaction. In the light of the crucial origins of the experiential and experimental

poverty their language application has been characterized with either in a verbal fashion or in a non-verbal fashion, what is in a position to be taken into account in an objective fashion and in an essential fashion is that this poverty has ‘contributed’ to the severe lack of a recognized entirety and entity integrity that have taken charge of the organic combination of the linguistic and cultural growth of those Chinese American workers with the increasing popularization of the own indispensable and irreplaceable participation of American English and American culture in the major social, cultural, and, ethnic communication between Chinese American workers and American workers to enable them to get used to the natural and normal adaptation to the active and adequate absorption and adoption of the very valuable and meaningful nutrients of this language and culture in addition to their continuous acquisition of the crucial thoughts and insights from Chinese American culture in an accurate fashion. In general, the inadequateness of this combination tends to have a very great impact on the normal and natural stimulation and promotion of the prioritization of their mother tongue in an extensive fashion or even in an excessive fashion, so the language priority and cultural sensibility as have been concretized and crystallized in the appropriate application of Chinese languages are inclined to be devalued or even dwarfed either in a virtuous fashion or in a vicious fashion as a result of their gradual incorporation of their lives into American lives where it is impossible for them to get free from either the implicit or explicit impact American language and American culture is bound to have on their lives and thoughts in most cases. Of course, it is also of great necessity for them to take into account the hostile attitude American workers have held toward the introduction and reception of Chinese language as has been regarded as an illegal language as opposed to the official language of America, and, the numerous and complicated language and culture violence that have been committed to resist against the increasing interaction with an increasing number of Chinese American workers who have been getting in contact with Chinese American language and Chinese American culture in a regular

fashion. Therefore, it can be seen from this example that it is the unwillingness of Chinese American workers to inspire them to learn and speak English in a positive fashion and the violent or vicious resistance of Americans against the successive and sustainable permeation of Chinese language and Chinese culture into their lives and their culture that lead to the further exploitation to be of the precious opportunities those earlier Chinese American workers ought to have taken in an active fashion to promote their very effective communication with Americans to enable them to catch hold of more good opportunities to make a living and make a life in America, and the continuous devaluation or even distortion of objective and dialectical attitude that ought to be developed and improved to give a very strong perceptive and cognitive impetus to the very gradual popularization of the participation of Chinese American language and Chinese American culture in the continuous development and improvement of American society either in an apparent fashion or in an ambiguous fashion.

In the pace that has been kept with the gradual translation of the very strong willingness of those Chinese American workers who are not very interested in learning English or unable to speak English into the continuous silence they have been keeping in their living experiences, working experiences, and, communicating experiences in an unconscious fashion without knowing in a clear fashion that this translation makes very great effect on the vicious changes of their speeches and minds to the effect that they are unable to speak English more and more fluent and eloquent and to make them more and more confident indebted to their more and more valuable and meaningful speeches, silence has appeared to become one of the significant inclinations in their passive communication with Americans who have been unable to get accustomed to their successive and sustainable silence and their meaningless and valueless speeches on account of their intentional or unintentional objection to the motivation awareness of English learning into their true perceptive and cognitive development and improvement when they fail to have an overall

knowledge of the harm this silence and speech will do to the potential prevention of them from the insightful acquisition of the convenience the familiarity of English language and the progress made in their speech are bound to bring for their lives and careers in that they haven't been aware of the coherent and cohesive interaction between silence and speech in an overall fashion and in a profound fashion. With respect to the correlation between the silences with the speeches of those Chinese American workers, it has been tried every means to figure out in the studies of a Chinese the literary critic by the name of Pu Ruoqian⁴⁵ that in the critical field of western academic world, silence and speech have been placed in a position of binary opposition in accordance with the ambivalence and coherence implied in the increasing interaction between them in an undetectable fashion, for it has occurred to this literary critic that silence and speech are interwoven with the power relations in the discourse of ethnicity in an inextricable fashion. Just as she has stated in a definite fashion in her academic essay under the title of *An Analysis of the Poetics of Silence in Asian American Literary Criticism* that silence refers to one's 'saying ability' that has been characterized with the appropriate and adequate contextualization of silence either in a cultural dimension or in a historical dimension to lay a very sound perceptive and cognitive foundation for the prompt stimulation and promotion of the evident and adequate analysis to be made of silence⁴⁶ in a diverse fashion and in a distinctive fashion even it has been considered to be opposed to what has been implied in speech in a popular fashion. From the perspective of what she has been impressed and instructed in the process of having a very good understanding of the perceptive and cognitive essence and quintessence of Chinese history and Chinese culture either in an horizontal fashion or in a vertical fashion, it is inclined to draw a conclusion in a cautious fashion that silence is not in a position to be considered as a negative word in a blind fashion or in a superficial fashion owing to the dialectical and philosophical judgment that the specific and special speaking ability of silence has been incorporated into the unique elaboration and exploration of the genuine

cultural and aesthetic value of oriental philosophy in an ingenious fashion and in an insightful fashion even though she has failed to be aware of the danger the extensive or even excessive silence has thrown most Chinese American workers into in an invisible fashion just as what has been realized and restated below in a sensitive fashion and in a sensible fashion in the very aesthetic and artistic production of this Chinese American literary work titled *China Men*.

On the ground of the very sensitive and sensible awareness of the danger those Chinese American workers have been thrown into in an adequate fashion when she has taken a very good look at what they have suffered from in their communication with Americans in a ruminative fashion and in a reflective fashion, it has come to the mind of Maxine Hong Kingston that it is very important for her to intend to show more imaginative and associative concern for the side effects of silence in her production of this Chinese American literary work *China Men* to place a very great emphasis on the appropriate and adequate manifestation of the indispensable and irreplaceable voice as has been articulated in silence by making an exploration of the perceptive and cognitive possibilities that the ideological and epistemological values of voice are likely to be dug out from the practical discourse analysis that has been made of the fragmented and defragmented discourses as available in the denotative and connotative enrichment and improvement of Chinese American literary works as has been exemplified in *China Men* either in an explicit fashion or in an implicit fashion in accordance with the true resistance of most Chinese American workers against the repressive discrimination and discriminative repression of Americans in their frequent interaction with Americans in an unavoidable fashion, the intentional and insightful transformation of their silence kept to put up with everything they have been suffering from their lives and careers into their voices articulated to protect their dignity and identity and highlight their very independent and worthwhile personality in their social communication and cultural communication on a daily basis, the successive and sustainable inheritance

of the true voiceless voice carried in the voiced silence of the vast majority of early Chinese American workers, as well as, the negotiation with American workers when they have to be faced with the problems to be addressed in their social and cultural communication with most American workers who have been caught in the harmful discriminative deprivation of the reasonable voices the vast majority of Chinese American workers are entitled to articulate in their lives and careers to highlight the very authentic, objective, and, dialectic existence of their social identity and cultural identity that have a lot to do with the protection of their social dignity, cultural dignity, and, ethnic dignity in the overall development and improvement of the independence and transcendence their personality is supposed to be characterized with in connection with what to be explained in the following four folds one after another.

2.3.1 The Indomitable Resistance against the Repressive and Suppressive Violence of American Workers

In the light with the very strong resistance against the repressive and discriminative domination and manipulation of most Americans who have been having a very hostile hatred for Chinese American workers who have been endowed with the traditional worthwhile silence that has been imprinted on the overall and profound development and improvement of their own personality as silence has been considered as a very precious personalities of Chinese gentlemen who are inclined to be remembered for their silent modesty or modest silence on account of the successive and sustainable implantation into their minds that silence is a rare wisdom of an intelligent man in traditional culture, Maxine Hong Kingston has intended to probe into the responses her great grandfather have given to the bitterness and sadness he has been suffering from the brutal isolation, exclusion, and, repression of a variety of Americans because he has been forced to adapt themselves

to the silence he is supposed to bear in his mind in a dogmatic fashion that it is of great necessity for him to get free from the intimate contact with white American workers without knowing in an insightful fashion that his blindness or excessive tolerance of the violent actions those white American workers have taken to dwarf and even devalue him is bound to make them lost in the inability to speak for himself in that he has been placed in a diasporic situation. However, what turns out to be favorable for those Chinese American workers in an optimistic sense is that it has occurred to this Chinese American writer in a sensitive fashion and in a sensible fashion that their implicit resistance against most American workers in the form of coughing, by singing, by creating stories, etc., is, inclined to be effective enough for them to voice their authentic opinions to show their own strong protest against the very strong biased attitude most American workers have been holding toward the misunderstood and misinterpreted silence of those Chinese American workers and their misconception or preconception related to their perceptive and cognitive inclination in having a very good understanding of the correlation between the silence and speech of those Chinese American workers to the effect that those American workers have taken the very polite and tolerable silence of those Chinese American workers as a symbol of their cowardice as a result of their ignorance of the basic politeness upheld in traditional Chinese culture. Judging from what this Chinese American writer has been aware of in the imaginative and impressive production of her Chinese American literary work under the title of *China Men*, has, to some extent, stood for a kind of hope valuable enough to enable an increasing number of the descendant of most Chinese American workers to pick up their courage and improve their confidence to fight against the dehumanized repression of American workers in a decisive fashion and in an indomitable fashion.

As has been shown in the impressive and instructive production of this Chinese American literary work under the title of *China Men*, it has turned out to be evident enough that two major characters depicted in this work has a very great

impact on the emphasis that has to be placed on the salience of the very crucial social, cultural, and, historical values of the silence instilled into the imaginative and impressive production of this Chinese American literary work in combination with what has impressed Maxine Hong Kingston a lot in her perception and cognition of the worthwhile personalities of those Characters who have, to some extent, bodied forth the perceptive and cognitive qualities of most Chinese American worker as what have been exemplified in a very apparent fashion in the increasing enrichment and improvement of their spiritual world in terms of the perceptive and cognitive reinforcements of them.

The first character depicted in this Chinese American work in this fashion is a Chinese American girl in her class who hardly speaks and always keeps silent in her lives in most cases even when she is forced to do something to show her anger in a very submissive fashion as a result of her apparent perceptive and cognitive adaptation to the bearable violence that has happened to her and her habitual cries for the unbearable violence she has to be faced with in an occasional fashion or in an inevitable fashion. To be honest, Maxine Hong Kingston has a very strong hatred for this girl on account of her excessive violence to her quiet sister who has suffered from her violent tortures time and time again in a silent fashion. One impressive situation in her daily life is that it has been demonstrated in the close observation of this Chinese American writer in an explicit fashion that Maxine Hong Kingston finds herself alone with the quiet sister while they are playing in their spare time. For the sake of the curiosity about the extent to which this very quiet sister is able to put up with her constant violence, she starts to torment the girl, to pull on her hair, to squeeze her cheek, and, to call her names in a purposeful fashion and in a pleasant fashion, and throw her into the terrible danger of desperation to make the girl talk⁴⁷ about her intuitive anger at this violence. However, what has turned out to be unexpected is that the silent does not 'speak' in spite of the violence that has made her unpleasant. What she cannot but do is to stand still over there in a helpless

fashion. She doesn't cry until this Chinese American writer teases her in a very cruel fashion. What has been made clear in the example that has been given to shown the silence of this girl who has been imprinted on the silence of the vast majority of Chinese American workers who have chosen to keep silent when they are forced to survive in American society. The only difference between them and this quiet girl is that this girl chooses to cry to show the strongest desire she has adhered to in her lives to protect the silence she has valued a lot in her sub-consciousness when she has suffered forgivable or unforgivable violence in addition to the possibility that she has taken her cry as an efficient way to enable her to get free from the disturbance of others and protect the silence her life has been characterized with for a very long time. Upon the very rational rumination of the behaviors of this girl, this Chinese American writer has been aware that the effective means to enable those Chinese American workers to get away from the violence of American workers is not silence but resistance, for it is the appropriate and adequate resistance against this violence that tends to be conducive and valuable for them to get free from the victimization they are inclined to be faced with in a very brave fashion on the ground that they are aware of the perceptive and cognitive essence that silence is no more than a way of escaping the social reality, cultural reality, psychological reality, as well as, historical reality they have to be faced with in the inevitable and indispensable communication between those Chinese American workers and American workers on a daily basis, and what does matter in this situation, is, to make best use of resistance in a reasonable fashion.

The second one delineated in the miraculous and meticulous rumination and reflection of the necessity of the incorporation of the social values, cultural values, and historical values of the silence as personified in an implicit fashion in the experiential and experimental production of the Chinese American literary work titled *China Men*, is in relevance to the authentic recounts of the interesting tales dealing with the lives and works of a lonely great grandfather by the name of Bak

Goong who has been said to live and work in the Sandalwood Mountains in relation to what has occurred to the writer of this Chinese American writer Maxine Hong Kingston who has held in a clear fashion that the tolerable continuation of silence in his effective communication with Americans has a very great negative impact on the intentional and insightful stimulation of the motivation he ought to develop to enable him to make their way to the ambitious and aggressive exploration to be made of the very feasible outlet that is inclined to give rise to the corporeal liberation and mental liberation on the basis of the great efforts he has made to inspire him to work very hard to the his survival with the help of his tolerable and patient persistence in the maintenance of the misunderstood and misinterpreted silence he has been keeping in his mind even though it has implied in the responses he has given to Americans in an ambiguous fashion that he has the strongest desire to 'speak' up to let go of the anger, anxiety, or, even depression that have been kept in his mind for a very long time as a result of his clear awareness of the harm those emotions are bound to do to his health either in an apparent fashion or in an ambiguous fashion. For the sake of this emotional liberation, Bak Goong has come up with a distinctive way to 'tell' his own stories that are quite likely to serve as the counter-narration to resist against the overwhelming governances of American workers in a strategic fashion and to reduce to the least the hegemonic and demonic domination and manipulation of those American workers who aim to have a very tight control over his opinions and force him to keep silent in a submissive fashion and in a sycophantic fashion. The reason for his indignation at this unintelligible governance that most Chinese American workers are not allowed to speak while working on the plantation in line with the rigid stipulation laid down by the farm is that he holds that it is so absurd and abnormal for them to be subjected to this dehumanized rule that have been depraving him of the inborn right to speak at will as long as he is unlikely to bring disturbance for others. With the account taken into the very great experiential and experimental necessity for him to reject the practical

implementation of this rule, he tries his best to enable him to solve the problems potentiated in this rule in a confidential fashion or in an euphemistic fashion when he feels that it is time for him to release his dissatisfaction with the cruel reality he has to or is forced to be faced with in a mechanical fashion and in a ritualistic fashion. In this case, what he has been choosing to show his mild resistance against this rule in a pleasant fashion is to pretend to be caught in a certain kind of personality disorder that makes him unable to have a very cautious control over his strong desire of shouting, singing, coughing, and, inventing stories at random in that he has believed it in a continuous fashion that he isn't born to be silent like a 'monk'⁴⁸ as what to be dwelled on below to highlight his specific actions taken to meet this spiritual need in a relaxing fashion and in an exciting fashion in spite of the prevention of him from doing so time and time again.

Notwithstanding the possibility for him to stand a variety of the dominative and manipulative pressure from the discriminative repression and repressive isolation of a number of American workers who have been accustomed to the rule that has been making great effects on the successive and sustainable governance of the opinions of most Chinese American workers in a successful fashion to make it possible to make their way to the intentional extension of the silent attitudes those Chinese American workers have been holding toward their lives and their careers in an indirect fashion, and, the potential consolidation of the perceptive and cognitive foundation that has to be laid for the very vicious stupefaction and treacherous victimization of the dignity of them in a confidential fashion, Bak Goong has racked his brains to make it very possible and feasible for him to resist against the abnormal and absurd rule he has been imposed upon the second he arrived at this plantation in a curious fashion without knowing in a clear fashion that it is not appropriate and reasonable for him to take it for granted in an innocent fashion that he is supposed to have 'had all kinds of things to say'⁴⁹ in an adequate fashion to voice his happiness and helplessness in connection with what has happened to him in an

authentic fashion and in an objective fashion owing to the inexperienced honesty that has been running through his practical communication with others. In the first place, he has also tried to upgrade his verbal articulation of what has come to his mind in an aesthetic fashion and in an artistic fashion with no apparent intention to highlight his aesthetic and artistic literacy. In the second place, driven by the strong desire of articulation, he has tried to convert talk into a song under the title of “Work. Work. Work. Eat. Eat. Eat. Shit and Piss”⁵⁰ in spite of his true failure to compose it as what a very professional composer does. However, what he has been doing in an ambitious fashion is helping him to get away from the very repetitive and redundant confinement and imprisonment of the perceptive and cognitive inclination and pace his extremely monotonous life has been characterized with in an unchangeable fashion even if he has been whipped because of his audacious resistant actions. The more stressful he is made to be, the more irrational he turns out to be. That is because this discriminative repression has given rise to the indignant response to which he has given to the effect that his anger seems to be as fierce as the fire that has been set on the inflammable trees. So to speak, it is this irritating response that has made him shun away from the idea that he is supposed to give up and get used to what he has to be faced with in a peaceful fashion just as what others have been doing in a popular fashion. In the third place, he has learned to let go of his curses by disguising to cough when he is not satisfied with in an indirect fashion or in a euphemistic fashion. An example to be given in this regard is that when the demons howl to ask him to work faster, he tends to cough in reply to them in an understandable fashion or in an unintelligible fashion as what to be situated below to deal with the hostile and fiendish blames of American workers in a patient fashion and in a mild fashion as what to be demonstrated in the following quote in a meaningful way:

“[G]et-that-horse-dust-away-from-me-you–dead-white-demon.

Don’t-stare-at-me- with-those-glass-eyes. I-can’t-take-this-life”⁵¹

To this extent, this confidential cooperation in their communication has turned out to be demonstrated in his very reliable and responsible meditation on the genuine harm silence has done to a good many Chinese American workers. Indeed, it has, eventually, turned out to be true that the judgment he has made of the side effects of this silence is worth thinking because when all those Chinese American workers fall ill, and, lay in bed, he diagnoses their illness. It is his diagnosis that makes him aware in a surprising fashion the danger of silence just as what has dealt with as below “[I]t is congestion from not talking, what we have to do is talk and talk”⁵² in a clear fashion.

From the bottom of this great grandfather, it turns out to be true that the deep long coughs, barking, and wheezing have made the same effects as shouting in the light of his satiation with the clear articulation of the resistant attitude that is in a position to be held toward the violence of most American workers at that historical moment, for he has been impressed in a very profound fashion that he feels much better right after having ‘talked’ about what has happened to him and what has occurred to him in his own way. From then on, Bak Goong becomes a talk addict. He has told stories to make easier his boring work in a pleasant fashion. In some cases, he has even adapted an ancient folk story that is concerned with the secret of a king to make fun and amuse his fellow workers like this: the son of this king has cat’s ears. Years go by. When the king cannot keep his secret anymore, he gets scooped out a hole and shouts into it.

It has been indicated in his story that the king has felt relieved shortly after his shouting the secrets into the hole and burying it. With the inspiration and illumination absorbed from the rumination and reflection of the authentic story he has invented in a curious fashion, it has come to the mind of Bak Goong in an amusing fashion that he tries to dig a hole in a circle, throws down his tools and plops on the ground with the faces his fellow workers looking over the edge of the hole and their legs spiking like wheel the next day rather than invites them to plow

straight furrows at work as what he has done before in a regular fashion and in a frequent fashion. As a result, this miraculous shouting experiment that have been done in line with his imagination and instruction have been told to make all their hidden and repressed emotions and unspoken wishes rushed out like flood into the ears of those who have been around the hole on account of their ignorance of the mechanism of this sound effect that has much to do with the effect of echoes. What they do know is no more than the pleasures they are inclined to acquire from their shouting and the same responses they have received right after their shouting like this: “I want to be home” when they are invited to follow and shout when Bak Goong shouts. Driven by the curiosity of this experiment, the rest of his workers try their best to follow him and yell in a very crazy fashion like this “I want home. Home. Home. Home. Home.”⁵³ From the point of view of the mental preparation made in an automatic fashion, the sufficient use he has made of the echoes in this experiment has turned out to make great effects on the relaxation of the minds of his fellow workers by making their voices heard in a particular fashion to remind them of the role their voices has been playing in the efficient alleviation of the pressures they have to or forced to be faced with in their lives and careers.

With the help of the interactive inspiration acquired from this experiment, it has been made clear that far from being turned into the docile and submissive slaves, his fellow workers have become more assertive, bold, and, aggressive than before. Right after the chorus party held with their white American workers, it is inclined to be made curious that their white American overseers have no longer enforced the rule of forcing those Chinese American workers to keep silence in a hegemonic fashion. Therefore, what is worth profound and perspicacious meditation on in this experiment and the responses those white American workers have given to the behaviors of those Chinese American workers, is, that this chorus party is not only a way of releasing the hidden and repressed emotions of those Chinese American workers in speech but also a declaration of their male discourses in the actions they

are able to take to protect the voices they are entitled to articulate in a natural fashion and in a normal fashion. Of course, it also has to be realized in their minds that this is also a claim of making their homes in the mainstream society of America in an ambitious fashion and in an aggressive fashion. In a profounder sense, what Bak Goong has referred to herein has too much to do with is the active resistance against the deprivation of language they have been using to stand for the symbol of their masculinity on the way to their resistance against to the sexual castration dealt with in this Chinese American literary work. If the earth is compared to be an advantageous woman, the hole is the true wonderland of women that is inclined to accommodate them in a natural fashion and in a normal fashion in the pace that has been kept with the responses they are supposed to give to the consciousness of most women. In a symbolic sense, what they have been doing is to implant the language of the earth into their shouting practices and processes in an experimental fashion and in an experiential fashion, for it has been convinced in an explicit fashion in their minds that the furious language they have shouted is inclined to be considered as the virtuous seeds that are quite likely to play a very crucial role in the overall stimulation and promotion of the successive and sustainable development and improvement of the very precious cultural tradition of Chinese American community in American society in which they have been deprived of the rights of liberties and the rights of speeches in a popular fashion as a result of the extensive popularization of the discriminative awareness in a compulsory fashion to have a very tight control over their speeches to make them caught and lost in the silence they are inspired to keep in their living experiences, working experiences, as well as, communicating experiences in a continuous fashion.

As what has been shown in this Chinese literary work, it is quite amusing that when talked out, those Chinese American workers have buried their words and planted them in hope that their works will grow into the ideas that are likely to give them a very strong impetus to enable them and encourage them to fight against the

vicious violence of white American workers in an indomitable fashion and in a decisive fashion just as what Maxine Hong Kingston has written in a poetical fashion like this “[S]oon the new green shoots would rise, and when in two years the cane grew gold tassels, what stories the wind would tell.”⁵⁴ Most readers of this Chinese American literary work are likely to be reminded in an implicit fashion that what this Chinese American writer has indicated in this quote is concerned with the two major symbolic denotations and connotations that can be dug out of in an imaginative fashion, in an instructive fashion, as well as, in an illuminative fashion as to be elaborated below in two respects.

On the one hand, just as what the wind has been blowing the grass to the spot where the king has planted his crucial secrets in a natural fashion and in a normal fashion, and, spread the major news throughout the land in an appropriate fashion and in an adequate fashion the next year to raise the attentions of American workers and Chinese American workers, it has to be known that in a symbolic fashion that the wind that has been blowing the sugar cane will eventually carry the arresting stories of *China Men* and make them known to the world in a similar fashion. To this extent, the winds as elaborated above in a respective fashion have a lot in common with each other in terms of the very symbolic denotations and connotations that have been hidden behind the natural forces of the winds that have blown the very specific and special matters like the grass and the sugarcane in an analogical fashion in the midst of the growing enrichment and improvement of the perceptive and cognitive inclination of a variety of Chinese American workers who have to stand the test of a similar power of nature before they are able to get across the denotative and connotative profundity and perspicacity of the specific spiritual refreshments, refinements, and, reinforcements that are inclined to be acquired from the profound and perspicacious rumination and reflection of everything around the world in a symbolic fashion indebted to the very abundant illumination available in animism or animatism in reference to what deism has come to the mind of this

Chinese American writer in the plantification she has incorporated into the genuine mystification and signification of the perceptive and cognitive nutrients that are likely to be obtained from the nature in a meditative fashion.

On the other hand, what needs to be taken into account in an imaginative fashion and in an associative fashion is that the explicit permeation of the speeches of most Chinese American workers into the symbolic chorus party as has been viewed as a ceremonial ritual in the very insightful implantation of the Chinese American culture into American culture in the ruminative and reflective enrichment and betterment of the instructive cultural denotations and connotations of Chinese American literary works, has turned out to stand for the unnoticeable, undetectable, and, untraceable popularization of the cultural spirits in American society and American history in a cultural fashion apart from the actual incarnation of the very meaningful and valuable illumination that an appropriate analytical emphasis has been placed on the very ambitious and aggressive salience of the major masculine discourses of those Chinese American workers in a very confidential fashion. With the help of the very conducive inspiration that has been existing in the sufficient consideration about the popularization referred to as above, the readers of this Chinese American literary work are likely to be reminded in an imaginative fashion and in an illuminative fashion that it is this intentional permeation that makes those Chinese American workers act as the genuine creative and cautious creators of language and entrepreneurial pioneers of their respective new homes just as what has been exemplified in a clear fashion in the following quote “[W]e can make up customs because we’re the founding ancestors of this place.”⁵⁵

Based on the two examples that have been given above in a respective fashion to provide the appropriate and adequate theoretical and practical evidences for the justification of the historical authenticity and historical objectivity of the lives of most Chinese American workers in an authentic fashion, it is possible to be summarized in an evident fashion and in an objective fashion that the ingenious and

insightful inspiration Maxine Hong Kingston has potentiated in the characterization of her Chinese American literary work *China Men* has made very great effects on the essential manifestation of the important role that the necessary resistance against either the intentional or unintentional violence of most American workers has been playing in the strong imaginative and impressive protection and promotion of the true dignity and identity of Chinese American workers in their communication with American workers when they are faced with the great danger they are inclined to be thrown into owing to the absurd or even abnormal popularization of the violent discrimination, devaluation, and, distortion of their authentic and essential existence in American society in a given historical period on the part of most blind American workers who are unable to do something more valuable but follow suits in a mechanical fashion and in a ritualistic fashion without knowing in a sensitive fashion and in a sensible fashion that their greatest values lies most in their very brilliant acquisition of the perceptive and cognitive independence from the intentional governance and leadership of the so-called elites of a given society they live in because of their ignorance of the dominative and manipulative truth and essence of those vicious elites who have been maximizing their profits in the coat of the would-be instruction and illumination they are willing to share with those American workers to develop their heavy dependence on the successive and sustainable acquisition of the perceptive and cognitive nutrients from those elites in a blind way and in an irrational fashion regardless of the risks they are quite likely to take in terms of the perceptive and cognitive deterioration they are bound to suffer from their very innocent and ignorant employment of or their unstoppable and uncontrollable addiction to the very heavy dependence they have been offered both in an acceptable fashion and in an admirable fashion to keep it from them the alluring essence and quintessence of this vicious dependence that tends to give rise to either the intentional prevention or even stupefaction of the ideological and epistemological growth of those Chinese American workers who ought to have tried

their best to strive for their ideological and epistemological independence from this unchangeable and unstoppable disturbance or inference in a decisive fashion and in a distinctive fashion to help them to nurture their bodies, their minds, and, their souls in an appropriate fashion and in an adequate fashion.

2.3.2 The Peaceful Transformation of the True Silence of Chinese American Workers into Their Voice

In the connection with the harmonious transformation of the maintenance of the admirable silence valued a great deal in traditional Chinese culture into the voice as needs to be articulated in the increasing social communication, cultural communication, and, ethnic communication of a variety of early Chinese American workers in an impressive fashion and in an instructive fashion in order to get free from the social otherization and cultural otherization they are inclined to suffer from this communicative processes and practices in an appropriate fashion and in an adequate fashion, it has come to the mind of Maxine Hong Kingston in a clear fashion that their increasing silence is imposed upon in the increasing isolation of a great many American workers who have been doing a very good job in the vicious devaluation and distortion of the social contributions of most Chinese American workers in an irrational fashion and the cultural values of those contributions in the continuous stimulation and promotion of the gradual modernization of the true American society, American history, and, American culture is bound to be closely associated with a transformation that has a lot to do with the coherent and cohesive transition of a Chinese father into an American father, and, from a Chinese scholar into an American laundry worker based on the translation of their very reluctant acceptance of and adaptation of this feasible and flexible transformation into their voluntary incorporation into the insightful and intelligent preoccupation with this occupational transition in a reliable fashion and in a responsible fashion. Precisely

speaking, it is this positive transformation that has made this Chinese American writer Maxine Hong Kingston value a lot the inevitable language experiences of Father as epitomized in *China Men*, and the very crucial role it has been playing in the gradual enrichment and improvement of the entire living experiences, working experiences, and, communicating experiences of Chinese American workers in an appropriate fashion and in an adequate fashion with a very good look taken at the entire Chinese American history in reference to the very significant historical facts and historical events that have been showing up in the horizontal and vertical development and improvement of Chinese American community in accordance with the very direct, diverse, and, distinctive impression American workers and America has given on each Chinese American worker either in a popular fashion or in a particular fashion.

In the eyes of young Maxine Hong Kingston, it is very unintelligible for her and her family to have a very good understanding of the violent discrimination and brutal segregation of the white Americans and the otherization of Chinese American culture and Chinese American community on account of the profound impression those white Americans have left them in the case of their eccentric image that has been told to be characterized with explicit estrangement and accused of their being like either ghosts or strange creatures owing to the very apparent distinction that has been made between the communicative concentricity of Chinese American workers and the communicative eccentricity of white American workers in reference to the different attitude they have held toward each other. In view of her authentic and objective recounts in relation to the discriminative eccentricity of white Chinese American workers in a rational fashion, it has occurred to Maxine Hong Kingston in a definite fashion that she has had almost no contact with Caucasians before her entrance to public school. To be exact, she has talked about this in a series of lectures given and discussions made at the University of California in Santa Cruz in 1989 as to be shown in the quotes given below to give an account of the popular

discriminative devaluation and distortion of the true images of Chinese American workers in an indirect fashion or in a euphemistic fashion: “I guess for the first five years of my life I never saw any white people unless they came as a milkman ghost or welfare ghost. And as long as you don’t know the true humanity of a person, they’re just a ghost. That’s a translation of the Chinese.”⁵⁶ In line with the analogical ambivalence implied in this quote in a direct fashion, it is inevitable to come to the minds of the readers of this Chinese American literary work that the very otherness white American workers have been imposing upon Chinese American workers in an intentional fashion has given rise to the indignant accusation of most Chinese American workers who have been fed up with the unreliable, unreasonable, and irreplaceable stigmatization of a growing number of white American workers that has lasted for a very long time in more than one field in the gradual transformation of the silence kept in the minds of most of those devalued and distorted Chinese American workers into the voice they are supposed to articulate in an appropriate fashion and in an adequate fashion.

In correspondence with what has been epitomized in the character depicted to typify the great perceptive and cognitive importance that ought to be attached to the pacification and particularization of the reliable and responsible translation of the silence of most Chinese American workers into their voice, it seems to be evident to come to the mind of Father that those ‘ghosts’ are likely to make them break far away from the traditional life, traditional values, as well as, traditional culture that have been considered as the evidently particularized ‘Chineseness’ of those Chinese American workers for the aim of replacing it with the popularized Americanness that has been standing for the mainstream life styles, values, and, cultures pursued, persisted, and, popularized in American society. For the sake of the continuous maintenance and salience of the Chineseness of those Chinese American workers, it has turned out to be of great practical significance for them to seek for the perceptive and cognitive breakthrough that focuses a lot on the very

appropriate and adequate articulation of their diverse and distinctive opinions to quicken the ideological and epistemological liberation and promotion of Americans in a peaceful fashion just as what has been manifested in great progress that has been made in the elimination of the speechlessness of the father depicted in this Chinese American literary work *China Men* to make his voice an admirable voice. With an account taken into this admiration, Maxine Hong Kingston composes a polyphony by means of telling different stories in relevance of the very specific and special experiences of her father's entrance into America as what to be clarified below in a professional fashion and in a particular fashion to the effect that her father may either have entered this country in an 'illegal' way from New York City, or, disembarked 'legally' in a formal fashion, for the governmental interrogation is bound to prove him an illegitimate immigrant who has entered San Francisco⁵⁷ in an inappropriate fashion. However, what seems to be quite unexpected for those governmental workers of America, is, that their cautious and close interrogation of those Chinese American workers is bound to give rise to the continuous increase of the incorrect personal information of them just as what has been offered in an ambiguous fashion in terms of the year when her father is born, for even though it is certain her father might be born in a year of the rabbit, it has stayed uncertain whether he might be born in 1891, in 1903, or, in 1915.⁵⁸ What seems to be true when he gives those governmental workers is that he comes to America in five different ways when he goes across Cuba, Angel Island, or Ellis Island. Nonetheless, the exact information has much to do with the specific versions of the stories this Chinese American writer has told in the production of *China Men*. One more thing valuable for the elaboration of the illegality of the specific immigration of her father whose personal information has been characterized with falsity can be seen in the heated discussion Maxine Hong Kingston has made in the essay produced and published in 2007 in an interview made on National Public Radio as quoted below: "[A]ll the time I was aware that both my parents were illegals and I had to be very

careful to write in such a way that I can insist on our being American without giving away their illegal status....”⁵⁹ Hence, for the part of most of those very miserable Chinese American workers who have been forced to offer true information or the legal documents and historical evidences, it is inevitable for them to be made invisible in the legal documents that are often considered as the official evidences to prove their legal identity in American society in addition to their fearful anxiety of the revelation of their genuine illegal identity even though they have a very good understanding of the possibility that the reluctant concealment of their true identity is more likely to give rise to the popular silence of them in American society and the voluntary avoidance of the normal and natural articulation of their voices in an appropriate fashion and in an exact fashion. It has been kept in their minds in a very confidential fashion that “[I]here were secrets never to be said in front of the ghosts, immigration secrets whose telling could get us sent back to China.... ‘Don’t tell/ said my parents, though we couldn’t tell if we wanted to because we didn’t know”⁶⁰, even when it has articulated in a different fashion in this work under the title of *The Father from China* and *The American Father* that this euphemistic or confidential omission or deletion of the exact personal information of those Chinese American workers by saying few words and keeping silent for weeks and months like this “No stories. No past. No China,”⁶¹is, inclined to be resisted against in most cases in a decisive fashion and in a distinctive fashion on account of the risks they have taken in the acquisition of their legal social, cultural, and, ethnic identities in American society, American culture, as much as American society on the perceptive and cognitive foundation that has been laid for the sufficient acquisition and application of their ideological and epistemological transcendence to help them to make way to their identity formation, transformation, and, reformation in an acceptable fashion.

On the sufficient perception and cognition of those high risks most Chinese American workers are bound to take in catching hold of and making use of the best opportunity that the difficulty they have in their illegal immigration can be translated

into in an insightful fashion to enable them to make great efforts to participation in the stimulation and promotion of the legalization of their immigration into America to highlight their legal social identity, cultural identity, and, ethnic identity in their inevitable social, cultural, and, ethnic communication with American workers who have been unwilling either to admit or to acknowledge the legal identities of those Chinese American workers in an official sense. For the sake of the very intentional perceptive and cognitive liberation of a great many Chinese American workers, Maxine Hong Kingston has told the true story of her aunt and shared with all of her readers the untellable stories of her family in her very impressive and imaginative production of her Chinese American literary work titled *China Men* to make heard the “silenced” voices of the Chinese American workers those of her family have bodied for in an interactive fashion, and, to quicken the legal endorsement of their immigration to defend their dignity when they are inclined to come across the social discrimination, cultural discrimination, and, ethnic discrimination in their inevitable and irreplaceable communication with an increasing number of American workers in their rich living experiences, working experiences, and, communicating experiences on a daily basis to remind them of the great perceptive and cognitive importance to be placed on their intentional and insightful development and improvement of the very sufficient awareness they rest a lot on to seek for the peaceful transformation of the silence their lives and careers have been characterized with for a very long time into the voice they are entitled to articulate in accordance with the rights of liberty and speech the active legalization of their social identities, cultural identities, and, ethnic identities in American society. In addition to the perceptive and cognitive progress made in the aesthetic and artistic production of *China Men*, it has been recorded in an objective fashion and in an essential fashion in the overall and evident articulation and consolidation of the very strong willingness Maxine Hong Kingston have been eager to develop and improve to make her way to the salience of the perceptive and cognitive priority and superiority of the speeches of most

Chinese American workers in her experiential and experimental production of this Chinese American literary work under the title of *No Name Woman* where she has tried her best to tell the story she has known from the communication with her mother in an authentic fashion with the help of her appropriate and adequate employment of the imagination and inspiration she has developed from the perceptive and cognitive practices and processes of her literary production to help her to tell her readers in a conscientious fashion that she has had an aunt who is said to kill herself and her newborn baby by jumping into the well where her Chinese family members often go to fetch the water they need to drink, to cook, and, to wash clothes in a very frequent fashion. Because of the sensitive response that has been given to this tragedy that has been occurring to her in a mysterious fashion or in a superstitious fashion due to her strong anxiety as recounted like this “[M]y aunt haunts me - her ghost drawn to me...”⁶², her mother tends to warn her of the great necessity for her get free from the possibility in a careful fashion lest the same tragic event happens to her in an accidental fashion. However, what has made her mother amazed a great deal is that she has tried every means to invest her own fantasies about her aunt who has been thrown into a danger of sexual passion and is cast out by her village in a superstitious sense, for she has ‘rejects’ the ideas that has been prevailing in the village she lives that her aunt is a wild woman who has been told to have low morality in the light of the bitterness and sadness her aunt has suffered from her so-called amoral sexuality. In a similar sense, what seems to impress her a lot, is, that the internal struggle of her aunt resembles a great deal to that of herself in more than one respect, for she is attempting to make sense of the old customs and traditions their parental generation has been inherited in a continuous fashion even if she has just known something about it from her mother in a fragmental fashion or in a chaotic fashion in combination with what has happened in a country that is very different from what has come to her in America either in an explicit fashion or in an implicit fashion.

Very impossible as it is for Maxine Hong Kingston to make a choice whether she is supposed to incorporate the 'silence' that has to be kept in her mind for the effective avoidance of either the intentional or unintentional humiliation and accusation of some loquacious Chinese American workers or American workers in a dishonorable way and in a disgraceful way, she chooses to tell the stories of her aunts in public in her literary production. In a much profounder sense, her narrative statement in the authentic and objective depiction of the tragic lives and experiences of her aunts turns out to be helpful for the essential and evident revelation of another fact that it is in a position to be associated in a correlative fashion that the dogmatic choice of 'silence' is likely to be the tragic product of her aunts who has been repressed a lot from the moral accusation of traditional Chinese morality a good many traditional Chinese women like her aunt have been imposed upon in a dominative fashion and in a manipulative fashion in reference to the very coherent and cohesive governance and leadership of the moral behaviors of in traditional Chinese society as seems to be akin to the resistance against the silence in the exploration of the side effects of it on the perceptive and cognitive foundation that has to be laid for the justification of the objective fact that silence is not supposed to be considered as the essence of the father in *The Father from China* in an insightful fashion. On the contrary, the ability to talk and to communicate as what has been imprinted on the perceptive and cognitive inclination of father in this Chinese American literary work turns out to be the very authentic representation of the most prominent feature of traditional Chinese culture that has a very great impact on his increasing perceptive and cognitive growth in more than one fold in spite of their unconsciousness of the great impact it has on their behaviors in an absurd fashion or in an abnormal fashion. That is because in accordance with what has been in the speeches recalled and recounted by the grandmother by the name of Ah Po in traditional Chinese culture related to the salutation to either the mother of mother or the aged woman who has remembered the impression father has given her as to

be dealt with below to the effect that Father is different, for his hand is believed to be made for holding pens that tend to give a strong impetus to him to serve as an official worker in the government at that historical moment. As a result, he is seen as a brilliant boy who has the ability and potentiality to make a very good preparation for the imperial examinations.⁶³ When he grows up, it has turned out to be true that Father has become a scholar and teacher in a private school in his village in a graceful fashion and in an honorable fashion. It is for this reason that even when he is detained on Angel Island in the entire process of his immigration to America, he is able to produce his poetic text to express his very strong desire for the successful and sufficient achievement of the precious freedom and to encourage his peers to try their best to seek for liberty all the lives with the help of his quotation of the poetic lines of Li Po and the reference to his true stories as to be demonstrated below:

“The father sang about a sentry stopping Li Po from entering a city. Li Po was drunk as usual and riding a mule. He refused to give his name to the sentry, but wrote a daring poem that he was a man from whose mouth the emperor had wiped and droll; the emperor’s favorite wife had held his ink slab. The impressed sentry granted him entrance.”⁶⁴

To some extent, it can be conceived in an apparent fashion from the specific experiences of this father and the stories of Li Po that Maxine Hong Kingston has tried her best to make an analogical comparison between his father with Li Po who is remembered as one of the greatest poets in China in terms of the similarity that has been carried in their learning experiences, living experiences, and, working experiences to enable her to make way to the sufficient salience of the tragic lot of this father in a pitiful fashion and in a sympathetic fashion as a result of the very unbelievable and unbearable injustice he has suffered from the unfair examination and the unbearable violence from his own immigration experience in relation to the social prejudice, cultural prejudice, and, ethnic prejudice popularized in mainstream

American society at cost of the stigmatization of the image of Chinese American workers and the stereotyped devaluation, destruction, as well as, distortion of the social, cultural, and, historical contribution of them in an unreliable fashion and in an irreplaceable fashion.

However, what has turned out to be cruel and ruthless for this father is that the analogical comparison made between him and Li Po hasn't given him the privilege to enter into the Angel Island, nor raise the attention that is likely to be paid to his poetic versatility, for his poetic sentiments are all Greek to those barracks working very hard in American immigration institution on account of their inability to have a very good taste of the rhythmical and rhetorical subtlety, profundity, as well as, perspicacity of the poetic language that has been applied into the imaginative and illuminative practices and processes of his poetic production. Even though he has said that in an honest fashion and in an apparent fashion he is not an illiterate because of his ability to have a good reading of a large number of texts and produce a good many literary works in Chinese, the cautious secretary guard has already written 'No' on the immigration document in a very clear fashion since it has turned out to be true that he knows little about English in a very obvious fashion and that what he does need is no more than a translator.⁶⁵ Truth told, it is in a position to be perceived in this way that the father has come to the new world from a place where he is able to express what has come to his mind in an appropriate fashion and in an exact fashion without knowing in a sensitive fashion and in a sensible fashion that when he comes to this new world where he is "not made for honor" in a natural fashion and in a normal fashion as a result of the his outstanding poetic versatility. Therefore, even if he is able to deliver eloquent speeches and produce poetic texts in Chinese, he is doomed to suffer from the bitterness that he is bound to be considered as "a hero who cannot use his bravery"⁶⁶ in a pitiful fashion or even in a tragic fashion owing to the lamentable social reality and cultural reality he has to be faced with in America.

Indeed, it is very pitiful that either the displacement or dislocation of the social context, cultural context, as well as, ethnic context as exemplified in his immigration from China into America has turned this very confident father from a talkative Chinese scholar and a versatile Chinese poet to a self-confined beast that has been forced to accept the ruthless cruelty and brutality of the social reality, cultural reality, historical reality, as much as, psychological reality popularized in the perceptive and cognitive inclination of American workers in an incontestable fashion and in an inevitable fashion. What has been hidden behind this cruelty and brutality is that he has to be faced with the cruel fact that although he come to America, he has to be confined to work as laundryman and cook in the service industry on account of his unfamiliarity with English language that has been popularized in almost every corner of America at that historical moment and even at present even if those jobs have been assigned to women in ancient China in a traditional sense. What has turned out to be unacceptable and unbearable in a natural sense and in a normal sense, is that it seems to be similar to what has been depicted in an excessive fashion or in an exaggerative fashion in the literary work of Li Ruzhen under the title of *The Marriage of Flowers in the Mirror*, is, that men have been forced into having their feet bound to like the mythical character Tang Ao in the part of this Chinese literary work subtitled *On Discovery*. It has come to the mind of a variety of the readers of *China Men* in an impressive fashion that what Maxine Hong Kingston has done in the production of the Chinese American literary work is trying to switch off the otherness that “displaces the dominating social group into an imaginative identification with the pain and suffering of being the Other.”⁶⁷ To be exact, it is in a position to be considered as an inevitable and indispensable transformation for the salience of the genuine social identities and cultural identities of the vast majority of Chinese American workers. In a simultaneous fashion, she has also incorporated into the imaginative and impressive production of her *China Men* the very crucial task of making best use of the knowledge the father has have in Chinese and that he

has failed to have to enable him to achieve a very successful communication with his American workers in an efficient fashion, and, the bitterness he has been suffering from this communicative practices and processes owing to the inadequateness the accumulation and acquisition of his English language and English knowledge has been characterized with in a very dangerous fashion while most Chinese American workers are racking their brains to avoid the extensive transmission of the very poor influence their illiteracy in English language and English knowledge has on their lives and careers and the erroneous tales that are likely to be told to give an account of the communicative poverty or futility of those Chinese American workers in their inevitable communication with most American workers on a daily basis regardless of the possible aftermath that their purposeful avoidance of the mention to be made of their ignorance in English language and English knowledge is bound to give rise the big danger they are inclined to be thrown into in an inevitable fashion and the evident communicative embarrassment on account of the objective and essential existence of the devaluation and even distortion of the authentic existence of their social identities, cultural identities, and, ethnic identities in American society in that they have been keeping in their minds the precious values of silence in traditional Chinese culture in a short-sighted fashion at the cost of the identity crises they will have to be faced with in the future just as what has happened to most folks around the world that they have turned out to prefer to take into account what has happened in the past and what is happening at present in a short-sighted fashion and in an irrational fashion in lieu of what will happen in the future in a foresighted fashion indebted to the perceptive and cognitive progress that has been made in their persistence in the very profound and perspicacious rumination and reflection of the perceptive and cognitive profundity and perspicacity hidden behind the actual acquisition of English language and English knowledge as dealt with above.

As opposed to what has been delineated in the very aesthetic and artistic production of this literary work titled *The Father from China* in a deliberate fashion to

give a very clear picture of the personal traits the particular personality of most traditional Chinese fathers have been characterized with in an impressive fashion and in an instructive fashion, it has come to the minds of the vast majority of readers of the literary work under the title of *The American Father* that the inadequate acquisition of the adequate English language and English knowledge it has taken those Chinese American workers a lot in the natural and normal communication with American workers is believed to have resulted in the popular misconception and misinterpretation of the images and personalities of those Chinese American workers in reference to what has already been exemplified in a very clear fashion in the living experiences, working experiences, as much as, communicating experiences of Tang Ao and Lin Zhiyang who have been getting through the tremendous transformation from a 'silenced' scholar to a 'silenced' businessman due to the losses of the intellectual superiority they have obtained from their cultural activities and intellectual activities. However, the arrival in America or in a direct fashion the passive involvement in American lives and careers has made them lost the honors, prides, and, glories a scholar has in the social context, cultural context, as well as, academic context of China. As a matter of fact, what they have to be faced with in an inevitable fashion and in an indispensable fashion is that they ought to hold a peaceful attitude toward either the deteriorative transformation or transformative deterioration that is characterized with the transitional devaluation or distortion from 'legal' discursive scholars into the 'illegal' silenced workers in the new industries like gambling, from the previous male-centralized occupation they have been working on into the present female-dominated laundry profession they have to accept to make a living, as well as, from the centralization of their authorities to the marginalization of their valuable existence in a valueless fashion. In general, this transformation has a great deal to do with the objective fact that the increasing popularization of the anti-Chinese exclusion laws has been lasting for over sixty years in American society, American culture, and, American history, has changed

almost everything over there just as what has happen to the Father depicted in *Chine Men* who has the American father has lost his fame of a poet and a scholar when he begins to work on the Gold Mountain, and, his the New York laundry when he comes back and his houses with upstairs and back porches on account of the fire that has been set over there in a treacherous fashion. In the rational rumination and reflection of the major facts and events cropping up in his lives and careers, what comes to him in a sad fashion is that with no loyal friends or brothers in the new land and personal savings draining away like time, he has to bear the unbearable bitterness of spiritual loneliness and financial inadequateness in addition to his unemployment in gambling industry in America because of the poverty of his English and the land he has possessed in China for some reasons. In brief, the painful sadness and bitterness of him as a result of the losses of his job, his land, and as such, has made him lost in the ‘otherness’⁶⁸ he has failed to be aware of in a sensitive fashion and in a sufficient fashion on the ground that he has rejected to learn English to help him to work very hard to seek for the saliency of their legal existence without knowing in an insightful fashion that this indecisive and irrational rejection will throw him into the successive and sustainable existence in American society, American culture, as well as, American history in a transient fashion at that historical moment.

For the aim of seeking for the saliency of the great influence of language on life and work of this father and the emphasis that is in a position to be placed on the very crucial and conducive role language has been playing in the coherent and cohesive construction and consolidation of his social identity and cultural identity that helps him to do a very good job in his communication with American workers in his living experiences and his working experiences in a familiar fashion on the road to the successive and sustainable stimulation and promotion of the legalization of his identities in American society, Maxine Hong Kingston has made uses of the two wedges of *The Ghostmate* and *The Li Sao: An Elegy* to make an overall analysis of

the verbal presence and non-verbal absence of the Chinese father caught in silence and the American father personified in the form of voice in a profound fashion and in a particular fashion in the very insightful production of her literary work in an imaginative fashion and in an illuminative fashion. That is chiefly because *The Ghostmate* has been characterized with the insightful adoption and application of the commonality that has been shared in the narrative structure of a classic literary work under the title of *The Strange Tales of Liao Zhai* with a collection of about 500 stories told in a vivid fashion and in a mysterious fashion by the writer by the name of Pu Songling who lives in the Qing Dynasty that has dealt with the narrative facts and narrative events related to the narrative plot that tells a young man who has fallen into a mansion considered as shelter in the rain and obsessed with a young woman or a fox. According to the closing part of this narrative plot, it has turned out to be very terrible that when the young man gets rid of the spiritual widow in the end because of his strong homesickness for her in an unstoppable fashion and in an uncontrollable fashion, he has discovered in an unexpected fashion that the mansion is no more than “a noble woman’s grave”⁶⁹ that cannot but throw her into the big danger of the very terrible spiritual abyss and spiritual crisis in which her increasing emotional loneliness, spiritual bitterness, and, psychological emptiness are entangled in an unexpected fashion.

Pertaining to the very strong influence those stories collected in this classic literary work mentioned above have on the interactive combination between those two wedges *The Ghostmate* and *The Li Sao: An Elegy*, what has come to the minds of most readers of those two works in a popular fashion is that *The Ghostmate* bears a variety of obvious similarities with *The Father from China* in more than one respect. A particular perception and cognition of the similarity of this sort lies much in the very similar situation that tell the young man who leaves his own home and enters the mansion in a confidential fashion and in a curious fashion, and, that deals with the father who leaves China for the Gold Mountain in an ambitious fashion and in an

aggressive fashion to seek for his fond American dream in an indomitable fashion. However, what has failed to occur to them in a distinctive fashion is that the two stories told in those two literary works are different a lot in the arrangement of the narrative components the stories have to be composed of either in a logical fashion or in an illogical fashion in accordance with the normality or abnormality the very imaginative and instructive inclination of the writer of each insightful literary work is characterized with in an impressive fashion and in an illuminative fashion. With this difference taken into account in a deliberate fashion, it is not very difficult for the readers of those two literary works to make it clear that the young man depicted in the former literary work is satisfied with his concealed goatish spirit and his repressed hunger for sexuality that have failed to show up on a daily basis, while the father described in the latter one is frustrated with both in an absurd fashion and in an abnormal fashion as a result of his positive rejection of the meticulous and industrious acquisition of English language and English knowledge in an irrational fashion without knowing in a rational fashion that this rejection will give rise to his passive acceptance of the unbearable silence he is inclined to be caught in and the great impact this silence tends to have on the reasonable recognition of his legal social identity, cultural identity, as much as, ethnic identity in his communication with American workers to catch hold of the precious opportunities valuable for him to quicken the pace that has been kept in the pursuit of his American dream with the help of his legal possession of the rights of speeches and the rights of liberties. In this case, it is in a position to be made in a clear fashion that although it is very hard for the readers of the former literary work to make an exact judgment of whether the young man is satisfied or not from the point of view of sexuality, it is not difficult for them to have a very good knowledge of the personalities of the protagonists of those two literary works in a respective fashion that they have been holding a very different attitude toward the very appropriate extent to which they are

supposed to deal with the very appropriate relationship between men and women in an acceptable fashion or in a correct fashion.

In the case of the narrative deliberation related to the characterization of the protagonists in those two literary works, it has been made reasonable that what has been illuminated from the comparison made between *The Ghostmate* and *The Father from China* has been epitomized in the application of an open polyphonic narration that is inclined to remind most readers of those literary works of the same story might happen to scholars, farmers, and, craftsmen in a simultaneous fashion and in a similar fashion without knowing in a sensitive fashion that the introduction of this narration has made it much easier for those readers to ignore the true social identity, cultural identity, as much as, ethnic identity of those protagonists who have to stand the test of the genuine social reality, cultural reality, historical reality, as much as, psychological reality in an inevitable fashion and in an indomitable fashion. In a comparative sense, just as what has been manifested in different versions of the stories that have been dealing with the gradual entrance of the father into America in a strategic fashion in the authentic and objective summarization of the same experience of his Chinese American ancestors who have been trying every means to enable them to immigrated into America, the polyphonic narration employed in the production of *The Ghostmate* has also devoted the linguistic attributes of the readers those literary works to all the heroes that have been concretized and crystallized in the characterization of the protagonists that have playing a crucial role in the interweavement and improvement of the narrative components of the story told in this literary work, for it has been made evident that whether he is a scholar, a farmer, or a craftsman or not, it is his actual relationship with the widow that has to be attached a very great importance on the valuable and veritable elaboration of the relations between two languages that has been applied in either the promotion or prevention of communicative interaction between him and this widow. Based on the very reasonable and rational meditation on the acceptable and accessible correlation

between those two languages, it turns out to be quite evident that the appropriate exchange of language has made the young man realize his genuine social value, cultural value, and, historical value of his impressive, imaginative, and instructive existence in American society, American culture, and, American history in a sufficient fashion and in a successive fashion as a result of the genuine perceptive and cognitive thoroughness that has been penetrated into the narrative details where her essential lives and experiences have been retrospected and introspected in a respective fashion.

In connection with the specific and special evidences as are available in the objective justification of the harm the continuous maintenance of the silence in the social communication, cultural communication, and, ethnic communication between Chinese American workers and American workers in line with what has been clearly exemplified in the analytical samples picked out from Chinese American literary works in a particular fashion, it has been made very apparent that the positive transformation of the silence of most Chinese American workers into the voice that is supposed to be articulated in American society in combination with the genuine needs to make a living, to make a life, or, to make a fortune in America, is, favorable for the very reliable, reasonable, and, responsible legalization of the social identity, cultural identity, as much as, ethnic identity they rest a great deal on to enable themselves to develop a very strong social confidence, cultural confidence, and, ethnic confidence to lay a very sound perceptive and cognitive foundation for the successive and sustainable protection of their national dignity and cultural dignity in an evident fashion when they are faced with the strong discriminative challenges of American workers who have been trying their best to make their way to the true theoretical and practical realization of their vicious motivation of having a very tight control over the specific thoughts and behaviors of most Chinese American workers in a dominative fashion and in a manipulative fashion in spite of their perceptive and cognitive uncontrollability to dwarf all the strong resistance against the treacherous

maintenance of the continuous silence that has been kept in the minds of those Chinese American workers at the cost of the extremely dishonorable and disgraceful humiliation those Chinese American workers have to suffer from in an unstoppable fashion, in an uncontrollable fashion, as much as, in an unshakable fashion in this very unreasonable and unauthentic communication in the name of the liberty and equality that has been made full use of to conceal the dominative and manipulative motivation of American workers who are fond of the dominative and manipulative victimization of most Chinese American workers.

2.3.3 The Selective Inheritance of Admirable Chinese American Values in Communicative Adaptation to American Society and Culture

In association with the illuminative and insightful inheritance of the valuable and virtuous perceptive and cognitive inclination of an increasing number of early Chinese American workers whose typical traits have been manifested in an evident fashion in the impressive and instructive attitude that has to be developed and held toward the silent voice of most early Chinese American workers in a dialectical fashion and in an objective fashion owing to their having a very good understanding of the very precious values of the silence that has been kept in their minds to show their respect for the dignity and identity of American workers in a very modest fashion and in a polite fashion, and, the very great progress they have made in the refreshment, refinement, as much as, reinforcement of the spiritual pursuits of them in an insightful fashion and in an intelligent fashion when they have been forced to do something to protect and improve their own dignity and identity to quicken the further development and improvement of their personalities in combination with the sensitive and sensible responses Maxine Hong Kingston has made full use of the name of Han and view it as a 'bridge' in a literal sense to show the social and cultural superiority with which Chinese American culture is quite likely to be characterized in

the very appropriate enrichment and improvement of the genuine denotations and connotations of the very silence that has been devalued and distorted in American society, American culture, and, American history in reference to the contextualized and historicized prejudice of most arrogant American workers because she has been reminded that 'silence' is a good inheritance that has been handed down from the ancestors of Chinese American workers to their offspring in a coherent fashion and in a cohesive fashion. In short, it can be seen in an apparent fashion from this logical inference that what does help those Chinese American workers to have a much profounder understanding of the true values and virtues euphemized in the perception and cognition of silence and voice in a dialectical fashion and in an objective fashion, turns out to be no more than the analysis to be made of the 'silence' of those Chinese American workers in accordance with the very specific and special historical and cultural context where their abundant living experiences, working experiences, as much as, communicating experiences have been have been incorporated into the imaginative and instructive introduction of the perceptive and cognitive essence and quintessence of silence into the very diverse and distinctive interpretation of the intrinsic values and virtues of silence in the aesthetic and artistic production of this Chinese American literary work *China Men* in combination with what has been mirrored in the correlative stories narrated in the classical poetic texts produced by Chu Yuan to dwell upon the oppositional and dialectical relationship between the silence kept in the minds of Chinese American workers and the sound articulated in the voice of them in an evident fashion and in an essential fashion according to the analytical samples as available in those two literary works in a respective fashion.

In contrast to what has been exposed to the explication of the harm of silence exemplified in the narrative linearization and linear narrativization of the narrative facts and narrative events showing up in the living experiences, working experiences, as well as, communicating experiences of most Chinese American

workers according to what has been reflected in the production of this literary work titled *The Ghostmate*, what is supposed to be aware of in an overall fashion and in an essential fashion in the brave experiential and experimental exploration of the empirical and experimental similarity between the painful sentimentality instilled into the poetic lines of this Chinese literary work under the title of *The Li Sao: An Elegy* in connection with the aphasia that the character of *The American Father* has been imprinted on in a helpless fashion and in a hopeless fashion just as what Chu Yuan has been imposed upon in an intentional fashion to work hard enough for the salience of the role the speechless silence and the silent speechlessness of those Chinese American workers are inclined to play in the elaboration of the superficial phenomenon as has been decorated in very coherent and cohesive governance of American society and the treacherous essence coated in the vicious maximization of the profits American workers have trying their best to make on a daily basis at the cost of the very discriminative and demonic victimization of most Chinese American workers on the very sound foundation that has been laid for the viciously pacified stupefaction and stupefied pacification of those Chinese American workers in a particular fashion and in a peculiar fashion. A very good look taken at the analogical contrast that is supposed to be made in a sharp fashion between the empirical and occupational otherness of most Chinese America workers depicted in *China Men*, and, the strong sentimental and affective bitterness of Chu Yuan who has been showing his very strong patriotism for his motherland in a sincere fashion, and, his very strong desperation at the uncertainty from which the tragic and traumatic lots of his fellow compatriots have been bound to be unlikely to be freed in an expected fashion as what has been indicated in a distinctive fashion and in a diverse fashion in his masterpiece under the title of *The Li Sao: An Elegy* as to be clarified in the following three respects.

In the first place, the denotative and connotative similarity lies much in the isolated marginalization or marginalized isolation most Chinese American workers

like the father in *China Men*, and, Chu Yuan in *The Li Sao: An Elegy* have been suffering from in their respective rich living experiences, working experiences, and, communicating experiences in addition to the practical difference that the former have been made speechless in a repressive fashion and in a discriminative fashion while the latter driven to desperation that throws him into the very terrible plight of corporeal and spiritual banishment as a result of the realistic brutality and cruelty of the historical moment and social context they have been forced to be faced with in a passive fashion despite their adequate awareness of the deprivation of the rights of their speeches and the rights of their liberties they are in a position to have in their practical communication to highlight the discursive liberty and equality they are entitled to be endowed with the rest of the members of the society they have lived in on a daily basis in a respective fashion, and, to struggle for the salience of the social dignity, cultural dignity, and, ethnic dignity that ought to be incorporated into the development and improvement of their worthwhile personality in an organic fashion.

In the second place, the continuous banishment of this poet Chu Yuan tends to be considered to symbolize the unbearable marginalization of his poetic works whose language and the discourses have been driven way from the centralized areas to the marginalized ones. This miserable situation shares a lot of similarities with the immigration of the father described in *China Men*, for they have been set foot on a lonely journey the moment they begin to seek for their ambitious and aggressive dreams the average men are quite unable to have a very good understanding of in a far-sighted fashion as a result of their strong perceptive and cognitive blindness, unawareness, inadequateness, and, carelessness that are bound to give rise to their ignorance of what has been pursued in those dreams. To this extent, they are destined to be misunderstood and misinterpreted in the excessive popularization of the mediocre perception and cognition of the vast majority of the members of the given society they have lived in because the tremendous perceptive and cognitive

gap between the prophetic elites and the sycophantic parasites of a given society is impossible to be reduced to the least, let alone avoided even if the impending risks in this process have been taken into consider in an insightful fashion. As a matter of fact, what the former is in a position to keep in their mind in a prophetic fashion and in a profitable fashion, is, that they have been able to have a good knowledge of their tragic fates and the great sacrifices they will undertake beforehand for the sake of the successful continuation of the ideological and epistemological transcendence that will benefit the much better and quicker development and improvement of the society they live in on a daily basis in a very foresighted fashion in lieu of the discontinuation of it in a short-sighted fashion as what has been indebted in their perceptive and cognitive leadership that is bound to give rise to a very profound perceptive and cognitive revolution the vast majority of the perceptive and cognitive parasites are unwilling to partake in a positive fashion, for they have been used to the parasitic consumption of the perceptive and cognitive breakthroughs of those perceptive and cognitive elites in a dependent fashion on account of their inability to get a very good access to the perceptive and cognitive essence and quintessence that have come to the minds of those perceptive and cognitive elites in an adequate fashion and in a thorough fashion.

In the third place, it has been impressed in a clear fashion from the very diverse and distinctive narrative practice and narrative process of the major narrative facts and narrative events cropping in the production of the poetic works of Chu Yuan under the title of *The Li Sao: An Elegy* that the story related to the lives and experiences of Chu Yuan, is, in a sense, also a very symbolic stratification and systematization of the crucial narrative details connected with the father-seeking journey of the daughter as shown in the production of *China Men* as mentioned before for more than one time. To be honest, it can be seen from this crucial narrative practice and narrative process in relation to the structural and conceptual interweavement and improvement of the inorganic narrative fragments that are

needed to be translated the organic narrative ingredients the tragic and traumatic story of Chu Yuan has to be composed of in an indispensable fashion, in an unimaginable fashion, in an inevitable fashion and in an irreplaceable fashion that the narrative spatialization, narrative visualization, as well as, narrative linearization of the exceptionally valuable and veritable perceptive and cognitive enlightenments as obtained from the narrative nutrients to enrich narrative plots of the stories about this poet have been remembered not only to make this father stand test of his language ability but also to put into test that of his daughter as indicated in the legalization of the social, cultural, and, ethnic identity of most Chinese American workers in the very rich imagination and inspiration showing up in the narrative presentation that has to be given to the authenticity and validity of the narrative facts and narrative events the narrative plots and narrative clues of this Chinese American literary work are supposed to be composed of in a logical fashion and in a systematic fashion in spite of her having no idea that the continuous improvement of her language ability is very favorable and valuable for the overall improvement of the social identity, cultural identity, as much as, ethnic identity she is entitled to or have to be given in the increasing involvement of her social communication, cultural communication, as well as, ethnic communication between her and any one of those coming from the rest of kingdoms available at the historical moment when she lives. From the perspective of this daughter depicted in *China Men*, it can be made very clear that the very rich narrative practices and narrative processes related to the delineative recitation of the tragic story of this Chinese poet named Chu Yuan has, to a very great extent, proved that it is the improvement of her English language and English knowledge as has indicated in a very clear fashion that the perceptive and cognitive confidence she has acquired from her coherent and cohesive inheritance of the language ability from her father, has a direct impact on the achievement of the recognition of her social identity, cultural identity, and, ethnic identity it takes her a lot to survive from the cultural test that has been put into in reference to the

extensive popularization of social discrimination, cultural discrimination, and, ethnic discrimination in an unintelligible fashion in American society, American culture, and, American history. In an analogical sense, the success achieved in the very symbolic concretization and crystallization of the important details of the stories told to give a clear picture of the lives and experiences of Chu Yuan, has, in some measures, stood for the success most Chinese have achieved to stand the test of American society, American culture, and, American history thanks to their gradual liberation from the silence they are expected to have kept in their minds for a very long time.

Supposed it has been occurred to the minds of most readers of this Chinese American readers in a very popular fashion that Maxine Hong Kingston has shown her strong concerns for the perceptive and cognitive growth of the young narrator cropping up in this Chinese American literary work he has produced to highlight the harm the silence characterized with either the wordlessness or speechlessness of most Chinese American workers who have been forced to be caught in the theoretical and practical failure to have a very good access to either the verbal or non-verbal eloquence that has to be imprinted on their specific communicative practices and communicative processes in an impressive fashion, in an instructive fashion, and, in an illuminative fashion in their increasingly frequent communicative interaction with American workers in their very rich living experiences, working experiences, and, communicating experiences that have been surrounded by the dominative and manipulative stupefaction and sterilization of the perceptive and cognitive insights of most Chinese American workers in their very treacherous application of the silence that has been inspired in the speeches of a good many social and cultural scholars or critics who have been caught and lost in or even addicted to social, cultural, and, ethnic racism and sexism to reach the aim of having a very tight control over the perceptive and cognitive intention and motivation of those Chinese American workers to maximize the profits they have been expecting

to make in their lives, it is found in an evident fashion at the end of story told in *China Men* that the rational narrator described in this Chinese American literary work begins to work much harder in the sufficient employment of the precious silence their Chinese American ancestors have been proposed, pursued, persisted, and, promoted for about a century in a strategic fashion and in an insightful fashion grounded on the sound perceptive and cognitive foundation that has to be laid for the acquisition and application of the very strong perceptive and cognitive impetus that is in a position to be given to the valuable and veritable inspiration of them to see through the true dominative and manipulative intention and motivation of those American workers and pick up their strong courage and confidence to get free from the treacherous adoption of the silence that has been handed down from generation to generation in this Chinese American society to prevent most of those Chinese American workers from the insightful and intelligent acquisition of the confidential wisdom carried in the very appropriate and adequate employment of the perceptive and cognitive superiority of voice in a subversive fashion to highlight, to protect, and, to defend their social dignity, cultural dignity, and, ethnic dignity in a reasonable fashion, in a reliable fashion, and, in a responsible fashion.

A similar example can be given in the impressive and instructive rumination and reflection of the lives and works of the brother by the name of Han Bridge turning up in the characterization of in the chapter under the title of *The Making of More Americans*, for it has been perceived and conceived from the description that has been given of him in a particular fashion that he is good at telling a variety of stories notwithstanding his having no knowledge of the good his narrative actions are inclined to do to him in his resistance against the dominative and manipulative repression of those who have the rights to impose upon him what is not valuable and helpful for him, for in accordance with the rules lay down for the rigid limitation of the voices of a good many talkative young men like him, those recruits, or “boots”, are not allowed to talk about anything during meals. However, this rule has

turned out to be ineffective for the brother named Han Bridge who is told to have inherited the talent of speaking from his father who is a teacher before he joins in the army and teaches a group of soldiers the essential military techniques in English that they have to learn to defend themselves and defeat their enemies on the battlefield. In brief, it can be seen that the heroic story about this Gold Mountain warrior ends up with the precious confidence a younger brother has inherited from the military career of inheritance of his father whose spirits, thoughts, and, insights have been encouraging him to make his voice heard in American army to quicken the legalization of his military identity in an indomitable fashion, and, that this symbolic inheritance has meant that it is possible for the younger generation of Chinese American workers to make their best to have a good understanding of English language and English knowledge to help them to get a good access to the theoretical and practical realization of the perceptive and cognitive empowerment they are entitled to get hold of to highlight their dignities that have been implied in the protection and promotion of their social identities, cultural identities, and, ethnic identities that have turned out to be crucial and valuable for the equalization and democratization of their harmonious communication with Americans in a normal fashion and in a natural fashion on the road to the very appropriate and adequate development and improvement of their worthwhile personalities just as what this young brother has been indebted to the complementary response soldiers have given to him as to be quoted below “[Y]ou speak English pretty good”⁷⁰ in an accurate fashion to show the good this inheritance can do to the perceptive and cognitive growth they are supposed to acquire to deal with a series of very complicated problems they have to address in an independent fashion.

In view of what has been deliberated in the indomitable exploration made of the feasible actions to be taken to make it quite possible for the vast majority of Chinese American workers to acquire the legal social identity, cultural identity, as well as, ethnic identity they are supposed to have in their communication with

American workers in an indispensable fashion and in an inevitable fashion, and in their very decisive, diverse, and distinctive subversion to the social discrimination, cultural discrimination, and, ethnic discrimination they have suffered from this communication, it has turned out to be very evident that in accordance with what has come to this Chinese American writer Maxine Hong Kingston in a sensitive fashion when she takes into the theoretical and practical infeasibility of the popular discriminative phenomenon showing up one after another in American society indebted to her notion that literary production is a performance and a process of the discoverable construction that tends to bring an increasing number of inspirations and illuminations for the better solutions to the problems that have been disturbing the lives of a variety of readers, scholars, and, writers in more than one fold, it is feasible to draw a normal and natural conclusion that she has devoted a lot of time and energy to the respective exploration made of the great grandfather, Chinese father, and American father in *China Men*, as well as, the brother Han Bridge in combination with his journey in *The Making of More Americans* owing to the high possibility that what has been dealt with in this exploration act as a paradigm that stands for the different stages of the emigration of Chinese American workers who have gone to the Gold Mountain to seek for their American dream with their different voices manifested in the form of the silence that have been kept in their minds in a separate fashion to avoid the examination of immigration institutions with the help of resistance, transformation and inheritance just as what has been exemplified in *China Men* in a clear fashion that ‘the speech, language, and stories are the bearers of history, identity, self-hood’⁷¹ in that it has been rooted in the minds of those Chinese American scholars that it has turned out to be of very great significance for them and their descendants to take efficient actions to have a very good access to their social identity, cultural identity, and, ethnic identity in a very sufficient fashion on account of the continuous development and improvement of their very sensitive and sensible awareness that has too much to do with the

consolidation of the ruminative and reflective notion that the living experiences, working experiences, as well as, communicating experiences of those Chinese American workers are supposed to be considered as not just the experiences of a single Chinese American worker but also the total experiences of all Chinese American workers that have become the primary task to be explored of in the production of contemporary Chinese American literary works where the appropriate acquisition and application of the social identity, cultural identity, and, ethnic identity of Chinese American workers in the form of the insightful production of Chinese American literary works has been translated into an important matter for much more Chinese American writers because it has been agreed in their perception and cognition that the appropriate and adequate salience of the identity of those Chinese American workers has a great deal to do with the very perspicacious prosperity of not a certain generation of Chinese American workers in a certain social class of America, but that of all Chinese American immigrants in all social classes throughout America in association with the close relevance of the salience of this identity to the very great perceptive and cognitive emphasis that has to be placed on the successive and sustainable stimulation and promotion of the true communicative motivation and communicative intention as have to be kept in the minds of all Chinese American immigrants who have to inherit from their Chinese American pioneers the language confidence that have been considered to be very indispensable, incontestable, and, irreplaceable for the very coherent and cohesive development and improvement of their very indomitable and incredible personality to lay an overall and profound perceptive and cognitive foundation for the decisive and distinctive maintenance of the social dignity, cultural dignity, as well as, ethnic dignity of all Chinese American immigrants and their descendants in line with the very profound indebtedness to the inheritable patriotism and inheritable collectivism epitomized in the evolution that has been running through the entire development and improvement of Chinese American community, Chinese American culture, and, Chinese American history in

the same pace that has been kept in their acquisition and adoption of English language and English knowledge to give a strong perceptive and cognitive impetus to the efficient consolidation of the perceptive and cognitive foundation valuable and favorable for them to develop and improve the very strong language confidence and language competence they rest a lot on in an indispensable fashion, in an incontestable fashion, and, in an irreplaceable fashion to enable them to have a good ideological and epistemological superiority and subtlety in the empirical and practical stimulation and promotion of their genuine perceptive and cognitive motivation and intention to adapt themselves to their communicative interaction with American workers on a daily basis in a feasible fashion and in a flexible fashion.

2.3. 4 The Truly Indispensable, Incontestable, and, Irreplaceable Negotiation between Chinese American Workers and American Workers

With respect to the polite and elegant negotiation with American workers on the very salient elaboration of the unbearable bottom-lines that are not allowed to be violated in a blind fashion, in an irrational fashion, and, in an ignorant fashion in the social communication, cultural communication, and, ethnic communication between Chinese American workers and American workers turning up in their growing living experiences, working experiences, and, communicating experiences, it has occurred to this Chinese American writer Maxine Hong Kingston that it has to be kept in the minds of the vast majority of Chinese American workers that this negotiation is in a position of their positive articulation of what has come to their minds indebted to their adequate awareness of the indispensable, incontestable, and, irreplaceable role their voice has been playing in the subversion to the devaluation and distortion of the silence of most Chinese American workers on the part of American workers in a decisive fashion who have been interested in the overall negation of the negotiable confidence those Chinese American workers are able to seek for in their interactive

and impressive communication with those American workers to accumulate the perceptive and cognitive inspiration and illumination valuable for the protection and promotion of their true social identity, cultural identity, and, ethnic identity they are supposed to have to make sure of the very crucial communicative liberty and communicative equality that have to be made best use of in this communicative practice and communicative process.

From the point of view of what this negotiable confidence has reminded this Chinese American writer named Maxine Hong Kingston of in his rich imagination developed and improved to make an aesthetic and artistic analysis of the theoretical and practical feasibility for her to work out the possible solutions to address most disturbing and embarrassing problems most Chinese American workers have run across and have to be faced with in their lives and careers, it appears to be evident that she has made a good mention of the possible method of making an negotiation with the oppositional cultural and political opinions in the very complicated, nuanced, and, debated argumentation with them over the social identity, cultural identity, and, ethnic identity of most Chinese American workers in a peaceful fashion and in a harmonious fashion in the end of this Chinese American literary work on the way to the appropriate and adequate salience of the social voices, cultural voices, and, ethnic voices of those Chinese American workers that have to be articulated in a clear fashion and in a creative fashion in the increasing inevitable and indispensable interaction between most Chinese American workers and American workers in their lives and careers even though they are unwilling to do so in an honest fashion as a result of their inadequate awareness of the social tolerance, cultural tolerance, and, ethnic tolerance it takes them a lot to establish and improve their social identity, cultural identity, and, ethnic identity in an reliable fashion and in a responsible fashion.

For the part of this Chinese American writer, what has haunted her a lot in the production of this Chinese American literary work, is, that she intends to remind

most readers of this work one of the most fundamental differences that are located to the ways that have been taken to make a comparison between the affective treatment of the sentimental bitterness and sadness of early Chinese American men immigrants, and, the perceptive betterment of the present criticism of them as has been shown in the early Chinese American studies that has taken what has come to their mind when they try their best to address those problems as the patriotic nationalism that is valuable for the protection and promotion of their social dignity, cultural dignity, and, ethnic dignity in a sufficient fashion. As a matter of fact, it has occurred to her in an apparent fashion that the latter one may seldom or never bother to enter into the dialogue with those immigrants as Maxine Hong Kingston does in her communicating experience.⁷² To be honest, the strategy she has taken to negotiate with her adversaries has turned out to be implemented in the following two ways. One is that she makes the characters of this Chinese American literary work reflect in an intuitive fashion on the very ambiguous relationship between the immigrated places of most Chinese American workers, and their ancestral lands in a distinctive fashion. The other is to enable those vivid characters to question the boundaries between either two of the notions like the Asian Americans with Chinese American workers and Vietnamese Americans inclusive, the civil wars, the racism existing in their respective minds, as well as, the extensive transmission of the American imperialism in Asian countries from the perspective of what has been seen in an essential fashion in the eyes of an American-born brother by the name of Bridge. This developmental negotiation indicated in the characterization of this Chinese American literary work turns out to play an indispensable and irreplaceable role in the insightful and intelligent definition that has been given to the strategic, symbolic, and, systematic negotiations that have to be made in her particular literary imagination, and the very effective negotiable strategies that have come to her mind in a natural fashion and in a normal fashion as to be explicated in what has happened to the four characters to be explicated below in a correspondent fashion.

The first character as exemplified in the peaceful and graceful negotiation dwelled upon above is Say Goong who has partaken a series of very distinctive negotiations in his rich living experiences, working experiences, and, communicating experiences when he is forced to be involved in the very frequent communicative interaction with American workers in most cases. Pertaining to what has been taken into consideration in the minds of this Chinese American writer by the name of Maxine Hong Kingston in her production of this chapter titled *The Making of More Americans*, it has been made evident that the entire chapter mentioned afore, has been devoted to the vivid recounts of the true story about Say Goong who has been accepted as the fourth deceased grandfather, or, in another way, the youngest brother of the grandfather who has been working for the construction and consolidation of American railway.⁷³ In reference to what has been arranged in the very nutritious narrative components his story is composed of in a reasonable fashion, it has been told in a very strange fashion that the ghosts of Say Goong continue to haunt around the stable of Stockton that is located in California where he used to play games with the narrator of this Chinese American literary work, and, bring back the horses they have fed with his brother Sahn Goong who is believed to be the third grandfather of this narrator after their work. It has been said that Sahn Goong always asks the ghost of his brother Say Goong to go 'home' and have a rest over there in a mysterious fashion and in a silent fashion.

Unlike what has been assumed in the minds of most Chinese American workers, the 'home' mentioned here is referring to the birthplace of his hometown located in his mother land China in an original sense, what is worth thinking about in a cautious fashion and in a rational fashion is that it refers to the stable of the Stockton located in California in accordance with what is inclined to be inferred from the situation where the 'ghost' of Sahn Goong has insisted that his brother Say Goong go back there in silence after their work. On the basis of the judgment made of from this situation, it is in a position to be noticed in a clear fashion that

the perceptive and cognitive intention of this Chinese American writer Maxine Hong Kingston have been articulated in an apparent fashion clear, for it has been demonstrated in a definite fashion that the home of this family is the bare shed of Stockton, the crumbling house, as well as, the so-called garden as have become the 'ancestral land' for either the regular or irregular visits the descendants and relatives of Chinese American workers around America tend to pay to the effect that it is not China but America that is the 'home' and 'ancestral land' of the family of the narrator depicted in this Chinese American literary work as what has been mirrored in the strategic negotiation cropping up in the literary production of this Chinese American writer on the way to the valuable acquisition of the social identity, cultural identity, as much as, ethnic identity most Chinese American workers have been believed to count a lot on to make a living, to make a life, and, even to make a fortune in America in a successful fashion to work much harder for the stimulation and promotion of the genuine legalization of the very ambitious and aggressive immigration of a variety of Chinese American workers who have made the decision of immigration in a very impulsive fashion when they are young on account of the passionate attitude they have held toward the unknown in a curious fashion regardless of the risks they are going to take in the future.

The second character connected with the patient and polite negotiation dealt with above, is, the character named Mad Sao and depicted in this Chinese American literary work under the title of *China Men*. According to what has been indicated in the narrative arrangements made in the production of it, it can be perceived in a very clear fashion that Maxine Hong Kingston has spent a variety of imagination and association on the ingenious and insightful interweavement and improvement of the very crucial narrative components of the terrible and mysterious story about how the ghost of a Chinese American mother has been entangling her Chinese American son to get a very good access to the cultural echoes, perceptive echoes and affective echoes exemplified in the stories told about Say Goong. In line with what has been

mirrored in the very vivid characterization of this Chinese American work, it is inclined to be known in an obvious fashion that Mad Sao, is, an identified American citizen who has served American Army over World War II, married a very graceful Chinese American woman, bought a ranch house and car, wore fashionable clothes, spoke English, and seemed much more American than the narrators.⁷⁴ However, what has occurred to him in a strange fashion, is, that his mother has been sending him an increasing number of letters to nag him to fulfill his filial duty by returning home. The problem is that no matter how many real problems this son has told her that he has encountered, has been faced with and has worked hard to address in an appropriate fashion, it doesn't work in an expected fashion, for the ghost of his mother has been haunting him day after day and night after night. This has failed to go to an end until he drives to the bank, withdraws his money, and, spends in sending her ghost back to her motherland China in a devout fashion and in a decent fashion. After his having soothed her ghost like this "I'll take you home. See?" in a careful fashion, he boards the same ship to sail back to America. To be exact, he hasn't spent any time sightseeing what is going on in his hometown and his motherland in person, or, visiting his relatives and his acquaintances in a frequent fashion. What he has done in a decisive fashion in this process to enable him to have a much better control over his actions in a rational fashion and in a reasonable fashion, is, to go back to his American home in a hurry, and, to continue his American life in a regular fashion, for it has turned out to be true that it is at his American home that he behaves in a very normal fashion again.⁷⁵

From the point of view of the comparison made between the tragic story of Say Goong and the incredible story of Mad Sao in view of the insights of social isolationism, cultural provincialism, as much as, ethnic favoritism popularized in the increasing development and improvement of the perceptive and cognitive sensitivity and sensibility of most Americans who have been having a very stereotyped hatred for the indispensable and indubitable social values, cultural values, as well as, ethnic

values of the vast majority of Chinese American workers that are supposed to be highlighted and promoted in an incontestable and in an unquestionable fashion, it is inclined to be assumed in a very essential fashion that suppose in the imaginative, instructive and illuminative narration of this Chinese American writer named Maxine Hong Kingston in her interweavement and improvement of the tragic story of Say Goong, a great emphasis has been attached on a new sense of the social identity, cultural identity, and, ethnic identity acknowledged as American citizens among in Chinese American workers workers in a very emergent fashion, it turns out to be different that in has been shown in the story of Mad Sao that his story has been imprinted on a very difficult sense in the true acknowledgement of the formal and legal social identity, cultural identity, and, ethnic identity that have been plaguing most Chinese American workers in their increasing interactive communication and communicative interaction with American workers, for they have been seen as permanent aliens in the strong mainstream awareness that have been developed and highlighted in a popular fashion in American society, American culture, as well as, American history as a result of their continuous prejudice against most Chinese American workers, Chinese American community, and, Chinese American culture. To this extent, what has been entangling the narrator of this Chinese American literary work titled *China Men* in an unintelligible fashion and in an unimaginable fashion as what has happened to him in a dream seems to be not only the turbulence of their own social identity, cultural identity, and, ethnic identity on account of the unbearable exclusion of them in American society, American culture, and, American history, but also the uncertain desire of them. The genuine reason for this dilemma in which they have been caught in a very popular fashion is that although they understand their actual cultural allegiance, it has been insisted in American society, American culture, and, American history that they are no more than the social, cultural, and, historical aliens of America on the grounds of their ethnic origins. Therefore, what has to be noted in a sensitive fashion and in a sensible fashion is

that it has been implied in the story related to the return of the ghost of Mad Sao's mother that the vast majority of contemporary Chinese American workers are inclined to be forced to think about and to be faced with their ambiguous balance they have to strike between the attachment to America and that to their imaginary homeland located in their mother land China in a negotiable fashion as what has been embodied in the very strong awareness of "gaping, gaping spaces"⁷⁶ in a very symbolical fashion in accordance with what this female narrator has felt in an impressive fashion that the sense of this ambiguous attachment has separated her from her aging husband Kuaio Goong living in America, for he has left China for several decades and decided not to return in a very decisive fashion even though he is caught in the uncountable plights he has to be faced with to survive because of his senility.

The third character who has been faced with the pacification of his mind as exemplified in the similar balance to be struck to in the attitude he has held toward his home in China and in America in an appropriate fashion, is, Uncle Bun or Uncle Stupid depicted in this Chinese American literary work. In the exploration that have been made of those gaping spaces in an insightful fashion and in an illuminative fashion, it has been demonstrated in an apparent fashion in the imagination and inspiration of Maxine Hong Kingston that this very peaceful negotiation refers to not only the helpless and hopeless parental adaptation to the social transformation, cultural transformation, as well as, ethnic transformation in which they have to be involved to make a living, to make a life, or even, to make a fortune in America to realize their American dream in an ambitious fashion and in an aggressive fashion, but also the reflective rumination and ruminative reflection of the increasing popularization of their successive and sustainable tolerance of the great ideological and epistemological impact American institutionalized racism has on the prevention or even prohibition of the attempts of their ontological salience of the perceptive and cognitive particularity needed to be incorporated into this negotiable practice in

an indomitable fashion and in an unstoppable fashion. What seems to be related to the progress made in this respect, is, the logical linearization of comic story about Uncle Bun or Uncle Stupid in the characterization of him in the chapter under the title of *The Making of More Americans*. She has made of the power of irony to give an account of how he has been thrown into and caught in the thoughts like wheat germ, communism, as much as, the conspiracy of Caucasian oppressors in an unreasonable fashion, and decided to go back to an idealized post-revolutionary China in a decisive fashion as he has been frustrated with the domestic policy of the America during the cold war in an unbearable fashion and in an unintelligible fashion. In brief, it can be seen from the very rational deliberation of this story in an obvious fashion that most Chinese American workers have been questing a lot for their ontological identification with the help of uncritical reliance on the knowledge as imprinted on the implantation of the thoughts mentioned above into the gradual progression of their perceptive and cognitive inclination in an aimless fashion. When most of those Chinese American workers try to engage in a contemporary revolution launched in modern China during the recoverable normalization of the diplomatic relationship between America and China relations in the 1970s, they will tend to be confused with their very sensitive and sensible discoveries of the contradictions and tensions that they have failed to have a very good understanding of before. In some measures, it means that the comparison made above between what happens in China and what crops up in America has made it quite convincing for this Chinese American writer to give an overall examination of the tensions that a very great concern is supposed to be shown for in her imaginative and instructive production of this Chinese American literary work in an impressive fashion and in an illuminative fashion. It is on the foundation of this comparison mentioned above that enables I Fu the husband of the aunt of the narrator to make a very decisive choice to go back to China just as what has exemplified in the historical fact that he hesitates to make a choice among China, Hong Kong, and, Chinatown in San Francisco before he

finally decides to stay and settle in the 'China' in America. The other important choice this comparison has made them to make is the one made by the wife of Kau Goong between the 'hometowns' of China and those of America, for it has occurred to her in a rational fashion that it is unbearable for her to suffer from the long separation from her husband so that she chooses to manage to be choose to stay in either Hong Kong or mainland China where she expects her husband to drop in a visit to America with her and stay together for the rest of their lives. However, when her husband chooses to stay in California, she decides that she is going to not spend the rest of her life alone 'in a very strange city' but go back to China again through smuggling upon her negotiable deliberation.

In the case of the profound meditation on this comparative imagination, it has turned out to be evident that on the one hand, Maxine Hong Kingston has used an imaginary 'China' in America to make an exploration of the very critical issue of the social identity, cultural identity, as well as, ethnic identity of most Chinese American workers in an impressive fashion and in an instructive fashion to reach the aim of the very objective, essential, authentic, and, dialectical identification and maintenance of the ambivalent mentality of those Chinese American sojourners who have been made their greatest efforts to send their greatest contribution to the prosperity of America but been misunderstood and misinterpreted by American workers owing to the preconception and misconception that have been transplanted in their minds in a respective fashion for the purpose of perceptive and cognitive domination and manipulation to maximize the profits they are able to make in their lives and works at the cost of the devaluation, degradation, as well as, distortion of the very critical social values, cultural values, and, historical values of the crucial contribution of those Chinese American workers in an irrational fashion and in an aimless fashion; on the other hand, it has been hinted in a very confidential fashion in the imagination and inspiration of Maxine Hong Kingston that if most of those Chinese American workers are unable to have a good access to the relationship

between their identity crises and their ancestral culture in a very adequate fashion, it will be very difficult for them to have an overall understanding of the genuine ideological and epistemological essence and quintessence of their own 'Chinese American' identity connected with the mutual interaction and instillation between philosophical culture and cultural philosophy of Chinese American culture in more than one fold, for they are unable to see through the superficial phenomenon of the cultural prosperity of American culture that is incomparable and unmatched to the ideological and epistemological profundity, particularity and perspicacity of Chinese American culture that has been handed down from generation to generation in China in a coherent fashion and in a cohesive fashion, let alone those American workers who have failed to incorporate Chinese American workers into the social lives, cultural communications, and, historical detraction of America on the basis of social, cultural, and, ethnic equality in an appropriate fashion and in an adequate fashion due to their insufficient unawareness of the harm the introduction of political and racial prejudice and discrimination is bound to do to the inappropriate and inadequate judgments made of the social and cultural lives of those Chinese American workers. Therefore, what has been exposed to the vast majority of the readers of this Chinese American literary work, is, that it takes them to have an overall understanding of the unconscious ideological and epistemological essence and quintessence of the perceptive and cognitive particularity and perspicacity Chinese ancestors and Chinese American ancestors have been incorporated into the overall development and improvement of the very worthwhile personality of their respective descendants to highlight their original social identity, cultural identity, as well as, ethnic identity to protect and promote their social dignity, cultural dignity, and, ethnic dignity in an objective fashion, in an essential fashion, in an authentic fashion, as well as, in a dialectical fashion. Moreover, it has turned out to be much more important for them to have a much better understanding of the objective and authentic existence of the systematic and structural components of the ideological

and epistemological nutrients of the cultural thoughts and cultural insights that have been nurturing their spiritual world of their ancestors who have lived and died on their mother land from one generation to another in a continuous fashion, for it is possible for them to acquire the very appropriate and adequate inspiration and imagination for them to make their way to the peaceful protection and promotion of the social identities, cultural identities, and, ethnic identities they have to rest a lot on to highlight their dignity in America on the road to the improvement of their respectable personality when they have to make an exploration of the feasible and flexible solutions valuable for them to take into account in a dialectical fashion and in a very diverse fashion the inevitable connective contradictions and contradictory connections between the domestic dimensions and global dimensions of the rich living experiences, working experiences, and, communicating experiences they are inclined to make best use of to reflect and ruminate the perceptive and cognitive room for them to make to broaden their horizons to enable them to take a first step toward the negotiable space of most solvable and insolvable problems that have been connected with the impact of those contradictions in an insightful fashion and in an intelligent fashion.

The fourth character as have been euphemized in the vivid characterization of this Chinese American literary work in terms of the negotiable pacification that is in a position to be obtained to highlight the great importance that ought to be placed on the protection and promotion of the harmonious and peaceful communication between Chinese American workers and American workers in the form of tolerable negotiation is Brother Joe who is believed to be the younger American-born brother Joe whose sounds have been characterized with the assonant similarity to the pronunciation of the meaningful Chinese character Qiao that has something in common with the meaning of this English word 'bridge'. For the sake of the symbolic connotations acquirable from the profound and perspicacious interpretation of this character, he has become the most important

character in the last few chapters of the Chinese American literary work just as what has been exemplified in his grumbling participation in the Vietnamese War in a distinctive fashion. In the light of the objectivity and authenticity of the narrative facts and narrative events that have a great deal to do with the lives and careers of him in pursuit of negotiable liberation of his perceptive and cognitive imprisonment from the ideological and epistemological domination and manipulation of the stereotyped social isolationism, cultural isolationism, as well as, ethnic isolationism popularized in American society, American culture, and, American history, it is likely to be elaborated in an insightful fashion that the complexity of the personality of Brother Joe is in a position to be understood from the following four folds in reference to the very great extent either two of them are inclined to make distinction from and be relevant to one another to work hard for the apparent clarification of the diversity in unity and the unity in diversity exemplified in his hesitation when he has to made a decision to show his willingness of his preference to America or China in a definite fashion.

In the first place, it can be seen from what he has done and what he has undergone in an obvious fashion that he has played an important role in the symbolic, systematic, and, strategic pacification of the ambiguous ambivalence and the ambivalent ambiguity personified and particularized in an apparent fashion or in an ambiguous fashion in the cultural confrontation and cultural communication between the Chinese American culture and American culture existing in American society, American culture and American history in a dialectical fashion and in an objective fashion when he has to pacify himself in a rational fashion, in an objective fashion, and, in a quiet fashion to make his way to the successive and sustainable achievement of the negotiable room that can be made for the psychological balance most of those Chinese American workers have to strike when they are faced with the choice to be made between the unbalanced mindsets they are likely to be caught in the continuous inheritance of the cultural values and cultural virtues of Chinese

American culture and the continuous resistance against the previous cultural mores and cultural beliefs of American culture in an absolute fashion rather than in a relative fashion and in a dialectical fashion in combination with the relative inclusion and absolute exclusion between them in a dialectical sense in reference to the philosophical stance that is supposed to be incorporated into their very rational rumination and reflection of the true perceptive and cognitive barriers that have been preventing them from the essential and evident acquisition of the ontological acknowledgement of the social identity, cultural identity, as well as, ethnic identity to help them to get free from the identity crises they have been lost in while living and working in America as a result of the strong pressures they have been imposed upon by the inevitable psychological distance and geographical distance that tend to throw them into the dreadful plight as is believed to be unfavorable and invaluable for the reasonable pacification of the noises and clamors euphemized in their minds and the rational clarification of the great necessity for them to be aware of the theoretical and practical importance that has to be attached to the room that has to be made for this negotiation to be made between those two perceptive and cognitive extremes most Chinese American workers have gone to due to their continuous experiential and experimental failure to see through the perceptive and cognitive dichotomy dominated and manipulated to have a tight control of their thoughts and actions on the part of American politicians.

In the second place, it is inclined to be epitomized in the opposition between the fearful attitude and the careful attitude that have been developed and held toward the cruelty and brutality of either the national wars or international wars that have given rise to the happiness of one party and the unhappiness of another either in an expected fashion or in an unexpected fashion in connection with what he has been impressed in the resistance against wars when he is forced to be drafted into the army without knowing in an insightful fashion that wars are likely to throw the workers around the world into the abyss of violence that are supposed to be accused

of in a critical fashion and the cultural paradise of peace and the peace of the cultural paradise that have to be kept in the minds of all in an appreciative fashion at the same time from the perspective of military humanitarianism when the unavoidable duality or even diversity of the wars have been taken into account in an objective fashion and in a dialectical fashion to enable them to make a very rational judgment of the possibility for the countries around the world to maximize the profits peace can bring for the workers around the world in the repression of the violence over there and minimize the harms those wars are inclined to do to them to enable them to make a very good preparation for the development and improvement of the dialectical attitude that has to be held toward the unavoidable and unpredictable victimization of the majority of those peace defenders who have been fighting against their enemies in an indomitable fashion and in a heroic fashion, and, the indispensable and incontestable punishment of the minority of those very malicious peace destroyers in a conscientious fashion and in an insightful fashion when no appropriate room can be made for the very reasonable negotiation between the tolerance of and the resistance against the violence of the latter in helpless fashion and in a hopeless fashion.

In the third place, it is euphemized in the characterization of Brother Joe in the production of this Chinese American literary work that what has come to the mind of Brother Joe is, in an essential sense, the implicit comment Maxine Hong Kingston has also made on the hatred most Chinese American workers have for the harms wars are bound to do to an increasing number of workers who are either from China or America from the point of view of the ethnic contradictions between Chinese American workers and American workers because of the insolvable problems that have turned out to be traceable from the perceptive and cognitive discrepancies Chinese American culture and American culture have been imprinted on in a historical fashion cropping up in the continuous increase of the transcultural communication between them on a daily basis in their very rich living experiences,

working experiences, as much as, communicating experiences in America, and, the strong sexual confrontations between the Chinese American men workers and the intellectual Chinese American women worker who have been living and working for a very long time in an oppositional fashion in Chinese American community in the perceptive and cognitive pace that has been kept with the increasing transplantation of the woman consciousness into the perceptive and cognitive inclination of the latter in an unconscious fashion on account of the popular transmission of feminism into the gradual perceptive and cognitive growth of a growing number of intellectual women around the world. In view of the appropriate attention that has been paid to those contradictions and confrontations as dwelled upon above in a respective fashion, it is supposed to be known to most readers of this Chinese American literary work *China Men* in a definite fashion that on the ground of what has been reflected in an authentic fashion and in an objective fashion in the experiential details and experimental details Maxine Hong Kingston has given a description of in an essential fashion and in an evident fashion, it has occurred to most of those readers in an impressive fashion and in an instructive fashion that Brother Joe is accepted as a “Champion complainer” from the service he begins to provide for the army in the training camp to his secure return in a healthy fashion from Vietnamese war indebted to his military performance as exemplified in this very contestable description that has been given of him as quoted below “without being killed” but also “without killing anyone”⁷⁷. For the part of a good many literary critics and cultural critics, they tend to think of his non-destructive or non-violent performance of his passive rejection to the command of the military authorities who have been in charge of his military duties over the wartime and the rules he has to be followed over the war as an authentic reflection of the hostile attitude this Chinese American worker has held for numerous political campaigns and military actions owing to their affirmation of her pacifism⁷⁸ in spite of the irrationalism in this pacifism that has been throwing his life and the lives of all the soldiers and all their compatriots

into a terrible danger in an irresponsible fashion and in an unreliable fashion at cost of the precious peace that has been admired for quite a long time.

In the fourth place, it seems to be very impressive in a historical sense that the distinctive and dogmatic characterization of this anti-war brother in the aesthetic and artistic production of this Chinese American literary work under the title of *China Men* has been believed to give an account of the military crises of the army that has been made up of a great many irreplaceable and unreliable soldiers like Brother Joe, for what is worthy of the attentions to be paid to the non-violence exemplified in his military service, is, that when he is forced to be faced with the social reality and historical reality of wars, he turns out to be frightened to do a very good job on the battlefield despite his participation in the Vietnam War in that he has also been troubled by the nightmares that are full of the ethnic cues⁷⁹ as have been preventing him to seek for the grateful honors he is supposed to be awarded for his protection of himself, his military peers, his military groups, his compatriots, and, his motherland. A particular example in this regard is that in one of the nightmares, he has played a paradoxical role as a member of the “rescuing army” who is asked to sail into Asia on an aircraft carrier as what to be described below in details.

He walks through a castle into the dungeons. Going down the stairs, he sees at face level—bodies hanging, some upside down, some brown and dried up, black hair and arms swaying, feet turning this way, then that, bodies with black hair in their middles, corpses with sections missing and askew, but mercifully all dead, hanging by hooks and ropes. Laundry tubs drain beneath the bodies. The live women and children on the ironing tables, the last captured, are being dissected.... He takes up his sword and hacks into the enemy, slicing them; they come apart in rings and rolls.... When he stops, he finds that he has cut up the victims too, who are his own relatives. The faces of the strung-up people are also those of his own family, Chinese faces, Chinese eyes, noses, and cheekbones. He woke terrified.⁸⁰

In reference to what has been epitomized and euphemized in the very artistic and aesthetic imagination and inspiration of this Chinese American writer in her production of this Chinese American literary work *China Men* to give a clear picture of the terrors the wars have imprinted on the minds of a wide range of Chinese American workers, it is very apparent that Maxine Hong Kingston has made use of the eyes of Brother Joe to give a very clear description of what he has observed in an authentic fashion and in a factual fashion to alert most of the readers of this Chinese American literary work of the true cruelty and brutality of wars, for what has caught his sight of at the first sight of the dungeons when he goes to finish his recuing task, is the tragic situation in which he is seized with the specific images of “Chinese face”, “ironing tables” and “laundry tubes” that have been viewed as the background of this horrible scene. Even if it is not claimed in a clear fashion that the vilification and verification of this terrible scene is to remind those readers of the terrible warring situation that has forced those have an ancestral background of Chinese American workers to suffer from domestic violence when they are faced with the very unbearable, unstoppable, and, unavoidable test of wars, it has to be admitted in an honest fashion and in a conscientious fashion that this dreadful situation has turned out to be in coincidence with what has occurred to Brother Joe in his second nightmare that has been concerned with the strong domestic violence epitomized in the family civil war that breaks out in the kitchen in an instructive fashion as represented in the following quote.

He dreams that he is a barkless dog tied to a table leg in a kitchen equipped with a sink, oven, and operating table. Families—mother, father, and one child—are in kitchens like this all over the world. A voice comes over the loudspeaker: “Children, take up your knives; women, forks; men, spoons.” The fathers take the children’s knives and stab them quickly. Then with their arms around one another, the wife picks up the fork, and the husband the spoon. The loudspeaker says for them to kill themselves by forking and scooping. “Spoon, knife, or fork?” the

loudspeaker asks the barkless dog, who knows that if he took the sharpest instrument, he would deprive someone else of a quick death.⁸¹

Just as what has been indicated in the dream he has dreamt of at light as recalled above in a clear fashion to enable the readers of this Chinese American literary work to have a very profound understanding of the dehumanization of the domestic violence turning up in a family when the lives and profits of one member of the family have been threatened by the continuous existence of another at a given historical moment in American society, it can be perceived in a sensitive fashion that even though Brother Joes has been following the principle of avoiding participating in the scenarios he has experienced in his sleep while he is doing everything during his military service, it is very inevitable for him to get free from the affective disturbance and inference of this domestic violence, for it has been exemplified in the embarrassing situation where he has intended to give up the very precious opportunity to attend the Monterey Language School to enable the soldiers over there to develop and improve their language skills and to make a good preparation for Vietnamese wars in reference to the very strong unwillingness he has developed to resist against the assignment that reads that he has to act as a collusion who is responsible for the training of a number of interrogative Vietnamese soldiers. That is because at the bottom of his heart, he has felt that those Vietnamese soldiers look too much like Chinese American workers who have made him very uneasy just as what he has recalled as below.

The majority of Vietnamese people call their parents Ba and *Ma*; *phuoc* means “happiness,” “contentment,” “bliss,” the same as Chinese; *lan* is “orchid,” the same as his mother’s name; Vietnamese puns are like Chinese puns, *lettuce*, *life*; they probably also bring heads of lettuce home on holidays. *Study*, *university*, *love*—the very important words are the same in Chinese and Vietnamese. Talking Chinese and Vietnamese and also French, he’d be a persuasive interrogator- torturer. He would fork the Vietnamese—force a mother to choose between her baby with a gun at its

belly and her husband hiding behind the thatch, to which she silently points with her chin.⁸²

On the perceptive and cognitive foundation that has been laid for having a very good understanding of the unimaginable destructive impact the domestic wars showing up in his nightmare have on the true lives of Chinese American families and Chinese American community in a comparative fashion, it has been impressed in a profound fashion that this Chinese American writer Maxine Hong Kingston has juxtaposed the terrible domestic violence of those Chinese American families and Chinese American community with the dreadful ‘visions’ of the actual terror of the large-scale wars ranging from World War II, the Anti-Japanese War, the Civil War in China, the Korean War to the Vietnamese War in accordance with what has been personified in nightmares of this Brother Joe in an asymmetrical fashion and in an incomparable fashion as a result of her irrational exaggeration of the cruelty and brutality of domestic wars for the aim of the intentional insinuation of the civil wars that have broken out in this history of America, and, that between either two members of a Chinese American family or either two families in Chinese American community regardless of the irritation as instilled in this excessive or exaggerative elaboration of the influence of the civil wars like Vietnamese wars to highlight the perceptive and cognitive feasibility for her to describe the resistant attitude Brother Joe has held in this non-violent performance on the battlefield of the Vietnamese wars with the irritating introduction of this term “anti-war” into her very passionate production of this Chinese American literary work and to give an account of her intentional concretization and particularization of the contextual implications that have been transplanted into the narrative facts and narrative events of *China Men* in terms of the unreasonable juxtaposition of the significant historical events in the history of the dwellers of the entire globe.

In connection with what has come to the mind of the Korean scholar by the name of Elaine Kim who has perceived in an essential fashion that the ‘anti-war’

attitude Brother Joe has held in his military lives and military careers spent on the battlefield of Vietnamese wars turns out to bear an increasing number of similarities with the living experiences, working experiences, and, communicating experiences of the vast majority of Chinese American ancestors or pioneers who have been caught in the interactive escapism and communicative escapism that the lives and experiences of their earlier immigration has been characterized with in terms of their inevitable social communication, cultural communication, as much as, occupational communication with American worker on a daily basis to the effect that it is their 'Chinese heritage' in this sense that gives rise to their successive and sustainable 'refusal to be victimized, and their mutual claim on America'⁸³ on account of the great impact the social tolerance, cultural tolerance, as well as, ethnic cultural tolerance they have inherited from the traditional Chinese culture they have acquired for a very long time since their births and adhered to it in a successive fashion and in a sustainable fashion in spite of their immigration into America with no intentional discontinuation of the cultural inheritance found in their lives and careers in America where the social values, cultural values, as well as, ethnic values of Chinese American culture and Chinese American community have been devalued or even distorted in a vicious fashion and in a purposeful fashion by a great many American workers who have failed to have a very good understanding of the ideological and epistemological essence and quintessence of Chinese American culture that has been rooted in the philosophical perception and cognition of the lives, careers, and, experiences of their Chinese forebears in a dialectical fashion and in an objective fashion even if most Chinese American workers have been working very hard to send their indispensable and irreplaceable social contributions, cultural contributions, and, historical contributions to the development and improvement of America in more than one fold based on the solid perceptive and cognitive foundation that has to be laid for the very valuable, virtuous, as well as, veritable stimulation and promotion of the increasing profound and perspicacious potentiality and prosperity

of American society, American culture, and, American history in an indomitable fashion and in an incredible fashion.

For the sake of the interactive interpretation and interpretative interaction of the aesthetic and artistic dream Maxine Hong Kingston has been seeking for in the overall development and improvement her rich imagination and inspiration in the production of her Chinese American literary works as what has been exemplified in the explicative continuation and continuous explication that have been showing up in the production of *China Men* and *The Women Warrior* in an intertextual fashion on the way to the clear explanation made to her continuous rumination and reflection of her successive and sustainable exploration made of the very strong theoretical and practical feasibility for the realization of her diverse and distinctive dream in her literary production, it is inclined to be perceived in an appropriate fashion and in an adequate fashion that what has come to her in the imaginative and associative production of this Chinese American literary work *China Men* with respect to her characterization of Brother Joe who has been lost in the nightmares that have been bothering him great deal on the way to the realization of his dream of the military pacifism in the resistance against the military activism, military radicalism, or even military extremism at that historical moment as what has been manifested in the general development and improvement of his resistant attitude towards the wars like Vietnamese war has turned out to be related to the dream she has been dreaming about the reliable and responsible settlement of the identity crises most Chinese American workers have been suffering a great deal from in the Chinese American community where she has been spending a lot of the very dreadful hours available in her imaginative and impressive stratification, summarization, and, systematization of the actions to be taken to put an appropriate stop to the domestic violence cropping up in Chinese American society, and, to highlight the social identity, cultural identity, and, ethnic identity in their communication with a good many American workers who have been imprisoned in their very ignorant prejudice against the social values,

cultural values, and, ethnic values of Chinese American workers in an irrational fashion, and, their very blind preference to the very unreasonable prioritization of their so-called social superiority, cultural superiority, as well as, ethnic superiority in their treacherous devaluation and distortion of the social, cultural, and, historical contributions of most Chinese American workers in combination with the responses Brother Joe has given to wars.

In a similar sense, there is also a scene that has been exemplified in an obvious fashion in the very essential and evident characterization of the Chinese American literary work under the title of *The Women Warrior* Maxine Hong Kingston has produced to give a clear picture of the domestic violence personified in the word 'war' that has shown up in this Chinese American literary work and the character by the name of Fa Mu Lan, an ancient Chinese Heroine she has depicted over there to make her way to the authentic and objective revelation of the miserable situation after the outbreak of the wars on Golden Mountain by means of seeking for her perceptive and cognitive salience in line with what has come to her mind at the sight of the scene described in this quote "bled from sword wounds until her armor was soaked red" and, the woman heroism as has been epitomized in the arms of her intentional but intuitive disguise of her woman identity into a man by the name of Nogk Fei who has turned out to be remembered as an outstanding national hero as what has been indicated in an explicit fashion in this quote that "his" hands "were tied behind his back, and the blood squeezed out from the wooden collar around his neck"⁸⁴ as what has been indebted to the very profound and perspiration perception and cognition of the very great artistic and aesthetic effects the very ingenious and insightful application of transfiguration into the literary production of this Chinese American writer in an impressive fashion and in an instructive fashion, is inclined to make in the very instructive and illuminative production of this Chinese American literary work on the part of this Chinese American writer whose aesthetic and artistic tastes and pursuits have been instilled into the actual perceptive and cognitive

evolution of the main character she has been trying her best to depict in the ingenious and intelligent interweavement of the very crucial narrative facts and narrative events of this Chinese American literary work in a vivid fashion, in a virtuous fashion, and, in a veritable fashion in her experiential and experimental production of this Chinese American literary work.

On the ground of the rather rich imagination and inspiration this versatile Chinese American writer has devoted to the deliberated delineation and delineated deliberation of the major narrative facts and narrative events of the stories told in this Chinese American literary work, it is possible for most readers of this Chinese American literary work to be aware of the very horrible situation of most Chinese American workers at the sight of the very dreadful scene in their imagination and inspiration that it is in this imaginary war on the Golden Mountain that those metaphorical warriors have been wounded in a very tragic fashion including the character that has been inclined to be considered as the archetype of the grandfather of Maxine Hong Kingston who has been told to be also bayoneted in the head for his withholding information in a patriotic fashion from a Japanese soldier during World War II.⁸⁵ Therefore, in association with what has been seen in an obvious fashion from the correlated analyses made of those two characters depicted in *China Men* and *The Women Warrior*, it is inclined to be seen in a clear fashion that it is the similar descriptions as have been given of those characters that have shown the important meaning conveyed in the insightful production of those two Chinese American literary works on the road to the apparent elaboration of the perceptive and cognitive inclination of this Chinese American writer in terms of her great expectation of the pacifism incorporated into her literary production as has been rooted in her belief that “war” is undesirable approaches that are applied into not only to the eventual settlement of the strong disputes in overseas territories but also the reasonable treatment of the conflicts between either two ethnic groups of American communities including Chinese American community as what has been

exemplified in the perceptive and cognitive enrichment and improvement of this Chinese American writer in either her horizontal or vertical continuation of this literary pacifism with the help of the supplementary interaction and interactive supplementation in the imaginative and associative production of those two Chinese American literary works that have to be employed to make an explanation to her resistance against the domestic violence in civil wars and her persistence in her adherence to the negotiable peace achievable from the intentional popularization of pacifism in the minds of most military officers in a patient fashion and in a polite fashion to put an end to the wars like the civil war in America to enable American workers or non-American workers like Chinese American workers to live in peace in a natural fashion and in a normal fashion.

To this extent, what has turned out to be quite true in the interactive interpretation and interpretative interaction between those two Chinese American literary works in terms of the resistance against wars and persistence in pacifism this Chinese American writer has instilled into the complicated living experiences and fighting experiences of those two characters Brother Joe in *China Men* and Fa Mu Lan in *The Women Warrior* has been accepted as the deliberate motivation of Maxine Hong Kingston who has made it very clear in the characterization of those two Chinese American literary works that everything either connected or bridged with the very essential acquisition of the social identity, cultural identity, and, ethnic identity of most Chinese American workers have to get through a passionate or peaceful negotiation. A particular example in this regard is inclined to refer to the practices and experiences of Brother Joe who has participated in Vietnamese war where he has become seized with the sensitivity that the successive and sustainable prevention of the domestic violence is favorable for his achievement of the social identity, cultural identity, as much as, ethnic identity it takes him a lot to help him to communicate with American workers. As a matter of fact, it is during his service in the army that he begins to realize his close connection with most Asian American

workers in a profounder fashion and this correlative awareness makes him feel all of a sudden that his entire life ‘makes sense’ as a result of the inseparable relevance of him to the vast majority of Asian American workers particularly Chinese American workers. At the same time, the virtuous treatment he has been given a great many Chinese American workers who have come from Taiwan and Hong Kong has made him aware of the very particularity of his ‘Americanness’, for it is this particularity that has made him to have a very profound understanding of the possibility that the successful achievement of the social identity, cultural identity, and, ethnic identity in American society has prevented him from getting over the inevitable and inseparable borderline of Hong Kong and “riding impulsively into China.”⁸⁶

For the sake of the objectivity and authenticity of the major narrative facts and narrative events linearized or non-linearized in the subtle interweavement and improvement of the narrative plots of the stories told in this Chinese American literary work, what has to be kept in the minds of the vast majority of the readers of it is that it is the resistant attitude Brother Joe has been holding toward wars and the significance of his imagined Vietnam experience on the objective stance of the other that may be counted as the most significant sign or symbol valuable and favorable for the authentic and objective revelation of the ideological and epistemological nourishment *China Men* has been composed of in an organic fashion and in a logical fashion. This has a great deal to do with the true description Maxine Hong Kingston has given of the terrible nightmares that have been haunting Brother Joe at the thought of the possible ethnic massacre in America in that this very evident and authentic description has been imprinted on in an impressive fashion as shown in this quote to be given below “the author’s implicit recognition of the racial nature of America’s imperial wars in Asia as well as of the connections between America’s continued construction of racial others domestically and its active engagement in the violent destruction of its ideological other in Asian countries such as Vietnam.”⁸⁷ Therefore, it can be inferred from the description of this Chinese American writer

that the imagination of the scenes of wars in relevance to the cruel men, women, and, children as what has been shown in the dreadful dreams of Brother Joe, seem to be of high relevance to the objective and authentic exposition to all the extinctive attitude that has been held toward American minorities including Asian Americans and particularly Chinese American workers who have been considered as the aliens in America in American legislation at that historical moment in a repressive fashion and in an exploitative fashion at the cost of either the very excessive or even exaggerative discrimination, devaluation, and, distortion of the very valuable and meaningful existence of the vast majority of Chinese American workers in an irrational fashion and in an ignorant fashion on account of their ingratitude as exemplified in their quick oblivion of the indispensable, irreplaceable, as well as, incontestable social, cultural, and, historical contributions most Chinese American workers have been sending to the development and improvement of American society, American culture, and, American history in a meticulous fashion and in a miraculous fashion.

On the one hand, pertaining to the great effects those perspectives have made on the perceptive and cognitive growth of the vast majority of either the experienced or inexperienced readers of this Chinese American literary work to have a good knowledge of the genuine essence and truth of the social reality, cultural reality, historical reality, and, psychological reality that the rich living experiences, working experiences, as well as, communicating experiences of those Chinese American workers have been imprinted on in an unavoidable fashion at that historical moment, Maxine Hong Kingston has given a clear picture of the teaching experience of Brother Joe and taken it as a very unsuccessful process to convince those readers the efforts that are supposed to be made to achieve the very peaceful negotiation between Chinese American men workers and Chinese American women workers owing to the increasing interference of the extensive popularization of feminism in American society. In essence, before being recruited into the army, he is

a high school teacher who has been trying every means to persuade most of his working-class students to be aware of and admit the ‘cruelty’ and ‘injustice’ of wars in a patient fashion and in a polite fashion. However, what has made him very unexpected is that his students have resisted against the views he has proposed in the classroom and taken the crucial courses he has taught as political propaganda of the ‘Communist Party’. What is worse, even more students have shown their disdain and contempt for his positions by dropping out of school in a passionate fashion or in an impulsive fashion. The very strong unwillingness and rejection of his students who have been questioning about what Brother Joe has taught in the classroom in terms of the violent conduct of the war has indeed frustrated him a lot. His experience is the same case with what has happened to his father in the effective communication with a large number of either rebellious students or problem students in the Cantonese Rural School. In this case, what needs to be ruminated and reflected in a profound fashion and in an overall fashion, is, that in a comparative sense although both Brother Joe and his father have worked as a teacher and a scholar at schools, he has made a distinction from his father in more than one fold as exemplified in the fact that he has a clearer mind, a clearer purpose, and, a better expression than his father, he has still failed to achieve a very effective communication with a variety of his students who are puzzled, disgusted, and filled with the strong indignation about being assigned to finish his “remedial reading”⁸⁸ and to listen to his boring preaching lectures.

On the other hand, it has occurred to Maxine Hong Kingston that she is not confused about the implementation and promotion of her feminist plan made for the actual argumentation with her brother who has opposed to the views and values of feminism from the perspective of the so-called patriarchy by means of making the voice of Brother Joe as a strong evidence to enable her to imagine how to show her strong concerns about the internal conflicts in the Chinese American community rather than suppress her very strong criticism of the conceptual masculinization of

the perceptive and cognitive inclination of Chinese American workers because it has been kept in her mind for a very long time that it is those masculine concepts that are supposed to be the basis for the very coherent and cohesive continuation of the successive and sustainable existence of the values rooted in American nationalism and Asian American heroism especially Chinese American heroism. From the point of view of objectivity, what is in a position to be pay attention to is the perceptive and cognitive similarity between Frank Chin and Maxine Hong Kingston who have been working very hard to enable them to compose a chapter of Chorus in a cooperative fashion when they have to be faced with the very fierce ideological and epistemological struggle of Brother Joe in the light of his relationship with Vietnam and China to highlight the great perceptive and cognitive importance that ought to be attached to the continuous achievement and betterment of social identity, cultural identity, and, ethnic identity in American society in lieu of the sexual identity over there in a distinctive fashion and in a diverse fashion. In a dialectical sense, it is inclined to come to the mind of those readers in an impressive fashion that what has been implied in the very vivid description Maxine Hong Kingston has given of the teaching experience of Brother Joe is likely to be considered to be a very distinctive and multi-dimensional plan to quicken the feasible solution to the problems that have been bothering most Chinese American workers in their communication with American workers in that historical period with the help of the valuable negotiable imagination and inspiration as has turned out to be very acquirable from the vivid characterization of those Chinese American writers in a critical fashion.

On the basis of what has been inspired and illuminated from the analyses made of the continuous protection and promotion of the social identity, cultural identity, and, ethnic identity of most Chinese American workers in connection with their contribution sent to the enrichment and improvement of American society, American culture, and, American history in an overall fashion and in a profound fashion, a brief summary is in a position to be made to put a full stop to this chapter

that just as what has been reflected in an authentic fashion in this Chinese American literary work entitled *China Men*, Maxine Hong Kingston has connected what has occurred to her in the production of this Chinese American literary work with the concern she has shown for the living experiences, working experiences, as well as, communicating experiences of the vast majority of Chinese American workers who have been working very hard to to struggle for the social identity, cultural identity, and, ethnic identity it takes them a lot to inspire them to be faced with the very cruel social reality, cultural reality, and, historical reality of American society in that historical period because what they have done to quicken the historical progression of America has failed to be acknowledged in a reasonable fashion even when they have tried their best to go in for the meticulous and miraculous participation in the social, economic, and, cultural construction of America as what has been concreted in their construction of railroads, their cultivation of the plantations Hawaii, and, the general development of Western America in addition to the significant historical facts and historical events cropping up in the continuous historical stimulation and promotion of most Chinese American workers who have been playing a crucial role in the enrichment and improvement of the spiritual wealth of American history owing to the very strong willingness they have developed to make their respective contribution to the gradual formation, transformation, and even reformation of the mainstream history of America in spite of their apparent inadequate perceptive and cognitive awareness to be developed to take a first step toward the elimination of the silence that has been kept in the minds of the vast majority of Chinese American men workers and Chinese American women workers in line with their rich living experiences, working experiences, and, communicating experiences even though a good many legislative barriers they have come across in the legalization of their respective social identity, cultural identity, and, ethnic identity on which they have been resting a lot to protect their social dignity, cultural dignity and, ethnic dignity in a persistent fashion and in a perspicacious fashion when they have been forced to be

faced with either the excessive popularization or even exaggeration of the clear arbitrariness that has been running through the unfair phenomenon in which the social, cultural, and, ethnic discrimination, devaluation, and even distortion of their social values, cultural values, and, ethnic values have been rooted in a direct fashion or in an indirect fashion for the aim of searching for the subversion to the social contribution, cultural contribution, and, historical contribution they have been trying their best to make to the continuous prosperity of American society, American culture, and, American history in a disgraceful fashion, in an dishonest fashion, and, in a dishonorable fashion at the cost of the latent destruction or even extinction of the true conscientious and conscious gratitude and justice that oughtn't have been transformed into the shameful and harmful ingratitude and injustice they have kept in their minds either in a noticeable way or in an unnoticeable way on account of their perceptive and cognitive failure to have a very good control over this vicious inclination in a righteous fashion.

For the sake of this excessive perceptive and cognitive injustice and ingratitude of American workers, what the unbearable behaviors of those American workers have turned out to remind this Chinese American writer of in a sensitive fashion and in a sensible fashion, is, that it is the very appropriate and adequate consideration to be taken into the overall consideration of the histories of Chinese American workers as contexts, and the family histories as evidence that are likely to make an explanation to the intentional discrimination, devaluation, and, degradation of the social values, cultural values, and, historical values of those Chinese American workers with the help of the manifestation of the voice they have been articulated in the form of silence as long as they are willing to make their greatest to make an negotiation with their adversaries in a patient fashion, in a polite fashion, and, in a peaceful fashion in that Maxine Hong Kingston has had a great faith in the aesthetic and artistic feasibility of her Chinese American literary work is bound to reveal the worthwhile qualities of the silence that have been kept in the minds of most Chinese

American writers who have failed to tell their stories that have not been allowed to tell in the previous history of Chinese American community in the production of her Chinese American literary work titled *China Men* in a strategic fashion to help the readers of her Chinese American works to have a good understanding of the social heroism, cultural heroism, as well as, historical heroism of those early Chinese American pioneers indebted to the appropriate and adequate development of their literary imagination and historical imagination.

From the point of view of the historical evidences valuable for the authentic and objective acknowledgement of the very crucial social contribution, cultural contribution, and, historical contribution of those Chinese American pioneers in the stimulation and promotion of the overall development and betterment of American society, American culture, and, American history as exemplified in the euphemistic articulation in *China Men*, what can be dug out from the literary production of Maxine Hong Kingston is inclined to be perceived and conceived in a particular fashion from the very profound and perspicacious rumination and reflection of the historical investigation the author of this doctoral thesis has given of and the interview she has made with the descendant of one of those Chinese American pioneers as indicated in very clear fashion in the historical documents and historical photographs she has collected to support the great importance to be placed on the salience of the very crucial and conducive importance of those Chinese American workers. It is for the very authentic and continuous maintenance of the historical authenticity and historical objectivity of the historical facts and historical events existing in the very legendary stories of them that she has taken a field trip in the building named DiaoLou where a couple still stay to collect the Yinxin on which the sum of money has been printed, the Chinese community newspapers, the return certificate as paper sons, the monument, etc., to highlight the great efforts those Chinese American workers have made to the refreshment and refinement of the potentiality and prosperity of America and the social, cultural, as well as, historical

foundation they have laid for the gradual modernization and globalization of American society, American culture, and, American history in combination with the insightful introduction of the words “Gold Mountain Warriors” the eye-catching cover of this Chinese American literary work and the title of the six chapter of with the help of the aesthetic and artistic imagination of this Chinese American writer Maxine Hong Kingston.

With the standpoint of what has been manifested in an implicit fashion in the confidential accumulation, acquisition, and, adoption of the crucial evidences carried in this impressive and imaginative Chinese American literary work under the title of *China Men* in an intangible fashion on the way to the essentialization of the perceptive and cognitive preparation to be made to provide very appropriate and adequate authentic and objective historical facts and historical events showing up in the true history of Chinese American community indebted to the very feasible and flexible application of the aesthetic and artistic techniques into the revelation of the explicit or implicit violence that has been running through the specific evolution and promotion of Chinese American community where most Chinese American workers have lived and worked day after day to make a living, to make a life, or, to make a fortune in a regular fashion as a result of their having a very profound understanding of the ideological and epistemological essence as carried in the dominative and manipulative prevention of the genuine historical reality in this Chinese American community for the part of white Americans to make sure of the stabilization of the profits to be made for the sake of them, it has been made rather apparent for the readers of this Chinese American literary work to have a very good access to the perceptive and cognitive compatibility of the aesthetic and artistic intention and motivation of this Chinese American writer in her literary production and the ruminative and reflective inclination of Hayden White in his conceptualization of this term historical reality in a latent fashion in the case of the trivialization of the genuine motivation and intention to give a very clear picture of the crucial social

contribution, cultural contribution, as much as, historical contribution insinuated into the social reality revealed in the very insightful and ingenuous production of this Chinese American literary work in order to highlight the euphemistic confidentiality, curiosity, and, creativity Maxine Hong Kingston has made best use of to get free from the political power in the stimulation and promotion of their politicization of the social context, cultural context, and, historical context of America in the entire process of their selective narrativization of the major historical facts and historical events in the actual production of Chinese literary works and the historicization of the major narrative facts and narrative events in the documentation of the specific living experiences, working experiences, and, communicating experiences of most Chinese American workers in a hegemonic fashion.

Consideration taken into the feasibility and possibility of the combination of the three concepts historical fiction, fictional history, and, historical reality proposed in the theoretical studies of Hayden White and the perceptive and cognitive actuality exemplified in the imaginative, impressive, and, instructive production of selected Chinese American literary works as analyzed in this chapter in a respective fashion, it is inclined to come to the minds of the readers of those Chinese American literary works in an impressive fashion and in an instructive fashion that the very flexible introduction of the theoretical imagination and inspiration of those three major concepts in the concretization and crystallization of the elementary ideological and epistemological nutrients as euphemized in the analytical practices and analytical processes of this study has turned out to be of very great perceptive and cognitive significance for the essential and evident clarification of the crucial social, cultural, and, historical contributions most Chinese American workers have been making to the successful and sufficient stimulation and promotion of numerous industries of America in more than one fold right on the way to the objective and authentic manifestation of their diasporic existence and identity crisis in an authentic fashion and in an objective fashion.

As a matter of fact, what has turned out to be worthy to be mentioned in a clear fashion in this study in reference to the perceptive and cognitive similarity in the very veritable and valuable delineation of the dominative and manipulative politicization of the crucial historical facts and historical events of Chinese American community in the production of Chinese American literary works to prevent the worthwhile valuation of Chinese American culture in an insightful fashion and in an intelligent fashion, is, that in addition to what has been neglected in the insightful interpretation of *China Men* either in an intentional fashion or in an unintentional fashion, what tends to be overlooked in the overall perception and cognition of the genuine significant contributions of Chinese American workers is also inclined to be exemplified in the perceptive and cognitive carelessness about the major historical facts and historical events in the development of the history of Chinese American community and America as a result of the very great efforts most American workers have been made to turn a blind eye to the incredible, indispensable, incontestable, and irreplaceable social, cultural, as well as, historical contributions most Chinese American workers have been sending to the successive and sustainable prosperity of American society, American culture, and, American history in accordance with what has been incarnated in the official introduction that has given to the authentic and objective narration of the very legendary stories of those Chinese American pioneers as opposed to what has been claimed in the policies American government has made at that historical moment in reference to similar tragic living experiences, working experiences, and, communicating experiences available in the practical construction of Chinatown. In view of what has been shown in the hegemonic falsification of the historical facts and historical events of Chinese American community, it has been made clear that this has been manifested in the analysis made of the Chinese American literary work under the title of *Eat a Bowl of Tea* produced by this Chinese American writer by the name of Louis Chu in the third chapter of this doctoral thesis for the continuous exploration of the very organic and logical combination of

the notion of 'history as a novel' and that of the 'novel as a history' in a cautious fashion and in a curious fashion in relation to the essential and evident rumination and reflection of the correlation of the history and literature from the perspective of post-colonialism. That is because it can be instructed and illuminated from this impressive Chinese American literary work in a sensitive fashion and in a sensible fashion that it is inclined to come to the minds of most readers of this Chinese American literary work in an impressive fashion and in an instructive fashion that there are bound to be very crucial encouraging and discouraging factors that have been playing an inevitable role in the final and formal formation, transformation, and, reformation of the diasporic existence and identity crisis of most Chinese American workers just as what has been epitomized in an apparent fashion, in an objective fashion, and, in an authentic fashion in the successive and sustainable continuation of the very fluid and flexible diasporic lives and experiences of those Chinese American workers living in Chinese American community that has been translated into the very ruthless colony. What is worse, the colonization of the vast majority of the bachelors in Chinatown has a great impact on deterioration of their own living experiences, working experiences, and, communicating experiences as a result of the popular implementation of the exclusive act of America to limit the immigration of Chinese American women in a malicious fashion that tends to give rise to the thorough extinction of Chinese American workers in an unconscious fashion. This vicious motivation and intention will be given a good interpretation of in the following chapter with the help of the very valuable and veritable ideological and epistemological inspiration and illumination of the five concepts that are going to be taken from post-colonialism in combination with what has happened to the characters as depicted in the Chinese American literary works to be taken as the analytical samples of the next chapter in an appropriate fashion and in an acceptable fashion to highlight the theoretical and practical values of the crucial discussions to be made about the very diverse and distinctive existence most Chinese American

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Chapter Three: The Historical Diaspora of the Miserable Lives and Careers of the Bachelors in Chinatown Echoed in Chinese American Literary Works Published from the 1970s to the 1980s

In response to what is in a position to be continued in what has been released at the end of last chapter, the analytical room as is likely to be made in this chapter will be devoted to the overall, systematic, and, profound analyses to be made of the rather traumatic and tragic living experiences, working experiences, and, communicating experiences of most Chinese American workers living and working in the Chinatown located in New York city in line with the apparent ideological and epistemological macrocosm and microcosm that have been mirrored in the growing imaginative and illuminative experiences of Louis Chu in the ingenious and insightful production of his Chinese American literary work under the title of *Eat a Bowl of Tea* grounded on the cruelty and brutality of the ruthless social reality, cultural reality, and, historical reality incorporated into the interweavement and improvement of the major narrative facts and narrative events of this Chinese American literary work that are supposed to be made in consistence with the significant historical facts and events showing up at that critical moment in the history of America in an organic fashion and in a logical fashion as to be seen in the arrangement made below to give an account of the genuine imaginative and illuminative progression of this Chinese American writer in his very aesthetic and artistic production of *Eat a Bowl of Tea* in connection with the ideological and epistemological edification and illumination of the five major concepts taken from the insightful theoretical thoughts and insights of post-colonialism in view of the correlative appropriateness and adequateness between what has happened to the characters depicted in this Chinese American literary work in an authentic fashion and in a reliable fashion to give a very clear delineation of the diasporic existence of most Chinese American workers in Chinese American community according to the aesthetic and artistic microcosm seen in this Chinese American literary work, and, what has been focused on in the elaboration of the ideological and epistemological denotations and connotations of those postcolonial concepts like diaspora, third space, power relations, in-betweenness, as well as,

unhomeliness to be applied into the analytical practices and analytical processes related to the exceptionally essential and evident interpretation of the ideological and epistemological essence concealed in the diasporic existence and experiences of most Chinese American workers over the very unforgettable and unbearable hours they have been spending in Chinese American community in a painful fashion in order to make a living, to make a life, or, even to make a fortune after their successful immigration to America as a consequence of their inability to resist against the very great temptation of American dream when their minds are filled with aggressive ambitions.

In view of what has been shown in a very apparent fashion in the true biographical introduction that has been given to this Chinese American writer by the name of Louis Chu, it turns out to be quite true that Louis Chu is born in 1915 in Toishan district located in Guangdong province of China. He is said to have immigrated into America with his parents in 1924 when the National Origins Law of America has established a very permanent numerical restriction on the normal and natural immigration of Chinese American workers into America to meet the needs of those who are coming from almost every corner of the world located outside the western hemisphere in an appropriate fashion. Under this legal context, it is also known to all in a clear fashion that this would-be “Second Exclusion Act” has a very great impact on the entrance of a variety of Chinese students, and, the Chinese wives of most Chinese American workers because they are not entitled to immigrate into America at random without the legal permission of the immigration department of American government. However, having gone through the very basic and central requirements of American educational system in an overall fashion and in a profound fashion, Louis Chu has received a bachelor’s degree in English and sociology from Upsala College in New Jersey in a successful fashion, and then a master’s degree in sociology from New York University later where he is able to receive his valuable postgraduate training at the New School for Social Research to enrich his own understanding of what he has learned before his entrance into this university. After graduation from this university, he has been employed by the Department of Welfare of New York City for a while before he enlists in the army and has been dispatched to China for a year in 1945. After the war, he has become the director of a social

center, served as executive secretary for the Soo Yuen Benevolent Association founded in the Chinatown located in New York, remembered as a well-known figure over there, and, made to be one of the Chairmen of a radio program called “Chinese Festival.” He died in 1970 after having survived with his wife and four children¹ in a successful fashion in spite of the traumatization they have to be faced with in an inevitable fashion at that historical moment in American history.

Just as what has been manifested in an impressive fashion and in an apparent fashion in the specific biographical background of this Chinese American writer, it has occurred to a wide range of readers of this Chinese American literary work in a popular fashion and in a particular fashion, neither Louis Chu does come from the ‘underclass’ as what he has portrayed and potentiated in the artistic production of this Chinese American literary work, nor does he have anything to do with the social movement that has been typified in the radical social activism during the late 1950s and early 1960s. In response to the zeitgeist of that historical period, what has been impressed in the description that has been given of the true social environment of that historical moment when this Chinese American literary work under the title of *Eat a Bowl of Tea* has been produced in an authentic fashion and in an objective fashion to highlight the very great impact the popularization of the zeitgeist of a given historical moment has on the visualization, vivification, and verification of everything that has been cropping up in the social lives, cultural lives, and, historical imprints of a given society, is, that most readers of this Chinese American literary work has turned out to be astonished at what has caught their eyes in the places like slum, filthy barbershop, Mahjong clubs, brothels, gambling centers, and, basements at the sight of and at the thought of the behaviors of bachelors who have been busy in whoring, cursing, gossiping etc., for those bachelors have been preoccupied with what New York Chinatown has been suffocated with in a very filthy fashion without knowing in a sensitive fashion and in a sensible fashion that what has been hidden behind those social phenomenon is the insinuation of a series of social problems existing in the social reality, cultural reality, and, historical reality of that historical period when what is in a position to be abnormal and absurd in a natural sense and in a normal sense, has turned out to be what is normal and natural in terms of the relationships between men and women in love and marriage, between fathers and

sons in a tribe and a clan, as well as, between the employers and employees in an enterprise. Now that he has gotten through the harshest years of his work and experience in spite of the very strict restriction on the increasing immigration of Chinese American workers in the genuine history of Chinese American community and that of contemporary America, it is unavoidable for him to be forced to take the opportunity to take an overall look at all the social and economic dislocations and degradations that have happened to those who have lived and worked in American ethnic community like Chinese American community in relation to what has been experienced in the lives and careers of most Chinese American workers whose minds have been peopled with the very unforgettable and unforgivable bitterness and sadness that have been instilled into the perceptive and cognitive inclination of those Chinese American workers because of the intentional and harmful transplantation into the specific perceptive and cognitive growth of the exceptionally abnormal and absurd social isolationism, cultural isolationism, as well as, ethnic isolationism of an increasing number of American workers who have been caught in their so-called social superiority, cultural superiority, and, ethnic superiority in a blind fashion.

To this extent, a very close look taken at what has been epitomized in *Eat a Bowl of Tea* in terms of the miserable ruthlessness and indifference gloomed in the popularization and particularization of the ideological and epistemological pollution of this very absurd and abnormal blocked provincialism rooted in the social, cultural, and, ethnic cruelty of American society at that historical moment, is, very favorable for most readers of this Chinese American literary work to be aware of the excluded and isolated consciousness of most American workers that has been kept in the perceptive and cognitive pace with the very authentic and objective description of what has happened to those Chinese American workers who have lived and worked in Chinese American community like New York Chinatown in the transitional period of American history from their practical experience of living and working in a peaceful and harmonious society characterized with the China-orientated hospitality to that of one that has been remembered to be the America-oriented hostility that is bound to give rise to the continuous domination and manipulation of an increasing number of those American workers in the name of ideological and epistemological governance and leadership, and, from a community of aging bachelors who have

been forced to lead a single life in a helpless fashion and in a hopeless fashion to that of a range of young families that has been filled with sweetness and happiness in an admirable fashion regardless of the sharp contrast made between Chinese American community and white American community is bound to throw those poor Chinese American bachelors living and working in New York Chinatown on a daily basis into the danger of the very dreadful desperation that tends to force them to take suicide on account of the successive and sustainable repression of their strong desire that ought to have been met in an appropriate fashion to let go of the mental pressure they have been suffering from their helpless and hopeless existence in this abyssal place in a reasonable fashion and in a reliable fashion.

Since most of those Chinese American workers have been translated into the Chinese American bachelors in Chinatown, it has turned out to be understandable for them to give up a series of ethnic and dogmatic routines as popularized in their traditional Chinese American culture in an unreasonable, in an unidentifiable fashion, and, in an unintelligible fashion from the point of view of affective humanism and sexual humanism just as what has been depicted in the production of this Chinese American literary work devoted to the authentic and objective presentation that has been given to the compassionate portrait of the daily life, manners, attitudes, and, problems existing in the Chinese American community in an inevitable fashion in accordance with what has caught the eyes of the vast majority of the laundrymen and waiters over there as a result of the excessive or exaggerative imprisonment of their interactive actives they ought to have been invited to go in for in the real social communication, cultural communication, as much as, ethnic communication they are not allowed to participate in a liberal fashion and in a pleasant fashion. In some measures, their social contacts, cultural contacts, and, ethnic contacts with the rest of citizens in American society have been reduced to the least except for either the regular or irregular harassments by police and immigration officials due to the brief encounters of those Chinese American bachelors with prostitutes.² Therefore, what the readers of this Chinese American literary work have to be aware of in an adequate fashion, in a rational fashion and in a responsible fashion is that the vicious popular isolation and segregation of those Chinese American bachelors are bound to throw their affective lives and sexual lives into a terrible crisis that they are limited to do

almost everything save the repetitive involvement in the boredom incorporated into their linearized life traces ranging from the way to restaurant and laundry they have been working in and vice versa day after day owing to their failure to see through the plot of a great many policy makers in American society who has cooperated with police to force those Chinese American workers to visit whorehouses, to catch them on the spot, and, to punish them according to American laws for the aim of throwing them into the abyss of corporeal torture and spiritual torture in the midst of the exaggeration of the sense of guilt that is bound to catch them in accordance with the demonic plan that has been made to humiliate them in a disgraceful fashion and in a dishonorable fashion to help them to work hard to destroy their dignities to lay a very sound foundation for the devaluation and distortion of their identities and throw them into the identity crises in a complete fashion.

From the point of view of the dehumanization of American workers in the light of what has been exemplified in the extremely treacherous application of the malicious and vicious thoughts of social bachelorism, cultural bachelorism, affective bachelorism, ethnic bachelorism, and, sexual bachelorism into their very hegemonic devaluation and distortion of the personalities of most Chinese American workers, their excessive and exaggerative destruction of the dignities those Chinese American workers ought to have been entitled to have to enable them to communicate with others in a normal fashion and in a natural fashion, as well as, their intentional degradation of the very worthwhile personalities of those Chinese American workers in an unreasonable fashion and in an unbearable fashion to make their way to the extinction of Chinese American workers in a thorough fashion, it is in a position to be kept in the minds of the readers of the vast majority of this Chinese American literary work in an impressive fashion that it is of very great importance for them to have a very good understanding of the touch living plight, working plight, and, communicating plight of those Chinese American works in a sympathetic fashion as well as, in a tolerable fashion rather than to accuse them of their inappropriate behaviors that tend to make those readers take it from the punishment decision of the police in an ignorant fashion and in an innocent fashion that they are supposed to turn a deaf ear to the malicious motivation concealed in the popularization of the bachelor phenomenon in New York Chinatown to keep it in a very purposeful

fashion from those readers that those very inappropriate behaviors are of very high relevance to the very dehumanized preconception and misconception of a great many policy makers and policemen of America in the light of their vicious and treacherous arrangement, for it is of very great significance for those readers to have a very good access to the genuine ideological and epistemological truth and essence as what has been euphemized and eulogized in the authentic characterization of this Chinese American literary work produced by Louis Chu has held in an insightful fashion that the carelessness about this motivation is the innocent negation of the vast majority of the very important political questions raised by a wide range of very conscientious historians and sociologists who have been struggling against the unfair treatment those Chinese American workers have been suffering from in American society at that time on the way to the thorough revelation of the truth that is supposed to be told to help those readers to get a very good access to the hegemonic adoption of the American public discourse popularized and persisted from the 1940s to the early 1960s to exploit most of those Chinese American workers of the very appropriate discourses they are entitled to make best use of to establish and highlight their social identity, cultural identity, and, ethnic identity in American society, American culture, and, American history.

To provide appropriate and accurate analytical evidence for the elaboration of the importance that has been placed on above in a respective fashion, an analysis will be made of this Chinese American literary work that has been produced by Louis Chu in combination with the very crucial issues that have been raised and debated in frequent fashion in the perceptive and cognitive rumination and reflection of the love and marriage dealt with in the delineative linearization and linear delineation of the major narrative facts and narrative events introduced into the very ingenious and insightful interweavement and improvement of the ideological and epistemological nutrients as have been diversified and personified in the euphemistic production of this Chinese American literary work with a very apparent perceptive and cognitive inclination of those readers left in the intentional focalization on the authenticity and objectivity of the vivid stories told in this Chinese American literary text as to be elaborated below on the basis of the systematic stratification and categorization of the 'authentic' or 'unauthentic' portraits of New York Chinatown in 1940s in the

deliberate delineation and delineate deliberation as the early valuable and veritable Chinese American literary works have been imprinted to give an overall picture of the true perceptive and cognitive status quo of Chinatown in line with what has been mirrored in Chinese American literature including the complicated kinship networks of a good many Chinese American families, the troubled arranged marriage between the couple Ben Loy and Mei Oi, the sexual impotence of Ben Loy, the relationship between the father and his son, the rebellion of Mei Oi, the strong reaction of most Chinese American workers living and working in Chinatown with regard to the adultery of Mei Oi, their complexity of the family relationship in those Chinese American families, and, as such to enable those readers to have a very profound understanding of the relevance of the very great importance attached on the diverse and distinctive clarification of the abundant living experience, working experiences, and, communicating experiences they are short of to make it possible for them to shun away from the successive and sustainable disturbance and interference as engendered in perceptive and cognitive imprisonment epitomized in the dominative and manipulative popularization of bachelorism in Chinatown in a very hegemonic fashion.

With an account taken into the debatable issues in a ruminative and reflective fashion to address the authentic absence of the love and problems in the minds of most Chinese American workers in the entire process of the popularization of social bachelorism, cultural bachelorism, affective bachelorism, ethnic bachelorism, as much as, sexual bachelorism that has been made to run through in their lives and careers, it is impossible for the writer of this doctoral thesis to reach her aim of providing the vast majority of the readers of her thesis with appropriate and adequate information to help them to have a very good access to the sufficient perception and cognition of the very unavoidable social barriers, cultural barriers, as well as, ethnic barriers most earlier and later Chinese American workers have encountered in their lives and careers on account of their actual failure to adapt themselves to the intentional disturbance and interference of white American workers who have been racking their brains to give rise to the final formation of the superficial cultural shock in the new social surroundings they have lived and worked in with the help of their treacherous adoption and application of isolationism and provincialism to prevent them from

looking for the sweetness of love and the happiness of marriage in addition to the autonomous compromise they have made for the cohesive and coherent inheritance of traditional Chinese patriarchy, for the persistent continuation of the moral and ethical stance that has been kept in their minds for a very long time, for the actual perceptive and cognitive modes of the very intentional inclusion of most Chinese American women in the diasporicity, and, for the harmful idea that the womanhood in America is in a position to be considered as the possible survival strategies to enable them to deal with their respective diasporic living situation and working situation in American society, American culture, and, American history at that time when the excessive discrimination, devaluation, destruction, and, even distortion of the genuine social values, cultural values, as well as, historical values of most Chinese American workers have been popularized in an unintelligible fashion to pick up the speed of the illegalization and stigmatization of them with an aim of tearing into pieces the true confidence and intelligence they need to develop and improve their perceptive and cognitive competence in American society, American culture, and, American history so as to enable themselves to establish their dignity, to protect their identity, and, to improve their personality in a valuable fashion and in a meaningful fashion in combination with the ambivalent experience and experiential ambivalence they have to be faced with in the very complicated social context, cultural context, and, historical context to which they have to adapt themselves to either in an positive fashion or in a passive fashion.

At the thought of and at the sight of the increasing popularization of the vicious resistance against the crucial and central social values, cultural values, and, historical values of most Chinese American workers and their Chinese American culture in a continuous fashion, it has been taken for granted in a blind fashion and in an innocent fashion in the minds of a good many Chinese American workers living and working in Chinatown that the traditional practices like the clannish system, the patriarchal society, the arranged marriage, and, as such proposed and persisted in traditional Chinese culture is inclined to be kept intact to deal with the great social challenges, cultural challenges, and, historical challenges they have to be faced with in American society, American culture, and American history at that given time in an excessive fashion with little of their perceptive and cognitive concern shown for the

true problematization of this overall inheritance of those social, cultural, as much as, historical values and views to make their way to the asymmetrical confrontation of those rooted in American society in a very profound fashion regardless of the correlative changes it takes them to make to enable them to get accustomed to American society, American culture, and, American history rather than to make them independent from the social values, cultural values, and, historical values in a complete fashion and in an absolute fashion without knowing in a very clear fashion that it is of great strategic importance for them to take a good look of Chinese American culture and American culture in a dialectical fashion in connection with the true social context, cultural context, and, historical context of America at that moment in an overall fashion and in a perspicacious fashion. To this extent, it has to be admitted in an honest fashion and in an objective fashion that in some measures, it is the problematic decisions of those Chinese American workers that have thrown them into the danger of social escapism, cultural escapism, and, historical escapism when they have to make a new choices to make a living, to make a life, and, even to make a fortune in Chinatown to start a new life in order to prevent Chinatown from being degraded into another terrible ethnic ghetto in America where their family relations tend to be made to be much more complicated in an unexpected fashion just as what to be explicated below in details one after another.

3.1 The Plausible and Implausible Truth Told about the Chinatown in the Actual Description of in Early Chinese American Literary Works

For the aim of the very insightful and ingenious representation of the very traumatic and tragic existence and experience most bachelors have been faced with in their very miserable years spent in Chinatown in an unavoidable fashion and in an unstoppable fashion on account of the very terrible social situation, cultural situation, and, historical situation in which they have no choice but to be used to the terrible social milieus, cultural milieus, and, historical milieus in an unbearable fashion and in an unforgettable fashion to help them or to enable them to get through all the experiential and existential frustrations dispersed in their lives and careers either in a predictable fashion or in an unpredictable fashion, it is of very great perceptive and

cognitive appropriateness for the author of this doctoral thesis to make full use of the ideological and epistemological inspiration and illumination acquirable from the abundant conceptual denotations and connotations of those two terms diaspora and third space as have been taken from the theoretical exploration and elaboration of post-colonialism to make either an implicit or explicit analysis of the very authentic difficulty most Chinese American workers have been running across in an inevitable fashion and have to get over in an indomitable fashion as to be demonstrated in the following analytical practices and analytical processes in this respect beginning from the explanation to be made to the derivation of the earlier Chinatown where most Chinese American workers have lived just as what has been seen in the overall and profound interpretation that has been given of the painful practices they have participated in their gradual incorporation into American society, American culture, as well as, American history, and, the unbearable practical pains they have been suffering from in their interaction with Americans in more than one fold the moment they are discriminated in a repetitive fashion owing to the excessive popularization of the continuous devaluation and distortion of the cultural values and cultural virtues to which they have been used, and, isolated from the entire American community to implement the very treacherous and vicious extinction strategies that have been designed for those Chinese American workers by means of making this Chinese American community a thorough community of bachelors in an intentional fashion.

As what has been shown in a clear fashion in the Chinese American literary works to be analyzed in this chapter, it is very apparent that for a century, the old Chinatown has been peopled with almost all Chinese American workers living and working in New York City. It is for the reason of the increase of those Chinese American workers that tends to make the stories told about Chinatown characterized with a kind of mysterious diversity and uncertainty that tends to prevent most readers of Chinese American literary works to have a very profound understanding of the very implicit truth and essence of the stories based on the very gradual evolution and progression of Chinatown. In accordance with what has been recorded in the numerous recounts of American history, it has been said in an evident fashion that even after World War, an increasing number of Chinese American workers goes to New York City as a result of the pressure of the Chinese Exclusion Act and passage

of the War Brides Act, and, the movement of the Chinese American workers in Chinatown has failed to change the objective fact that most Chinese American workers have taken Chinatown as their home in America with the population adding up to approximately ten thousand. In an original sense, Chinatown is believed to emerge as a direct product of geographical, legal and cultural barriers most Chinese American workers have been made to be faced with owing the very excessive popularization of the social prejudice, cultural prejudice, and, ethnic prejudice against them in a purposeful fashion on the basis of the very vicious leadership of the discriminative legislation of America right at that critical historical moment. In some measures, the continuous, essential, evident, and, objective existence of Chinatown has turned out to be helpful for most Chinese American workers to meet their sojourning needs in spite of the high impossibility for them to be turned into the permanent residents of America, for most Chinese American men workers who have failed to put an end to their celibacies are likely to make a living, to make a life, or, even make a fortune in Chinatown even when they don't intend to stay over there for a long time. Therefore, it is easy for the readers of Chinese American literary works to have a good knowledge of the truth implied in a good number of those Chinese American literary works that the short-term orientation and the prospect of the eventual return of early Chinese American workers has constrained the scope of the overall and profound development of Chinese American community, and, at the same time, hindered the assimilation they are inclined to be imposed upon in a hegemonic fashion notwithstanding their inability to have a good understanding of the very crucial role this hindrance has been playing in the resistance against the ideological and epistemological stupefaction and deprivation of American workers. That is because when the discriminatory legislation of the intentional limitation of the immigration Chinese American workers comes into effects in a popular fashion, most Chinese American workers choose to go back to Chinatown to have a very good access to the continuation of much longer stay in America, for it is Chinatown that is likely to give them a competitive edge to enable them to overcome the disadvantages cropping up in their lives and careers in the rest places of America. Thus, it has to be admitted and known in a grateful fashion and in an admirable fashion that it is not necessarily a helpless and hopeless desperation to live in Chinatown that has been

filled with a strong atmosphere of traditional Chinese culture and Chinese American culture in view of the positive role the valuable continuation of the crucial cultural thoughts and cultural insights as can be enlightened from the very profound and perspicacious Chinese culture and Chinese American culture to nurture their spiritual world in an appropriate fashion and in an adequate fashion in the process of their ideological and epistemological enrichment and improvement that is bound to highlight the theoretical and practical appropriateness and adequateness of the actual judgment they have to make in their lives and careers to simplify and clarify the perceptive and cognitive perplexity of the significant historical fact and events existing in American society, American culture, and, American history in a misleading fashion. In a dialectical fashion, what is supposed to come to the minds of those readers in an impressive fashion and in an instructive fashion is that the seemingly failure of the assimilation of those Chinese American workers has turned out to be a very positive alternative for first-generation Chinese American workers who have actually paved the way for the more successful assimilation of their children in the future.

Anyway, it is inclined to be kept in an illuminative fashion in the minds of most Chinese American workers that the early Chinatowns in America has tended to act as social centers that are likely to give a variety of spiritual supports and a strong impetus to those Chinese American workers who have lived and worked in an independent fashion in an alien environment and made those Chinatowns their homes in America in an illusionary fashion. What is more, the majority of the Chinese American workers living and working in early Chinatown are married men who have left their wives and children at home and come to America to make a living, to make a life, and, to make a fortune when they are lost in their American dreams. They have been working very hard to make money because what they have been preoccupied with is to meet their desire of making more and more money and sending it back to China to support their wives and children even though they have to bear the unbearable loneliness in their spare time.

When they come to America, they have known little about English language and English knowledge that tend to be likely to lay a very sound foundation for them to enable them to be connected with the overall and essential perception and

cognition of the cultural thoughts and cultural insights of American culture the moment they have be faced with the true continuous and constant confrontation between Chinese American culture and American culture as a result of the increasing popularization of the racial prejudices against Chinese American workers in that historical context. Therefore, it has turned out to be difficult or even impossible for them to go outside China towns, to get across the joys of communicating with American workers in an amiable fashion and in a peaceful fashion, and, to share with American workers the joys they have tasted in the rest places of American society in a polite fashion and in a patient fashion. So to speak, for the part of most Chinese American workers, the eating places and drinking places have become their favorite spots where they can spend their limited spare time together and get free from the unbearable boredom and loneliness that are inclined to give rise to their spiritual torture on account of the increases of their affective and occupational pressures. In this case, it will be much better for them to get together in their spare time in any other comfortable places to have their meals, to chat with one another over what has happened around them, to play mahjong or cards, to gamble for fun, or, to share dirty jokes with one another for a while in that those interesting activities are bound to help them to forget and overcome the boredom existing in their tedious work and their homesickness in lieu of going back to their crowded slum houses to have a rest after their having worked for a whole day. As is perceivable and conceivable in numerous distinctive and diverse deliberation of a variety of literary scholars or literary critics in literary criticism, the descriptions of this sort in terms of what is going on in Chinatown has often been reflected in the imagination and illumination of a good many Chinese American literary works in the midst of their authentic, essential, as well as, objective reflection of the social reality, cultural reality, historical reality, and, psychological reality of American society, American culture, as well as, American history in an conscientious fashion.

The unbearable boredom to be killed in the spare time of the lives most Chinese American workers living and working in Chinatown turns out to be available in the analytical samples exemplified in this Chinese American literary work titled *Eat a Bowl of Tea* produced by this Chinese American writer named Louis Chu in a typical fashion like the quote given below: “[I]n a homogeneous community like Chinatown,

people spent most of their free time in the shops, sipping tea or coffee, just talking with their friends. Each had his favorite spot. The coffee shop. The corner candy store. The barbershop. The steps in front of the Chinese School.”³ In view of what has been mirrored in an authentic fashion and in an evident fashion in this quote, it is inclined to be known in a very apparent fashion that the daily lives in the early Chinatown seems to be very similar to what has been going on in the social life that is characterized with the simplicity and serenity the lives of a variety of families have been filled with in the form of peace, for a great many Chinese American workers have been isolated from the mainstream society of America on account of their being caught in the very excessive popularization of the social discrimination, cultural discrimination, and, ethnic discrimination of them in a very unbearable fashion and in an incredible fashion notwithstanding their having a very good understanding of the harmful effects their discriminative devaluation, degradation, and, distortion of those Chinese American workers are bound to make them fall into the plight of being unable to get free from the lives most bachelors have been leading in a helpless fashion and in a hopeless fashion as a result of their respective experiential and experimental failure to live and work with the right families they ought to have lived and worked with in an intentional fashion and in an insightful fashion to get far away from the unbearable social, cultural, and, ethnic embarrassments their lives have turned out to be full of in an unavoidable fashion and in an unstoppable fashion when they have been forced to reduce to the least the appropriate and adequate opportunities they are likely to take to come to terms with others and to develop a very good friendship with others in an honest fashion so as to improve their affective and cultural interaction with the rest of ethnic groups living and working in American society in a successive fashion and in a sustainable fashion to put a full stop to their unmarried lives in a fortunate fashion.

The continuation of the failure to take changes in the light of the maintenance of their unmarried lives has been inclined to go on as a result of the pacification and petrification of the living rhythms and living styles handed down in Chinatown from one generation to another before the actualization of the possibility that the advent of the Chinese civil wars appears to be around the corner in the late 1940s that gives rise to the final victory of Chinese Communist Party that has taken over the power of

the country from the hands of Chinese National party. In essence, what has been in a position to be impressed in the minds of most readers of this Chinese American literary work is that the take-over of the power from Chinese Communist Party to Chinese National party has made it quite impossible for most Chinese American workers to return to China in a natural fashion and in a normal fashion because they are seized by the great terror that the private property they has been trying their best to accumulate in America through remittances is doomed to be forced to hand in to Chinese government at that historical moment in the form of confiscation on account of the uncertainty of their political and economic status quo of the new Chinese government found in 1949 and considered to be unlikely to have a very bright future in addition to the successive and sustainable stigmatization of the vast majority of American workers who have been caught in the influential implantation of the harmful thoughts that have been connected with the abnormal and absurd popularization of the extreme anti-Chinese McCarthyism as has been transmitted into every corner of American society where the perceptive and cognitive growth of most American workers are inclined to be acquired to have a very intuitive and irrational understanding of the objective truth and essence of American culture and American history at that historical moment when those Chinese American workers begin to rethink about their own future for the first time to the effect that since it is too uncertain for them to return China, it is much better for them to choose to give up this dream and to go on with the pursuit of their American dream.

In a simultaneous fashion, shortly after the vicious continuation of old Chinese Exclusion Act for sixty years in American history and the end put to it in 1943, and the passage of War Brides Act in 1945, it has been made possible in a legal fashion that those Chinese American workers become naturalized and normalized in their social lives and cultural lives as what has happened to American citizens and their families are allowed to be reunited with them in America in a reasonable fashion and in a reliable fashion. It is in the context of this legal tolerance in this historical period that the wives of those Chinese American workers women began to come and join their husbands in America. In this sense, it is supposed to be said in a responsible fashion that the genuine earliest Chinese American family lives begins after 1949 as what has been shown in the objective and essential interpretation of the authentic

and rich lives and experiences of those Chinese American workers incorporated into the very insightful and ingenious imagination and inspiration of a great many Chinese American writers. From the point of view of the aesthetic and artistic interaction between the historical reality recorded in the studies of historian and the literary reality as epitomized in the ruminative and reflective exploration most conscientious literary historians have been making of to have a very particular and profound understanding of the very instructive ideological and epistemological essence and quintessence of the rich historical thoughts and historical insights as articulated in literary production, it is natural to come to the minds of the vast majority of the readers of this Chinese American literary work *Eat a Bowl of Tea* in an impressive fashion that the character woman by the name of Mei Oi depicted over there in an intentional fashion and in an insightful fashion has turned out to be a typical example of those Chinese American workers who have experienced the very gradual transition of Chinatown from a Chinese American community with bachelors hither and thither to the one as instilled into the very ambitious and harmonious thoughts and insights inherited from traditional Chinese culture to enable them to make their way to the rehabilitation and revitalization of the cultural tastes and cultural pursuits of them to give a very strong perceptive and cognitive impetus to the overall enrichment and improvement of the ideological and epistemological nutrients of the cultural thoughts and cultural insights incorporated into the literary production of a good many Chinese American workers to stimulate and promote the continuous development and improvement of the early lives and careers of Chinese American community in an insightful fashion and in a brilliant fashion.

However, although very great progress has been made for the very reasonable and reliable legalization of the objective and essential existence of those Chinese American workers and the natural and normal immigration of their families, it takes a very long time for most American workers to be able to get across the absurdity and abnormality of the strong anti-communist ideology that has been implanted into their perceptive and cognitive inclination and to be faced with the essential fact that those Chinese American workers are supposed to be accepted as part of the 'American family' at the bottom of their hearts on the perceptive and cognitive foundation that has been laid for them to have a very good understanding of the social pressures and

communicative pressures those Chinese American workers have been imposed upon for a good many years due to the very popular transplantation of the hatred most American workers have had for Chinese government into their hostility for Chinese American workers in an irrational fashion and in an irresponsible fashion. A very apparent example in this respect is that it is very unimaginable that the 'Red Scare' as what has been popularized in the 1950s in America has been believed to make a great many "left-wing Chinese American literary groups disappeared and numerous Chinatown literary publications were destroyed for fear of government prosecution."⁴ Indeed, the intentional disintegration and discontinuation of this Chinese American literary movement in Chinatown tend to be the crucial perceptive and cognitive inclination of most American workers and the number of them stays on the increase at that time. The vast majority of the angry young editors of Aiiieeeee established by an anthology of Asian-American writers including Frank Chin, Paul Chan, Jeffrey Paul Chan, etc. in the late 1960s, have tended to have a very strong hatred for those who are from the non-English-speaking sector of the ethnic community, and, to reject most Chinese American writers who haven't been attached to the very dominant American ideology that is "notably contrasted with the simultaneous flourishing on the American literary market of Chinese American literary works not only written in English but also published by major commercial presses"⁵ like Jade Snow Wong's *Fifth Chinese Daughter* (1945, reprinted 1950), Lin Yutang's *A Chinatown Family* (1948), Chin Yang Lee's *Flower Drum Song* (1957), and as such. One thing needs to be noted in a clear fashion in this transition is that although a variety of Chinese American writers have produced their literary works to make a good record of the complicated lives spent in Chinatown and the experiences accumulated in Chinese American lives over there, it has to be admitted in an authentic fashion and in an objective fashion that most of those well-noted Chinese American writers are remembered to stand for what is going on in the delineation of most crucial historical facts and historical events of this Chinese American community from the perspective of literary elitism in lieu of literary populism. As consequence, it turns out to be apparent and evident in more than one fold that their literary imagination and literary inspiration have shed little light on the "existence of a non-Christian bachelor population"⁶ to the effect that the description they have given of Chinatown is no

more than a 'fake' image of Chinatown that is inclined to be regarded as a kind of Shangri-la in their literary production in that it failed to body forth what has been going on in the lives and experiences of the vast majority of Chinese American workers for nearly a century even though they have initiated the increasing dialogues between them and the next generation of Chinese American writers in most cases.

In a comparative sense, what tends to be acknowledged in an objective fashion in the very crucial literary criticism grounded on the authenticity and objectivity of the major narrative facts and narrative events of Chinese American literature, is that what has been recounted in this Chinese American literary work under the title of *Eat a Bowl of Tea*, has turned out to be in consistence with what has happened to most Chinese American workers who have been living and working the community of a large number of bachelors located in the Chinatown of New York in an outspoken but sympathetic tone in combination with his close observation of what is going on in those places like, the Chinatown slum of New York, the filthy barbershop, the gambling house, as well as, the behaviors of those bachelors who are believed to be good at whoring, cursing, gossiping, sharing obscene jokes with one another, and, as such in the stimulation and promotion of an authorial desire for them to make a very good record of everything available in the Chinatown located in New York as has been considered as a Chinese American community that has been governed in the perceptive and cognitive leadership of an ethnic society as dominated by the 'working class' that is characterized with an objective and authentic articulation of what has come to the minds of the working class Chinese American workers in their very rich living experiences, working experiences, as much as, communicating experiences from the perspective of literary populism in an impressive fashion. Therefore, it is judging from the very authentic, essential, and, objective descriptions of their daily activities of an increasing number of those Chinese American workers and the unbalanced proportion of the men and women living and working in Chinatown that are inclined to remind the readers of those Chinese American workers of thinking about what has tended to be hidden behind the problematic gender relations over there in a rational fashion and in a reasonable fashion, for it is easy for them to have a very good access to *Eat a Bowl of Tea* that has given a historical picture of the sensibility that has been catching the minds of most of those readers who are likely to

show their profound concern for the miserable lives and experiences of most Chinese American workers in Chinatown in the 1940s. Based on the overall and profound perception and cognition of what is going on over there in details, it is bound to occur to those readers that it is the combinative effects the cruelty and brutality of the social reality, cultural reality, psychological reality, and, historical reality have made on the lives and careers of those Chinese American workers that has been shattering their American dream that as long as they are able to work hard, they will thrive on the possibility and perspicacity of overturning the myth of ‘model minority’ that has been governing the perceptive and cognitive growth of Chinese American workers in a vicious fashion or in a violent fashion.

Therefore, it is to this extent that Louis Chu is considered as ‘the writer of the real’ among those readers, and the Chinese American literary work *Eat a Bowl of Tea* is accepted as one of the most insightful literary canons that has given an account of the genuine reality of American society in the 1940s with respect to what is going on in this Chinese American community as indebted to the most authentic ‘[Chinese] American sensibility’.⁷ Indeed, it is the greatest progress Louis Chu has made in a cautious fashion and in a meticulous fashion that “indirectly revives the critical energy of ‘social realism’ once practiced by the vanished progressive Chinatown literary movement”⁸ in a very admirable fashion. With a very good look taken at the rich imaginative and associative experiences of this Chinese American writer, the very impressive interpretation that has been given of the miserable reality of Chinese American community as reflected in this Chinese American literary work from the perceptive of the new historicism is characterized with the diverse and distinctive concretization and crystallization of the lives and experiences of this Chinese American writer who has been serving as a diasporic writer in the realm of American literature in spite of the great efforts he has made to enable him to take a first step toward the particularization of the imaginative and associative thoughts and insights incorporated into the experiential and experimental production of his Chinese American literary works. For the sake of the achievement of the perceptive and cognitive profundity of this very insightful interpretation that is to be given of this Chinese American literary work in connection with the formal analysis to be made of the historical qualities implied in the production of *Eat a Bowl of Tea*, a very good look

is supposed to be taken at the rest of the ingenious and insightful portraits of Chinatown and the bachelor societies over there in accordance with what has been exemplified in the following four Chinese American literary works to pave way for the overall and profound understanding of the extremely implicit ideological and epistemological particularity and perspicacity instilled into the growing enrichment and improvement of the aesthetic and artistic thoughts and insights this Chinese American literary work under the title of *Eat a Bowl of Tea* has been composed of in a logical fashion or in an illogical fashion on the ground that it can be seen in a very clear fashion in the following four major Chinese American literary works that are filled with the exotic descriptions about the internal isolations of most earlier Chinese American workers, for the profound understanding of the entire process of the ‘Americanization’ they have gotten through in their lives and careers in the light of the centralization on the resistance against the stereotyped un-assimilability of them on the part of most American workers, has in turn reinforced the perceptive and cognitive irrelevance of Chinese American the community to the entire community of American society as to be explicated one after another in the following four folds in combination with what has been emphasized in a diverse fashion and in a distinctive fashion in each of the following Chinese American literary works in a respective fashion.

The first Chinese American literary work to be clarified in a clear fashion to highlight the perceptive and cognitive typicality of Louis Chu in the manifestation of the ideological and epistemological profundity, particularity, and, perspicacity of the literary thoughts and literary insights epitomized in *Eat a Bowl of Tea*, is, the one under the title of *Father and Glorious Descendant* that is produced by Pardee Lowe who has given a variety of hints in this Chinese American literary work to show his perceptive and cognitive concern for the social, cultural, and, ethnic stereotypes of Chinese filial piety as indicated in what has been imprinted on the rich imagination and inspiration he has acquired from his lives and careers in Chinatown. To show his respect for his father in an honest fashion, Pardee Lowe has dedicated the Chinese American literary work to his father and concluded it with praise of the ‘Glorious Descendant’ that tends to be likely to glorify him a lot save the point of rejecting the father on a few matters like his objection to going to China and studying over there, his eventual

rejection of learning Chinese language, and his ultimately secret marriage to a white woman regardless of the high possibility that what he has made a good mention of in the imaginative and instructive production of this Chinese American literary work has turned out to be opposed to what he father has expected him of to promote his intellectual growth in an anxious fashion owing to the intuitive and insightful conscience developed and improved in the minds of his father. As a matter of fact, the admirable and worthwhile personalities he has obtained from his having a good knowledge of his father in an impressive fashion and in an insightful fashion are those that enable him to make him an American citizen in a distinctive fashion as opposed to what is going on in the minds of the rest of Chinese American workers in the eyes of most white American workers. For the sake of this pride, he tends to feel very glad that his father has no queue but wears western clothing in a decent fashion so that he wins the favor of most white brakemen and cable car conductors who have recognized him a lot to the effect that he is treated with a different attitude as is opposed to the one that has been held toward the rest of Chinese American workers living and working in Chinatown. In this case, it seems that those white American workers have showed their concern for him in an individual fashion, in a special fashion, and, in a worthy fashion without knowing in a rational fashion that everything related to the final reconciliation between his father and his very glorious descendant in most cases, has to be weighed against ‘white acceptance’⁹ in a very compulsory fashion.

In line with the realistic description Pardee Lowe has given of in his production of this Chinese American literary work titled *Father and Glorious Descendant*, it tends to be impressed in an apparent fashion that Chinatown is portrayed as a place where most Chinese American workers have been left alone by American workers unless they are willing to pay their taxes, and, to mind their own business in a submissive fashion. In this social context, it is no wonder that the very popular notion goes that Chinese American workers have taken care of themselves in term of the reasonable governance of Chinese American community like Chinatown in combination with the other two popular ideas that Chinatown is a den of vice and crime in that most Chinese American workers are incapable of the very effective self-governance that needs them to have a very good knowledge of social governance,

cultural governance, and, ethnic governance in an insightful fashion as demonstrated in the description of the following six situations in a respective fashion. The first situation dealt with in this Chinese American literary work is concerned with the explicit devaluation of the political and economic ghettoization of the Chinese American community overlooked in mainstream American society, for it can be seen from the vivid description Pardee Lowe has given of Chinatown that has been inclined to be viewed as a 'beehive' and the inhabitants over there as 'drones'¹⁰ in the situational description of *Father and Glorious Descendant*. The second situation of this sort has a lot to do with the characterization of the personalities of Chinese American residents over there who are willing to work twelve hours a day and seven days a week in a cheerful fashion with neither complaints nor objections to what they have to be faced with while working, let alone bear in their minds the thought of doing something else otherwise. In the minds of American workers, they are no more than the machines characterized with 'emotionless automations'.¹¹ The third situation picked out to meet the needs of artistic imagination in terms of the situational description that has to be given of in the production of this Chinese American literary work, is, the account that has been given of most of the schools located in Chinese American community. On the part of this Chinese American writer, Chinese school is nothing but an 'unmitigated nuisance', and, the Chinese language tutor over there is an 'Oriental Ichabod Crane'¹² who has proved in an obvious fashion that just like the language he teaches, he is, very useless to the successive and sustainable development and betterment of modern world in more than one fold. The fourth situation emphasized in this description is of very high relevance to the delineation of the Chinese family life in Chinese American community that has been remembered to be boring and suffocating apart from the consideration of Chinese region as 'old junk', and the Chinese customs to be 'strange'¹³ in an excessive fashion or even in an exaggerative fashion. The fifth situation depicted in an intentional fashion, has much to do with the descriptive perception and cognition of the Chinese Tongs who have been regarded as sinisters because it has been found in the strong imagination and inspiration of Pardee Lowe that Tong men are by no means to be compared with the very unspeakable grandeur of 'American heroes' as what has been recounted in this quote in a clear fashion that "I found the stories with their plots and counterplots,

armed nests, the oddness of the hatchet men- such as 'Big Queue,' 'Midget Pete,' 'Handsome Boy,' and 'Hot Stuff' - extremely sinister; they did not possess the flesh and blood qualities of my American heroes."¹⁴ The sixth situation to be focused in the imaginative and instructive delineation of this Chinese American literary work is closely related to the knowledge this Chinese American writer has of the actual behaviors of a great many undocumented Chinese American workers who have been believed to suffer a great deal from the amusing disdain of an American immigration officer who has been blaming most of those Chinese American workers for the problems cropping up in their immigration process. What sounds unnatural for him is that he has even suspected his own father and mother of having participated in illegal immigration dealings in an irrational fashion regardless of the great harm his suspicion might do to the reputation of his parents. In view of the authentic description of the true situations mentioned above in a respective fashion, it can be seen in a very clear fashion that the responses American workers have given to the very miserable living experiences and working experiences of most Chinese American workers are worthy of very profound and perspicacious rumination and reflection in an objective fashion and in a rational fashion.

In a profounder sense, what has been hidden behind the absurd and abnormal response that has been given to the reasonability for the parental immigration in a suspicious fashion, is, that what has been mentioned in the perception and cognition of Pardee Lowe in terms of the ambivalence existing in this response, is, that it is difficult for most Chinese American workers to be a filial Chinese son and a good American citizen at the same time in their lives and careers. For the sake of the continuous and crucial existence in American society, he has to make a choice between the filialization of his behaviors in reference to the moral values implanted into his mind upon his birth, and the foreignization of those traditional moral mores in accordance with what has been popularized in American society in spite of the plight he has fallen into when he has to make a wise choice between them in an embarrassing fashion. From the point of view of the needs to be met to survive in American society, he has to choose the latter to the effect that he has to achieve his final success in the total Americanization of his father who has left China for good, cut off his queue, named his children after American statesmen, and, supported for a

home in a Caucasian neighborhood to make it far away from Chinese American community in a purposeful fashion. As a matter of fact, what does Americanize his father in an evident fashion, is his intermarriage as what has been indicated in a reasonable fashion in the following quote: “[B]y virtue of our elopement, father’s modernity and therefore his Americanness culminated in the acquisition of an American white daughter-in-law.”¹⁵ As a result of his final choice, his father has to become a truly American, it has come to the minds of the vast majority of Chinese American workers that “[H]e has completely interprets and displays the customs of Chinatown in the eyes of an outsider.”¹⁶ In reference to the perceptive and cognitive sensibility and sensitivity of this writer in his deep experimental and experiential rumination and reflection of a good many matters dealt with in his Chinese American literary work, it has to be realized in an objective fashion and in an essential fashion that he is also an outside observer of everything those Chinese American workers have run across in their lives and careers in addition to the Chinese American culture implemented in Chinese American community because he is not a participant of everything that has happened over there. Therefore, on the basis of what has been analyzed above, it is easy for most readers of this Chinese American readers to be aware that when has been articulated in his Chinese American literary work in an unintelligible fashion is the clear articulation of his attempts to become assimilated into the dominant culture of America even though he is unable to be free from the unfair treatment of him in a different fashion without knowing in an insightful fashion that his very frequent contact with American culture is doomed to be a failure to enable him to take it as an accommodation to his successful exemption from the disturbance and interference of the racism rooted in a profound fashion in the minds of American workers. However, one thing worthy to be noted in a particular fashion, it has been acknowledged in a similar fashion that it is in this Chinese American literary work under the title of *Father and Glorious Descendant* that first has inspired an increasing number of Chinese American workers to break away from the silence they have been keeping in their minds owing to their failure to get free from the great impact traditional Chinese American culture has on the perceptive and cognitive progress they have to make to lay a very solid perceptive and cognitive foundation for the successful acquisition of the social identity, cultural identity, and,

ethnic identity they have to count a great deal on to enable them to bring enough perceptive and cognitive convenience and confidence for the very polite and peaceful communication to be made between them and most American workers on a daily basis in their increasing living experiences, working experiences, and, communicating experiences that have been trying to accumulate from their lives and careers in a cautious fashion and in a curious fashion.

The second Chinese American literary work devoted to the attachment of the valuable importance of the perceptive and cognitive particularity and profundity on the relative Chinese American literary works of Louis Chu in a comparative sense, is supposed to be related to this Chinese American literary work under the title of *Fifth Chinese Daughter* produced by a Chinese American woman writer by the name of Jade Snow Wong who has been told to produce this autobiographical book at the age of twenty four years. Pertaining to the aesthetic and artistic particularity of this Chinese American literary work, what is in a position to be noted in an impressive fashion and in an insightful fashion is that there are two most striking features this Chinese American literary work is composed of in an organic fashion and in an evident fashion as to be clarified in the following two respects. For one thing, the production of this Chinese American literary work has, to a very great extent, stood for, the objective and authentic articulation and documentation of the enraged struggle of this Chinese American woman writer who has tried her best to enable her to attain her aesthetic and artistic individuality in an indomitable fashion and in an independent fashion; for another, what has exemplified in the rebellious responses she has given to what has been inherited from her Chinese American ancestors who have been devoted to the successive and sustainable persistence in the cultural thoughts and cultural insights carried in traditional Chinese American culture, it has been edified in a very confidential fashion that she has turned out to be opposed to what has been continued in her family in terms of the inheritance of the valuable heritage of traditional Chinese American culture in an essential fashion and in a quintessential fashion, and her acceptance of the attitudes the Chinese American minority have been holding toward this cultural taste and cultural pursuit in a popular fashion at her age. However, it seems to be a little strange that great efforts as she is able to make to make her way to the very instructive and impressive acquisition of her automatic and

autonomous individuality and her intuitive independence from the very rigid control of family just as what has happened to a large number of adults as a result of the commonality shared in those two situations in which their very similar desire has been exposed to those who have shown a very strong concern for them. Of course, what needs to be emphasized in having a very good understanding of the particularity of the situation of Jade Snow Wong, is that she is born into a Chinese American family that means this American-born Chinese American girl has to be faced with the deliberation as is related to the perceptive and cognitive balance she needs to strike between the protection and promotion of her social identity, cultural identity, as well as, racial identity in Chinese-American world, and, the appropriate reduction of the vicious social discrimination, cultural discrimination, and, ethnic discrimination she has suffered from non-Chinese American world even though she has been pressed to make a good choice between them in an appropriate fashion. In this case, it is quite difficult for her to work out a very feasible solution to address the problems she has to be faced with in an indispensable fashion and in an irreplaceable fashion before he make a very rational analysis of the commonality and particularity Chinese American world and non-Chinese American world has been characterized with in a respective fashion with the help of the sufficient application of her legal social identity, cultural identity, and, ethnic identity as an American-born Chinese American girl in Chinese American community to gain the strong perceptive and cognitive impetus she ought to be given to in an appropriate fashion and in an adequate fashion for the aim of protecting her genuine social, cultural, and, ethnic dignity in her unavoidable and irresistible communication existing in the non-Chinese American world, and, at the same time, her insightful employment of her Chinese American social background, cultural background, and, ethnic background to win the social acceptance, cultural acceptance, and, ethnic acceptance of those who have been living and working in Chinese American world all the more in the true presence of her Chinese American family members and Chinese American community neighbors who have been putting up with the corporeal torture and spiritual torture of most American workers owing to their having been addicted to the very submissive governance and leadership of the minority of the very treacherous American politicians who have been inclined to be seized with the direct domination and manipulation of the clear perceptive and

cognitive inclination of most American workers in a popular fashion and in a particular fashion, and the indirect discrimination, devaluation, and, distortion of the social values, cultural values, and, historical values of the vast majority of Chinese American workers in a repetitive fashion and in a regular fashion by means of the successive and sufficient employment of the power they have caught hold of in a harmful fashion, in a hostile fashion, and, in a hegemonic fashion to maximize the political profits they are very eager to make to highlight their social popularity, cultural popularity, and, historical popularity in an admirable fashion for the aim of seek for the ideological and epistemological stupefaction of most Chinese American workers in an absolute fashion, in an aggressive fashion, as well as, in an ambiguous fashion.

What seems to be coincident enough for the historical contextualization of this Chinese American literary work and the protective promotion of the social identity, cultural identity, and, ethnic identity of Chinese American workers whose lives and careers have been recounted in *Fifth Chinese Daughter* in a harmonious fashion, is, that it is the 1940s in which this Chinese American literary work is located that she produces this autobiographical Chinese American literary work in the same pace that has been kept with the gradual development and improvement of the crucial tolerable thoughts and tolerable insights personified in the major theoretical frameworks of the “melting pot” theory popularized at that time, for it has been held in an apparent fashion in the theoretical values and views of this theoretical exploration that just as metals are melted together at a very great heat, a variety of different cultures are likely to be melt together to give a very strong perceptive and cognitive impetus to the sensible formation of a new compound culture in an unexpected fashion that turns out to be characterized with the combination of the great strengths of diverse and distinctive cultures to highlight the comparative advantages of this melting theory in an insightful fashion and in an ingenious fashion. To this extent, it has been made to be clear in more than one fold that when the melting pot theory is applied into the theoretical refreshment, refinement, and, reinforcement of the cultural values and cultural insights of a given country, it is inclined to be made a reality that a good many cultures are likely to be integrated into the new cultures as has turned out to be available in the cultural incorporation and cultural integration in the respective

cultures of Brazil, Bangladesh, or, even France. However, in most cases, this theory tends to be used to give a very clear description of what is going on in America that has been considered as a new world with a very distinctive breed amalgamated from various groups of American ethnic immigrants in a particular fashion and in a popular fashion.

Therefore, what most readers of this Chinese American literary work needs to be aware of in an essential fashion and in a sufficient fashion, is that it is for this reason that the melting pot theory has become considered to be synonymous with the process of Americanization and the modernization and globalization of America in a gradual fashion and in a popular fashion. Great progress as has been made in this social context, there is still something unintelligible in American as what has been exemplified in an obvious fashion in the social discrimination, cultural discrimination, as well as, racial discrimination most Chinese American workers have to be faced with and suffer from in America where Chinese American community has to put up with the marginalization of mainstream American society when Jade Snow Wong and an increasing number of the second-generation Chinese American writers have tried their best to develop their explicit willingness to be faced with the increasing cultural acculturation of the Chinese American culture that has been handed down from generation to generation in Chinese American community in a continuous fashion. With the successive and sustainable implantation of the impressive idea of accepting the interactive acculturation of this Chinese American culture into American culture into the increasing perceptive and cognitive growth of those Chinese American writers in most cases, it can be sensed in an impressive fashion from their Chinese American literary works that these writers have accepted the attitudes most American workers have been holding toward Chinese American workers in spite of the unfair social treatment, cultural treatment, and, ethnic treatment they have to stand in their living experiences, working experiences, and, communicating experiences. To reach this aim in a successful fashion, they have been racking their brains to show the cultural ‘exoticism’ of their national culture in the dominative and manipulative acculturation of American culture, to meet the strong dominative and manipulative needs of American workers in the form of or in the name of cultural communication and cultural interaction, to take a blind eye to the valuable curiosity and curious

values of the crucial cultural values and cultural contributions of traditional Chinese American culture in the process of their seeking for the identification with the cultural spirits of American culture in an automatic fashion and the very submissive adaptation to the established standard of American society, American culture, and, American history as the cost of the great losses of the authenticity and objectivity of what has been going in the minds of most Chinese American workers.

In a relative sense, what has been preferred in this Chinese American woman writer in the enrichment and improvement of her literary imagination and inspiration has made a distinction from what has been persisted in those of Pardee Lowe who has attempted to assert this American identity in a very strenuous fashion in lives and careers, while, Jade Snow Wong has tried every means to seek for an acceptable Chinese American identity in a logical fashion and in a legal fashion. Acting as a guide in the Chinatown located in San Francisco, she has made an exploration of a lot of perceptive and cognitive space in the experiential and experimental production of *Fifth Chinese Daughter* to show the numerous authentic and objective details existing in Chinatown in the light of the very particular dressing, food, housing, transportation, festivals, weddings and funerals available over there including “[T]he delicious tidbits exchanged at New Year’s varied according to the pride and custom of individual households. Some prided themselves on steamed sweet puddings, made of brown sugar and special flours, and decorated with either red dates or sesame seeds. Others specialized in salty puddings, made with ground-root flour (something like potato flour), fat pork, chopped baby shrimps, mushrooms, red ginger, and green-topped with parsley (baby coriander leaves)....”¹⁷ In reference to her preference to give an account of the cultural tastes and cultural pursuits in a meticulous fashion and in a miraculous fashion, it is natural to have a good understanding of the reason why there are abundant cultural descriptions that have been given of everything in Chinese American community as it is in this Chinese American literary work *Fifth Chinese Daughter*. What is more, it has turned out to be even more surprising for those readers to find that Jade Snow Wong has even devoted a variety of the textual space of this Chinese American literary work to the true introduction she is willing to give to how Chinese American workers braises rice, how they choose rice, how they wash rice, and, how they control the heat in a respective fashion. From the point of view

of narrative theories, this kind of narrative style seems to make no conspicuous effects on the expansion and progression of the story told in this Chinese American literary work in a vivid fashion and in an authentic fashion, or the ideological and epistemological promotion of the aesthetic and artistic pursuits exemplified in the thematic elaboration of what is in a position to be incorporated into the narrative nutrients of this Chinese American literary work. What it is likely to be aware of from this narration, is, that the role this narration has been playing in the promotion of the narrative plots over there, is to meet the very curious needs of those readers who have a very strong desire to have a good access to the lives and experiences in Chinese American community. In terms of realism, this is one of the strategies that tend to make room for her “making a living by exploiting the ‘exotic’ aspects of one’s ethnic food-ways.”¹⁸ As a result, it is just as what has been mentioned clearly in the objective and essential observation of Sau-ling Cynthia Wang in an implicit fashion or in an explicit fashion that the very appropriate and adequate satisfaction with the perceptive and cognitive expectations of those readers in the very impressive and instructive production of *Fifth Chinese Daughter*, has enabled her to achieved a very big success in the mainstream American society, American culture, as well as, American history in an unexpected fashion and in an underestimated fashion in accordance with the objective fact that the sale of this Chinese American literary work has been on the increase for a great many months on the American bestseller list and has been at the top of the list since its publication in 1950 as a result of the perceptive and cognitive transcendence of the literary thoughts and literary insights that have been running through the increasing enrichment and improvement of the aesthetic and artistic imagination and inspiration as have been input into the production of this Chinese American literary work in a cautious fashion and in a confidential fashion.

For the sake of the very successful publication of this Chinese American literary work, Jade Snow Wong has been remembered as the “Mother of Chinese American Literature” for a long time, she has knocked on the door to mainstream American society by telling the successful stories of Chinese American workers in an American style and showing them the social exoticism, cultural exoticism, as much as, ethnic exoticism rooted in the cultural thoughts, cultural spirits, cultural tastes, cultural pursuits, as well as, cultural insights of Chinese American culture in an overall

fashion and in a profound fashion in connection with the perceptive and cognitive needs most American readers are anxious to be met in an appropriate fashion and in an adequate fashion. To a very great extent, it has to be admitted in an honest fashion that the style she has kept in her literary production has a very great impact on the perceptive and cognitive growth of future Chinese American writers like Maxine Hong Kingston and Amy Tan whose work will be examined in the following chapter in that they have also followed this way of highlighting the genuine values of Chinese American culture in an successful fashion and in a sufficient fashion, and, they have even done a much better job than her in this respect. A very good example that can be given in this regard, is, that Maxine Hong Kingston has given a very clear description of Chinese American food in her insightful and ingenious production of *The Woman Warrior* as shown in a very clear fashion in the following quote “[M]y mother has cooked for us: raccoons, skunks, hawks, city pigeons, wild ducks, wild geese, black-skinned bantams, snakes, garden snails, turtles that crawled about the pantry floor and sometimes escaped under refrigerator or stove, catfish that swam in the bathtub....When I was as tall as the washing machine, I stepped out on the back porch one night, and some heavy, ruffling, windy, clawed thing dived at me.”¹⁹ In addition to this description, it is conceivable that she has told another amazing story about Chinese American workers who are used to “eating monkey brains alive” in accordance with what her mother has recounted in a terrible fashion and in a creepy fashion as indicated in the dialogue with her mother as quoted below: “[D]o you know what people in China eat when they have the money?” her mother began. “[They] buy into a monkey feast. The eaters sit around a thick wood table with a hole in the middle. Boys bring in the monkey at the end of a pole. Its neck is in a collar at the end of the pole, and it is screaming. Its hands are tied behind it. They clamp the monkey into the table; the whole table fits like another collar around its neck. Using a surgeon’s saw, the cooks cut a clean line in a circle at the top of its head. To loosen the bone, they tap with a tiny hammer and wedge here and there with a silver pick. Then an old woman reaches out her hand to the monkey’s face and up to its scalp, where she tufts some hairs and lifts off the lid of the skull. The eaters spoon out the brains.”²⁰ As shown in what has been implied in the dialogue quoted above in a very conspicuous fashion, it can be felt that Maxine Hong Kingston has also made room

for the very reasonable and responsible transmission of the ideological and epistemological truth and essence of the very crucial ideological and epistemological denotations and connotations of Chinese American culture in her subtle production of this Chinese American literary work.

In the case of the imaginative and associative commonality that has been shown between the literary production of Maxine Hong Kingston and Amy Tan, and, that of Jade Snow Wong in terms of the practical attitude they have held toward the social and economic status quo of Chinese American community in that historical period due to the frequent social marginalization, cultural isolation, as well as, ethnic segregation popularized in American society, what most readers of the Chinese American literary works produced by this Chinese American writer ought to be aware of in a very clear fashion is that it is of very great significance for them to have a profound and perspicacious understanding of the objective social and economic inferiority of Chinese American community in that this inferiority has reduced to the least the high possibility for them to get free from the limitation of the extent to which she is able to combine her two identities and two backgrounds with American society and American culture in the form of keeping in contact with most white American workers in a graceful fashion and in a honorable fashion. This limitation might be used to make an appropriate explanation to the reason why the autonomous identification of this Chinese American writer has so much to do with the very popular Chinese American social mores and cultural mores of Chinese American community, and, the very particular Chinese American food most Chinese American workers have preferred to as what has been discussed above because she has turned out to be unaccepted in Chinatown on account of their having no understanding of the genuine ideological and epistemological essence and quintessence of the crucial cultural thoughts and cultural insights as epitomized in the eating habits of most Chinese American workers living and working over there to help most American workers to get a very good access to their successive and sustainable acquisition and achievement of the ideological and epistemological breakthrough, liberation, and, transcendence on the way to their having had a genuine knowledge of Chinese American culture and Chinese American community in an impressive fashion and in an instructive fashion owing to their failure to know in an insightful fashion that the

genuine protection and promotion of the social identity, cultural identity, and, ethnic identity rest a lot on the perceptive and cognitive development and improvement of a number of those American workers whose prejudice against Chinese American workers, are inclined to be abandoned in their having a very good access to the ideological and epistemological nourishments of the cultural thoughts and cultural insights insinuated in the transmission of the cultural tastes and cultural pursuits of the vast majority of Chinese American workers into the narrative facts and narrative events of Chinese American literary works in a systematic fashion and in a strategic fashion. In effects, it can be seen in an implicit fashion from the responses most Chinese American workers have given to this Chinese American writer that in the eyes of those Chinese American workers, what she has done in the production of this Chinese American literary work, is nothing but having given an incomplete picture of the social lives and cultural lives of Chinese American community in a superficial fashion owing to her failure to enable her to be either devoted to or preoccupied with the profound and perspicacious exploration of the objective truth and essence of the cultural phenomenon that is supposed to be seen through in an insightful fashion. For the part of those Chinese American workers, it has turned out to be true that she is not popular among them even when she has given a very good description of the strong cultural beliefs and cultural spirits that have been epitomized in the thematic construction showing up in the interweavement and improvement of the major cultural components of Chinese American community in the particular production of this Chinese American literary work under the title of *Fifth Chinese Daughter* at the historical moment of America when the vast majority of the areas in Chinese American community have been peopled with those Chinese American workers who have stayed unmarried and considered as bachelors in a disgraceful fashion. So to speak, the daily lives spent in Chinatown have turned out to be characterized with the overpopulation of a variety of those womanless men who had been segregated from either their reluctant or passive participation in the mainstream social lives and cultural lives of America on account of the excessive popularization of the social discrimination, cultural discrimination, and, racial discrimination where the very ambivalent minds of most American workers have been confined in a mechanical fashion and in a ritualistic fashion rather than liberated in an essential fashion and in a

rational fashion to enable them to send their contributions to the inspiration of most American workers who are in a position to be put into an indispensable group in the very systematic and strategic salience of the social identity, cultural identity, and ethnic identity of most Chinese American workers indebted to the reflective and ruminative awareness most American workers have developed to get across the harm they have done to those Chinese American workers and the great perceptive and cognitive importance for them to give up the very strong hatred they have been having for most of those Chinese American workers in the past in an irrational fashion, in an innocent fashion, and in an ignorant fashion.

Notwithstanding the authenticity and objectivity of the vivid description that has given of the very particular scenes in the lives and experiences of Chinese American community to show her conscientious concern for the miserable marital status quo of Chinese American bachelors living and working in Chinatown, it is possible for most readers of *Fifth Chinese Daughter* to find out that in the narrative progression of this Chinese American literary work, Jade Snow Wong has also made a good preparation for the characterization of it to help her to give those readers a deep impression on the lives of the characters depicted over there in the entire process of her giving a glimpse of the lives and experiences of the bachelors in Chinatown as what has been epitomized in the production of the chapter devoted to the impressive characterization of 'Uncle Kwok',²¹ who is a worker in her daddy's garment factory. In accordance with to the narrative interweavement of this Chinese American work, it is quite likely to come to the mind of those readers that Uncle Kwok has been described as one of the 'strangest' worker among the workers working in the factory of her daddy as what to be personified in the quote given below: "A large-framed, awkward, unshaven man whose worn clothes hung on him as if they did not belong to him."²² It is said he slowly and deliberately 'ambled' in through the front door of Jade Snow Wong by 'dragging his feet heavily' at every afternoon around three-thirty as some of the other workers are about to go home 'to prepare their early dinners'. To be honest, at such a young age, she is rather afraid of this 'extraordinary' person at first of him, and she cannot but watch his behaviors "from a safe distance." She asked her mother why this uncle is so 'queer'.²³ In reference to the response her mother has given to him, it can be known in a clear

fashion that he is poor, he works as a part-time janitor, he likes to think of himself as a 'scholar', and, he often sustains himself on the fond dream of becoming a 'private tutor'. Having spent almost his lifetime reading and learning Confucian classics in a meticulous fashion and in a miraculous fashion in the hope that he will be able to establish the primary school where he can teach his students the Chinese classics, Uncle Kwok carries a worn satchel after his having filled it with the books which are regarded as his only possessions in America. In the eyes of this little girl named Jade Snow Wong, he has been making a study of a variety of Chinese classics so that he is able to look through different a variety of those Chinese books to dig out the very valuable meaning of one Chinese ideograph that tends to have been considered to be of no practical use in American society. Pertaining to the essential perception and cognition of this characterization in her very distinctive production of this Chinese American literary work, it has to be admitted in an honest fashion that Uncle Kwok has been remembered as one of the miniatures of Chinese American bachelors who have been living and working in Chinatown just as what has been indicated in a scene that tells about the impression he has given to Jade Snow Wong who has considered him as a hopeless dreamer and a pathetic uncle who has been believed to be full of the fraternal pride and dignity in the mind of her mother. In most cases, it is not difficult for her to run across most Chinese American workers of this sort on a daily basis in her lives and experiences where her creative minds are likely to be nurtured in an elegant fashion to give an account of the spiritual world of those Chinese American workers in a profound fashion and in an overall fashion but it is very pitiful that she has shown little interest in them just as what Pardee Lowe has done in the production of *Father and Glorious Descendant*.

The third one that ought to be paid very adequate attention to in line with the very great importance as has been attached to the ideological and epistemological profundity and perspicacity of the aesthetic and artistic thoughts and insights as articulated in various Chinese American literary works produced by this Chinese American writer by the name of Louis Chu in a realistic fashion, is supposed to be *Chinatown Family* that seems to be likely to give an overall picture of early Chinese American literary works produced in the Chinatown located in America and serve as the crucial evidence for the objective justification of the essential and authentic

existence of Chinese American literature in Chinese American community without knowing in a sensitive fashion and in a sensible fashion that it has turned out to be inappropriate, inaccurate, and, inadequate for what has been going on in the true lives and experiences of most Chinese American workers who have been suffering from the bitterness and sadness of miserable lives they have spent in America and the unfair treatments they have been getting through in American society and American culture owing to the dominated and manipulated popularization of the essential social isolationism, cultural isolationism, and, ethnic isolationism that give rise to the very unbearable marginalization of them in more than one respect. However, what tends to be fortunate for those Chinese American workers is that they haven't died out in the end but imprinted their own 'glorious' memories on the progressive traces of American history in a conspicuous fashion and in a profound fashion. From the point of view of the actual social background of the Chinese American literary work *Chinatown Family* produced by a Chinese writer by the name of Lin Yutang, it has to be made very clear that it is set in the cultural thoughts and cultural insights developed and improved in the Chinatown located in New York, it has been inclined to be traceable that the social and cultural archetypes of the main characters of this Chinese American literary work are quite likely to be found out from the family members of a Chinese American laundryman who has journeyed to America to join the laundry of his father. In line with what has been narrated in this Chinese American literary work, the true life of his family members has been portrayed as an uncomplicated ascending progress made for the upward transition from a basement laundry into a first-floor restaurant in a grateful fashion and in a graceful fashion just as the strong responses the younger Fong the first character that has to be discussed this doctoral thesis has received in his talking with his father when he asks his father why he chooses to do laundry work as what has been implied in the reply his father has given him in the following way: "Those American men! They could not cook and they allowed us to cook and wash. Now we wash America and cook America because we wash better and cook better."²⁴ In this sense, it has been made apparent that despite the very unbearable bitterness and sadness those Chinese American workers have suffered a great deal from the very unbearable living experiences, working experiences, and, communicating experiences in American society, American culture,

as much as, American history in a hopeless fashion and in a helpless fashion, the virtuous transition has begun to crop up in the perceptive and cognitive growth of most Chinese American workers.

With the help of the optimistic attitude they have held toward their lives and careers in their respective autonomous and ontological adaptation to American society and American culture, it seems to be natural that most Chinese American workers have shown American workers the unimaginable patience and incredible endurance that they have learned from their Chinese American ancestors as if they want to tell most of those American workers that it takes a long time for them to know who are able to laugh at the last moment. The second character to be dealt with in the analysis of this Chinese American literary work is Uncle Tuck who is known to most readers of this Chinese American literary work as one of the old Chinatown bachelors existing in the production of *Chinatown Family* Lin Yu Tang has produced in a cautious fashion and in a curious fashion to show the unbearable cruelty of American social reality, cultural reality, and, ethnic reality of America at that historical moment when he has been beaten and almost killed by American racists with only one of his eyes left in the end. After that, he has been relegated to live his tragic life that has been caught in poverty in the backroom of a temple with the support of the family association in Chinese American community. However, what makes almost all readers expected a lot is that even if he has suffered from American society and American culture what is very unbearable for most Chinese American workers, he still advises young Tom Fong to know in a very clear fashion that America is a 'wonderful country where anyone can do whatever he wants to'. For the sake of this, after having worked in the laundry for over thirty years, Tom Fong plans to go on working in an unstable fashion in Chinatown because it has occurred to him that "every minute...spent at the large ironing board meant more nickels. It was just like picking nickels up from the street. There was no limit to what they could earn except sheer physical exhaustion."²⁵ As shown in the attitude he has been holding toward the social vices, cultural vices, and, ethnic vices continued in the lives and experiences of most Chinese American workers struggling in Chinese American community in that historical context, it is inclined to be kept in the mind of a great many readers of *Chinatown Family* that this Chinese American literary work has turned

out to be characterized with the very admirable idealization of the ambivalent charm of American society, American culture, and, American history in an unimaginable fashion and in an unintelligible fashion, and, the very unbelievable social tolerance, cultural tolerance, as well as, ethnic tolerance of the Chinese American culture notwithstanding there being a variety of the crucial historical facts and historical events the very familiar stereotypes most Chinese American workers have been bound in an inseparable fashion and in an inevitable fashion. Therefore, the extent of this idealization has made it evident that this Chinese writer has made great efforts to give a very aesthetic and artistic picture of the lives and careers of the family of a laundryman in his experiential and experimental production of *Chinatown Family* in an impressive fashion and in an intelligent fashion, but it has to be known in an honest fashion and in an objective fashion that the lives and careers incorporated into his literary production, has little in common with the authentic lives and careers of most Chinese American workers in that what he has depicted in his Chinese American literary work has turned out to be not in consistence with what is inclined to be seen in Chinese American community due to the very inadequate and inappropriate combination of his living experiences and working experiences of him with what has been described in his literary description in a logical fashion, in an organic fashion, and, in a dialectical fashion. A conspicuous example to be given in this respect is that there are no apparent emotional conflicts between either two characters of the story told in this Chinese American literary work, and, the strong cultural conflicts between American culture and Chinese American culture in more than one fashion because it has come to him that it is of little theoretical and practical values for him to take into account the social values, cultural values, and, historical values hidden behind the ordinary lives of a laundryman who is not significant enough for him to pay a very close attention to on the foundation that has to be laid for the ideological and epistemological enrichment and improvement of the rich cultural thoughts and cultural insights running through the ordinary lives and experiences that have been equipped with a wide variety of very profound and perspicacious cultural denotations and connotations as instilled into the aesthetic and artistic thoughts and insights of this Chinese American literary work in an untraceable fashion and in an unnoticeable fashion.

The fourth one that is worthy of the very great concern to be shown for the enrichment and improvement of the ideological and epistemological nourishments of the aesthetic and artistic thoughts and insights instilled into Chinese American literary works produced by Louis Chu in a realistic fashion in an imaginative fashion and in an impressive fashion in the very good comparison made between *Eat a Bowl of Tea* and *Chinatown Family* in which the Chinese writer tends to be accused of his continuous consideration of his Chinese American work as one of the important ways for him to sing the praises of America in many a fold to the effect that America is the golden land of the freedom and opportunities that most Chinese American laundrymen will never be able to have a very good access to in an illuminative fashion and in an instructive fashion. Therefore, what may come to the mind of most readers of *Chinatown Family* in a distinctive fashion and in a diverse fashion is inclined to be similar to what has occurred to them while reading *Flower Drum Song* that has given an euphemistic picture of the living and working status quo of most Chinese American workers who have been working in Chinese American community as shown in the Chinatown located in New York in a pleasant fashion, for it has been kept in his mind of the writer of *Flower Drum Song* named Chin Yang Lee that in this case, what he is supposed to do in giving an account of what he has seen and heard in an admirable fashion in Chinese American community is in a position to be articulated in a comic fashion to highlight the perceptive and cognitive superiority of American workers and to pay a very impressive attention to the superficial charm of American culture in a blind fashion. For the sake of this reason, the main characters as depicted in this Chinese American literary work tend to be considered to be very wealthy Chinese American sojourners who are too arrogant and complacent to learn English language and English knowledge in a careful fashion and in a cautious fashion even if it is likely for them to provide them with the precious opportunities valuable and meaningful for them to make best use of the language convenience and knowledge convenience they have obtained from their learning experiences, learning practices, and, learning processes to enable them to achieve a much better communicative effect to highlight the crucial role their frequent communication with American workers has been playing in the experiential and experimental avoidance of the communicative embarrassment they are likely to come across either in an evitable

fashion or in an inevitable fashion in their living experiences, working experiences, as much as, their communicating experiences.

An interesting case as dealt with above in a particular fashion is concerned with the living habit and speaking habit of Chinese American worker by the name of Wang Chi-Yang who is told to have been living in the Chinatown located in San Francisco for a long time even though the Chinatown over there is an impoverished ghetto at that historical moment. For the part of most readers of this Chinese American literary work, it is unintelligible for them to have a good understanding of the reason why this wealthy exiled Chinese American worker is willing to live there and stay there in a very satiable fashion, why he speaks only Chinese language, why he eats only Chinese food, why he governs his personal life and his family life, and, why he furnishes his spacious home and garden as what he has done in China because of the perceptive and cognitive absurdity and abnormality imprinted on his unimaginable living styles and living habits in the eyes of most readers of this Chinese American literary work that has been popularized in almost every corner of American society. According to his Chinese American son by the name of Wang Ta, he has found in an essential fashion that he been faced with a variety of social problems, cultural problems, and, ethnic problems that have been torturing the rest of Chinese American workers Chinese who have been working very hard to earn a living in a lower social class in American society for a very long time in that they have to be faced with the problem of the shortage of women and the problem of occupational discrimination in this Chinatown in most cases. It is for this reason that one of the friends of Wang Ta by the name of Chang has attributed all the very miserable tragedies of most Chinese American workers who have been living and working in Chinatown to the excessive shortage of women who have turned out to be very admirable in a very humorous fashion so that it is quite likely for them to see the tragic event that numerous Chinese American men workers will be determined to kill one another to win the favor of a very pretty girl in a ruthless fashion and in an barbarian fashion when women in this isolated Chinatown has been turned into a very scarce social resource that is doomed to give rise to the vast majority of Chinese American men workers to go all out to achieve the success in their competition of the limited favor of those fair ladies in an aimless fashion.

From the point of view of the very great impact the publications of those two Chinese American literary works namely *Chinatown Family* produced by Lin Yu Tang and *Flower Drum Song* by Chin Yang Lee have on stimulation and promotion of the social values and cultural values of American society and American culture, it has to be noted in an objective fashion that they have stirred a kind of sensation on the illumination and edification of the aesthetic and artistic imagination and inspiration of most readers of them who are very familiar with American society, American culture, and, American history, but it has to be known in a very clear fashion that a good many contemporary Chinese American writers have condemned the two works in most cases as they have been holding that those two Chinese American literary works have been characterized with the disgraceful humiliation and distortive stigmatization of the ideological and epistemological values of Chinese American culture rooted in the rich living experiences, working experiences, and, communicating experiences of most Chinese American workers for the devaluation, degradation, and, distortion of the crucial social values, cultural values, and, historical values of the crucial social contribution, cultural contribution, as much as, historical contributions those Chinese American workers have been sending to the successive and sustainable development and improvement of American society, American culture, and, American history in a treacherous fashion on the way to their continuous acquisition of the disgraceful acceptance of a great many American workers and non-Chinese American workers at the cost of providing them with dishonorable entertainment in the community where non-Chinese American workers live and work on a daily basis. To be specific, the exemplary comments those contemporary Chinese writers have made can be seen in the accusative attitude Frank Chin has held toward the two writers of those two Chinese American literary works for the very conspicuous absence of the “[Chinese] sensibility” in their literary production, and the responses Amy Ling has given to them by regarding them as pseudo historical works in the history of Chinese American community. For the part of the reply that has been given to Lin Yu Tang and Chin Yang Lee, it is in a position to pay attention to the comments Elaine Kim has made as what to be quoted below: “Lin Yu Tang’s *Chinatown Family* is a highly idealized portrait in which the familiar stereotypes of Chinese abound. Lin’s formula for Chinese American success requires manipulation and a great deal of luck.”²⁶ The

reason for the furious accusation of *Flower Drum Song*, is, that most Chinese American workers have been considered to be “comical, unmanly, and unreasonable” and Chinatown they lived in has been depicted as “a playground for wealthy exiles” in the tone of humiliation in addition to the Chinese American lives and experiences that has been said to “consist of problems relating to marriage and cultural adjustment set against a backdrop of quaint and often bizarre customs, exotic foods, and strange medicines.”²⁷ From the point of view of the literary realism and literary veritism that ought to be followed to highlight the actual objectivity and authenticity of literary production, it has to be kept in the minds of Chinese American writers in a rational fashion that although the appropriate humorous and comedic techniques into literary production has been accepted as a vital approach that ought to be taken to enrich the aesthetic and artistic charm of Chinese American literary works in an appropriate fashion, it would be very inappropriate for those two Chinese American writers to give an account of the true lives and careers of Chinese American workers in such a humorous fashion on the ground that the pleasures of those non-Chinese American workers and American workers have to be based on the pains of most Chinese American workers who have been forced to be faced with and to suffer from the social discrimination, cultural discrimination, ethnic discrimination, as well as, occupational discrimination in a helpless fashion and in a hopeless fashion in almost every corner of America at that historical moment when most Chinese American workers have been suffering from isolated marginalization and marginal isolation time and time again in America.

In line with what has been shown either in an implicit fashion or in an explicit fashion in the evolutionary and developmental traces of Chinese American literature, it can be summarized in a very brief fashion that the production of Chinese American literary works including early Chinese American literary works as have been produced in Chinatown has a great deal to do with the establishment and improvement of Chinatown and the enrichment and improvement of the true lives and careers of most Chinese American workers in a constant fashion, in a profound fashion, and in a complicated fashion in spite of the chaotic entanglement exemplified in the strong cultural contradiction and cultural confrontation between Chinese American culture and American culture owing to the direct or indirect interaction between them as to

be explicated in the following two folds in a respective fashion. On the one hand, the living experiences and working experiences of an increasing number of Chinese American works living and working in Chinatown has turned out to be inclined to be valued as a social and cultural source that can provide most Chinese American writers with very rich aesthetic and artistic imagination and inspiration indebted to the very precious illuminations to be dug out from those subject matters. On the other hand, a great many Chinese American writers have made great efforts to get a very good access to a much bigger community in American society by means of betraying and escaping from Chinatown in an intentional fashion according to the specific and special role they have been playing in this process as to be generalized one after another in the following three respects. In the first place, some Chinese American writers like Lin Yutang and Chin Yang Lee have been making their efforts to correct the stereotyped image of most Chinese American workers in the aesthetic and artistic production of their respective Chinese American literary works. In the second place, other Chinese American writers like Jade Snow Wong have shown their concern for the essential and quintessential salience of the valuable attachment of the cultural truth and cultural essence of Chinese American culture to the increasing development and improvement of the very crucial cultural thoughts and Cultural insights of the dominant ideology and epistemology in American society. In the third place, some Chinese American writers like Louis Chu have taken Chinatown as a complicated spiritual home to catch hold of developmental opportunities, to get free from the unpredictable discrimination of American workers, to go against the very unfair treatment they have received from American society, and, to stay idle owing to their reluctance to be faced with a variety of great challenges and risks running through their lives and careers of the variety of the Chinese American workers who have been living and working in Chinatown to make a living or make a life in an independent fashion.

With a very short summary made of what has been reflected in most Chinese America literary works as mentioned above in a respective fashion, it is not difficult for the readers of them to find out that the unnatural and absurd thoughts of the anti-Confucianism or anti-traditional Chinese culture turns out to be available owing to the articulation of the attitudes that have been developed and improved to hold

toward the boring lives in Chinatown in *Fifth Chinese Daughter* produced by Jade Snow Wong; that the emphasis has been placed on the ideological and epistemological superiority of Confucianism to cater to the dominated and manipulated American society in accordance with the social stereotypes, culture stereotypes, as much as, ethnic stereotypes most Chinese American workers have been forced to be faced with *Chinatown Family* produced by Lin Yu Tang and *Flower Drum Song* by Chin Yang Lee in an excessive fashion at the cost of the very disgraceful humiliation and violation of the dignity and personality of those Chinese American workers to win the submissive favor of American workers in an dishonorable fashion. In this sense, a very sharp contrast between the ideological and epistemological values of Chinese American culture of the three typical Chinese American literary works and those of this Chinese American literary work under the title of *Eat a Bowl of Tea* is likely to be made in an apparent fashion to show the ideological and epistemological profundity, particularity, and, perspicacity of the latter in that it has given an authentic account of the objective actuality of autonomous or ontological segregation of most Chinese American workers for the first time according to their living styles, living habits, and living experiences in Chinese American community exemplified in the production of this very distinctive Chinese American literary work in an essential fashion and in an authentic fashion. Therefore, it is supposed to be said in an appropriate fashion that the comparative observation of Elaine Kim in the light of the very authentic and essential ideological and epistemological priority of this Chinese American literary work has turned out to be very sensible as what has been manifested in the following quote that this “novel is now viewed as a cornerstone in the Asian American literary tradition”²⁸ in more than one respect as a result of the very essential perceptive and cognitive growths and breakthroughs available in the appropriate, evident, as well as, essential observation of Elaine Kim, for it has become increasingly evident that since the 1970s, this Chinese American literary work titled *Eat a Bowl of Tea* has witnessed two revivals with one of them in 1979 in the form of reissue and the other in 1989 in a filmic fashion in the pace that has been kept with the profound and perspicacious exploration made of the ideological and epistemological values of the very abundant cultural thoughts and cultural insights of Chinese American culture that have been resting a lot on the increasing development and improvement of the very admirable

cultural tastes, cultural pursuits, and, cultural spirits of this Chinese American writer in a successive fashion and in a sustainable fashion on account of the very great imaginative and associative progress that has been made for the ideological and epistemological transcendence in the exceptionally curious and cautious production of Chinese American literary works in reference to the very great success that has been achieved to enable this Chinese American writer to have a very good access to the ideological and epistemological truth and essence of traditional Chinese American culture in a philosophical fashion and in a dialectical fashion so that it is possible to occur to a variety of Chinese American writers that they are supposed to place a very great importance on the ideological and epistemological promotion of the nutritious and insightful thoughts and insights embedded in the enrichment and improvement of the vast majority of Chinese American writers in their literary production either in a noticeable fashion or in an unnoticeable fashion.

To be brief, it can be seen from the impressive and insightful interpretation that has been given of the diasporic existence and essence of the living experiences, working experiences, and, communicating experiences as have been running through the entire miserable lives of most Chinese American workers in reference to what has been deeply impressed in the narrative facts and narrative events of the stories told in the four major Chinese American literary works analyzed in this part in a respective fashion, it can be seen in a very clear fashion that what has been emphasized in the gradual experiential and experimental enrichment and improvement of the very nutritious ideological and epistemological thoughts and insights instilled into the denotations and connotations of diaspora and third space in a profound fashion, has turned out to be embodied in the perceptive and cognitive ambivalence of a variety of bachelors who have been suffering a lot from the experiential and experimental hesitation in terms of the wise choice they have to make between the continuous inheritance from their Chinese American culture and the appropriate acceptance of the interference of the very hegemonic dominance and governance of American culture in an expedient fashion. To a great extent, although those two concepts have failed to be theorized in the lives and careers of those Chinese American workers as reflected in an authentic fashion in those Chinese American literary works, the ideological and epistemological essence and quintessence of the rich denotations and

connotations of those two influential postcolonial concepts have been particularized in the aesthetic and artistic visualization and victimization of the essential existence of those Chinese American workers mirrored in a miserable fashion in the production of those Chinese American literary works. With consideration taken into the very apparent perceptive and cognitive indecision of most Chinese American workers when they have to make a decision to inherit their Chinese American culture or to be faced with the ideological and epistemological penetration of the dominative and manipulative preconception and misconception of American culture into the very apparent perceptive and cognitive inclination of them in a treacherous fashion and in a vicious fashion, they have learned to come to terms with the cultural values and cultural virtues upon which those two kind of cultures have been imprinted in an unnoticeable fashion and in an untraceable fashion just as what has been indicated in the specific and special theorization of this term power relation to be used to make an analysis of the feasible measures to be taken to address their thorny problems in the following part of this chapter.

3.2 The Appropriate and Adequate Compromise Euphemized in Traditional Chinese American Patriarchal, Moral and Ethical Beliefs

As what has been implied in the former part that has made a mention of the use to be made of the abundant ideological and epistemological inspiration and illumination carried in the intelligent and ingenuous concretization and crystallization of the genuine ideological and epistemological essence and quintessence of the very insightful thoughts turning up in the conceptualization of this postcolonial term power relation, it is of very great perceptive and cognitive necessity for the author of this doctoral thesis to make point of the great importance that is supposed to be placed on the appropriate balance that has to be struck between Chinese American culture and American culture to provide a very good ideological and epistemological foundation for the acquisition of the ideological and epistemological transcendence over the dichotomous confrontation between those two kind of culture, and, to make an ambitious and aggressive exploration of the feasible solutions to the problems they have to solve in an inescapable fashion as what to be elaborated below in details.

To begin with, it has to be known in a very clear fashion from the point of view of post-colonialism that before the formal and final publication of this Chinese American literary work under the title of *Eat a Bowl of Tea*, little imaginative and associative concern has been shown for the very central issues of the social plight, cultural plight, and, ethnic plight most unmarried Chinese American workers have to be faced with the pressures they have been imposed upon in an irresistible fashion because of their being bachelors, the autonomous or ontological identification of the low social status of the working class Chinese American workers, and, the true lives of Chinese American women workers as they have been made very invisible in American society and American culture owing to their failure to make best use of the precious opportunities to be taken to learn English language and English knowledge to go in for frequent and formal social communication, cultural communication, as much as, ethnic communication in America in addition to the excessive repression and isolation of most American workers who are not patient enough to make a very good communication with those who are unable to get in contact with them in a very familiar fashion because it is tiresome for them to do so. From the perspective of ontological individualism and autonomous liberalism, what ought to be kept in their minds in a continuous fashion in their struggle for the voluntary acknowledgement of their genuine social identity, cultural identity, and, ethnic identity in American society, American culture, and, American history in a very satiable fashion, is, that it is of much greater importance for them to remove the movable language barriers and knowledge barriers they have encountered in their inevitable communication with most American workers grounded on the specific sufficient, successive, as much as, successful development of their insightful awareness of trying their best to enable them to talk with and argue with those American workers in an eloquent fashion and in an elegant fashion just as what to be explicated below in an evident fashion in combination with the analytical examples to be picked out in an increasing fashion from this Chinese American literary work in an intentional fashion and in a cautious fashion.

In relation to what has been epitomized in the very impressive production of this Chinese American literary work, it is supposed to come to the minds of a variety of the readers of *Eat a Bowl of Tea* produced by Louis Chu and set in the Chinatown

located in New York in an adequate fashion that in the words of Min Zhou, they need to see this Chinese American literary work as an objective and authentic reflection of the very arrogant, ambiguous, and, apparent ambivalence that has been characterized with the choice to be made between the ‘involuntary’ and ‘voluntary’²⁹ attitude as ought to be held toward the resistant or reactive communication with and communicative resistance against the devaluation, discrimination, and, distortion of the harmful communicative motivations of those American workers in lieu of fitting in with their very vicious segregation that is doomed to isolate them from the larger society of America in an increasing fashion to the effect that what they do need to do is to seek for ontological liberation in a brilliant fashion. With this taken into account in a very deliberate fashion, it is possible for the readers of this Chinese American literary work to be aware of the objective fact in a sensitive fashion and in a sensible fashion that the Chinatown located in New York is supposed to be considered as a compromise most Chinese American worker have made for the acquisition of the short-sighted convenience that seems to be inclined to give an adaptive response to the harsh social realities, cultural realities, and, historical realities they have to be made in the host society, and, for the very purposeful avoidance of the persecution cropping up in the earlier history of California in that they have learned it in an evident fashion that this persecution has become a unique social phenomenon and cultural phenomenon in the society, culture, and, history of America in an impressive fashion and in an instructive fashion. In reference to the particular ideological and epistemological superiority of the sustainable persistence in the very sufficient and successful achievement of the involuntary segregation in their continuous resistance against the very disgraceful and dishonorable discrimination and humiliation of most American workers between their communication, has turned out to enable them to develop and improve a very strong sense of social identity, cultural identity, and, ethnic identity to lay a very sound foundation for the continuous consolidation of their social solidarity, cultural solidarity, and, ethnic solidarity in an insightful fashion and in an indomitable fashion, for this is bound to give rise to their ontological and intuitive awareness of the great importance that is in a position to be placed on the inspiration of their autonomous abandonment of the ideological and epistemological inferiority of voluntary segregation that will be inclined to give rise to the further

reinforcement of the social segregation, cultural segregation, and, ethnic segregation they have to be forced to get accustomed to in their lives and careers on a daily basis in a painful fashion. What turns out to be unintelligible for most readers of this Chinese American literary work in an impressive fashion, is, that the subsequent development and improvement of the voluntary segregation in the minds of an increasing number of Chinese American workers, have made the social status of Chinatown in Chinese American community and American society descended and deteriorated into a poor barren island located around ethnic ghettos where those who have been living and working over there have tended to depend on one another to make a living and make a life in an unavoidable fashion and in an indispensable fashion, for they have made a choice of the voluntary segregation without knowing in a very insightful fashion that it is this choice that has made them miss a variety of very good opportunities that are inclined to enable them to have a very good access to pleasures of living and working in a modern, developed, literal, and democratic community in lieu of staying in the original Chinese American communities they used to live in spite of their having a clear understanding of the objective fact that most of those original Chinese American communities are linked with the various social chaos, cultural chaos, and, ethnic chaos as have been coated in the provincial clannishness of the very ill-informed families, the ignorance and innocence of a wide variety of short-sighted entrepreneurs, the institutional mechanism and ritualism of the familial obligations to be followed in line with traditional Chinese American culture, and, the very excessive popularization of the patriarchal system that are bound to confine and imprison the room that is supposed to be made for the insightful and intelligent stimulation and promotion of the perceptive and cognitive sensitivity and sensibility of those Chinese American workers.

As a matter of fact, one of the cruelest social realities, cultural realities, as much as, cultural realities they have to be faced with in their living experiences and working experiences, is, that when Louis Chu is writing *Eat a Bowl of Tea* in nineteenth-century, it has been regulated in a clear fashion in the anti-miscegenation laws that the article of the forbidden marriages between Asians and Americans has still been effective in many areas of America. Therefore, what can be seen from this social context in an evident fashion, is, that it is those laws equipped with a sequence of exclusionary

immigration policies³⁰ that has made the China towns diversified in various areas of America into the primary Chinese American communities as have been considered as 'bachelor societies' in the eyes of most Chinese American workers and non-Chinese American workers in a helpless fashion and in a hopeless fashion. Great changes as might take places in a gradual faction with respect to the living conditions of those lonely Chinese American workers after the second world war as what has been indicated in the fact that Louis Chu has found from what has happened to the main character of this Chinese American literary work by the name of Ben Loy, it has to be admitted in a clear fashion that most of those Chinese American workers like Ben Loy have to go back to China to find wives in the late 1940s to put a full stop to their unmarried lives in a thorough fashion to resist against the marital discrimination they have been suffering from in American society in an indirect fashion. In most cases, serving as a university-trained sociologist working for government welfare agencies makes it more convenient for Louis Chu to feel that he can do nothing to change everything that has come to his mind even if he has taken notice of the indifferent attitudes the bureaucratic workers have been holding toward the very miserable living existences and working experiences of those Chinese American workers who have been isolated from American society and confined to live in those China towns as a result of the unbearable marginalization that has been going on both before and during the cold war. Of course, what has tended to occur to him in an inevitable fashion and in an unintelligible fashion in the social context, cultural context, and, historical context at that historical moment in America, is that acting as a member of the Chinatown located in New York Chinese American community in the 1950s and 1960s, it is exceptionally impossible for him to get free from the very great impact the relentless anti-communist campaigns have on his lives and careers even though he is unwilling to see everything that has happened to, is happening to, and will happen to most Chinese American workers on account of the excessive popularization of the widespread distrust for those who have been found to be from Chinese or the descendants of Chinese American workers for whom most American workers have a very strong hatred in a very blind fashion notwithstanding the curable normalization and naturalization of the profound political rifts existing in a continuous fashion between American workers and those Chinese American workers living in America.³¹

At the thought of and at the sight of the bitterness and sadness of those Chinese American workers, he is inclined to be depressed at or despaired at whatever comes to his mind either in a direct fashion or in an indirect fashion even if it has been presumed in an evident fashion that he has turned out to be secure as a result of the education he has received, the job he has been doing, and the service he has offered in American army during World War II.

In a normal sense, it has turned out to be true that America has entered into a new era of capitalism in the 1940s in that American society at that time has been regarded as a capitalist society that has been characterized with the developed economy, freedom and democracy as have occurred to most American workers at the bottom of their hearts in a profound fashion and in an impressive fashion in view of what their lives and careers have been imprinted on in a conspicuous fashion in the pace that has been kept with the successive, sufficient, and sustainable penetration of the major ideological and epistemological seeds of capitalism into the lives and careers of the everyday lives and the increasing experiences of American workers and non-American workers. However, everything in the Chinatown located in New York are the same as it is in the previous time and Chinese American community is still known to all as the isolated world that has been gloomed in the governance and leadership of the family-bound clannishness for a very long time due to the dogmatic continuation of the institutional mechanism and ritualism over there. Moreover, it is the same case with the Wong Association as has been reflected in a typical fashion in the Chinese American literary works produced at that time even if it seems to be remembered as the largest clan in New York, for the surrounding satellite cities in the neighborhood have occupied an important position in the powerful “Ping on Tong” as it is known to those living and working over there as a famous organization according to what have been shown in an apparent fashion in the narrative revelation of this Chinese American literary work.

To be honest, this association has failed to get through any virtuous changes because of its great impact in America. An example to be given of in this regard is the very evident phenomenon that has very much to do with the continuous domination and manipulation of Wong Chuck Ting who has been living and working in the Chinatown as located in New York for he has been made president of the Wong

Association for twenty consecutive years and formerly a president of the Ping on Tong in a successive fashion. What is more surprising for most readers of this Chinese American workers in an unimaginable fashion and in an unintelligible fashion, is, that although he is 74 years old, he still has a supreme power of discourse in dealing with the internal and external affairs of the very clan he has been having a tight control of for a very long time. In the significant situation of this clan, he has been to be present as he is the highest-ranking elder who is able to attend the wedding of Ben Loy and Mei Oi, and, send this couple to Stanton to avoid the vicious rumors and scandals between Mei Oi and Ah Song in a confidential fashion. After Wah Gay has sliced off the ear Ah Song and tried his best to escape from the inspection of the police, Ah Song has been caught and sent to New York police. At this news, Wong Chuck Ting has revoked the lawsuit and made Ah Song sentenced to banishment at least five years as a punishment that does not allow him to appear in the Chinatown located in New York. In the course of the entire incident, it is Ping on Tong that has decided the fate of this wrongdoer Ah Song who is supposed to be 'exiled' in accordance with the rigid rules of this clan in lieu of the New York police that is not entitled to dispose of this affair, let alone have the rights to interfere with it in a legal fashion.

In relation to the typical power structure of the community organization in the autonomous leadership, management, and, governance of the Chinatown as is located in different areas of America in reference to what has been epitomized in the social mores, cultural mores, moral mores, and, ethnic mores as implemented and followed over there from generation to generation, it is in a position to place a very great perceptive and cognitive emphasis on the successive and sufficient development and improvement of the sensitive and sensible awareness that what has been manifested in an ambiguous fashion or in an apparent fashion in this Chinese American literary work is supposed to be considered to be an objective and authentic reflection of the social realities, cultural realities, and, historical realities of Chinese American communities located in various areas of America. In most cases, this institutional mechanism and ritualism have made very great effects over there in a continuous fashion although Hsiao Ruth has complained in an insatiable fashion that Wong Chuck Ting and his lieutenants have been exerting their very strong power and

influence and put their noses into the private affairs and private lives of most Chinese American workers who have been living and working in the Chinatown located in New York. As demonstrated in the delineation of the miserable lives and careers of those Chinese American workers, it has been made clear that they are unable to get free from the intricate power structure of family associations of their clan because tongs have still possessed the supreme power in the insulated Chinatown in a dominative fashion and in a manipulative fashion notwithstanding the objective fact that its 'grip is relentless', its 'judgment swift', and its 'power unyielding'. To this extent, it has been made very impressive and instructive that this system has tended to make it very reasonable for the ruling patriarchs to 'mete out rewards and punishments'³² at random. On the contrary, the young couple Ben Loy and Mei Oi, and their aging fathers, are unable to make any personal choices let alone make any personal decisions in that they have to live at the mercy of the decisions that have to be made in a collective fashion without knowing in a sensitive fashion and in a sensible fashion that this group mind is bound to give rise to the absence of their independent and insightful personality in a very worthwhile fashion, and their heavy dependence on the dominative and manipulative suggestions of their clan in a mechanical fashion and in a ritualistic fashion even when they are fond of the sense of attachment that shows the fact that they belong to those Chinese American community organizations founded in the Chinatown located in various places of America and that those organizations have been accepted as the spiritual homes for a variety of overseas Chinese American workers.

From the point of view of the very ambivalent humanism of this clan, what is inclined to touch almost every Chinese American worker in an impressive fashion and in a grateful fashion, is, that whenever those Chinese American workers settle down in Chinatown, the Tong or Clan association will be bound to provide them with the food, accommodation, credit, as well as, loan they are in dead need of and help them to get access to the employment that they need a lot to make a living and make a life over there to support their families. The very typical evidence in this respect can be found in the living experience and working experience of Ben Loy who has found a job soon after he arrives at Chinatown located in the New York state of America with the help of Chuck Ting who has acted as the president of the

Wong Association at that time. As usual, it is either one or several leading merchants who are well-qualified to run the organizations of this sort, for they are, in normal sense, assumed to be able to do a very good job in the insightful and intelligent leadership of his Tong or Clan by means of establishing a boarding place for their kinsmen and providing aid, advice, and shelter for them in an unselfish fashion. With respect to the personal property of him, it has to be admitted in an honest fashion and in an admirable fashion that Wong Chuck Ting has owned the China Pagoda restaurant located in Stanton that makes up the “biggest sign on Atlantic Avenue”. In fact, he has also owned the Blossoms Tea Garden located at Lexington Avenue and 54th Street, the Wing Shew Herb Company on Mott Street, as well as, the New Republic Noodle Manufacturing Company in Philadelphia.³³ In addition, he has had a very strong interest in a number of other businesses but has failed to operate or control them to expand his business. In an original sense, it is said in an obvious fashion that the clannishness system at the early stage is weaved in some crucial networks very valuable for the very quick facilitation of the social and cultural communication and interaction of most Chinese American workers in a potential fashion with an aim of promoting the social mobility between either two of the ethnic communities in America. On the part of the author of this doctoral thesis, it has been believed that this system is in a position to be viewed as a beneficial channel that is likely to help numerous Chinese American workers to fight against the isolation, discrimination, and, marginalization of most American workers to stand and stay quite upright in America in their very effective communication with those American workers without losing the social identity, cultural identity, and, ethnic identity it takes them a lot to achieve a very good communicative effects in those communicative practices and communicative processes on a daily basis right on the way to the successive and sustainable reinforcement of the ethnic solidarity of them in an overall fashion and in an profound fashion.

In a paradoxical sense, it has to be realized in an essential fashion and in an evident that the appropriate and adequate satisfaction of the appropriate desire of most Chinese American workers living and working in Chinatown located in New York tends to rely a lot on the objective existence of this clannishness that has been giving a strong perceptive and cognitive impetus to the immigrant incorporation and

incorporative immigration of an increasing number of Chinese American workers in a very positive fashion, and, the protection and promotion of the social identity, cultural identity, and, ethnic identity of them when they are isolated and segregated from the mainstream society of America in a hegemonic fashion, but, it has to be based on the ideological and epistemological toleration of the dominative and manipulative popularization of this system that has to be implemented in an overall fashion and in a profound fashion in the lives and careers of those Chinese American workers, for this seems to be in conflict with the simple assimilation of those Chinese American workers who have chosen to stay at the bottom of society that makes them unable to get free from the hospitable confinement of them to the rigid hierarchy of the social-economic status quo of Chinese American community to prevent them from the ambitious and aggressive participation of social mobility in a quantitative fashion to maximize the profits from the amiable exploitation of those Chinese American workers to pick up the very implicit speed of their capital accumulation in a continuous fashion in the entire process of the intentional concealment of the exploitative motivation of this protection.

With a good look taken at what has been manifested in the Chinese American literary work under the title of *Eat a Bowl of Tea* produced by this Chinese American writer named Louis Chu, it will turn out to be a truth that the true lives of aging Chinese workers in Chinatown are arduous, difficult, and lonely in more than one fold when they are not as strong as they used to be just as what has been exemplified in a clear fashion in the vivid characterization of Lee Gong who has been working as a poor dishwasher in a Chinese American restaurant and various laundries in New York, and, that of Wah Gay who has run a Money Come clubhouse on his own in the end right after his having worked in restaurant for decades for the purpose of providing a place of amusement for the rest of lonely unmarried Chinese American workers living in Chinatown who are good at playing Mahjong. It has been said in a private fashion that Wah Gay likes to live in the Mahjong room, a ‘dinginess’³⁴ narrow basement with a smell of ‘damp and chilly and windy’³⁵. Every evening, he often wonders what he is supposed to do during the lonely moment except for reading the letters from his wife in Sunwei time and time again and dreaming of his joyous reunion with Lau Shee although they have not seen each other for twenty-five

springs as quoted below: “Wah Gay lay alone and pensive on his folding bed.... The mah-jong players had gone.... Each time he had received a letter from his wife he began to relive the past. He knew it was not right to let the old woman stay in the village by herself. He often wondered, during lonely moments, if perhaps someday he and Lau Shee would have a joyous reunion. His mind began to wander to the clouds...”³⁶ Perhaps, it is those extreme hardships as exemplified in the form of the loneliness, aimlessness, and, blindness makes him go in for amusement to kill his spare time as on account of the absence of the care a woman is likely to take of him in a considerate fashion that forces him to miss his wife much more than they used to stay together and take care of each other.

At the outset of his immigration into America, the earlier disadvantages of Wah Gay are associated with the embarrassing status of his immigrant lives as typified in his lack of English language, English knowledge, and, transferable skills to transit message between English and Chinese to do good to his employment in more than one fold, for he has to be faced with a variety of perceptive and cognitive obstacles that are inclined to prevent him from getting over all the difficulties he has in having a very good access to the larger community in American society and American culture when he has to take part in the social communication, cultural communication, and, ethnic communication with American workers in more than one situation on a daily basis. Indeed, it is the same with the rest of Chinese American workers living and working in this Chinatown, for it has come to the minds of most Chinese American workers that the lives they have spent in America have turned out to be very similar to those spent in prison where they have to stand the test of loneliness and boredom before they are able to get very close to the freedom they ought to have obtained from their increasing living experiences, learning experiences, loving experiences, and, working experiences in a normal fashion and in a natural fashion.

Similar living experiences and working experiences are also available in the lives and careers of the rest of the characters depicted in the production of this Chinese American literary work, for according to what has been recounted in the stories of Paul, C.P. Siu, a laundryman, had they been allowed to live normal lives in America, those Chinese American might have sought for their original social identity,

cultural identity, and, ethnic identity in different fashion to enable them to have a good access to the social lives and cultural lives of America in a positive fashion as articulated in the quotes given below: “I have no other hope but to get money and get back to China. What is the use of staying here; you can’t be an American here. We Chinese are not even allowed to become citizens. If we were allowed, that might be a different story.”³⁷ In that case, it will occur to a good many of Chinese American workers in an impressive fashion that they will stop taking into account the idea of going home in an irrational fashion and in an unreasonable fashion. In some measures, it is possible that this is the fate of most Chinese American workers who have been living and working in Chinese American community for a very long time. If what has been dealt with above is the case, what those Chinese American workers are anxious to do, is, to pick up their wives and children, to live with them, and, to work with them in a very cheerful fashion. This is not only because they need assistance but also because they have been aware that the more their family members stay with them in America, the stronger his social and economic influence will be whether they are likely to live together in the village or in the Chinese American community.

As new comers to this Chinatown shortly after their immigration into America, Ben Loy and Chin Yuen have been told to have experienced the same thing as what his father has when they have to settle over there for a very short while in this less-desirable areas for the aim of depending on one another for survival, and, to take whatever jobs available for them in order to survive in this country. It is at this moment that Ben Loy finds that the place his father lives is something like a ‘dungeon’ where he can see that only an old man like his father can stand and live a shut-in dingy place like this.³⁸ Although he has been helped in this Chinatown in a hospitable fashion, it has come to his mind in an intuitive fashion, he lives nothing better than his father and this old man, for Ben Loy and Chin Yuen have to live together in the same room and to work in a dormitory as located across the restaurant in Connecticut. As opposed to what has occurred to most Chinese American workers, it has never come to their minds in an impressive fashion that this dormitory is likely to be viewed as their home: “[T]he room was sparsely furnished. No sofa. No chair. When they sat, they sat on the bed. The boss didn’t need to

furnish these rooms with any degree of luxury. It was a place to sleep, a dormitory. It was unusual for roommates to meet and talk in their room; their hours of work prevented it.³⁹ When Ben Loy returns to New York with his bride Mei Oi, Chin Yuen has moved from his dormitory to the newlyweds whose living conditions can be seen in the description of the relevant quotes given below in an authentic fashion: “[T]he apartment, on the fringe of Chinatown, was ‘slum-like’. It had hot and cold running water, but there was no central heating and the toilet was outside in the hallway.”⁴⁰ At the sight of everything that has failed to catching his eyes in an impressive fashion, Ben Loy is not complain in any more; on the contrary, he chooses to get accustomed to it in a positive fashion and in a passionate fashion because he knows in a clear fashion that although he has to live in this poor Chinatown for a very long time, what has made him pleasant in a distinctive fashion is that this Chinatown has given him a sense of physical security and psychic security on the ground that he finds that he comes to a familiar and dependable environment suitable for him to make a living, to make a life, and, to seek for his American dream in an ambitious fashion and in an aggressive fashion as what most of his Chinese American pioneers used to do.

Anyway, the short-term survival needs of the newcomers have been met to an extent, but this does not mean that they are satisfied with the possible fate of the ethnic group that has made him feel that the sense of collectivism may diminish as a group members of this ethnic group peopled with a variety of Chinese American workers in an incredible fashion because in his mind this Chinatown remains to be a declining ghetto made up of only an increasing number of those Chinese American bachelors who have stayed unmarried to stand the unimaginable test of lovesickness and loneliness in an unbearable fashion, or, failed to live with their wives and children in a painful fashion, and, to meet their homesickness in a much more comfortable fashion. In accordance with what has been depicted in this Chinese American literary work, this similar need to be met in an appropriate fashion has been indicated in an appropriate fashion in the awareness to be developed and improved in the minds of Wah Gay and the father of Ben Loy in an impressive fashion and in a profound fashion so that they have sensed that “each day makes the light of life dimmer”.⁴¹ For the part of him, what he is afraid of is that he worries that one day his son will

end up with the marriage with either a 'jook sing' girl with an American birth, or, a conscienceless Chinese American girl. For the sake of this worry and anxiety, he may lose interest in the continuous preservation of the social identity, cultural identity, and ethnic identity that most Chinese American workers have been equipped with in a grateful fashion and in a graceful fashion while living in this Chinese American ethnic community. What he does show a very strong interest in, is, to get to the better places that have been filled with far-reaching selections where he is able to make to enable him to realize his rosy American dream based on the fortunate symbols shown in the optimistic presence at the promising outset of in a cheerful fashion and in a coincidental fashion.

In an ironical fashion, Louis Chu has made a comparison between the view of Wah Gay on the 'jook sing' girls and that on the 'appreciation of the old man for Lau Shee who is the wife he has left behind in China for twenty-four years. On the one hand, in accordance with the imagination of Wah Gay, he feels 'no bitterness' because what does occur to his is his 'sympathy and understanding' for his long absence from home as has been implied in a guilty fashion. This has bodied for an attitude that he is unable to develop and to hold toward while he feels in a sensitive fashion and in a sensible fashion that this is 'lacking in 'jook sing' girls'⁴² in most cases. On the other hand, what has been reflected in the arranged marriage between Ben Loy and Mei Oi in an impressive fashion and in an instructive fashion is that it is of little significance for them to continue to seek for the sense of satisfaction and security in this Chinatown in that what they do need is no more than the satiation of their practical needs to put an end to the 'dying' traditions in a decisive fashion even if they have been followed for a very long time in this Chinese American community where Chinese American bachelors come and go hither and thither. In a comparative sense, it is much better for them to fit in with the practices that have been reflected in the Chinese American literary work this very particular Chinese American writer by the name of Louis Chu has produced in an instructive fashion and in an illuminative fashion, and, to follow the more insightful suggestions as concealed in the improper behaviors of the father who has chosen to make an exploration of what he has been trying his best to do in America in the form of his very reasonable and rational demonstration with the help of the extremely natural and normal development and

improvement of his thinking and reasoning in a logical fashion and in a flexible fashion.

With the compromise made for the social, moral, and, ethical attitude he has to be developed and held toward the social thoughts, moral codes, and, ethnic insights he is supposed to keep in his mind in an honest fashion, in an honorable fashion, and, in a very grateful fashion in the entire process of the avoidable alleviation of the unbearable and inevitable loneliness and bitterness that have been haunting him time and time again, it seems to be persuasive and evident that Wah Gay is able to accept himself as a frequent visitor of whore house when he is unable to resist against the temptation of prostitution and now he has become the independent runner of a mahjong club. What has made the employment even more difficult for him when he tries his best to hunt for the job that he likes most is of very high relevance to the authentic and objective fact that Wah Gay himself has failed to set a very good example for Ben Loy in an impressive fashion and in an illuminative fashion. As a matter of fact, it is not very possible and feasible for the intelligent proprietor of a mah-jong club to teach other Chinese American workers the wisdom of 'Kung fu-tze' or Confucius that is inclined to be instilled into the minds of the young ones.⁴³ However, it is Wah Gay himself who is able to be aware of what he has been doing and what has been hidden behind his behaviors in a much more poignant fashion. For the sake of the inappropriateness that has been mentioned above in an exemplary fashion, that is why Wah Gay asks Wong Chuck Ting to give his son a job in Stanton in a particular fashion. Indeed, as a father who used to patronize brothels and now run a mahjong club, he has been encountering all good and bad things that have happened in Chinatown, for it is quite difficult and impossible for him to establish his paternal dignity and personality and set a very good example for his son in a natural fashion and in a normal fashion in that he has been used to this life in a thorough fashion. What is worse, this young man does not want his father to set a good example for him in a special fashion because he has been getting accustomed to the lives that he has been living in Chinatown in terms of his seeking for the sexual interaction of a variety of whores to allay all his 'anxious qualms'²⁴⁴ in a rebellious fashion. So to speak, this experience has a lot to do with his sudden impotence right

after his arranged marriage with Mei Oi that tends to give rise to the sadness and bitterness of their marital lives in a potential fashion and in a predictable fashion.

Truth told, the genuine reason for him to set a good example for his son and to help his son to avoid going astray in a very pitiful fashion, is that after having left China for twenty-five years, Wah Gay has not met his son for sixteen years to the effect that he has been absent from the perceptive and cognitive growth of his son from his birth to his growth. Therefore, it is reasonable and possible for Wah Gay to know nothing about the physical and psychological bitterness and sadness his son has suffered from in American society, American culture, and, American history where his son is able to find enough opportunities to communicate with his peers to have a very good taste of the joys of communication in person to lay a sound experiential and experimental foundation for the overall development and improvement of his very optimistic personality in a positive fashion. What is worse, neither does he communicate with his son in an active fashion, and, nor does he rack his brain to look for a wife for his son Ben Loy to take his paternal responsibility for his son as soon as possible. In this case, it is after marriage that Ben Loy will work much harder to support his own family in a reliable fashion and in a responsible fashion on the way to development and improvement of his sense of responsibility for his own wife, his own children, and, his own family in a dutiful fashion. Instead of having been keeping track of his son in a successive fashion and in a sustainable fashion, he has chosen to ask a daughter-in-law of him to take this paternal responsibility for him in a careless fashion and in an irrational fashion without knowing in an overall fashion and in a profound fashion that the harm his absence from the perceptive and cognitive growth of his son is bound to do to the mental health of his son and the improvement of the harmonious relation between him and his son. It is also valuable for the coherent and cohesive continuation of the successive reproduction of the descendants for the family to the effect that a year or so after the marriage of his son, they will give birth to a grandson, or, perhaps, a granddaughter.⁴⁵ However, what has been bothering Wah Gay a lot is that he has known knew nothing about the true reasons for the ridiculous celibacy of his son Ben Loy in his pre-marital loneliness, bitterness, sadness, blindness, and, aimlessness; he has never asked anything about the emotional, psychological, and physical status quo of Ben Loy after getting

married as a result of his own ignorance of the very great importance that ought to be placed on the maintenance of the mental health of his son, and, his carelessness about the appropriate concern he is in a position to show for his son and his daughter-in-law in an intimate fashion, or, at least, in a hospitable fashion. Instead, he just asks Ben Loy when he asks them to let him to take care of his grandson for a while without taking into account in a rational fashion that what he has been doing in an arbitrary fashion is imposing a tremendous pressure on the lives of Ben Loy and Mei Oi on a daily basis.

What appears to be in coincidence with those two families is that Mei Oi has also gone through the same experience as her husband does in his perceptive and cognitive growth because her father, Lee Gong, is the same with her father-in-law. It has been said in an evident fashion that her father has left his wife, his daughter, and, his family and never been home for eighteen years owing to either known or unknown reasons. According to what his daughter has recounted and recalled in an ambiguous fashion, the only thing he has done for his daughter within those years is to find her a 'gimshunhock' a Gold Mountain man who has been working just as Ben Loy has been doing before marriage. It has been the case for him even though her daughter has arrived in New York. What Lee Gong has been doing in his everyday life, is, nothing but spending or wasting his time playing mahjong at Mahjong Pavilion run by Wah Gay day after day and night after night without knowing in an insightful fashion that it is very important for him to keep in contact with his daughter in a reliable fashion and in a responsible fashion on the ground of his paternal conscience and intuition. It is not until the open exposure of the affairs her daughter Mei Oi has had with Ah Song does he begin to be anxious to find his daughter here and there. However, what has happened to him in a tragic fashion is that he is even unable to know the way to the apartment where the daughter and daughter-in-law live.

In connection with the ruminative and reflective observation of Hsiao Ruth in the very great concern that has been shown for the clear perceptive and cognitive inclination of the Chinese American children like Ben Loy and Mei Oi in a rather conscientious fashion, what has to be emphasized on in this valuable and veritable observation, is, that it has to be noted in an insightful fashion and in an instructive

fashion that is the dominative and manipulative control of this deformed patriarchal system as has been popularized in the Chinatown located in New York that most Chinese American children like Ben Loy and Mei Oi have been marked with the very unintelligible personalities of this kind in an undoubted fashion even though they have been considered to be 'dependent, limited, and unfulfilled'.⁴⁶ For the part of the very complicated living experiences, working experiences, and, communicating of Ben Loy, he is seldom determined to go to America on the basis of his rational rumination and reflection of his parental immigration into America, and, to make a very good preparation for his hunting job and looking for a wife over there in spite of every major event cropping in his lives and careers. Owing to his inability to get free from the very great impact this system has been having on the development and improvement of his independent personality in more than one regard, he is never willing to make any decision even when he has to do something on his own and he has made no plans for his own future except for his having been working in a restaurant for a great many years. In essence, even when he has suffered a lot from disgraceful impotence after his marriage with Mei Oi, it has hardly come to his mind in a definite fashion that he ought to take positive actions to cure his diseases by to going to doctor to accept medical treatment on account of the developmental inadequateness of his mental health; after his wife having confided this with others in an inappropriate fashion and in an irrational fashion, he has stood still, doing nothing but blaming himself all the more and beating his wife time and time again; neither has he been looking for Ah Song nor has he been talking with his wife over everything about this matter in an honest fashion and in an euphemistic fashion. On the part of Wah Gay, he has been wishing Ben Loy to be everything that he has assumed for him a form of parental control by sending him away from New York and asking him to work in a very small town in Connecticut even if he has known it in a very clear fashion that this will have turned out to be very ineffectual and self-deceptive in simultaneous fashion.

On the basis of the rational and essential rumination of the living experiences and working experiences of Ben Loy in Chinatown, it is very understandable for most readers of this Chinese American literary work to get close to the truth that it is not wrong for Wah Gay to have been expecting his son of very good future. From the

point of view of literary realism and literary veritism, it is in a position to be made sensible that what has happened to him in literary imagination, is, the objective and authentic reflection of what has happened on a daily basis in the miserable bachelor society of Chinese American community for the aim of showing those readers in an adequate fashion and in an evident fashion that what this poor Chinese American community does lack at this transitional moment is to instill into the minds of most Chinese American workers the theoretical and practical significance for them to enable themselves to make best use of self-discipline, moral strength, virility, and, potency to reproduce himself for themselves and also for their future generations in a responsible fashion. On the part of the author of this doctoral thesis, what has come to her mind at the thought of the poor living experiences and working experiences of this Chinese American victim by the name of Ben Loy, is, that it is the inwardness of this father who has been preoccupied with the strong anxiety exemplified in the very great concern to be shown for the bright future of his children that tends to mean little in the larger community of American society where Chinese American workers are quite inclined to be able to broaden their perceptive and cognitive horizons, and, enrich their perceptive and ruminative thoughts and insights in an insightful fashion and in an intelligent fashion in combination with the perceptive and cognitive pace that is supposed to be kept with the very gradual modernization and globalization of America in a natural fashion and in a normal fashion. However, what has happened in Chinatown as what has been recounted in this Chinese American literary work, has turned out to be quite true that in the eyes of most Chinese American workers, the entire Chinese American community is no more than an impenetrable cage where the first loyalty of an individual Chinese American worker should be confessed to his kinsmen; his own reputation has been made to be connected with that of his family; and his personal affair is unlikely to be separated from that of his family and relatives in most cases due to the inseparable bond between an individual Chinese American worker and his family and between him and his relatives. To this extent, it can be said in an appropriate fashion and in an adequate fashion that Chinatown is a 'closely-knit community' where everybody knows almost everybody else in a natural fashion and in a normal fashion even if somebody does not know you, others do; others have a very good idea even though you may have no idea what a celebrity you are in your

community.⁴⁷ What can be said in an exact fashion, is that there is no personal privacy in the mind of every Chinese American worker, for if there is something either fortunate or unfortunate for any one of all Chinese American workers, the personal privacy of that individual Chinese American worker will become a matter of the entire Chinese community in an immediate fashion because none of them has been aware of the great importance to be attached on the protection of the personal privacy and personal dignity of an individual Chinese American worker. Even so, it is by no means to deny the values of this system in an absolute fashion, for if a fatal threat has been imposed upon one of those Chinese American workers in a dreadful fashion, the quick transmission of the crucial message into the minds of all Chinese American workers are likely to help them to have a very exact access to this message on time and take appropriate and adequate actions ahead of time to make sure of his security, to protect him, and, to reinforce the ethnic solidarity of Chinese American community. Therefore, it is in a position to strike an appropriate balance between the good and the harm this system has done to all of them in a dialectical fashion.

Nevertheless, it is not true of what has happened to Ben Loy as what has been demonstrated in the vivid description of the miserable living experiences and working experiences of this so-called a celebrity in the Chinatown located in New York in that unbearable fashion. That is because in the limited and confined world of a small and sturdy space like Chinatown, the objective and essential existence of this system is the biggest threat to the protection and promotion of the confidential room made for the prevention of the intentional or unintentional revelation of the private lives between Ben Loy and Mei Oi in lieu of turning a blind eye to the extensive or excessive spread of the privacy between them, not speaking of making it a heated topic of every Chinese American worker living and working over there regardless of the risks that are likely to be taken to force them to be faced with unbearable humiliation in a disgraceful fashion and in an dishonorable fashion, or even to take suicide because of their failure to get a very good access to the perceptive and cognitive tolerance for what they have done in an inappropriate fashion on account of their ignorance and innocence and to catch hold of a precious opportunity for them to regret for what they have done in a wrong way and to try their best to behave in an appropriate way and in a right way in the future from the point of view of humanism.

Of course, it is much more dangerous for the rest of ill-bred and short-sighted Chinese American workers to put their noses into the affairs of this young couple in relevance to the sympathetic fact that they have no children for more than a year after their marriage by means of say that Ben Loy is “no can do” to expose to all his sexual impotence in an boring fashion and that Mei Oi has a big belly but they are not going to have a baby in a loquacious fashion with no account taken into the victimization of the dignity and personality of this young couple who have been faced with a very strong mental pressure for their misfortunes; what is more unfortunate for them is that the rumors come here and there in an irrational fashion and in an excessive fashion that there has been an affair between Ah Song and Mei Oi. As what has been indicated in an evident fashion in the critical studies of Ruth Y. Hsiao, the limitations of Ben Loy are also related to the absurd notion that he is ‘further aggravated by the community’s sense of proprietorship’ in terms of the overall ownership of him to the effect that he is not only the son of his father but also that of this Chinatown located in New York in accordance with both the valuable cultural collectivism and ethnic collectivism as has been popularized in this Chinese American community in a mechanical fashion, in a ritualistic fashion, and in a dogmatic fashion. For the sake of the collective unawareness worsened in the popularization of the superficial pleasures of talking with one another over the scandals of others at the cost of the purposeful exposure of their privacy on account of their increasing adaptation to this very loquacious living style, the extensive gossip in this Chinese American community has not only reinforced of the mental pains of this young couple who have been laughed at or sneered at due to their own childlessness in a disgraceful fashion and in a dishonorable fashion. Therefore, it is the increasing spread of the whispered rumor of the sexual affair Mei Oi has with Ah Song in a private fashion that has been making Ben Loy sunk much ‘deeper into inaction and becomes more susceptible to his elders’ maneuverings²⁴⁸ in a blind fashion regardless of the gossiping humiliation of most of those ignorant Chinese American workers living and working over there. In an original sense, what has concealed in an intentional fashion in the behaviors of this child Ben Loy has a great deal to do with his much earlier arrivals at this Chinatown where he has been forced to cling to the previous values and traditional views persisted and popularized in the continuous

transmission of traditional Chinese American culture to make it alive that the bits and pieces of this traditional Chinese American culture as ought not to have been displayed in a successive fashion and in a sustainable fashion. For the sake of the great emphasis that has to be placed on the perceptive and cognitive necessity for the very mechanical and ritualistic continuation of the cultural thoughts rooted in this traditional Chinese American culture in an impressive fashion, this Chinese American writer Louis Chu has focused a great deal on the true revelation of the incurable ideological and epistemological vices of the cultural thoughts, and cultural mores of the traditional Chinese American that has been working very well in the intentional or unintentional domination and manipulation of the lives, careers, and, experiences of the vast majority of Chinese American workers living and working in the Chinatown located in New York in the impressive and instructive production of this Chinese American literary work under the title of *Eat a Bowl of Tea* to deal with the very essential relationship between those Chinese American workers and this Chinatown for the aim of providing a variety of the readers of this Chinese American literary work with the ideological and epistemological subtlety and perspicacity of the true narrative style and narrative perspective as have been epitomized in his insightful production of this Chinese American literary work to lay a sound perceptive and cognitive foundation for the salience of the ideological and epistemological sterility and futility of the cultural thoughts and cultural insights of the traditional Chinese American culture that has been outdated in a very gradual fashion in the increasing modernization and globalization of America.

On the contrary, it can be seen from the perceptive and cognitive maturity of Ben Loy who has begun to be aware of the great importance for him to pick up his courage and confidence to enable him to be faced with the problems running through his lives and careers rights after the final departure of his father and the clan society of Chinatown that he has found the great perceptive and cognitive necessity for him to draw a line to his previous persistence in the continuous transmission of the disturbing social mores, cultural mores, and, ethnic mores of the traditional Chinese American culture upon his arrival at San Francisco where he has made very great ideological and epistemological progress to refresh, to refine, and, to reinforce his very unimaginable and inestimable ideological and epistemological pursuits very

valuable for him to achieve a brand-new breakthrough in his perceptive and cognitive growth that has turned out to give rise to his being promoted to a chef assistant in the restaurant as what has been manifested in the end of this Chinese American literary work. At the same time, he begins to talk with his wife Mei Oi about his physical illness in an honest fashion. In a simultaneous sense, it is his honesty that has made his wife felt her increasing need of and dependence on her husband. With the increasing improvement of her intimate relationship with her husband after their departure from the Chinatown located in New York, she begins to take more honest care of her husband Ben Loy and to give him increasing support and cooperation in the process of giving him more encouragement to enable him to make his way to the brave and brilliant acceptance of the very normal and natural treatment of his physical illness in an active fashion. In some measures, the considerate care of his wife has inspired Ben Loy to regain his potency by eating a bowl of tea in accordance with the regimen prescribed by an herbalist and to put a happy end to the tragic lives of them in the end of the story told in this Chinese American literary work. What is much happier is that Ben Loy and Mei Oi has agreed to each other in their bed to reunite with their fathers in a tolerable fashion at the haircut party held for their next child. On the part of this Chinese American writer, it has turned to be very evident that although to *Eat a Bowl of Tea* is good Chinese medicine, what has to be ruminated from the living experiences and working experiences of Ben Loy is that if Ben Loy wants to regain his potency and to gain a foothold in America shortly after his decisive departure from the Chinatown located in New York, he has to put up with the very unbearable spiritual sacrifices and spiritual tortures most Chinese American workers have given him and have never tasted, for he has to be aware that what has to be keep in the minds of most Chinese American workers in an insightful fashion and in an impressive fashion is that what has happened to this young couple is also true of all those Chinese American workers who have been imprisoned in the institutional mechanism and ritualism of the traditional Chinese American culture and the social, cultural, and, ethnic isolationism at that historical moment on the ground that they are able to be aware that if they are determined to achieve the extraordinary ideological and epistemological transcendence of their previous cultural thoughts and cultural insights that have preventing them from broadening their perceptive and

cognitive horizons in a dogmatic fashion and in a ritualistic fashion, they have to be able to bear the unbearable bitterness of the tea in a systematic fashion and in a strategic fashion as Ben Loy has tasted in the continuous treatment of his physical disease in America when they have been forced to put up with the bitterness of the social exclusion, cultural exclusion, and, ethnic exclusion that have been prescribed in a popular fashion in American society, American culture, as well as, American history. In a symbolic sense, the road to the perceptive and cognitive growth is also that of the ideological and epistemological refreshment and refinement of the cultural values and cultural beliefs of the traditional Chinese American culture excluded in American society, American culture, as much as, American history at that historical moment in an unbearable fashion.

An analytical look taken at what has been signified and simplified in ideological and epistemological refinement and reinforcement of the cultural thoughts and cultural insights personified in the patriarchal, moral, and, ethnic beliefs persisted in Chinese American culture and Chinese American community in connection with what has been dealt with in a variety of Chinese American literary works, it can be seen from the very impressive analysis made of authentic and objective rumination of on the part of those Chinese American writer like Louis Chu who has made use of the strong sense of humor to make his way to the exploration of the road to the rehabilitation of Chinese American culture in the very insightful production of his Chinese American literary works in a symbolic fashion, in a systematic fashion, and, in a strategic fashion, it is inclined to enable those Chinese American writers to be aware that what they are able to imply in their literary production, is, supposed to be considered to be the very successful approaches to be taken to help most Chinese American workers who are the major group members of Chinese American community to have a very good access to the mainstream American society, and, to protect themselves against the social dislocation, ghettoization, and degradation on the inevitable, irreplaceable, and, indispensable perceptive and cognitive foundation that has to be laid for the appropriate ideological and epistemological compromise to be made for the appropriate and adequate resistance against the social, cultural, and, ethnic exclusion of American society, American culture, and, American history at that historical moment to the effect that the central cultural thoughts and cultural insights

of the traditional Chinese American culture persisted in the China towns located in various areas of America ought to be treated as a very good touch stone for most Chinese American workers to get a good access to the mainstream American society, American culture, and, American history in that historical period, and, the ideological and epistemological breakthroughs of them as the cornerstone for them to achieve their American dreams in a successful fashion. However, what has turned out to be very pitiful as euphemized in ideological and epistemological wasteland of most characters as depicted in those Chinese American literary works, is, that although it is feasible for them to do so in a reasonable fashion, in a reliable fashion, and, in a responsible fashion, the majority of the group members living and working in this Chinese American community are unwilling to make an appropriate concession for the realization of their American dream with the help of the room to be made for the relatively flexible transformation of the mechanical and ritualistic components of traditional Chinese American culture to keep in pace with the gradual modernization and globalization of America, for they have been confined to the need to be met for the very essential acquisition of the social, cultural, and, ethnic support of most Chinese American workers to maintain their social identity, cultural identity, and, ethnic identity that have been rooted in the protection and promotion of the very close communication and interaction with their relatives living and working in China so that they have no choice but to follow the living habit and living style that have to be kept in the same pace with what has been going on in the lives and careers of most of their relatives who have been working very hard in China to make a living or make a life over there without knowing in a rational fashion and in an insightful fashion that it is their dogmatic perceptive and cognitive persistence that makes it impossible for them to make their way to the overall and profound development and improvement of the living conditions and working conditions at the same time with the successive and sustainable prevention of the major social barriers, cultural barriers, and, ethnic barriers that have been stopping most Chinese American workers from the very insightful and ingenious exploration of the feasible actions to be taken to give a strong perceptive and cognitive impetus to the very remarkable social, cultural, and, ethnic transcendence of Chinese American community as opposed to what has been going in the minds of most early Chinese American workers who have been

taking it for granted in a blind fashion and in a dogmatic fashion that the way of their living and working in Chinatown is in a position to be regarded as a symbolic way for them to make their way to the spiritual home they are able to stay in America to get free from the affective tortures they are bound to suffer a great deal from their nostalgic homesickness at the cost of the progress they will have to make in the future.

To sum up, it can be seen in an evident fashion in the very effective measures taken to deal with the ideological and epistemological incorporation, interaction, and integration of the very crucial cultural thoughts and cultural values existing between Chinese American culture and American culture in an implicit fashion that the very impressive perceptive and cognitive inspiration, illumination, and, instruction entailed in the conceptualization, concretization, and, crystallization of the rich ideological and epistemological denotations and connotations of this term power relation taken from post-colonialism in a systematic fashion, in a symbolic fashion as well as, in a strategic fashion, has provided a very good perceptive and cognitive convenience for the very systematic and strategic exploration to be made of the genuine experiential and experimental feasibility and flexibility for most of those Chinese American women workers to make way to their very successful and sufficient achievement of the feasible and possible solutions to the major problems they have come across either in an expected fashion or in an unexpected fashion when they are faced to be faced with the continuous pacification of the dichotomous ambivalence between personified in the true purification of the strong perceptive and cognitive intention and motivation that have to be kept in their minds in an honest fashion and in an objective fashion to help them to seek for the very crucial and conducive ideological and epistemological breakthrough that can be considered as an important perceptive and cognitive impetus to enable them to be exempt from the previous perceptive and cognitive confinement of either the extensive or excessive exaggeration of the binary opposition between Chinese culture and American culture that tends to spoil the unanimous identification of the cultural thoughts and cultural insights of the Chinese American culture they have inherited from generation to generation in an appropriate fashion and in an acceptable fashion on account of the successive and sustainable increases of the very great impact this binary perceptive and cognitive comparison

has had on the minds of most Chinese American workers in a continuous fashion in more than one respect.

3.3 The Rebellious and Compromising Inclusion of Chinese American Women Workers in Diaspora

In the case of the authentic, essential, and, evident clarification of the strong perceptive and cognitive contradiction as has been indicated in a very popular fashion in the disturbing and interfering perceptive and cognitive imprisonment in which most Chinese American women workers have been caught in the development of their relation with Chinese American men workers in more than one, great efforts are supposed to be made to seek for a very rational reflection and rumination of the ideological and epistemological essence and quintessence of the crucial implications of the binary confrontation that have been brought about between them and Chinese American men workers in a purposeful fashion to prevent them from having a very good understanding of the diasporic existence of most Chinese American women who has been torn and tortured time and time again by the unauthentic conflict between them and Chinese American women on account of their failure to help them to get free from the perceptive and cognitive governance of the binary opposition between men and women as what has been demonstrated in this Chinese American literary work under the title of *Eat a Bowl of Tea* to enable them to have a profound and perspicacious access to the very great perceptive and cognitive importance to be placed on the very insightful and ingenuous consideration about the ideological and epistemological superiority and subtlety they are supposed to achieve in a rational fashion, and the actual ideological and epistemological transcendence they are in a position to acquire in an adequate fashion right after their having seen through the vicious and treacherous strong motivation and intention carried in the very popular exaggeration of the rather valueless confrontation between Chinese American men and Chinese American women in an excessive fashion for the part of the identification of the cultural values and cultural virtues of Chinese American culture in a holistic fashion in compatible with their profound and perspicacious perception and cognition of the perceptive and cognitive vices in a rational fashion as have been

euphemized in the conceptualization of the intrinsic and extrinsic implications of this postcolonial term in-betweenness that tends to give them a veritable perceptive and cognitive illumination to remind them of the great importance for them put a full stop to the division of the ideological and epistemological impetus of the entire ethnic group of Chinese American workers in a harmful fashion, and, to try their best to get very close to the identification of the cultural beliefs and cultural spirits of all Chinese American workers in a harmonious fashion just as what to be perceived and conceived in the following essential justification.

The reason why this Chinese American literary work *Eat a Bowl of Tea* has been playing an important role in the specific history of Chinese American literature in an impressive fashion regarding its being considered as the “milestone” in the overall development and improvement of the imaginative and associative room that has to be made for the production of Chinese American literary works, is not only because it has shown most readers of this Chinese American literary work the authentic and objective fact that it has given an unassimilated and unpopulated picture of the social, cultural, as well as, historical macrocosm and microcosm of what is going in the lives and experiences of most Chinese American workers in Chinese American community in the 1940s, but also because it has touched the aesthetic and artistic instigation of the very reasonable and rational transition of the Chinese American community like China towns located in a variety of areas of America from a community of bachelors into that of families where most Chinese American women workers are inclined to lead an uneasy life based on the great efforts they are quite able to make to seek for the peaceful equality and equal peace with most Chinese American men workers who have been spending a lot on their true struggling experiences interlaced with their rebellion and compromises, for it can be conceived at the beginning of this Chinese American literary work that most readers of it have been told in a clear fashion that the extraordinary marriage between Ben Loy and Mei Oi, has paved a brand-new way for the acquisition of ‘a new vista’ of their post-marital lives. To this extent, it is supposed to be known in an insightful fashion that it is this marriage that enables them to translate the apartment they live into the harmonious home they have established in an admirable fashion on their own. In the minds of those young couple, this is not just a better place for him to hang his hat....but also one valuable for the

development and improvement their husband and wife relationship.⁴⁹ In a symbolic sense, this has stood for a change that has taken place outside of Chinese American community where it is not a dream for most Chinese American bachelors to put a very admirable end to the previous dogmatic circulation of the unmarried lives of those Chinese American bachelors with the help of the very strong impetus the successful achievement of the precious happiness between Ben Loy and Mei Oi has given them in an impressive fashion and in an instructive fashion.

In superficial sense, it seems to be a happy and fairy story for Ben Loy and Mei Oi to get through a range of hardships before they have struck an appropriate mental balance between their occupational distance that has enabled them to get free from the objective difference between them and get across the genuine objective truth of their honest admiration for each other even when it has been taken for granted in the minds of most Chinese American workers in a secular sense that it is impossible for them to fall in love with each other, let alone get married in that what is inevitable for them to take into account is the unchangeable fact that Ben Loy is a gold digger from the Gold Mountain, while Mei Oi is a young beautiful middle school girl student. Furthermore, her mother has been expecting her to marry a *gam saan haak*, or, in another way, a gold mountain man worker and go to America with him to start a new family. As long as she is willing to take a first step toward this marriage, it will be possible for her to see and stay with her husband day and at night. What has to be admitted in a rational fashion is that it is not the case with her father who has returned from America months since he has left her mother before her birth. What has turned out to be unexpected for most Chinese American workers is that at the bottom of her heart, Mei Oi has also wanted to marry a *gam sann haak* very much. If he is willing to come to the 'greatest' and 'most beautiful' city in the world, she will be very happy. With a very good look to be taken at a new panorama of the fertile fields in front of her, she will be sunk in her youth, dreams and bright future. Indeed, it is sweetest dream that all that the girls from New Peace Village in Sunwei have hoped to be realized for a very long time.⁵⁰ Although Mei Oi has been dreaming of leading a happy life in New York, she has known it in a very clear fashion that she is not willing to marry a farmer whose wife has to work from dawn to dusk on the fields on a daily basis because she has seen the wives of farmers around her 'toiling incessantly',

‘gathering firewood’, ‘turning the earth’, ‘planting’, ‘harvesting’, and being exposed to all the indispensable elements of the farms in all sorts of weather as what their ‘cracked hands’ and ‘calloused feet’ have been imprinted upon in a regular fashion and in a frequent fashion in addition to their faces ‘bronzed and lined and hardened’ by the wind and sun. Pertaining to her beautiful face, it is supposed to say that her face is not a very pretty picture, but a quite extraordinary one. “[M]arry a school teacher? Not Mei Oi. There was this ‘common observation’. Unless you’re poor, you would not be teaching.”⁵¹ On the contrary, she has found to live in a corrupted Chinese American community of a range of aging Chinese American men workers where she has to act as a young woman who is unable to get immersed in a thorough fashion.

As a matter of fact, in combination with her living experiences and working experiences in the Chinatown located in New York, it has occurred to her in a very subversive fashion that the real life of Chinatown in Chinese American community has also made her out of expectations in an unimaginable fashion and in an unintelligible fashion, for she has to be faced with all their crucial relatives who have been living, working, as much as, communicating in the community of bachelors in the closed society of this Chinatown in a helpless fashion and in a hopeless fashion in the everyday communication with her father, her father-in-law, her husband, and the friends of her husband who have turned out to be working in the restaurants, being busy in the laundry, making fun in the dark and dirty brothels, and, mahjong halls to while away their monotonous lives in a very meaningless fashion and in a very valueless fashion. All of them including her husband Ben Loy have been inclined to be imprisoned in the unbearable boredom of their lives in an unavoidable fashion and in an unbelievable fashion, for he has been assisting in a restaurant before he is able to go home once a week. In the light of her lives and careers in New York, it has to be known in an essential fashion that this place is a strange land to her because she knows no one and whom she is likely to visit in her spare time. As a result, she has to stay alone at home while her husband is working outside. What has made her confused with and even despaired at is the very disturbing ‘frustrations and pressures in her mind that has dwarfed’ even the ‘discomforts of her illness felt from the plane she has taken.’⁵² Nevertheless, what has made her much more frustrated in her life

and experience in this process is the authentic fact that her husband Ben Loy has been diagnosed in a healthy examination to be infected with gonorrhoea and syphilis because of the ridiculous life he has spent with a variety of whores for a very long time before their marriage owing to his ignorance of the destructive consequence this experience is bound to bring for him before he has been told to be caught in sexual impotence less than a month after their marriage in a depressive fashion. What is worse is that she hasn't known anything about his previous life at all. At the truth of her disease, she has asked herself over and over as quoted below: "[W]hat did I do to Ben Loy to make him stop loving me?"⁵³ In the mind of Mei Oi at that moment when she has become a bride for two months, she has to stay alone on her bed in a troubled mood and to stand the very unbearable bitterness of her uncommunicative situation in that she has been separated from her mother for ten thousand miles after her having going across a number of oceans and mountains on her way to America. In this situation, she is able to do nothing but keeps asking herself over again: "Cry some more? How much can you cry? Who can hear you cry? And who cares when you are ten thousand folds of mountains away from home? Go ahead, Mei Oi, she told herself, go ahead and cry. And see who will pity you."⁵⁴ It is this emotional confusion and the empirical and practical hardship she has to be faced with in a very independent fashion that has made it possible for Ah Song the most famous waver in the Chinatown located in New York to be able to make her lost in his sweet talks in an uncontrollable fashion and in an unstoppable fashion. He has touched Mei Oi in a very affectionate fashion with the help of those sweet talks and his mannish passions that have made her his lover in the end on account of her resistance against the affective and sexual harassment she has been exposed to after her having had a very adequate taste of the unspeakable, unpreventable, and, unintelligible bitterness of the mountainous and oceanic uncommunicative loneliness, aimlessness, and, emptiness her very innocent and ignorant mind has been suffocated with in an impressive fashion and in an imaginative fashion.

In an objective sense, her affective attachment to the sweet talks of him owing to the love Ah Song has confessed to her and her sexual satiation with him has made a sharp contrast with her dissatisfaction with whatever her husband Ben Loy is able to bring for her at that time. She has mentioned Ah Song's name from beginning to

the end and can't help writing to him several times during the temporary evasion from the limelight like this: "[U]ncle Song: The few days I have not seen you passed like so many springs. I will have much to tell you when I see you. You know as well as I do, youth is but a momentary dream, and once flown away, it will never return. I can write a thousand pages and yet I will not be able to tell you all my feelings concerning you. Please telephone me any evening except Wednesday. I love you One Who Loves You.⁵⁵ In accordance with the letter she has written for her lover, what is bound to come to the minds of most Chinese American workers who have been confined to the very mechanical and ritualistic dogmatism upon which their practical lives and careers have been imprinted in an inevitable fashion, in an uncontrollable fashion, as well as, in an unstoppable fashion is inclined to be the affective embarrassment that from the point of view of the marital secularism and marital idealism kept in the imprisoned minds of most Chinese American workers, it is bound to be Mei Oi who is supposed to become the primary character that has to be looked down upon in a very popular fashion in the Chinese American community as exemplified in a very clear fashion in the Chinatown located in New York in the experiential and experimental production of this Chinese American literary work under the title of *Eat a Bowl of Tea*.

For the sake of the actual critical response of literary criticism with regard to this character Mei Oi, it has to be realized that according to what has been reflected and ruminated in an essential fashion in the conducive and creative studies of this Chinese American critic by the name of Chan Paul, the marital infidelity of Mei Oi is supposed to be seen as a 'representation of the revenge' of her mother generation who have been expecting their daughters to marry gam saan haak like Wong Wah Gay and Lee Gong⁵⁶ in an irrational fashion and in a blind fashion without taking into account in a rational fashion, in an objective fashion, in an insightful fashion, and, in a dialectical fashion the genuine happiness of their daughters after the marriage of their respective daughters on account of the inadequate development and improvement of their perceptive and cognitive profundity and perspicacity while they are making very crucial decisions regarding the marriage of their daughters. That is because that the wives of those old men living and working in the closed villages in relation to their beautiful imagination of what is going on in America are doomed to

be innocent and ignorant in more than one respect, for what they have been dreaming of has turned out to be nothing but the vanish illusions that have been framed by very unreliable letters and hear-says. The rural daughters they have been idealizing in their minds have turned out to be the women who are unable to get free from the temptation of the transient pleasures of love and sex in the pace that has to be kept to meet their physical needs and their spiritual needs in a respective fashion in line with what has been personalized and particularized in the enrichment and improvement of their own thoughts right on their way to their specific ideological and epistemological growth in a very gradual fashion after their respective marriages admirable in the minds of a variety of innocent and ignorant rural women. For the sake of the revelation of the absurdity and abnormality of those women who have been putting their noses into the actual marriages of their own daughters, it has to be admitted in an honest fashion that the true affective loneliness and marital bitterness of Mei Oi, has, to a very great extent, been inclined to enable those loquacious and snobbish mothers to change their minds and attitudes in a very rational fashion while thinking about the marriage of their daughters even though they hope that their daughters will be free from the sound bitterness of the migration in their lives after marriages. The infidel and revengeful comeuppance of those traditional women have turned out to be considered as the social and cultural archetypes of most illusory Chinese American women pioneers from the point of view of the authentic living conditions of most of those women pioneers at that historical moment because they have failed to be aware of the truth in a clear fashion that it is quite unimaginable and intelligible for them to tell the genuine relationships between fathers and sons, and, those between husbands and wives beforehand despite the remarkable adequateness of their imagination and inspiration developed and improved to accomplish this task just as what has been exemplified in the distance between Wah Gay and his son and between Ben Loy and Mei Oi as has been dealt with above in a respective fashion.

From the perspective of the forcible development and improvement of the very sensitive and sensible awareness in spite of her ignorance of feminism, it has to be noted from the birth and growth of Mei Oi that she has received neither the suggestions nor supports from her father who has left her mother in a ruthless fashion and her when she is born. Therefore, she is forced to be aware of the sound

bitterness of the domestic isolation from her family in addition to the strong sense of marginalization she has felt from the lonely cruelty and cruel loneliness in an evident fashion in a patriarchal world. As a matter of fact, she has to be accept in a reluctant fashion the peaceable reality of her daily lives that have been spent in the Chinatown located in New York just as what has been depicted in the Chinese American literary work produced by Louis Chu whether she is working hard in the Mahjong Pavilion, Barber Shop or Wang's Ancestral Hall, for her increasing living experiences, working experiences, as much as, communicating experiences tend to be characterized with an impressive pressure that has been running through her lives and careers on account of a kind of emotional 'frustration' imposed on the ideological and epistemological values and views of the very impressive thoughts a variety of women have been caught in by means of saying that "[N]owadays women are not trustworthy⁵⁷", and, "[N]owadays girls are no damned good"⁵⁸ in an irrational fashion just as what has been stated in a very excessive fashion that "[G]irls nowadays aren't worth a copper penny⁵⁹" in this Chinese literary work under the title of *Gim Peng Moy*. What seems to be particularly true in this regard is that when Ben Loy has learned that his wife was pregnant for the first time, he has turned out not to be impressed in an exciting fashion. He becomes a little irritated in an impatient fashion and in an impolite fashion because Mei Oi has called him when he is busy with his work at the restaurant.⁶⁰ Later on, the same sense has come to her when she sees Ben Loy go to the Wah Que barbershop to get his hair cut, she feels amazed at strands of Cantonese opera music floating from the shop where a very thrilling voice has been heard as described below in this Chinese literary work, for it is likely to be imagined from this music that it was Gim Peng Moy which has been remembered as a piece of very well-known classic Chinese music that has been characterized with the confidential and creative concealment of a legendary and mysterious story about the housewife who has married the elder one of two brothers who have made great distinction from each other in a very impressive fashion. As the story goes, it becomes unintelligible and unimaginable that when the younger brother of her husband comes back from wars, she cannot help having a crush on him in an uncontrollable fashion, and in an unstoppable fashion. As a consequence, she has tried to take some very inappropriate actions to meet her very strong affective needs in an affectionate fashion and in an

impetuous fashion when it has come to her mind that she is supposed to make use of her treacheries and tricks to 'seduce' him⁶¹ even if he has known it in a clear fashion that what she has been doing is not appropriate for the moral mores that has been working well in the brutal imprisonment of the humanity of women who are in a position to be entitled to meet their physical needs and spiritual needs in a liberal fashion without the disturbance of the moral mechanism and ritualism popularized in traditional Chinese society, and, traditional Chinese culture in regard to the restraint or even confinement of the behaviors and thoughts of women in a violent fashion at the cost of the violation of the sexual liberty and sexual equality of women who are supposed to meet their intuitive needs in a liberal fashion. In a very similar sense, what has happened to her in an impressive fashion and in an apparent fashion, is, that she has heard Ben Loy slow his steps in a purposeful fashion and listen to what is going in her room in an intensive fashion regardless of the high possibility that this tends to show a great disrespect for her. At sight of everything she has made him confused with in an unnatural fashion, it tends to come to his mind in an immediate fashion that it is appropriate for him to compared Mei Oi with Gim Peng Moy to see whether they are the same women without knowing in a clear fashion that he has taken it for granted in a blind fashion that he has the rights to have a very tight control over everything she has been doing and it is of no necessity for him to take into consider the liberty and equality of women in love and marriage in an insightful fashion in that he has failed to broaden his affective horizon, moral horizon, and, ideological horizon on the base of the gradual enrichment and improvement of the perceptive and cognitive nourishment that are inclined to give a strong impetus to his genuine ideological and epistemological transcendence in terms of getting along with his wife in an appropriate fashion and in an elegant fashion to highlight his masculine generosity and hospitality in a sufficient fashion.

In the light of the comparative inappropriateness between her and Pan Jinlian, it has to be known beforehand that he has to make a good distinction between those two women in an essential fashion and in an objective fashion rather than to do so in a subjective fashion, in an emotional fashion, and in an irrational fashion regardless of the possibility that he might take great risks to hold an unreliable and irresponsible attitude toward his wife as a result of his perceptive and cognitive inability to take a

very good look at everything cropping up either in an avoidable fashion or in an unavoidable fashion in their love and marriage in a dialectic fashion and in an objective fashion. Of course, this has much to do with his perceptive and cognitive sensitivity and sensibility in enabling him to be aware of the harm he might do to his wife or at least the wrong he might do to her in an unfair fashion. Pan Jinlian is one of the most notorious villainesses of classical Chinese culture in *Gim Peng Moy*. That is because although it had coincided with the very stereotypical impression the white mainstream American workers have given on the dragon lady in a blind fashion in the traditional Chinese culture in a similar fashion in relation to the stereotyped images of most Chinese American workers who have been believed to have to bear the very unbearable social discrimination, cultural discrimination, and, ethnic discrimination of white American workers while living and working with them day after day in America. In the increasing stigmatization of most white American workers who have been working very hard to contribute to the perceptive and cognitive stupefaction of the vast majority of Chinese American workers living, working, and, communicating in the world of Chinatown, they have been trying every means to make Chinatown a very closed barren island in a legal fashion to make sure that most of those Chinese American workers are unmarried before their deaths with the help of the logical and legal prevention of the possible and potential love and marriage between American women workers and Chinese American men workers and between American men workers and Chinese American workers to the effect that the relations between friends and relatives in Chinatown are corrupted by the very legal isolation so that the lives and careers of most Chinese American workers are inclined to be caught in the absence of women that make it possible to give rise to the failure for them to lead a normal family life except for their corrupted lives characterized with a variety of very meaningless and valueless amusements they have been addicted to in an uncontrollable fashion and in an unstoppable fashion. In this case, it is of high possibility for the relative-in-laws of most Chinese American workers to get together at gaming tables or even gambling tables where Chinese American men workers are likely to take good opportunities to entertain lustful thoughts in the very frequent communications with the wives and daughters of their friends in an intentional fashion. It is to meet those physical needs and spiritual needs that Ah Song has become a very frequent visitor of

the mahjong room the father-in-law of the woman he has been trying to seduce in his spare time has been running for a very long time. His increasing development of the friendship and his increasing interaction with Chin Yuen has given rise to his own strong addiction to the frequent visits he has to pay to the whore houses run in the Chinatown located in New York where the sexual temptations of a variety of whores have turned to be very irresistible for him as a result of his strong physical need to be met in an appropriate fashion. In this predatory atmosphere this Chinatown has been popularized in a very incredible fashion, the precious friendships between either two friends are bound to be threatened due to possibility that most friends are inclined to be translated into fiends when they have to make a very decisive choice between the continuous protection and promotion of their friendship and the submission to the sexual temptation of the wives or daughters of their friends so that it seems to occur to all Chinese American workers over there that in contrast to the irresistible sexual temptations of either those wives or those daughters, the so-called friendships have turned out to be very meaningless and valueless in most cases. A typical example to be given of in this respect, is, that although Chin Yuen is a good and loyal friend of Ben Loy in their frequent communication on a daily basis, he has tempted to try his best to seduce his wife Mei Oi in a very immoral fashion as opposed to the moral bottom-line that has to be followed in traditional Chinese American culture that one is not in a position to dream of having an affair with the wife of his friend let alone the daughter of his, for his mind has been corrupted in the popular pollution of the intuitive submission to and indulgence in sexual temptation as a result of the affective and marital segregation of American legislation in addition to the spiritual alienation of Chin Yuen who has failed to make a definite distinction of the sexual dreams he has been seeking for the very complete satiation of his individual lusts from the moral bottom-line he has to follow in the maintenance of the stable relation in this Chinatown when women have become a kind of the rarest marital resources over there in that the matching proportion between men and women tends to be on the decrease due to the over-population of men that gives rise to the very terrible situation that the unmarried men has become a dominant group over there. To this extent, what has to be noted in an instructive fashion that when the very immoral competition for those women marital resources becomes a major social problem of a

given place in a very popular fashion, the credibility of friendship between either two men living and working together over there tends to be impossible owing to the impossibility for them to seek for the satiation with their respective physical needs and spiritual needs in an adequate fashion or at least in an appropriate fashion just as what has happened in this Chinatown between Chin Yuen and Ben Loy that makes the latter aware of the risk that if he is not good to his wife, his best friend like Chin Yuen will try his best to win the favor of his wife and to steal her heart in an immoral fashion as what has been shown in his gradual awareness of the cruel social reality of this Chinatown as indicated in the quote given below in a very clear fashion "...Don't 'trust' anybody, not even your best friend..."⁶² In some measures, this terrible Chinatown has been imprinted upon a very miserable lament exemplified in the competitive attitude most bachelors of this Chinese American community have been holding toward the wives and daughters of either their close or best friends in an immoral fashion in that what has been hidden behind this terrible and popular social phenomenon in an implicit fashion is that the mechanical and ritualistic system persisted in Chinese American community is bound to be caged in the very remarkable ideological and epistemological absurdity and abnormality of the perceptive and cognitive inclination of the competitive thoughts that have been seizing the very anxious minds of a variety of Chinese American men workers in an undoubted fashion apart from the fact that the number of crime is doomed to be on the increase in the light of the prevalence or popularization of the inevitable adultery or sexual violence in this Chinese American community where the strong sexual desires of most Chinese American have been forced to be repressed for a very long time owing to the very cruel social reality, cultural reality, psychological reality, and, historical reality they have to be faced with in a helpless fashion and in a hopeless fashion when they have been thrown into the great danger of the affective exploitation, marital exploitation, as well as, sexual exploitation that have been running through the daily living experiences and working experiences of most of those Chinese American men workers whose humanities have been dehumanized in an unbearable fashion at that historical moment.

In spite of the moral disciplines manifested in the social mores and cultural mores of traditional Chinese ethics that has been inherited in a continuous fashion in

Chinese American community to the effect that adultery is a serious moral corruption and moral degradation that those who have committed disgraceful adulteries have to be convicted and sentenced in an unforgivable fashion, it has made no effects in this Chinatown in a popular fashion as adultery has almost become a fashion in this marginalized spiritual island where the normal and natural physical needs and spiritual needs have failed to be met in an appropriate fashion in the form of anti-humanism. What is even worse, is, that even if it has been kept in a clear fashion in the minds of most women who have received the moral education epitomized in their continuous inheritance from the moral values of traditional Chinese ethics that once a woman is involved in a scandal of this kind, she will be doomed to be either rejected by her husband or scolded by her mother or even be sentenced to death in the presence of all Chinese American workers in a very disgraceful fashion and in a dishonorable fashion. However, in the early 20th century in the China towns located in New York and the rest places of America in a fashionable fashion, it has been indicated in a tolerable fashion that to some extent, the appropriate room has been made for the tolerance and acquiescence of this immoral behavior for the aim of the appropriate alleviation of the heavy mental depressions, mental tortures, and, mental crises most Chinese American women workers have to be faced with when they are found to be involved in their very disgraceful and dishonorable adulteries owing to their careless ignorance or innocence in their communication with Chinese American men workers. That is because it has been realized in an increasing fashion that what has been reflected in the extensive or even excessive popularization of this immoral behaviors of those Chinese American women workers is the cruel reality and realistic cruelty of the American society and American culture at that historical moment when they have been lost in the strategic snare that has been plotted to break the appropriate balance that has to be struck and kept between Chinese American men workers and Chinese American women workers in a treacherous fashion on the way to the true subversion to the perceptive and cognitive values of the major traditional Chinese American cultures as persisted in Chinese American community in a very passive fashion owing to their inability to resist against the irresistible temptation of the pleasant enactments of either expected or unexpected adulteries, and, the dominative and manipulative repression of the cultural profundity and perspicacity of Chinese American culture in

accordance with the confidential cultural preconception and cultural misconception euphemized in American culture that most American workers have been making best use of to destroy the very harmonious perceptive and cognitive balance between Chinese American men workers and Chinese American women workers in a strategic fashion owing to their having considered the loss of the appropriate proportion of the actual balance between the number of Chinese American men workers and that of Chinese American women workers as a point of departure to give rise to the successive and sustainable confrontation between them without knowing in a very cautious fashion that the destruction of this balance is inclined to be very fatal to the thorough destruction of Chinese American culture and this destruction is much more terrible and dreadful than the social discrimination, cultural discrimination, as well as, ethnic discrimination they have been imposed upon and forced to resist against in a positive fashion.

Therefore, the genuine essence of this social phenomenon that gives rise to the social problems cropping up in the Chinatown located in New York where it has been disturbing and torturing most Chinese American male workers and women workers all the more in this Chinese American community, is, that it has to be realized in a very sensitive fashion and in a sensible fashion that the excessive popularization is of great relevance to the serious man-made imbalance between the appropriate proportion of men and women in this extremely devalued, dwarfed, as much as, distorted Chinese American community typified in the Chinatown located in New York in consistence with what has been implied in the conversation between Wah Gay and Chong Loo in the production of the second chapter of this Chinese American literary work titled *Eat a Bowl of Tea* with respect to the three typical adulterated cases turning up over there as to be dealt with below in a respective fashion. The first typical adulterated case has much to do with the complaint of Lao Lim to his friend Lao Ying: “[D]id you hear about the fight last night between a Lao Lim and a Lao Ying in front of the Lotus Tea Shop? This Lao Lim accused Lao Ying of taking his wife out.”⁶³ The second one is related to the very similar accusation exemplified in the extensive discussion that has been made about the impressive awareness of the authentic fact that a great many Chinese American workers have remembered that Lao Tsuey runs down to South Carolina with the wife of Lao Ning

a year ago and that she is the niece of the president of the Bank of Kwai Chow.⁶⁴ The third one is connected with what happens just a year ago when Ah Song has mixed up with the wife of Lao Woo in a conspicuous fashion. In combination with the exposition of Chinese American workers, he is seen to have stayed with the wife of Lao Woo around Times Square and spent a Saturday night over there. Soon word goes back to her husband who has tried his best to ask for the elders of the Woo Association to help him to address this problem in a reasonable way. The chairman of the Woo Association has sent a representative to see Ah Song....Ah Song was squeezed for \$1,000.”⁶⁵ In line with what has been manifested in the elaboration of those three major cases in the second of this Chinese American literary work, no mention has been made of the severe punishment of the women involved in the three incidents except for that of the men involved in those three cases who has to accept the punishment for their adulteries in the form of giving the victims a fine of a sum of money as a financial compensation with a blind eye turned to the spiritual trauma of those victims. It has turned out to be apparent enough that the shackles of ancient corporeal and spiritual tortures have been highlighted to raise the adequate attention that has to be paid to those disgraceful and dishonorable affairs and the correspondent punishments the men who have been found to be involved in those three typical cases in a very evident fashion as a result of the limited impact the paradoxical traditional Chinese ethics has on the prevention of the essential and evident continuation of those events, for it has been indicated in an evident fashion that there is no modern legal system as can be used to deal with the legal relationship between husband and wife in a regular fashion and in a rational fashion. As a matter of fact, it is for this reason that either the extensive or even excessive prevalence and popularization of adultery have become inevitable and unpreventable in the China towns in a popular fashion and in a particular fashion as located in a wide variety of segregated areas in America in an uncontrollable fashion and in an unstoppable fashion.

In a legal sense, what has been illuminated from the profound rumination of the popularity and particularity of this social phenomenon and the very complicated social problems as concealed in it in an euphemistic fashion, is, that when the disciplinary power of traditional ethics and the under-developed rules of the laws that

have to be carried out in a given society in a rational fashion and in an objective fashion to prevent the selfish actions taken to protect the illegal actions of a variety of vicious law breakers is not strong enough to have a very overwhelming control over them and their behaviors in the practical enforcement of the legal articles laid down in a given area of a country, it is indispensable and incontestable for all those who have been living and working over there to be aware that they tend to use the power of the family and in some cases even make use of domestic violence to protect their interests from either being deprived or destroyed or to meet their own needs in a violent fashion. What has been turned out to be exemplary in this regard is that it has been made normal and natural in the absurd and abnormal progression of the major narrative facts and narrative events in the production of this Chinese American literary work produced by Chin Yang Lee under the title of *Flower Drum Song* that a variety of Chinese American bachelors have been told to be ‘flooded to San Francisco’⁶⁶ and fight against each other for a beautiful girl in a vicious fashion and in a violent fashion. In a comparative sense, there is also a similar violent incident in this Chinese American literary work titled *Eat a Bowl of Tea* in which the character by the name of Wah Gay who has been made extremely furious right after his discovering the affairs of his daughter-in-law, Mei Oi with Ah Song so that he has slashed one ear of Ah Song in a violent fashion. Later, when Ah Song has claimed to be accountable for the legal responsibilities he ought to take for his violence, Wah Gay has racked his brains to make use of the power of cousin Wong Chuang Ting in the Ping On Tang as has been considered to be the autonomous institution of the Wang clan in Chinatown to give Ah Song a very strong pressure to force him to withdraw his lawsuit in a submissive fashion. To help him to get free from the judiciary punishment he has to be faced with on account of his direct involvement in this sexual affair and to make it possible for him to solve this problem in a way that is beneficial to him, Ah Song has been driven out of the Chinatown located in New York in the end as a punishment and will not be allowed to return within five years. On the basis of the profound rumination of the solution to this problem, it is natural to come to the minds of a variety of very experienced readers in a logical fashion and in a rational fashion that the punishment of Ah Song seems to repeat the regular theme the production of Chinese American literary works has been characterized

with in a redundant fashion that the wicked is bound to be punished in the end as what has been continued in traditional Chinese literature. In a much profounder sense, what ought to be taken into account in a much more cautious fashion is that what has been epitomized in the irrational and indulgent actions of this character in his adultery with Mei Oi in an euphemistic fashion and in a confidential fashion is that it is of very great ideological and epistemological importance for this Chinese American writer and the vast majority of the readers of this Chinese American writer to be aware of in a profound fashion and in a perspicacious fashion to be aware of the social dilemmas, cultural dilemmas, and, ethnic dilemmas most Chinese American workers have to be faced with as long as they choose to continue to live and work in Chinese American community that has been known to all in an extensive fashion for the very excessive population of the Chinese American bachelors roaming around Chinatown day after day and night after night in an aimless fashion, in a blind fashion, and, in a senseless fashion as a result of the popular idleness traceable to their unemployment in American society where the occupational discrimination has been imposed upon most Chinese American workers and taken as a strategic approach helpful for most American workers to resist against and to look down upon the social values, cultural values, and, historical values of what those Chinese American workers have been doing in America on the way to the evident revelation and rumination of the experiential and experimental difficulties those Chinese American workers have been having in maintaining and protecting the ethical and legal justice by putting into a very good order in normal fashion and in a natural fashion in Chinese American community the chaos and messes that have been popularized in a very vicious fashion over there in the historical context of Chinatown at that time on account of the fatal impact the imbalance of the number between men and women that ought to have been struck and kept in a successive fashion and in a sustainable fashion in this Chinese American community.

From the point of view of the essential scarcity of the women whom are likely to be married to most Chinese American men workers who have been living a very lonely life here and there in the Chinatown located in New York, it seems to be understandable and reasonable for those women who have been involved in those sexual affairs in a disgraceful fashion and in a dishonorable fashion to be exempt

from the exceptionally rigid punishment as proposed and persisted in a decisive fashion in the governmental inclination of traditional Chinese American community where the ruthless punishment of those women who have been gloomed in the very unintelligible humiliation of the disgraces and dishonors of their adulteries has been imprinted upon the unbearable tolerance most Chinese American women workers living and working in the Chinatown located in New York on a daily basis in a continuous fashion. From the perspective of the ideological and epistemological euphemism as incorporated in the very confidential enrichment and improvement of the aesthetic and artistic thoughts and insights of this Chinese American writer in his experiential and experimental production of *Eat a Bowl of Tea* in an unnoticeable fashion and in an untraceable fashion, it is supposed to be perceived and conceived in an insightful fashion and in an ingenious fashion that in fact the immoral tolerance and inappropriate privilege those women have been endowed with in this particular situation in the specific social, cultural, and, historical contexts of Chinese American community even though this Chinese American writer Louis Chu has failed to devote too many textual spaces to the overall and profound clarification of the distinctive privileges of those women in a direct fashion in line with their empirical and practical similarity with the living experiences and practices of Mei Oi shared with most of the readers of this Chinese American literary work in an indirect fashion. The evident sign available in this respect is that the personal development and emotional turn of Mei Oi have turned out to be too sudden and dramatic for most of those readers to give an appropriate and adequate response to on time in a responsible fashion, for it has been taken for granted in a popular fashion and in a blind fashion that the marriage of Mei Oi a girl coming from the ancient Chinese countryside called Sunwei has to be decided by her parents and the matchmaker in that she has no choice and is unable to show her objection to this decision in a direct fashion in accordance with what has to be followed in traditional Chinese ethnics. In view of the very close observation of a good many Chinese American workers, although she is shy and conservative, she is allowed to wear tights overnight in an unexpected fashion to attend the wedding banquet her father has held in New York. With the increasing perceptive and cognitive pollution of the social mores and cultural mores popularized in this Chinatown in an excessive fashion, she begins to adapt herself to the dressing

style that allows her to wear the bracelets made of gold and silver, to smear fragrant powder, and, to show herself in front of the men at will. Therefore, it is no wonder that it is normal and natural that she is likely to be fond of Ah Song even if she has to make appropriate compromise for him as a result of the very strong offensive attitude that he has held toward her in an impolite fashion. Because of the authentic and essential existence of her very intimate sexual relationship with him, she has become open and brave so that she has turned out to fall in love with him in an unintelligible fashion because what she has been doing in her lives is doomed to make most Chinese American workers unimaginable and unintelligible in more than one fold due to the fact that their perceptive and cognitive inclination has been imprisoned in the social, cultural, and, ethic tradition instilled into the traditional Chinese American ethics in an impressive fashion. However, she has been aware of the wrong he has done to her husband because right after she has an affair with Ah Song, she has turned to make an apology to Ben Loy for what she has done in an immediate fashion by saying to him in an honest fashion that her very previous actions are those of madwomen.... To be frank, a series of “sudden turns” are supposed to be considered as good evidences to show in an essential fashion that she is a woman who is lack of a very independent personality on account of the miserable misfortunes of her family background she has encountered in the development and improvement of her personality and dignity. To tell the truth, the external domination and manipulation from her parents have run through the perceptive and cognitive growth throughout her life, for it has been told in her experiences that she has been manipulated by her parents before her marriage with her husband and, by her husband and her father-in-law after this marriage in most cases in addition to her being manipulated by her lover Ah Song in their immoral love that has been shared at the cost of the great harm that has been done to her marriage with her husband. To make a summary for what she has behaved in her life and love, it has to be kept in an impressive fashion and in an instructive fashion in the minds of the readers of this Chinese American literary work that she has turned out to be either a doll or toy who has been tempted to have a very good taste of sexual pleasures in the social context, cultural context, and, ethic context gloomed in the extensive or even excessive popularization of the patriarchal mechanism and ritualism in the social and cultural

traditions of Chinese American community notwithstanding her unawareness of the truth that everyone in the world is doomed to act as the doll or toy of another in their having been trying every means to meet their physical needs and spiritual needs either in a reasonable fashion or in an unreasonable fashion for the maximization of the possible profits they are anxious to make in their cooperation with others to play their game valuable for either the even or uneven distribution of the profits they are working very hard to make in their lives and careers at the cost of the precious dignity that has been valued a great deal in the minds of an increasing number of those who have been confined in the very blind submission to the ethic routines in a dogmatic fashion and in a ritualistic fashion.

With an account taken into the objective, exploration, ruminative examination, and, rational observation of the successive and sustainable development of the chief narrative plots of the story told in this Chinese American literary work titled *Eat a Bowl of Tea* in a profound fashion and in a perspicacious fashion, it is inclined to come to the minds of most readers of this Chinese American literary work in an explicit fashion that it is of great perceptive and cognitive necessity for them to take a very good look at the “vengeance” of Mei Oi in an overall fashion and in an essential fashion, for the great efforts that they have made for the perceptive and cognitive rumination of this vengeance have turned out to be is not very adequate for the more specific and special elaboration of the major narrative facts and narrative events the stories told in this Chinese American literary work are composed of either in a linear fashion or in a non-linear fashion as to be exemplified in the perceptive and cognitive inadequateness for the very impressive and instructive salience of the most crucial moments of the narrative time marked in an implicit fashion in the natural and normal progression of the narrative facts and narrative events as to be concretized in the following three respects in a respective fashion. The first crucial moment is when her father-in-law cuts off Ah Song’s ear and escapes from the police; the second one is when her father Lee Gong and Ben Loy condemns her infidelity in a passionate fashion; the third one is when the vast majority of the Chinese American workers in the whole Chinese American community looked at her in a very strange fashion.... she is aware of the necessity for her to retreat in a reluctant fashion as epitomized in she has said as to be quoted below in an accurate fashion and in an appropriate

fashion: “[I]he rebuff from Ben Loy was enough to unnerve [me]. [I] was puzzled but [I] did not dare speak. [I] felt grave apprehension. [I] was the task of cooking rice for [my] husband, to darn his socks, to comfort and nurse him in sickness. Not to talk back to him.”⁶⁷ In effects, as it has turned out to be apparent that after this reluctant reflections and regrets, it can be seen in an adequate fashion that Mei Oi has surrendered to Ben Loy and admitted the wrong she has done to him in an honest fashion as quoted below: “Loy Gaw, I’m terribly sorry for what I have done.” She fell to her knees and clung to his leg with all her might and said in a very regretful fashion “[P]lease...please forgive me...I...I’m so ashamed.”⁶⁸ At the thought of the honesty demonstrated in the attitude she has held toward him in a faithful fashion, Ben Loy cannot but choose to forgive Mei Oi for what she has done before in a very tolerable fashion even if this has been considered as an irrational and illogical farce at the bottom of his heart where their previous precious love and marriage tend to be buried in a predictable fashion and in a permanent fashion owing to the unforgettable humiliation he has suffered from the physical tortures and spiritual tortures of this event in a very tragic fashion and in a lamentable fashion.

According to what has been analyzed above in an impressive fashion in terms of what this Chinese American literary work has been imprinted on in an authentic fashion in the very aesthetic and artistic transmission of the genuine zeitgeists of America at that historical moment in an essential fashion and in an evident fashion on the part of this Chinese American writer in relation to his conscious repudiation of any motivation to getting a good access to the criteria of the majority culture⁶⁹ of America, and, his implicit intention to dialogize the ‘unperturbed American cultural discourse’ to enable him to make his way to the essential and evident revelation of the ‘radical figuration of the difference submerged in the political operation’⁷⁰ that has aimed to turn a deaf ear to the hegemonic laws, the involuntary social spaces, and, as such in American society in that he has refused in a conscious fashion and in a cautious fashion the very blind perceptive and cognitive inclination of seeking for the reduction of the overall and profound revelation of the genuine ideological and epistemological superiority and inferiority of the Chinese American community by preventing it from the very insightful and ingenious incorporation into much larger communities in American society, it has occurred to most readers of this Chinese

American literary work that what this Chinese American writer Louis Chu has given a clear picture of in a realistic fashion and in an accurate fashion is supposed to be what has been personified, particularized, and personalized in what is going on in Chinese American community the 1940s in combination with what has taken place in the Chinatown located in New York owing to the essential narrative transcendence he has achieved in comparison with the vivid description that has given of most distinctive and diverse “China towns” as located in various areas of America in reference to what the contemporary Chinese American community is inclined to be characterized with in a most conspicuous fashion and in a most typical fashion save that he has been remembered to fall into a plight in an admirable fashion that the aesthetic and artistic expressiveness and adequateness of his narrative imagination and narrative inspiration has turned the pioneering particularity and profundity of his narrative design in the realistic production of this Chinese American literary work into the incapability and impossibility for him to make his way to great perceptive and cognitive breakthroughs in terms of the very biting criticism of the unbearable backwardness and the fatal limitations of the deformed, deteriorated, as well as, degraded patriarchal society where this Chinese American literary work has been situated to give an objective and essential picture of whatever has happened in this Chinatown in reference to the appropriate alleviation of the hostile confrontation between Chinese American community and American society as what has epitomized in the Chinatown as located in New York at the historical moment that has been marked with the transition of Chinatown from a community of Chinese American bachelors to a society of Chinese American families in a natural fashion and in a normal fashion on the basis of the increasing development and improvement of the willingness of Chinese American workers to make a dialogue with American workers in a reverse fashion to get rid of the potentiated prejudices hidden in American society on the rational foundation that has to be laid for the continuous promotion of convertibility of the previous hostility between those Chinese American workers and American workers into the hospitality to be accomplished between them either at present or in the future for the aim of the successive and sustainable promotion of the increasing social, cultural, as much as, ethnic incorporation of Chinese American workers into the continuous and conducive development and improvement of

American society, American culture, and, American history with the help of the ideological and epistemological illumination that can be dug out from more and more Chinese American literary works produced by an increasing number of Chinese American writers like Louis Chu.

In consistent with what has been manifested in an impressive fashion in the strong affective and mental tortures in which most ambivalent Chinese American workers have been imprisoned due to the experiential and experimental failure to strike an appropriate and adequate ideological and epistemological balance between the genuine cultural thoughts and cultural insights of Chinese American culture, and, those of American culture as a result of the intentional formation and the excessive exaggeration of the strong ideological and epistemological confrontation between Chinese American culture and American culture to dwarf the actual experiential and experimental significance of Chinese American culture to lay a sound ideological and epistemological foundation for the monopolization of the hegemonic dominance and governance of American culture in the social context, cultural context, and, historical context in the form of the demonic politicization popularized in almost every corner of America at that historical moment in an manifest fashion in view of what those Chinese American works have been imprinted and impressed on in an unforgettable fashion and in an unforgivable fashion implied in the disinclination voiced in the development and improvement of the abundant aesthetic and artistic imagination, inspiration, and, association of most Chinese American writers, what the readers of those Chinese American literary works are supposed to be aware of in a sensitive fashion and in a sensible fashion, is, that the great similarity the miserable existences and experiences of the vast majority of those Chinese American workers bear with the ideological and epistemological ambivalence carried in the profound ideological and epistemological denotations and connotations of the conceptual nutrients of this term inbetweenness has to remind them of the empirical and practical importance for them to place on the coherent and cohesive development and improvement of the perceptive and cognitive competence of them to take a first step toward the insightful, intelligent, and, intelligible exploration to be made of the farsighted feasible and possible measures to reduce to the least the actual ideological and epistemological unbalance between the very crucial and critical cultural values and cultural virtues of

Chinese American culture and those of American culture in a systematic fashion, in a symbolic fashion, and, in a strategic fashion upon their very sufficient perception and cognition of the great good their ideological and epistemological transcendence over previous dichotomous perceptive and cognitive impasses they have run across in dealing with those critical cultural contradictions and cultural conflicts will do to the continuous stimulation and promotion of their very strong theoretical and practical determination to make their way to the ideological and epistemological diversification of the effective experiential and experimental measures to take to cope with this disturbing ambivalence as mentioned above in a polychotomous fashion in response to what has been emphasized at the age of cultural globalization.

3.4 The Strong Sense of Homesickness and Belonging to be developed from the Comfortable Family Relationships in Chinese American Community

In addition to the strong ideological and epistemological tortures most Chinese American workers have been suffering from after their immigration into America, it has also shown in this Chinese American literary work that they have also been tossed and torn by the miserable affective tortures that have given rise to the successive and sustainable intensification of their exhaustible affective ambivalence between their expectation of the acquisition of their sense of belonging and the depression at the failure to get rid of their strong sense of belonginglessness. From the point of view of the profound ideological and epistemological essence of this affective ambivalence haunted them time and time again, it has to be sensed in a reasonable fashion that this ambivalence bears a very great similarity with that the impressive ambivalence between the sense of the homeliness and that of unhomeliness with which their respective lives and careers have been characterized in a contradictory fashion. As a matter of fact, what has to be mentioned in a particular fashion is that this affective ambivalence is the very essential extension of the ideological and epistemological incompatibility of the perceptive and cognitive inclination of two different culture like that between Chinese American culture and American culture owing to the successive and sustainable existence, inheritance, and, maintenance of the binary opposition as exemplified in the continuation of the dichotomous perceptive and

cognitive inclination that has been extended to the very strong confrontation between the cultural customs of Chinese American community and those of American society caused by the strong interest in which most Chinese American workers and American workers are quite fond of making a sharp contrast between the very crucial cultural values and cultural virtues of Chinese American culture and those of American culture in a frequent fashion. To this extent, it is either this ambivalence similarity or similar ambivalence that provide the affective foundation for the critical possibility and critical feasibility for the author of this doctoral thesis to take into account the clear theoretical and practical unreliability and invalidity for most Chinese American workers to be lost in the strong dichotomous confrontation between the homeliness perceivable and conceivable from their valuable Chinese American culture and the unhomeliness available in American culture in an irrational fashion in combination with the very essential concretization of the specific evidences to be given in the following analytical practices and analytical processes of this chapter in details one after another.

Although it has been impressed in a popular fashion and in a particular fashion in the perceptive and cognitive inclination of a variety of Chinese American workers as what has been manifested in a veritable fashion and in a valid fashion in the very insightful and ingenious characterization of the Chinese American literary works like *Eat a Bowl of Tea* produced by Louis Chu where those indomitable Chinese American workers have given most of the readers of those Chinese American literary works a very deep impression that they seem to hold a very stubborn attitude toward the continuous inheritance of the living styles and living habits that have been regarded to be old-dated in the gradual modernization and globalization of American society, American culture, and, American history, and the apparent perceptive and cognitive clannishness as what has been discussed above in the analysis made of the characters as depicted in the experiential and experimental production of this Chinese American literary work under the title of *Eat a Bowl of Tea*, for it has been made in a very clear fashion that they are willing to make themselves assimilated in either the extensive or even excessive popularization of American culture that has made them worried a lot about the extremely tremendous harm it is inclined to do to the very extinctive devaluation, deterioration as much as, distortion of the cultural thoughts and cultural

insights they have handed down from most of their Chinese American ancestors from generation to generation in a very subversive fashion. In this situation, it has been believed in a very popular fashion that what those Chinese American workers have been preoccupied with in the pursuits of their ambitious American dreams and the improvement of the specific and special lives spent over the early ambitious and aggressive immigration of their Chinese American pioneers have to be based on the successful achievement of the following three primary objectives including to earn and save enough money, to pay off their debts, and to rejoin their Chinese families to lead a peaceful and comfortable life. However, what has made them feel unexpected is that the long misfortune and unbearable treatment they have suffered from in America together with the desperate situation in which China has been caught in the late 1940s, has shattered their last hope of seeking for gold to enable them to realize their American dreams and then to return to China in a glorious fashion and in a graceful fashion.

In a historical sense, it has been implanted into the very sensitive and sensible minds of most Chinese American workers that those who have been rooted into the inseparable, irreplaceable, and indispensable ideological and epistemological nutrients of the cultural thoughts and cultural insights of traditional Chinese American culture are bound to have a very good knowledge of the objective truth that it is impossible for them to disconnect the true interrelations between home and homeland, let alone disconnect them in an irrational fashion. For the part of a Chinese American worker, if he does not have a family nor lead a family life as usual, he will be supposed to be considered as an indifferent machine rather than an intelligent man who has been believed to be able to give a very appropriate response to the affective resonance of those who have been communicating with him in a passionate fashion and in a hospitable fashion. Therefore, if a very good look taken at the close investigation given of the family structure and family system as euphemized in the strong affective responses that have been given to the crucial sentiments implied in the affective communication of most Chinese American workers in a very affectionate fashion in connection with what has been embodied in the aesthetic and artistic production of this Chinese American literary work titled *Eat a Bowl of Tea*, it is inclined to come to the minds of the readers of this Chinese American literary work in a sensible fashion

that what has been eulogized in the impressive and instructive production of this Chinese American literary work in an implicit fashion and in an insightful fashion, is, that this Chinese American writer has been making an insightful exploration of the psychological reality of most insightful Chinese American workers in accordance with the affective samples available in the vivid depiction of the complicated relationships of a good many families, including the very typical families of Wah Gay, Ben Loy, Mei Oi, and, Wong Chuang Ting. From the point of view of their very sentimental homesickness, it is possible for them to be preoccupied with the very unbearable and unstoppable sentiment that in the rather lonely minds of a wide variety of Chinese American workers, Chinatown tends to act as a symbolic illusion of homesickness of them when they have to live and stay in an alien land like America, for it has been instilled into their minds that after their having immigrated into America for a long time, China is no more than a community of a good many deformed and degraded bachelors where they have to be faced with and to put up with the harsh social realities, cultural realities, historical realities, as well as, psychological realities the new land in which Chinatown is located have turned out to be filled with in a popular fashion. To a specific extent, one of the affective samples in this respect has a lot to do with the family of Wah Gay, the physical and spiritual tortures earlier Chinese American pioneers like Wah Gay have a very great impact on affect the lives of their descendants like Ben Loy, for the perceptive and cognitive hesitations of the former are told to have permeated into the perceptive and cognitive inclinations of the latter in terms of the echoes available in their affective communication when they are not very busy with their work. For the part of those Chinese American workers, what has penetrated into the word home has too much to do with the extremely complicated combination between the inevitable sadness and the unspeakable sweetness interlaced in their lives and careers either in a detectable fashion or in an undetectable fashion while they are communicating with American workers in an unavoidable fashion.

In an undoubted sense, it is explicable in an essential fashion that the physical and spiritual tortures of earlier Chinese American pioneers and their descendants have been incorporated into the deliberate delineation of the linear clue or non-linear clues extremely valuable and veritable for the insightful and ingenious stratification and systematization of the temporal constituents of the narrative time of the very

particular stories told in this Chinese American literary work in that what the vast majority of the readers of this Chinese American work has been fully aware of in a sufficient fashion is that the Chinese American literary work produced by Louis Chu has provided the vast majority of Chinese American workers with the temporal traces related to the definite clarification of the significant dates that have been connected with the marriages of the father Wah Gay in 1928 when he goes back to China to marry Lau Shee, and that of the son Ben Loy in 1948 when he sails 'home' to get his bride who is known to all as the daughter of the friend of his father by the name of Lee Gong. On the basis of what has hidden behind those temporal constituents is that the intentional intervention of the immigration of Chinese American workers in past twenty years has made the reverse effects in more than one case, for it has been seen in an evident fashion that a series of American immigration laws have affected the lives of Chinese American workers in a profound fashion. A specific example in this respect is exemplified in the fact that the National Origins Law issued in 1924 has established a permanent numerical restriction on the population of those who have been immigrating into America from almost corner of the world including those who live outside the Western Hemisphere.

According to the legal articles regulated in this law, it also turns out to be known to all that this law has acted as the Second Exclusion Act in American history that give rise to the very tragic and lamentable consequence that the Chinese wives of American citizens are not entitled to go to America without permission. Therefore, in this historical context, it has been made evident that it is of no necessity for make a special explanation to this special social phenomenon why Lau Shee has become only one of the 'hundreds and hundreds of women' who has been living and working in Sun-wei a city in Guangdong province long after their 'menfolk had sailed the wide seas for the Beautiful Country and never returned'.⁷¹ To this extent, what is in a position to be noted in a sensitive fashion and in a sensible fashion is that it is the successful passage and implementation of a range of complicated American laws like The National Origins Law enacted in 1943, the Page Law for earlier legislation issued in 1875, the Chinese Exclusion Law enacted in 1882, and, various Anti-miscegenation Laws the legal system of America in that historical period are made up of that has played a very crucial role in the natural and normal existence of Chinese American

community just as what has been exemplified in the essential formation of the China towns as diversified and distributed in various areas of America notwithstanding the high possibility that most Chinese American workers fail to be aware of the objective fact that it is the very systematic construction and consolidation of those laws that have laid a solid theoretical and practical foundation for the gradual establishment of the community as has been told to be characterized with the patriarchal awareness due to either the extensive or excessive existence of an increasing number of Chinese American unmarried men workers here and there in a variety of China towns like the Chinatown located in New York where the typical patriarchal awareness has become the dominative and manipulative power of this Chinese American community where the patriarchal preconceptions, conceptions, or even misconceptions have been made to play an inevitable, indispensable, incontestable, and, irreplaceable role in the rigid governance of the speeches, behaviors and thoughts of the society of Chinese American bachelors on account of the governmental absence of women as a result of the very popular reduction and prevention of the opportunities for those Chinese American bachelors to get in touch with Chinese women including their wives and daughters, not to speak of American women in relevance to the excessive segregation between Chinese American workers and American workers in addition to the legal and legislative restrictions of the loves and marriages between them. What has turned out to be true is that it is not until the enactment of the National Origins Law issued in 1943 and the enforcement of the War Bride Act enacted in 1945 that the spouses and children of Chinese American men workers are allowed to go to America and to stay and live with their husbands and children for a long time in spite of their unknowing that those laws are transforming this community of Chinese American bachelors into that of Chinese American families in an unconscious fashion and in an unnoticeable fashion. With the increasing liberation of the immigration of Chinese American workers, it has been made a reality in a gradual fashion that “[M]any veterans are now returning to Sunwei to take a bride...”⁷² Truth told, what has to be admitted and admired in an honest fashion in the sentimental minds of those Chinese American bachelors who have been tortured and tossed time and time again in this process, is, that it is the inspiration of this marital inclination that makes it possible for Ben Loy to pay a visit to China and to look for a wife in 1948.

This legal liberation with regard to the increasing abolition or cancellation of the legal effects previous immigration laws and policies have made in a very popular fashion, has also been exemplified in the very precise historical change of the stable increases of the population in the Chinatown located in New York on account of the great changes that have taken place in that special historical period according to the true demographic data collected right at that time in accordance with what has been demonstrated in a very clear fashion in Figure 2-1 that has indicated the Chinese population in the America like New York and California from 1900 to 1980 and the very remarkable changes of the gender proportion over there in accordance with the Census of Population⁷³ in America with reference to what has been changed over those years just as what to be listed below in a respective fashion to make it possible to highlight this dynamic inclination in an accurate fashion.

Year	U.S.	New York	California
1980	812,178	147,250	325,882
Male	410,936	75,885	163,060
Female	401,242	71,365	162,822
1970	435,062	81,378	170,131
Male	228,565	43,919	87,835
Female	206,497	37,459	82,296
1960	237,292	37,573	95,600
Male	135,549	23,406	53,627
Female	101,743	14,167	41,973
1950	150,005	20,171	58,324
Male	94,052	14,875	36,051
Female	55,953	5,296	22,273
1940	106,334	13,731	39,556
Male	73,561	11,777	27,331
Female	32,773	1,954	12,225
1930	102,159	9,665	37,361
Male	76,388	8,649	27,988
Female	25,771	1,016	9,373
1920	85,202	5,793	28,812
Male	70,141	5,240	24,230
Female	15,061	553	4,582
1910	94,414	5,266	36,248
Male	85,210	5,065	33,003
Female	9,204	201	3,245
1900	118,746	7,170	45,753
Male	110,750	7,028	42,297
Female	7,996	142	3,456

Figure2-1: Chinese population in the United States and the States of New York and California, by Sex, 1900-1980.

In spite of the legal tolerance and progress of America as what has been shown in a clear fashion in the figure given above with the respect to the legalization of the immigration of the wives and children of Chinese American men workers, it tends to be very difficult for most of the readers of this Chinese American literary work to have a good access to the affective bitterness and sentimental blindness Wah Gay has

been suffering in the past twenty years, let alone having a good knowledge of how much his separated 'marriage' means to him after having failed to live and stay with his wife for twenty years that he has been spending to the endless manual work in this segregated community where most American workers have been having a very strong hatred for most Chinese American workers in a racial fashion in lieu of fathering his son the born China son but not allowed to go to the Chinatown located in New York and to have a good taste of the happiness instilled into the care his father has taken of him until he is seventeen. In this case, it sounds very strange that Wah Gay has achieved the evident justification of his miserable situations he has been forced to be faced with in a helpless fashion and in a hopeless fashion in the process of his ironical performance of his familial duties in the adequate application of the rhetoric devices available for him to enable him to be aware of the duties he is supposed to perform to take a very strong responsibility for his wife, his son, and, his family in a very honest fashion, for he has declared it in an elegant fashion that it is a sacred duty for him to reunite with his wife and his son in China in the end while he is praising her for her having been taking care of their son and their family in a unselfish fashion with neither regrets nor complaints left in her mind, and her having been waiting for his going home in an reliable fashion. In a similar case, it seems to be not normal and natural enough for Was Gay to take it for granted in a blind fashion that it is the filial duty of his son to enable him to accept the fact that it is his parents who are entitled to make a choice and make a decision on his marriage and he has to agree with his parental decision that he should be sent back to China and to get married there just as what most Chinese parents have done in their getting along with their children in dealing the loves and marriages of their children due to their perceptive and cognitive failure to get free from the strong impact traditional Chinese ethnic has on their perceptive and cognitive inclination because the fulfillment of this parental duty marks a "solemn obligation dutifully discharged on the part of the parents"⁷⁴ in line with the very crucial cultural mores, and, ethic mores rooted in traditional Chinese American culture. What sounds to be much stranger for those readers in their reading this Chinese American literary work under the title of *Eat a Bowl of Tea*, is, that although it is possible for Ben Loy to bring his bride to America in accordance with the legal articles of the new immigration laws, his father Wah Gay

initially would rather see his daughter-in-law to stay in China to spend his brand-new life with her mother-in-law company and to look after her until she passes away in the future regardless of what this young couple have to bear when they have to be separated from each other for a very long while just as what their parents have been suffering from in their lives without knowing in a rational fashion that this is a very selfish continuation of their bitterness and sadness rather than that of their happiness and sweetness in that they are unaware of the genuine meaning existing in the love and marriage between their son and their daughter-in-law to the effect that they have to stay with each other and look after each other to give each other the indispensable and irreplaceable supports it takes them to get over the difficulties they have in making a living, making a life, or even making a fortune in order to support their parents and their families in a reliable fashion and in a responsible fashion. What seems to be more impressive for the readers of this Chinese American literary work, is, that at the thought of the 'more unbearable loneliness with a daughter-in-law to share her tribulations'⁷⁵ while his wife Lau Shee has lived with their daughter-in-law, he becomes more determined to go back and share with his wife his satisfaction with and happiness of the marriage of their son in an affectionate fashion. Despite his worries about the problems existing in the communication between his wife and their daughter-in-law time and time again, he has neither made a decision nor made an effort to encourage him to go home in a decisive fashion and to fulfill his own duties in a feasible fashion and in an indomitable fashion on the way to his successive and sustainable pursuits of the admirable American dream in an ambitious fashion and in an aggressive fashion he has been dreaming of when he is young even if it has fallen through in the end because of the objective factors that have been preventing him from the successive and sustainable achievement of his success in this process and practice.

In fact, the familial loyalties of Wah Gay as he has tied to his wife, his son, as well as, his family, and the strong responsibilities he has taken for his family has turned out to be ended with his arriving in America despite his very profound awareness of the intentional avoidance of his carelessness about his wife, his children, and, his family, it is for the sake of the gradual absence of those in his lives and experiences that he has felt guilty in addition to the emptiness, blindness, helplessness,

hopelessness, and, sadness he has been suffering from the cruel reality and real cruelty he has to be faced with in his living experiences and working experiences in America. This is because he has failed to keep the familial promises she has made to his wife, his son, and, his family even though his wife Lau Shee has been keeping writing letters to him in a regular fashion to remind him of those promises he has made to her in hope of his going home in an earlier time. In a similar fashion, Wah Gay and Lee Gong have been believed to be the aging Chinese American workers who have left their hometown for more than 20 years to pursue their dreams in an indomitable fashion. The only exception Wah Gay has made to go home is in 1924 when he has to go home and marry his wife Lau Shee but after their marriage, he continues to go America after his wife is pregnant before she has given birth to their son Ben Loy. As a result, Lau Shee has had a hard time raising his son for more than 20 years. She has been expecting him to go home even when his son grows up and he leaves for America, for she has been reminding him of it again and again as quoted below: “[M]ore than twenty springs have passed since you left the village. Those who go overseas tend to forget home and remain abroad forever. I hope my husband is not one of those.”⁷⁶ Whenever he receives her letter, Wah Gay often works out a solution by telling her of the very great ‘urgency of business as an excuse’⁷⁷ Every time he is forced to give her a reply when he will go home, he often tells her that he may pay a short visit to their home next year in an uncertain tone. For this reason, it seems to come to the minds of most readers of this Chinese American worker that his wife has been accustomed to or tired of the uncertain he has made to her by saying he will go home “maybe the year after next” in a frequent fashion. However, what turns out to be fortunate for him is that his dutiful wife has been waiting for him and looking forward to his going home in an earlier time. She continues to go to the marketplace every Sunday in a regular fashion, and to pray for the return of her husband in a faithful fashion and in a devout fashion just as she has fervently “pleaded for his return home with the idols at the temples before her conversion to Christianity.”⁷⁸ What seems to be coincident enough with her and the rest of wives in their hometown is that the wife of Lee Gong by the name of Lau Shee has brought up their only daughter Mei Oi on her own, for her husband has not seen her since he pays his last visit to the village in 1928. Of course, Lau Shee is not alone when she

has been used to the living situation in which she is unable to stay and live with her husband in an essential fashion, for it has come to her mind in a comfortable fashion that there were hundreds and hundreds of women in Sunwei like her whose menfolks has sailed on the wide seas for the Beautiful Country and never returned.⁷⁹ Even if they haven't heard from their husbands for a very long time, they have kept in their minds a firm belief of their going home in the hope that their husbands would come back someday without knowing in a conscious fashion that they have been leading a life of a widow to the effect that the village those wives have been living is, to a very great extent, a village of widows that has been characterized with the matriarchal awareness they have seldom aware of in a sensitive fashion. On the contrary, what they have failed to have a very good understanding of what is going on in the Chinatown located in New York, is that their respective husbands have been getting accustomed to an opposite life by biding their time and make full use of it to play Mah-jong for fun, and to sleep with a variety of attractive whores for sexual pleasures after their having sent their regular remittances to their wives who have been working very hard day after day at home because although they have been accustomed to the transient pleasures they have obtained from the community of Chinese American bachelors, it is of very great familial importance for them to show their reliable and responsible concern for their wives who have also been suffering from the affective bitterness which they have to be faced with in that village where lonely Chinese "widows" have been peopled with or even crowded with here and their either in a collective fashion and in an individual fashion.

In a dialectical sense, a very close ruminative attention of the readers of this Chinese American literary work *Eat a Bowl of Tea*, is supposed to be paid to the very contradictory attitude Wah Gay has been holding toward familial obligations he ought to perform when he gives his reply to his wife as what has been exemplified in the apparent ambivalence of his promising to his wife that he may go home next year or the year after next year for one thing and his being unwilling to do so, for this has much to do with his rhetorical endorsement of the familial values, familial duties, as much as, familial responsibilities that have been running through his honest verbal promises and his own exclusive behavioral postponements notwithstanding his very strong unwillingness to admit in an authentic fashion that he is doomed to be unable

to get free from the strong perceptive and cognitive imprisonment of the continuous procrastination as rooted in his personality in an implicit fashion owing to the very inimitable idleness he has acquired from the cultural atmosphere in which Chinese American has been gloomed in a popular fashion, and, his reluctance to be accused of his accusable irresponsibility and unreliability for his wife, his son, and his family by becoming opposed to the ideological and epistemological values of the traditional Chinese American ethics he has acquired from traditional Chinese culture since his birth. In a much profounder sense, what has been hidden behind the true familial ambivalence as epitomized in his practical communication with his wife, has signaled a perceptive and cognitive indecision that he has been faced with in the difficult naturalization and normalization of the very reasonable transition from the implicit transformation to explicit transformation of the social identity, cultural identity, and, ethnic identity he is bound to rest a lot on in the stimulation and promotion of the convenience he is going to have a very good access to in American society, American culture, and, American history in a thorough fashion to defend his individual dignity and to promote his personality. This is because he has kept it in his mind in a sensitive fashion that what is concealed in the successful transformation of his formal and legal social identity, cultural identity, as well as, ethnic identity, refers to his disconnection and dissection of his family, and his discontinuation of the cultural values he has been making use of in selective fashion and has been learning from his Chinese ancestors and ancestresses in an unstoppable fashion before he is able to make it understandable for him to address the problems arising from his struggle against the discrimination of most American workers and his struggle for the survival in the Chinatown located in New York. In most cases, it has become much more difficult for him to get preoccupied with the blind adaptation to and the aimless acceptance of the social mores, cultural mores, and, ethnic mores in which he has been immersed in his mother land, and, to be faced with his unbearable and inexplicable embarrassment he has to be forced to follow in his living experiences and working experiences as it has been made in a very clear fashion in his mind that he is unable to turn a blind eye to the essential incompatibility between the life he is supposed to live as expected in China and the life he is leading in America while he has spent his precious time loafing, gambling, as much as, visiting whorehouses in a

meaningless fashion and in a valueless fashion when he stays very young even if he is not willing to be confused with or to be caught in social cynicism, cultural cynicism, and, ethnic cynicism that has occurred to him when he seems to be tired of what he has seen and heard in the pursuit of his American dream at his younger age.

As a matter of fact, it has tended to be very popular or even very fashionable for a wide range of young men like Wah Gay at a given historical moment in a given country to show an unimaginable and unintelligible interest in dreaming about the very impressive situation in which they are willing to lead a pleasant life as they like, to get along with a wide variety of those whom they are willing to share with them everything they have valued most in their own lives, to highlight their social values, cultural values, as much as, historical values in accordance with the social reality, cultural reality, and, historical reality they prefer to be faced with in a decisive fashion without knowing in an authentic fashion and in an essential fashion that it is inevitable for them to take relevant risks in the pursuit of their dreams indebted to the inspiration and illumination they are likely to dig out from the valuable harms and harmful values buried on the road to their success. To be specific, it is almost the case with what has come to the mind of Wah Gay who has imagined in an innocent fashion and in an ignorant fashion that he is bound to lead a very admirable life in America where the idealized images of his life in America is inclined to be maintained in the unforgettable memories of his wife who has imagined that he is doomed to become “a happy and jovial man in a white linen suit”⁸⁰ when he is thriving on the Gold Mountain in an incredible fashion. However, when Wah Gay is preoccupied with the very sensitive and sufficient awareness of the confident contradictions and contradictory confidences he has run across in his living experiences and working experiences in the Chinatown located in New York, he has turned out to be caught in the impossibility and infeasibility for him to get across the cruelty reality and real cruelty of the life he has to lead to make a living for his continuous survival in America, and, to get over the difficulty he is bound to have in dealing with the social barriers, cultural barriers, and, ethnic barriers that are bound to give rise to his reluctant acceptance of the very unstable legislation and legalization of the social identity, cultural identity, and, ethnic identity on which he is anxious to rest to lay a very sound foundation for the authentic and objective revelation of the psychological

reality most Chinese American workers are unwilling to be faced with because of the corporeal tortures and spiritual tortures they have been exposed to in an inevitable fashion as a result of the very wrong choice they have made in an ignorant fashion and in an innocent fashion when they are young. To this extent, it seems to be very understandable and reasonable for most readers of this Chinese American literary work to have a good access to the embarrassing truth of the lives and careers of Wah Gay as long as they are able to put themselves into his shoes with the help of the normal and natural development and improvement of the perceptive and cognitive imagination and association that have turned out to be very valuable for them to have a good understanding of the reason why he has chosen to seek for the successive and sustainable maintenance of the continuous separation from his wife, for it appears to be very sensible for him to go on with his persistence in the repetitive procrastination of the time when he is able to go home and to stay with his wife regardless of the misunderstanding of his friends and relatives who are unable to get across the good this procrastination is inclined to do to him when he is unwilling to be faced with the conscientious accusation connected with the moral misconducts and misconceptions that have been penetrated into his lives in an unavoidable fashion so that he chooses to view this irrational and unreasonable procrastination as a crucial outlet for him to get free from the affective tortures and mental tortures he has to stand in the moral dilemmas he has encountered in America.

Now that those Chinese American workers like Wah Gay have kept in their minds the ideas of striving for the reasonable and legal transformation, formation, as well as, reformation of their social identity, cultural identity, and, ethnic identity in American society, American culture, and, American history for the aim of making a living, making a life, and, even making a fortune in America, it has been made very evident that they have to choose to continue the unintentional separation with their family members for the achievement of the plans they have made in the long run the moment the idea of immigration has been rooted in their minds. For the sake of this consideration, most of those Chinese American workers working on the Gold Mountain start to make their way to the possibility for them to take an opportunity to live a permanent life and make a permanent 'home' in America. For the achievement of the success in the plan they have made before, they choose to bring their children

to America, to take care of them in a responsible fashion and in a reliable fashion, to develop them into responsible fathers in an insightful fashion and in an ingenious fashion, and, to make up what they have lost owing to their absence from the perceptive and cognitive growth of their children in a conscientious fashion. An impressive evidence very appropriate and adequate for the further explication of their ambitious and aggressive motivation and intention of seeking for their American dreams according to what they have planned for this aggressive dream, is inclined to be exemplified in the living experiences, working experiences, and, communicating experiences of Wah Gay and Ben Loy, for it has been made clear that before Ben Loy has come to the Chinatown located in New York from his native village at the age of seventeen, his father Wah Gay has tried to talk to Wong Chung Ting about giving him a job in the restaurant Wong Chung Ting has run in Stanton as soon as the boy finishes the last year of his school. After his having spent three years in the army, he goes back to Chinatown and continues to work in this restaurant. Later, he is asked to follow the will of his parents, to go back to his hometown and marry a girl named Mei Oi in that the bride his parents have found for him. When he comes to this Chinatown located in New York at the age of seventeen, Ben Loy is a ‘cultural orphan, ill-equipped’ to handle his new life.⁸¹ Since he does not have any intimate relatives or close friends in America, his parents have to think about and tell him what work he should do and when he should do so in addition to whom he should marry in a cautious fashion without knowing in a rational fashion that it is their frequent and loquacious requirement of them to perform this filial obedience makes him passive and dull day after day owing to his being tired of this living styles and living habits closely connected with the traditional Chinese ethics that has been implanted into his mind and has run through his perceptive and cognitive growth. To be honest, Ben Loy has intended to spare and spend a few years in leading happy life on his own and at the same time to try his best to postpone the time that has been set to go to his hometown and to marry a woman, but this idea has been opposed by his father Wah Gay in a decisive fashion and in an indignant fashion by tell him like this as quoted below in a very exact fashion: “your father and mother are getting older each day. Each day makes the light of life dimmer for the old folks....I have thought this thing over carefully. Both your father and mother want you to go home and get

yourself a woman....Regardless of how you feel, you must return home to get married....”⁸² At those words, it is impossible for Ben Loy to be happy with his life and his dream even if he doesn’t intend to let his parents down in a radical fashion, and make himself accused of for the rebellious attitude he has held toward the marital arrangement of his parents in a popular fashion or regarded to be disobedient son who have looked down upon the very glorious and gracious marital mores they have inherited from their ancestors who have been immersed a great deal in an impressive fashion and in an instructive fashion in the nutritious ideological and epistemological encouragement and enlightenment acquirable from the cultural thoughts and cultural insights of traditional Chinese culture from generation to generation in a successive fashion and in a sustainable fashion.

In spite of his opposition to the idea Ben Loy has kept in his mind in terms of his love and marriage, it has been impressed in the readers of this Chinese American literary work in an evident fashion that Wah Gay has made almost all the necessary and indispensable arrangements for his son to help him to marry a good wife in a successful fashion. To be specific, Wah Gay has made great efforts to work for the reservation ship tickets and train tickets for his son Ben Loy, and, spent a total sum of several thousands of dollars on the construction of several foreign drafts for his son to take this trip; moreover, he has also sent a small remittance to his wife by the name of Lau Shee who has lived and stayed in the village in his hometown in a direct fashion and asked her to order a gold necklace at the weight of at least eight tsing from the local jeweler and to regard it as a wedding present for the bride. As an obedient son, Ben Loy goes home as his parents have asked him to, and, marries Mei Oi in a formal fashion in line with the marital mores of his hometown. After Ben Loy and his wife goes to the Chinatown located New York, Wah Gay has held a wedding banquet to celebrate their marriage and invited a lot of distinguished guests including Wong Association members and his previous friends to attend the formal wedding ceremony held in Chinatown to share with his friends and guests the happiness of the marriage between his son Ben Loy and his daughter-in-law Mei Oi. At the sight of the living situation of this couple, it has come to the minds of Wah Gay and Lee Gong in an impressive fashion and in an imaginative fashion that the children of an increasing number of Chinese American workers are going to move their homes

from mainland China to America in the future and after the upcoming births of their grandchildren, they will be bound to have a good time over their aging years because they will be able to share with one another the pleasures of living and staying with the three generations of their families in a more comfortable fashion in the same house. So to speak, the hopes of grandparenthood have cropped up in a natural fashion and in a normal fashion just as they have been “emerging over the horizon’ and they could see in their future many grandchildren....For indeed, in America, with the best possible nutrition, babies would come as regularly as the harvest”⁸³ in spite of their having no knowledge of the reality that the beautiful picture that has been given of the grandparenthood in the future will be doomed to be no more than a dream mirrored in the sub-consciousness of the vast majority of those much earlier Chinese American workers in an unknown fashion.

As has been implied above in an implicit fashion that although the expectation is very great in the minds of parents, so it has to be known in a dialectical fashion and in an objective fashion that the reality is inclined to be crop up in the coat of cruelty or brutality in that the sweetness of the love and marriage between Ben Loy and Mei Oi is doomed to be not as delicious as the sadness between them either in a predictable sense or in an unpredictable sense. In fact, neither the ignorant innocence nor the innocent ignorance of the sweetness between love and marriage is bound to make very great effects on the protection and prevention of the fragility of the true essence and essential truth of the potential problem existing in this love and marriage between them. The reason for the fragile test their love and marriage have to stand of in an unexpected fashion is that the importance of the passion between them is destined to be unlikely to put an absolute end to the inevitable translation of the impotence of him into the violence of her on account of her hidden expectation of the appropriate or adequate satiation with his acceptable confidence in the passion she is anxious to share with him in a pleasant fashion. However, the reality turns out to be cruelty because his passionate impotence has given rise to the passionate violence that she is unable to bear in an unbearable fashion at such a young age when her passion tends to play a much more important role in their married lives and loves than her rational reason or reasonable ration because of her inevitable failure to resist against the very natural and normal responses he has been expected to give her. On

the basis of the sufficient awareness of her unavoidable and unstoppable failure in the sustainable resistance against the strong temptation of his confident passion or passionate confidence from the point of view of the essence of her genuine humanity as is of low inevitable relevance to her vanish personality and hypocritical dignity, it is supposed to give an excusable tolerance to the accusative balance that she ought to have struck between her and Ah Song to get free from the rapid transmission of rumors and the indignation of her father-in-law who has been unable to do anything to clarify the reasons for this absurd and abnormal imbalance but yell at his son at the thought of the dangerous harm that the unbearable and unacceptable room she has made for that goatish man is bound to be an unforgivable dishonor and disgrace for her husband, her father-in-law, and the entire Wong family. On the one hand, the head of clan Wong Chuang Ting and her father Lee Gong have shown a profound concern and sympathy for the unacceptable victimization her husband Ben Loy has suffered from his being forced to be faced with this blameful and shameful intimate distance between his wife and this vicious man who is told to be best at wearing a 'green hat'⁸⁴ for a variety of silent men who are unable to do this job in a very confident fashion without knowing in a rational fashion the risks they are bound to take either in a predictable fashion or in an unpredictable fashion. On the other hand, her father-in-law feels disappointed or even despaired at the confident impotence or impotent confidence that give rise to the silent indifference or indifferent silence of his son who has known the irreplaceability and the inevitability of this so-called dishonorable and disgraceful violence ahead of time on account of his having a much better understanding of the harm he has done to an unknown number of unknown husbands in the whorehouse before his marriage and the harm he has been done after his marriage. In desperation, his father makes up his mind to do something for his son in person. With this thought kept in his mind in a cautious fashion and in a confidential fashion, he speaks to the outside of the apartment of his daughter-in-law late in the evening, catches this goatish man on the spot, and cuts off one of his ears in an indignant fashion as an appropriate punishment for his violation of the dignity of her husband. As a result, Wah Gay has turned out to be not allowed to stay in Chinatown any longer because of the crime he has committed and has to sell his mahjong pavilion as has been viewed as his spiritual home that he has been managing

for a good many years in a painstaking fashion. It is for the crime he has committed that he has to stay in the basement clubhouse even if it is cool. However, compared to the hot and humid street, it is in a position to be considered as a very “refreshing paradise”⁸⁵ from the perspective of criminal optimism as opposed to the very fearful criminals who have been caught in criminal pessimism in a frequent fashion. In a concessional sense, with a very rational and ruminative look taken at the ambivalent emotions kept in the minds of most Chinese American men workers in a reflective fashion, it has to be noted in an honest fashion that what has been hidden behind this very disgraceful and dishonorable social phenomenon in an unspeakable fashion and in an untellable fashion is that this Chinatown seems to be the paradise for most Chinese American workers who have been lost in or addict to do something for others in a treacherous fashion regardless of the moral accusation of those who have been working very hard to promote the moral values over there.

In a very symbolic fashion, if Wah Gay and Lee Gong have bodied forth those Chinese American workers who have been considered to be the bachelors who have viewed the Chinatown located in New York as their spiritual home, then Ah Song and Chin Yuen will be those who considered to be homeless in their spiritual world, for they have left their hometown at a young age with their parents and have been made homeless, hopeless, and, helpless in the America right after they have been banished from this Chinatown in a ruthless fashion in that they have done wrong to other Chinese American workers in the violation of the moral mores rooted in Chinese American culture as a result of their failure to have a very good control over their strong physical needs to be met in an appropriate fashion and in an adequate fashion even when they are unable to see through the dangerous intention of the dominative and manipulative essence and truth of the very treacherous scarcity that has been of great relevance to excessive popularization of the social discrimination, cultural discrimination, and, ethnic discrimination permeated into almost every corner of America that tends to put a full stop to the illegal love and marriage between American workers and Chinese American workers in a fraternal fashion, and, the extensive implementation of the anti-Chinese policy as shown in the rigid restriction of the immigration of the wives and daughters of most Chinese American workers with an aim of stimulating and promoting the true isolation and segregation of most

Chinese American workers by making best use of either the uneven or asymmetrical proportion that has to be made between the men and women in the China towns located in various areas of America to deprive them of the fond dreams of making a home in America to force Chinese American workers to get very close to their autonomous extinction in America.

What is unfortunate enough in a coincident sense, is, that Ah Song and Chin Yuen are the archetypes of the true victims of most young Chinese American workers whose fates have been connected with this social context, cultural context, as much as, historical context of America at that time. In this situation, their lives have turned out to be surrounded with the boring spatial circulation they have to or have been forced to repeat day after day from their dormitory to the laundry room or the mahjong hall, and vice versa. What is worse, they don't have family members to take good care of one another for it is impossible for them lead a good life as Wah Gay who is likely to stay and live with Wong clan on a daily basis. Without a sense of family honors and family graces that tend to be considered as the moral disciplines for their immoral motivations and intentions in an unconscious fashion and in an unnoticeable fashion, they are doomed to be lack of the moral constraints that are inclined to play an important role in preventing them from going astray. Therefore, it is predictable that those 'homeless' bachelors living and working in China towns are like the timed bombs that are bound to make serious problems or to make troubles for either the intentional or unintentional destruction or even deconstruction of the central thoughts and insights of traditional Chinese American ethics most Chinese American families have followed in a strict fashion from one generation to another generation in continuous fashion. Without those moral restraints, it is of very high possibility for them to seduce married women in a blatant fashion without taking into account in a cautious fashion and in an insightful fashion what they have been doing is destined to bring tremendous mental pressure for themselves and their families as a result of their perceptive and cognitive innocence and ignorance of the dangerous punishment they have to be faced with after their having committed unforgivable sins. For the sake of this moral absence in his perceptive and cognitive growth, Ah Song has gotten used to the temptation of this sexual seduction in a habitual fashion, and refuses to repent after his having an affair with the wife of a Chinese American

worker with a surname of Wu and having been punished in an unbearable fashion. Unable to resist against the unspeakable and untellable excitement of the sexual contact with the wives of an increasing number of Chinese American workers in an irrational fashion, he has to choose to submit to this very pleasant and passionate excitement, and, continues to make troubles in the Chinatown located in New York to meet his physical needs in a very immoral fashion. Eventually, he has to be faced with the physical lifelong disability in a tragic fashion due to his having been keeping an improper relationship with Mei Oi in a confidential fashion without knowing in a clear fashion that this absurd and abnormal sweetness he has been dreaming about day after day and night after night has to be based on the tragic exchange of the unbearable sadness he has to be faced with in an incurable fashion. In a general sense, it has to be admitted in an honest fashion that it is Ah Song himself who has thrown him into a tragic danger but in a broad sense, what has to be aware of from this tragedy in an objective fashion, in an essential fashion, and in a rational fashion, is, that to a greater extent, it has much to do with the absence of response that the entire society has to take for the governance and assistance of his normal and natural growth that has turned out to be very impossible for the American society at that historical moment when the major attention of American workers have been paid to the devaluation, deterioration, degradation, and distortion of the genuine social values, cultural values, and, historical values of the vast majority of Chinese American worker. To this extent, it has to be noted in a sensitive fashion and in a symbolic fashion that his miserable tragedy has also stood for the alienated spiritual trauma of those homeless Chinese American bachelors. The other typical goatish man living in this Chinatown is Chin Yuen who has been working in the same restaurant with Ben Loy but he is not as daring as Ah Song because he has the same seductive interest in the wife of Ben Loy. What is fortunate for him is that he also has encountered a distraction about the seduction of Mei Oi when he is lost in the hesitation in which the very tragic consequences of Ah Song have made him gloomed for a very long time. It is for this reason that he chooses to take no actions to reach this seductive aim in a dreadful fashion and in a rational fashion.

To meet the need to deal with a series of illegal farces as mentioned above in an appropriate fashion and in an adequate fashion, it has turned out to be of very

great practical importance for the insightful Chinese American pioneers of Chinese American community to rack their brains to seek for the social and cultural support from most Chinese American workers to maintain and promote their cultural and ethnic identity in accordance with their inseparable and inevitable kinship and ties with their motherland China. Therefore, most Chinese American workers choose to trust and rely on a Chinese American organization that is inclined to server as a reliable and responsible family to work hard for the governance and management of the normal and natural lives of most Chinese American families. In response to this objective needs, the Chinese American organizations like ‘tongs’ have cropped up in this Chinatown and acted as an inevitable and indispensable force that has a good control over the crimes like prostitution and gambling to protect the property and security of all Chinese American workers in an effective fashion. In a similar fashion, more and more organizations like “fongs” made up of either family members or village members begin to show up in China towns as have been located in various areas of America in succession. In most cases, those major organizations have maintained ‘basement club house[s]’²⁸⁶ that tend to serve as the very crucial residences and social centers for all those Chinese American workers living and working over there on a daily basis. To provide an increasing number of benefits and helps for those Chinese American workers, they begin to build temples, to help those Chinese America workers to send letters to their relatives living in China, and, to ship the bodies of the dead to make it possible for those dead relatives to pacify their souls in their hometown and their homeland after their burial held for the pacification and purification of their souls as what has been reflected in this Chinese American literary work under the title of *Bone* produced by this Chinese American writer by the name of Fae Myenne Ng. In general, the fongs and clans known to all as the larger groups of fongs also help a variety of new Chinese American immigrants to find houses and jobs in Chinatown. In this gradual development and improvement, those Chinese American pioneers have founded an increasing number of reliable and responsible associations that are inclined to help more and more Chinese American workers to quicken their natural and normal transition from the temporary sojourners to the settlers who have been living and working in America for decades indebted to the sufficient application of the social resources they have accumulated over there for a

very long time. With the great efforts made in this respect, they have turned out be able to celebrate their own holidays to voice their happiness at the same time and in the same pace with most of their Chinese friends and relatives living and working in China, and enjoy their own performances in Chinese American theaters to enrich their spiritual lives in a valuable fashion. In this way, a great many unmarried men choose to get together in social clubs and shopping stores to while away their lonely hours together in the conversations made to talk about their gambling, and to share with one another the letters they have received their relatives and friends who have stayed for a long time in Chinese villages and Chinese families even if they it is very impossible to their communicate with one another face to face on the spot.

According to the close observation of Ching Wah Lee, one factor which 'bound the Chinese together' in the early days is the certain loneliness most Chinese American workers have been faced with in their lives and careers in an impressive fashion and in a universal fashion, for they have felt that the vast majority of American workers are not too interested in communicating with them except for their curiosities⁸⁷ about them in a discriminative fashion. However, what they have failed to take into account in an overall fashion is that all the preparation they have been making for the resistance against the isolation and discrimination of American workers who have been working very hard to make it possible for them to be assimilated to American society, American culture, and, American history, is, to a very great extent, bound to give rise to their disconnection with American society from which they are destined to be unable to get free as far as they choose to continue to live and stay in America because it pays a lot for them to shun away from the affective, cultural, and, ethnic ambivalence in which they have been caught when they find it difficult to make an appropriate choice between the persistent continuation of Chinese American culture in an indecisive fashion and in a dogmatic fashion and the blind adaptation to American culture in a submissive fashion on account of their own ignorance of the room that can be made for the negotiation to be made between those two perceptive and cognitive extremes. In a dialectical sense, it has to be noticed in an apparent fashion that since the disconnection of those Chinese American workers with American society is not entirely voluntary, it seems 'unfair to accuse them of clannish self-segregation'.⁸⁸ Therefore, it seems to be very

reasonable to conclude that they turn to the regulation and direction of international community in a regular fashion and in a direct fashion “because they received few benefits, rights, or privileges under American law and social structures.”⁸⁹ For the sake of their distrust for the American society and their very strong unwillingness to depend on the continuous assistance of the commercial elites living and working in this Chinatown, most Chinese American workers living in this Chinatown has been made discouraged from settling their disputes and disagreements by turning to civil courts but encouraged to settle their problems on their own. To some extent, the changeable social reality, cultural reality, historical reality, as well as, psychological reality in American society, American culture, and, American history have made it evident that those organizations founded in the Chinese American community in this Chinatown located in New York have turned out to be characterized with the governance and leadership of Chinese American elites like the leaders of the very influential associations rather than the legal articles and legal system running through America. That is because with a cautious look taken at what has happened to Ah Song and Wah Gay, it will be made clear that there is no denying that Wah Gay will be arrested for his personal assault according to American law. In a similar sense, Ah Song will not be forced to withdraw his charges in a helpless fashion and in a hopeless fashion without any chances available for him to defend himself at Tong’s meeting.

In a comparative sense, it can be said in a strict sense that the regulations of Chinese American community are based not on the legal obligations of American society but on the moral mores inherited from traditional Chinese American culture. However, at that historical moment, those Chinese American organizations mean a lot to almost all Chinese American workers who have to be bound together to make great efforts together in reference to their having a lot in common with one another pertaining to the same beliefs and interests they have inherited from traditional Chinese American culture to subvert the social status they have been suffering from American society where they tend to be regarded as a despised minority, it is much more favorable for those Chinese American pioneers to found a world of their own on the ground of their social solidarity as exemplified in the overall and profound cooperation between the Chinese American families and Chinese American clans

over there to protect themselves against the vicious devaluation, deterioration and distortion of the indifferent or hostile environment in that historical period. What matters more in terms of the very crucial role those Chinese American organizations have been playing in enabling those Chinese American workers to get over the difficulties they have had in their lives and careers, is, that the social resources they have offered them is a sense of belonging that they cannot find in other places in America. For the part of those Chinese American workers, what American workers have impressed them a lot is no more than the genuine profits they are able to maximize the stereotypes personified in the discriminative and hostile attitude toward most Chinese American workers in a very treacherous fashion. At the bottom of most Chinese American workers, they are supposed to be accepted as human beings who ought to deserve “sympathy, appreciation, and understanding”⁹⁰ in more than four folds as to be elaborated blow. In the first place, what their minds have been imprinted on in an impressive fashion is that poor as a laundryman’s shop is, it is bound to be his spiritual home where he is able to entertain those who have been present in their everyday social communication in an honest fashion and in a trustable fashion. In the second place, it is in a position to be stressed that however limited and crowded this Chinatown is, it is the crucial social center of Chinese American community where most of those Chinese American workers are able to live and stay with one another in a peaceful fashion and in a harmonious fashion. In the third place, while working with those Chinese American laundrymen and waiters, it is possible for them to feel that they have been free of the strong racial consciousness that have been imprisoning their minds in a profound fashion, in a popular fashion, and, in a potential fashion. In the fourth place, when they are caught in the hardships they are forced to be faced with at that historical moment, it has tended to occur to them in an impressive fashion that those Chinese American organizations have served as a harbor of safety in their lives and careers and offered them the social resources they need most and reminded them of the strong sense of homesickness and belongings they want most to pacify their minds.

On the basis of what has been analyzed above, it can be perceived that the production of early Chinese American literary works on the subject of what is going on the China towns located in various areas of America is a mirror valuable for

Chinese American writers to make an authentic and objective record of the historical facts and historical events of the Chinese American community from the 1940s to the 1960s. To put it in another way, this is a testimony to the abundant living experiences and working experiences of those Chinese American workers who have become the very miserable married bachelors in Chinatown because they have been suffering from the continuous segregation of American workers. From the point of view of historical realism and literary realism, what has been recorded on the subject of the rich lives and careers of most Chinese American workers living and working in Chinatown as shown in the very vivid description that has been given of the social reality, cultural reality, historical reality, as well as, psychological reality dealt with in the Chinese American literary works as have been produced by those Chinese American writers like Lin Yutang, Chin Yang Lee and Jade Snow Wong is not characterized with the typical authenticity and objectivity of the narrative facts and narrative events the lives and careers of those Chinese American workers have been echoed in an appropriate fashion and in an adequate fashion in line with what is going on in the very unbearable cruel reality and real cruelty of Chinese American community just as what to be clarified in the following three respects in a respective fashion. In terms of the literary authenticity indicated in the major Chinese American literary works produced by this Chinese writer, it has to be admitted in an objective fashion that although his Chinese American literary work *Chinatown Family* is known to a variety of readers as Chinese American literary work that has given an account of the lives of the family of laundryman that have little in common with the living experiences of this Chinese writer who has failed to achieve the empirical echo between his literary production and his particular observation of the living and working experiences of this Chinese American family. In the case of the realistic reliability of the Chinese American literary works produced by this Chinese American work by the name of Chin Yang Lee, what the readers of this Chinese American literary work need to make the point of in a cautious fashion and in a curious fashion is that although he himself is a very stranded Chinese American writer who comes from Taiwan province located in China, he might have been preoccupied with the overall delineation of the very rich lives and experiences of most banished Chinese American aristocratic officers in an authentic fashion in lieu of those of most Chinese

American workers who have been leading a very miserable life in America. In the light of the experiential relevance of the literary imagination shown in the Chinese American literary work produced by this Chinese American writer named Jade Snow Wong, it has to be said in an evident fashion that even if very great efforts have been made to give an redefinition of Chinese culture in an overall fashion and in an essential fashion, what has to be noted in a very careful fashion is that the Chinese American literary works produced by this Chinese American writer have been filled with the sycophantic motivations and intentions of their writers who have taken a very strong interest in catering to the strong needs of most white American workers. In brief, what can be summarized from those analyses made of above is that none of them have turned out to be able to get away from the unreliable authority of Chinese American community and to get a very good access to the reliable authenticity of it on the way to the objective and authentic revelation of the objective truth and genuine essence of the about the lives and careers of most Chinese American workers living and working in Chinatown because they themselves have never been present in the veritable lives and careers of this Chinatown in a profound fashion and in a practical fashion to the effect that what this Chinese American writer has been doing in literary production is making it difficult for most readers of this Chinese American literary work to make a very remarkable distinction between the realistic authenticity of this Chinatown and the stereotyped authenticity of it in a chaotic fashion and in a fragmentary fashion.

In contrast to the Chinese American literary works produced by those Chinese American writers namely Lin Yutang, Chin Yang Lee and Jade Snow Wong in terms of the objective authenticity and authentic objectivity of their literary delineation, a very great perceptive and cognitive importance is supposed to be placed on those produced by this Chinese American writer by the name of Louis Chu who has turned out to be born in the Chinatown located in New York as have been dwelled on before in an impressive fashion, for he has put an end to his Chinese American literary work under the title of *Eat a Bowl of Tea* in the tone of the very strong social optimism, cultural optimism, and, ethnic optimism accessible from the appropriate compromises made between the young couple namely Ben Loy and Mei Oi, and between the older generation and younger generation of most Chinese American

workers who have been prepared to improve the course of the lives and careers in Chinese American community in the future. The reason for this concession that has to be made between Ben Loy and Mei Oi at that historical moment is that he has to drink a bitter bowl of tea, to accept his own mistakes, to forgive the mistakes his wife has made, and, to accept the child she has given birth to and regard it as his own even if this child is illegitimate. In a symbolic sense, what has been hinted in this concession is that the absurd and abnormal circulation of the lives and careers of Chinese American bachelors have to go to its end since their concession is made, for the presence of Mei Oi in Chinese American community has removed the mask of the self-deception most previous Chinese American workers have been caged when they want to have a new understanding of their lives in an extreme fashion in line with what has been exemplified in her existence that has been blended between her resistance against and acceptance of the social reality, cultural reality, historical reality, and psychological reality of Chinese American community and American society she has turned out to be unable to get free from. For the part of the previous generation of Chinese American workers like Lee Gong and Wah Gay, they also have to make a compromise for what they have to be faced with in an autonomous fashion. Wah Gay has to leave New York and return to the drudgery of restaurant to do manual work, while, Lee Gong has to leave New York to go to work in the poultry market his cousin has run because he has nowhere to go after his closing his mahjong club. Therefore, it can be seen in a clear fashion that a change is likely to be due, but it will mean a lot to those Chinese American workers who are supposed to improve their lives and careers with the help of the successive and sustainable compromise they will have to make for them to make a better life and to lead a better life, for it has been made evident that compromise is the product of the historical struggle previous generations of Chinese American workers have to attend for their successful survival in America.

On the part of the young generations of Chinese American workers born in America or brought up in America at a young age, it has to be realized in an insightful fashion that they are bound to have greater opportunity to seek for their American dreams in a hopeful fashion as long as they are willing to receive the education that plays a very important role in providing them with an increasing number of better

choices they are likely to make to make sure that they will lead a better life in the future. This is why it can be seen in a clear fashion in some Chinese American literary works that the very great expectations of a good many Chinese American mothers have been dealt with in a very profound fashion, in a very particular fashion and in a very perspicacious fashion in the hope that their children will do a good job at school and find a good job after their graduation rather than run a restaurant or do a laundry before that. In spite of those concessions mentioned above, the inevitable conflicts between parents and children in a good many Chinese American families are also supposed to be taken into account in a cautious fashion despite the diversity and complexity of them, for it has been made very obvious that the family relation will become very complicated when the contradictions between them crop up in the actual lives they have led together on a daily basis in Chinese American community. In accordance with the plan made for the argumentation of this doctoral thesis, the problems and their solutions with regard to the strong conflicts between parents and children in those Chinese American families will be dealt with in a respective fashion in the fourth chapter of this doctoral thesis in consistence with what has been manifested in the narrative traces and narrative tracks epitomized in the valuable and veritable interweavement of the very crucial narrative facts and narrative events of the Chinese American literary works to be analyzed one after another to keep in pace with the formal and final establishment of their social identities, cultural identities, and, ethnic identities in a legal fashion and in a logical fashion.

In line with the very appropriate ideological and epistemological incorporation of the denotation and connotation of the five very appropriate postcolonial concepts into the analytical practices and analytical processes of this study related to the great perceptive and cognitive consistence between the ideological and epistemological nutrients of those five major concepts with the aesthetic and artistic insights of the narrative facts and narrative events of the stories told in those Chinese American literary works in the case of the delineation to be given of the miserable existence and essential essence of the very abundant living experiences, working experiences, and, communicating experiences of most very diasporic Chinese American workers just as what has been epitomized in a direct fashion or in an indirect fashion in the case of the perceptive and cognitive ambivalence existing in the specific naturalization and

normalization of the crucial cultural values and cultural beliefs of Chinese American culture in the process of the progression of the standardization of the ideological and epistemological image of the cultural spirits and cultural pursuits of those who have been devoted to the protection and promotion of American culture in an ambitious fashion, it has turned out to be of very great perceptive and cognitive compatibility between what major postcolonial theorists have been aware of in a sensitive fashion and in a sensible fashion in their systematic and strategic theorization of the authentic perceptive and cognitive essence of the ideological and epistemological ambivalence between two culture as a result of the objective ideological and epistemological gap existing in the true cultural thoughts and cultural insights of those two cultures. On the basis of this perceptive and cognitive consistence between the theorization of the ideological and epistemological denotations and connotations of those five crucial postcolonial concepts and the concretization of the aesthetic and artistic nutrients of the Chinese American literary works analyzed above in details in a respective fashion in this chapter, it has become apparent enough that a great deal has to be done to help most Chinese American workers as shown in a clear fashion in the objective and authentic depiction given of the diasporic existence of them to get far away from the ideological and epistemological imprisonment of the very apparent perceptive and cognitive inclination governed by the popularization of the perceptive and cognitive dichotomy in the lights of the increasing intensification of the strong ideological and epistemological conflicts and contradictions translated into the dynamic perceptive and cognitive ambivalence in the true lives and careers of most Chinese American workers depicted in those Chinese American literary works in an essential fashion, and, to enable them to get very close to or to get full access to the experiential and experimental good their very appropriate and adequate acquisition of the inevitable and incontestable ideological and epistemological incorporation, interaction, and, integration of the cultural customs and cultural beliefs of Chinese American culture and those of American culture in more than one respect to help them to find a polychotomous way in a dialectical fashion to address their problems engendered in the popularization of the dichotomous comparison that has been made before as what will be continued in the next chapter on the subject of the legal establishment

and improvement of their social identities, cultural identities, and, ethnic identities from the perspective of multiculturalism.

Notes and References

- ¹ Chan, Jeffery Paul, et al., eds. *The Big Aiiieeee! An Anthology of Chinese American and Japanese American Literature*. (New York: Meridian, 1991) p.506.
- ² Some Chinese said they had nothing else to do on their days off. Some men even attended church-sponsored English language classes primarily because the teachers were female and they were hungry even for kind books and words from members of opposite sex. Calendars with pictures of nude girls were imported from Shanghai expressly for the Chinese American trade.
- ³ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.113.
- ⁴ Jinqi Ling. *Narrating Nationalisms: Ideology and Form in Asian American Literature*. (New York: Oxford University Press, 1998) p.56.
- ⁵ Jinqi Ling. *Narrating Nationalisms: Ideology and Form in Asian American Literature*. (New York: Oxford University Press, 1998) p.56.
- ⁶ Chan, Jeffery Paul. "Introduction to the 1979 Edition." *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1979) p.3
- ⁷ According to Frank Chin, Jeffery Paul Chan, Lawson Fusao Inada, Shawn Wong and other members of the Combined Asian Resources Project (CARP) in *Aiiieeee! An Anthology of Asian-American Writers* (1974), a true Asian American sensibility is "non-Christian, nonfeminine, and nonimmigrant." These stances have been controversial, especially after the rise of Asian American women's literature (Maxine Hong Kingston, Amy Tan, et al.) and the change in Asian American demographics in the 1980s, when more Asian American writers were immigrants (e.g., Bharati Mukherjee) and/or from other Asian cultures (e.g., Korean, Indian, Vietnamese).
- ⁸ Jinqi Ling. *Narrating Nationalisms: Ideology and Form in Asian American Literature*. (New York: Oxford University Press, 1998) p.56.
- ⁹ Pardee Lowe. *Father and Glorious Descendant*. (Boston: Little, Brown & Co., 1943) p. 128.
- ¹⁰ Pardee Lowe. *Father and Glorious Descendant*. (Boston: Little, Brown & Co., 1943) p. 139.
- ¹¹ Pardee Lowe. *Father and Glorious Descendant*. (Boston: Little, Brown & Co., 1943) p. 71.
- ¹² Pardee Lowe. *Father and Glorious Descendant*. (Boston: Little, Brown & Co., 1943) p. 288.
- ¹³ Pardee Lowe. *Father and Glorious Descendant*. (Boston: Little, Brown & Co., 1943) p. 32.
- ¹⁴ Pardee Lowe. *Father and Glorious Descendant*. (Boston: Little, Brown & Co., 1943) p. 321.
- ¹⁵ Pardee Lowe. *Father and Glorious Descendant*. (Boston: Little, Brown & Co., 1943) p. 296-297.
- ¹⁶ Ruoqian, Pu. *Interpretation of the "patriarchal" society in Chinatown in "Eating a Bowl of Tea"*. (Shanghai: English and American Literary Studies. 2009 (1)) p.155.(In Chinese)
- ¹⁷ Jade Snow Wong. *Fifth Chinese Daughter*. (New York: Harper & Row, 1950) p.40.
- ¹⁸ Sau-ling Cynthia Wang. *Reading Asian American Literature: From Necessity to Extravagance*. (Princeton: Princeton University Press. 1993) p.55.
- ¹⁹ Kingston, Maxine Hong. *The Woman Warrior: Memoirs of a Girlhood among Ghosts*. (New York: Vintage Books, 1989) p.90-91.

- ²⁰ Kingston, Maxine Hong. *The Woman Warrior : Memoirs of a Girlhood among Ghosts*. (New York :Vintage Books, 1989) p.91-92.
- ²¹ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.44.
- ²² Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.44.
- ²³ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.44.
- ²⁴ Lin Yutang. *Chinatown Family*. (New York: The John Day Company, 1948) p. 70.
- ²⁵ Lin Yutang. *Chinatown Family*. (New York: The John Day Company, 1948) p.149.
- ²⁶ Elaine H. Kim. *Asian American Literature: An Introduction to the Writings and Their Social Context*. (Philadelphia: Temple University Press, 1982) p.105.
- ²⁷ Elaine H. Kim. *Asian American Literature: An Introduction to the Writings and Their Social Context*. (Philadelphia: Temple University Press, 1982) p.107.
- ²⁸ Elaine H. Kim. *Asian American Literature: An Introduction to the Writings and Their Social Context*. (Philadelphia: Temple University Press, 1992) p.155.
- ²⁹ Min, Zhou. *Chinatown: The Socioeconomic potential of an Urban Enclave*. (Philadelphia: Temple University Press, 1982) p.33.
- ³⁰ These laws remained in effect in some states until 1967, when the Supreme Court ruled them unconstitutional.
- ³¹ This is also reflected in Chu's portrayal of how Mei Oi's father, Lee Gong, ponders the international situation that surrounds his New York Chinatown experience: the consequence of the Sino-Japanese War on his home country, Mao Tse-tung's seizing power of China from Chiang Kai-shek in 1949, and the Korean War in the Far East.
- ³² Hsiao, Ruth, Y. "Facing the Incurable: Patriarchy in *Eat a Bowl of Tea*." *Reading the Literature of Asian America*, ed. Shirley Geok-lin Lim. (Philadelphia: Temple University Press, 1992) p.157.
- ³³ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.27.
- ³⁴ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.23.
- ³⁵ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.17.
- ³⁶ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.24.
- ³⁷ Paul C. P. Siu. *The Chinese Laundryman: A Study of Social Isolation*. Edited by John Kuo Wei Tchen. (New York: New York University Press. 1987) p.156, 150.
- ³⁸ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.140.
- ³⁹ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.36.
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- ⁴¹ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.42.
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- ⁵⁰ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.66.
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- ⁵² Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.66.
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- ⁵⁴ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.66.
- ⁵⁵ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.170.
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- ⁵⁷ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.110.
- ⁵⁸ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.127.
- ⁵⁹ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.123.
- ⁶⁰ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.118.
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- ⁶⁴ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.16.
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- ⁷⁷ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.45.
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- ⁸² Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.42.
- ⁸³ Louis, Chu. *Eat a Bowl of Tea*. (Seattle: University of Washington Press, 1961) p.141.
- ⁸⁴ The implied meaning is that one partner has an affair with other people, and the partner is said to be 'green hat'. Being 'green hat' is a shameful, embarrassing thing.
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**Chapter Four: The Legal Identities Achievable from the Avoidable
Ambivalence, Acceptable Concession, and, Admirable Transcendence
Implied in Chinese American Literary Works Published from the 1990s to the
Present**

In the wake of what has been perceived and conceived in the identity crisis, identity ambivalence, and, identity discrimination most Chinese American workers have been suffering from all the more as a consequence of the strong dichotomous confrontation between Chinese American culture and American culture as what has been exemplified in the living experiences, working experiences, and, communicating experiences that have been absorbed in the very essential and evident production of Chinese American literary works, it is of indispensable and inescapable analytical necessity for the author of this doctoral thesis to make a much profounder and much more perspicacious exploration of the feasible and flexible measures to be taken to address the identity problems and identity existing in a potential fashion in the very unavoidable and unstoppable social, cultural, and, ethnic communication between Chinese American workers and American workers due to the increasing popularization of the true ideological and epistemological integration, incorporation, and, interaction between either two kinds of cultures around the world at the age of cultural diversification in reference to the increasing introduction of the ideological and epistemological insights as potentiated in those three concepts proposed and promoted in the specific and special development of multiculturalism in the light of the respective application of cultural hegemony, cultural dichotomy, and, cultural polytomy into the critical exploration and critical explication of this chapter one after another either in an explicit fashion or in an implicit fashion.

With the decreases of the racists and racial activists who have been holding a very strong prejudice against Chinese American workers as hidden behind in a

cautious fashion and in a confidential fashion in the Chinese American literary works produced by most Chinese American writers after the second world war, the residential life in the Chinatown located in various areas of America as shown in most Chinese American communities over there have been characterized with the popular permission that tends to allow most Chinese American workers to have the freedom of going back to China to make a living and make a life in their homeland instead of living and staying in those miserable China towns in a blind fashion and in an aimless fashion. Nevertheless, the vast majority of Chinese American bachelors who have been clustering in Chinatown for a very long time, have been aware in a sensitive fashion that whether they like it or not, they are likely to catch hold of the opportunities to transform them into permanent American settlers, and, make a home in America in a gradual fashion. At the same time, with the growing strong reinforcement of the developmental awareness that there is bound to be a larger society that is better than the community in Chinatown, most of them begin to dream of a new world that is inclined to help them to make their way to the practical possibilities of achieving a promising future in the rest areas of America, to enable them to broaden their perceptive and cognitive horizons in an impressive fashion as opposed to what has come to their minds when they have to be confined for a very long time in closed Chinese American communities, and, to make it possible for them to open a space for the formal and final legalization of their social identities, cultural identities, as well as, ethnic identities in American society, American culture, and, American history in a natural fashion and in a normal fashion. In accordance with what has been implied in Chinese American literary works, this is the case for the children of earlier Chinese American workers in a particular sense. In this social context, it has impressed most of those Chinese American children in a profound fashion and in a perspicacious fashion that at the thought of what has happened to their parents who have to be caged in the China towns located in various areas of America, what has come to their minds in an ambitious fashion and in an aggressive

fashion is that they have been aware of the very great importance for their parents and them to give up their traditional American dream of living, staying, and, working in Chinese American communities to seek for their mere survival in America in a very conservative fashion and to pick up their courage to seek for their new American dream of living and working in the rest of the areas of America with the help of the opportunities for them to catch up with the residential inclination of the social mobilization from one place to another one in America.

In response to this increasing mobilization of the population of the Chinese American workers with regard to their changeable residential choices to be made in America, the changes of the values and views of them have begun to permeate into the ideological and epistemological enrichment and improvement of the valuable and virtuous cultural thoughts and cultural insights as embodied in an impressive fashion and in an instructive fashion in the aesthetic and artistic production of Chinese American literary works just as what has been personified and diversified in the very particular characterization of the protagonists of a variety of those Chinese American literary works whose characters have to be faced with the good affective combination between the admirable happiness of parental love and care, and, the accusative sadness potentiated in the mental pressures or even mental tortures that have to be forced to be faced with in the inevitable and insolvable contradictions between them and their parents on account of the unavoidable generation gaps between them in their indispensable and irreplaceable domestic communication in more than one fold, and, the contradictions between their perceptive and cognitive adaptation to the ideological and epistemological values as implied in western culture and American culture in a popular fashion, and, their parental acquisition, adoption, and, application of the ideological and epistemological insights of the true cultural essence and cultural quintessence of not only traditional eastern culture but also Chinese American culture. As a result, a feasible measure has to be taken to make it possible for them to make their way to the appropriate alleviation and elimination of

the contradictions and conflicts between their parents and them in accordance with the crucial role the appropriate and acceptable negotiation to be made between them on the basis of meeting the actual need to strike an appropriate balance between the perceptive and cognitive preference and prejudice as rooted in the cultural beliefs, cultural mores, cultural values, and, cultural insights that have been kept in their minds in a different fashion, for this is favorable for them to adapt themselves to the social context, cultural context, as much as, historical context of America at that given historical moment and to get accustomed to what has been popularized in this foreign land in an appropriate fashion and in an acceptable fashion to the effect that their parents and them have been confused with the interactive instillation of the two different cultures into their minds and the great impact this instillation has had on the changes of their thoughts and behaviors in a different fashion so that it is of great importance for them to aware that they are supposed to make a negotiation with each other to help them to set foot on the rational and reasonable transition from their previous social identities, cultural identities, and, ethnic identities to their present ones in a peaceful fashion and in a harmonious fashion with the help of the maximization of the tremendous perceptive and cognitive overlaps between them and minimization of the perceptive and cognitive gaps on the ground of their having a profound and overall understanding of the ideological and epistemological essence and quintessence of the crucial cultural thoughts and cultural insights that have been implanted into their minds in a respective fashion in spite of their ignorance of the high possibility that this perceptive and cognitive interaction and incorporation are inclined to play an important role in the increasing enrichment and improvement of the ideological and epistemological pursuits in the process of the stimulation and promotion of the cultural nourishment as are bound to give a strong perceptive and cognitive impetus to their having a much better access to the spiritual essence of this cultural interaction and cultural penetration in that this peaceful and harmonious negotiation tends to make them immersed in the cultural tolerance they are inclined

to acquire from this process in an impressive fashion and in an illuminative fashion. To a great extent, this transition bears a very great similarity to what has occurred to Ling Jinqi who has sketched the popular critical assumptions that “inform the view of Asian American literary discourse from 1957 to 1980 as a contested and multiply negotiated process of transformation.”¹ A very profound and overall analysis to be made of the conflicts and contradictions between Chinese American workers and their children as what has been elaborated above, it is very possible for the readers of Chinese American literary works to be clear that those are the distinctive features running through the cultural traits of almost all Chinese American literary works produced by those Chinese American writers like Amy Tan, Maxine Hong Kingston, Gus Lee, and, David Wong Louie, and Indian American writers like Jhumpa Lahiri, for they have been highlighting the very great importance for most Chinese American workers to work hard for the exploration to be made of the feasible solutions to those social problems and cultural problems in a very remarkable fashion.

From the point of view of the very great social and economic impact of those cultural conflicts and contradictions between those Chinese American workers and their Chinese American children, what needs to be noted in a cautious fashion is that those social problems and cultural problems have drawn the close attentions of a good many scholars who have been working in the field of social economics. A typical example in this respect to be given is in relation to the comment that has been made on this social phenomenon and cultural phenomenon in the studies of this American socioeconomic theorist by the name of Thomas Sowell when he introduces Chinese American history in his academic monograph as published in 1981 under the title of *Ethnic America: A History* just as what to be quoted below in a specific fashion: “[M]any of early Chinese were unable to produce children under these circumstances. This meant that the cultural assimilation of the group as a whole was retarded. The virtual absence of an American-born second generation not

only statistically left most of the Chinese population foreign-born until about 1940. But it also meant that the absorption of the English language and American customs via the school was delayed and that the usual role of second-generation children in helping their parents become acculturated was aborted.”² In line with what has been concealed in this quotation, it is quite likely to come to the minds of most Chinese American readers of Chinese American literary works in an impressive fashion that what has been euphemized in this statement is that it has not only made the point of the contemporary perceptive and cognitive inclination of those Chinese American parents and those Chinese American children but also given a reflective account of historical traces and historical traits of the growing perceptive and cognitive growth of Chinese American writers who have shown their concern for not only the development and improvement of their literary techniques but also the insightful incorporation of the living experiences and working experiences of most of those Chinese American parents and their Chinese American children to make a valuable and veritable exploration of the mental health of them on the way to the solutions of their emotional problems engendered in the major cultural conflicts and cultural contradictions in an insightful fashion.

In a historical sense, it is impossible for the readers of Chinese American literary works to cut off the close relation between the birth and growth of Chinese American literature and the outset and end of American civil rights movement that has broken out in the 1960s with reference to the ideological and epistemological interaction between literary production and historical evolution in America at that crucial historical moment. That is because the free mobilization of the population of Chinese American workers in this historical period owing to this civil rights movement that has given a very strong perceptive and cognitive impetus to the gradual rise of the Pan-Asian movement³ from late 1960s to 1970s when a lot of great changes have taken places in the demographic proportion of Asian American communities like Chinese American communities, and, the increasing development

and improvement of the social consciousness, cultural consciousness, as well as, ethnic consciousness of African Americans, Native Americans, Mexican Americans and other American ethnic groups indebted to the very impressive and instructive perceptive and cognitive encouragement obtained in a sensitive fashion from the immigration reforms in 1960s.⁴ In essence, what has been highlighted in this social movement is that it has been noticed in a very insightful fashion that the Asian American communities like most Chinese American communities where most Asian American workers including Chinese American workers have lived, worked, and stayed, are supposed to be viewed as the American ethnic communities that have been characterized with the cruel internal colonization as embodied in the constant struggles between the advantageous groups and disadvantageous groups in those complicated and corrupted ethnic groups in lieu of the external colonization between most American ethnic groups and white Americans, it has been claimed in an apparent fashion that the appropriate transformation from oriental Americans into Asian-Americans is full of a wide variety of the tears and bloods that have been colorized the road to internal struggles of those Asian American groups in red with no exception of Chinese American groups so that this internal colonization has prevented them from becoming strong enough to struggle against the much stronger American ethnic groups like Caucasian American ethnic group that has tended to be considered as the mainstream ethnic group among American ethnic groups so that it has been realized in a very profound fashion in Asian American groups that very great perceptive and cognitive importance ought to be attached to the very honest coalition of most Asian American ethnic groups including Chinese American ethnic groups to pave way for the strong cooperative confrontation with the hegemonic repression and exploitation of the dominative American ethnic groups. Therefore, it is this cooperative confrontation that gives rise to the successive and sustainable development and improvement of the social consciousness, cultural consciousness, and, ethnic consciousness of those Asian American groups as has been thought of

as a powerful way to the natural and normal establishment of the major conceptual and theoretical frameworks of the racial politics that tends to play an important role in the successful and sufficient reinforcement of the very strong ideological and epistemological power of the crucial cultural thoughts and cultural insights of Asian American culture just as what has been incarnated in what has been personified and particularized in Chinese American culture. It is in the true social context, cultural context, and, ethnic context related to the internal colonization of Asian American ethnic groups and the external colonization of the rest of advantageous American ethnic groups that Asian American literature takes shape and is named after the cooperative spirits refreshed and refined from this very happy and harmonious cooperation in the sharp confrontation with the external colonization of those advantageous American ethnic groups. With the increasing permeation of those spirits into literary production, Asian American literature begins to have a very great impact on American society, American culture, and, American history, and, to play an important role in the successive and sustainable enrichment and improvement of the very crucial cultural beliefs, cultural values, cultural mores, cultural thoughts, cultural insights, as much as, cultural spirits incorporated into both the aesthetic and artistic production of American literary works as a result of the great perceptive and cognitive progress most Asian American writers have been making in this process. Therefore, it can be seen in an obvious fashion that the formal and final formation of Asian American literature has been imprinted upon the perceptive and cognitive traces and traits of a strong political ideology. In a simultaneous sense, Chinese American writers have been catching up with the increasing development and improvement of Asian American literature to make it possible for those Chinese American writers to work hard for the protection and promotion of the natural and normal formation of Chinese American literature in an aesthetic fashion and in an artistic fashion, and, to make it act as a very important literary nutrient of Asian American literature.

Great efforts as a good many Chinese American writers are willing to make to enable them to take their first step toward the successive and sustainable salience of the ideological and epistemological profundity and perspicacity of the cultural thoughts and cultural insights on which their Chinese American literary works have been imprinted either in an explicit fashion or in an implicit fashion, it is difficult for most early Chinese American workers to get free from the perceptive and cognitive barriers they have run across on the road to the continuous and cautious enrichment and improvement of the very profound ideological and epistemological denotations and connotations of their own Chinese American literary works. An example in this respect is that they are quite unwilling to get immersed in learning English language and English knowledge in a very profound fashion without knowing in a sensitive fashion and in a sensible fashion that it is the effective and evident development and improvement of their intuitive strong unwillingness to adapt themselves to English language and English knowledge in an appropriate fashion and in an adequate fashion that makes them caught in an indelible nostalgic sentiment in the specific and special social context, cultural context, and, historical context they have to be faced with in an inevitable fashion, in an indispensable fashion, as well as, in an irreplaceable fashion. On the one hand, what has euphemized in this unwillingness is their perceptive and cognitive inadequateness of the great importance that ought to be attached to the appropriate development and improvement of their very sensitive and sensible awareness to make them get accustomed to new environment in an insightful fashion for the aim of making a better living, making a better life, and, making a bigger fortune over there in a decisive fashion and in a distinctive fashion. On the other hand, what has been hidden behind this unwillingness has a lot to do with their inseparable involvement in the living styles and living habits they have been getting used to in their previous lives because the cultural thoughts and cultural insights they have acquired from traditional Chinese culture and traditional Chinese philosophy have been inclined to penetrate into their minds in a profound fashion as

makes it difficult for them to make appropriate and adequate changes in the way of their thinking. To this extent, it is understandable for them to make an appropriate concession for the mediation of their previous social identities, cultural identities, and, ethnic identities in a new world they have to get used to in an autonomous fashion and in an ontological fashion. For the sake of the emotional inadequateness, it seems to be possible for them to be lost in their cultural persistence and cultural perseverance that make them very sensitive for the devaluation, degradation, and, distortion of the ideological and epistemological values of their traditional cultural mores and cultural tastes in an intuitive fashion and the very effective protection against the unavoidable social discrimination, cultural discrimination, as well as, ethnic discrimination in a very hostile social atmosphere, cultural atmosphere, and, ethnic atmosphere they have to be faced with in a helpless fashion and in a hopeless fashion in that what this atmospheres have given them is either positive resistance or passive resistance. Therefore, it is for this reason that they have made them more conservative even if they have been kept in their minds in a clear fashion why they choose to migrate into America in an aggressive fashion and in an ambitious fashion when they are young. On the contrary, it is not the case with their Chinese American children or Chinese American grandchildren born in the America, for they don't have those cultural sentiments as either their Chinese American parents or Chinese American grandparents who have been preoccupied with the very intentional and insightful protection and continuation of the genuine cultural essence and cultural quintessence that have been inherited from the true cultural heritages of traditional Chinese culture or traditional Chinese American culture that has been nurturing their minds and souls all the more. This is quite similar to what has been indicated in the studies of this Chinese American scholar named Amy Ling as to be quoted below: “[M]inority parents’ own fear of losing their cultural heritage is intensified by the fear of losing their children to the foreign culture, and therefore they insist with greater vehemence on their children’s acceptance of ‘family traditions’ and ‘Old

World ties”.⁵ In this case, it is known to all in a very apparent fashion that although they are born in America, there turn out to be a good many Chinese American writers like Jade Snow Wong and Maxine Hong Kingston who are unable to identify themselves as American children because their parents often tell them that they ought to go back to their motherland China in the end even if they are not allowed to do over their childhood because of the restrictions of the immigration policy made at that historical moment. From the point of view of literary reflectionism, it is inclined to come to the minds of a wide variety of the readers of Chinese American literary works that all that has been mentioned of above has turned out to be reflected in the autobiographical Chinese American literary works of them as to be discussed below in the first part of this chapter one after another in accordance with the extent to which the social phenomenon and cultural phenomenon of America at that time are consistent with what has occurred to those Chinese American writers in an impressive fashion and in an unforgettable fashion.

Having taken into account in an essential fashion and in an objective fashion the cultural conflicts and cultural contradictions between most Chinese American parents and their Chinese American children in accordance with what has been transplanted into the various narrative practices and narrative processes of Chinese American literary production, it is inclined to be found in an appropriate fashion and in an adequate fashion that it is the extensive and excessive popularization of social discrimination, cultural discrimination, and, ethnic discrimination as what has been imposed upon most miserable Chinese American workers and their own Chinese American children in an unconscious fashion and in an unnoticeable fashion that engenders the continuous opposition of most Chinese American workers who are unable to put up with the very valueless devaluation and distortion of the social values, cultural values, and, historical values of Chinese American workers living, staying, and, working in American society, American culture, as much as, American history, and, their increasing protection and promotion of traditional Chinese culture

and traditional Chinese American culture. At the same time, it is also the sufficient awareness of the very unbearable bitterness of those Chinese American workers that makes their Chinese American children begin to think about the feasible way for them to get free from their repetitive involvement in their parental sadness that has been torturing their parents time and time again, and, take their first step toward the very insightful and ingenious prevention of the similar tragedies in their specific living experiences, working experiences, and, communicating experiences on the basis of their intentional avoidance of the direct confrontations with their American friends and their intentional resistance against those friends in a passive fashion with the aim of shortening the perceptive and cognitive distance between them and their American friends, and, making a very strategic preparation for the protection and promotion of their individual personality and dignity that have been incorporated into the plan they have made to establish their logical and legal social identities, cultural identities, as much as, ethnic identities to prevent them from falling into the plight of identity crises as what their parents have been suffering from in American society, American culture, and, American history in a systematic fashion and in a logical fashion. As a matter of fact, it has turned out to be even more difficult for those Chinese American children to seek for their social identities, cultural identities, and, ethnic identities in America, for it is difficult for them to get free from the misunderstanding and misinterpretation of their Chinese American parents who are unable to accept their autonomous adaption to American society, American culture, and, American history on account of their worries about the possibility that this adaptation means the active abandonment of the cultural roots where their own perceptive and cognitive imagination and inspiration have been inclined to be shaped in a natural fashion and in a normal fashion, and, to get away from the preconception and misconception of their American friends who have been having a hatred for Chinese American children, for it has turned out to be true that they have been caught in the perceptive and cognitive confrontation between their Chinese

American parents and their American friends in a very passionate fashion owing to the perceptive and cognitive embarrassment they have to be faced with in their learning experiences, living experiences, working experiences, and, communicating experiences on a daily basis. From the point of view of the difficulty they have in their lives, studies, and careers, what they matters most for them to do is to try their best to alleviate their cultural conflicts and contradictions between them and their Chinese American parents with the help of the possible good the very appropriate negotiation made between their Chinese American parents and them is likely to do to them, to rack their brain to obtain the legal social identities, cultural identities, as well as, ethnic identities they need most in living and working in American society, American culture, and, American history on the sound perceptive and cognitive foundation that has to be laid for their insightful and ingenious breakthroughs they are supposed to achieve in the passive confrontation and passionate cooperation with their American friends in a strategic fashion in the form of the negotiable competition and cooperation that tend to occur to them in an unnoticeable fashion and in an inconceivable fashion on the way to their successive and sustainable pacification and purification of the confused minds of their own Chinese American parents in a concessional fashion and the scritinization and sterilization of the dominative and manipulative intentions and motivations of their American friends in a legal fashion and in a logical fashion, and, to make great efforts to enable them to make appropriate perceptive and cognitive room for the successful and sufficient acquisition of the impressive and instructive essential and evident ideological and epistemological transcendence of the very profound and particular dichotomous perception and cognition popularized in the objective and authentic attitudes hold toward Chinese American culture and American culture in a blind fashion so as to resist a lot against their intentional stupefaction of their perceptive and cognitive inclination right on the road to their increasing perceptive and cognitive growth in a hospitable fashion and, in a harmonious fashion just as what to be dealt with in the

following three parts of this chapter in a logical fashion, in a systematic fashion, and, in an objective fashion.

4.1 The Legal Identities Achievable from the Conscious Avoidance of the Strong Cultural Conflicts and Cultural Contradictions between most Chinese American Parents and Their Chinese American Children

In the inevitable, uncontrollable, and, unstoppable communicative practices and communicative processes of Chinese American workers just as what has been reflected in an authentic fashion, it has come to the arrogant minds of those Chinese American workers in a very clear fashion that the excessive exaggeration and the extensive implementation of the ideological and epistemological enlightenment and encouragement of the conceptual implications of this term cultural hegemony in American society, American culture, and, American history to maximize the cultural authority, cultural superiority, and, cultural priority of American culture in the form of the ideological and epistemological stupefaction and sterilization of an increasing number of Chinese American children in a treacherous fashion and in a vicious fashion, has been acting as a very important reason for the overall and profound intensification of the extremely strong communicative conflicts and communicative contradictions between most Chinese American parents and their Chinese American children as what to be analyzed below for the tangible or intangible actualization of the critical motivation and critical intention transplanted into the interpretation processes and practices of this valuable and veritable study in the logical, systematic, and, objective justification of the very apparent hegemonic motivation and intention of white Americans that have been running through the cultural interaction between Chinese American workers and white American workers with regard to the genuine ideological and epistemological destruction of the children of the former on the part of the latter.

In accordance with the complicated living experiences, working experiences, as well as, communicating experiences of most Chinese immigrants, it tends to be a very long and complicated journey for them to immigrate into a new land, to live there, to stay there, and, to work there on a daily basis because this process is fraught with an increasing number of strong physical tortures, mental tortures, and, spiritual tortures owing to the specific and special divided identities, divided loyalties, and divided conflicts they have to be faced with time and time again. In the same way, the members of an immigrated family are bound to be forced to deal with the strong ideological and epistemological struggle between the continuous insistence on what has been the mainstream ideology and epistemology of their mother land, and, the popular ideology and epistemology of the foreign land where they have made their new home to make a living, to make a life, or, to make a fortune, and, the emotional conflicts between the cultural shocks they have come across on the new land and the nostalgic homesickness for what they have valued a lot and what has meant a lot to them in terms of the ideological and epistemological truth, essence, and, quintessence of the intelligent ideological and epistemological encouragements and enlightenments that have been entailed in the rich cultural thoughts and cultural insights of the traditional culture they have inherited from the very strong cultural atmospheres in which they have been immersed in their hometown located on their old traditional homeland when they have been accustomed to the social reality, cultural reality, and, ethnic reality that are likely to give a very strong perceptive and cognitive impetus to the development, enrichment, as much as, improvement of the rich cultural imagination and cultural inspiration in a realistic fashion to nurture their minds and their souls in an appropriate fashion and in an adequate fashion. What seems to be more difficult for them to cope with in this process, is, the inevitable continuation of this struggle in the lives of their children born in a new land who are forced to be faced with the practical and empirical embarrassment to make a choice between the their familial loyalty to the ideological and epistemological values of the

cultural values and cultural views that have been implanted into the minds of their parents and the increasing spiritual needs to get accustomed to the social mores, cultural mores, and, ethical mores popularized in the lives of their peers who have lived and learned for a very long time on this new land since their births. In this case, they are doomed to be faced with the increasing cultural conflicts and cultural confrontations between them and their parents whom they have to live and stay with on a daily basis and between them and their peers whom they have to learn and work with in an unavoidable fashion just as what have been manifested in the perceptive and cognitive barriers they have come across in an inevitable fashion in the social communications they have been involved in day after day, the languages they have to make full use of to provide appropriate convenience for their social communication, the cultural resources they are supposed to dig out of to enrich their lives, to the proper occupation they have to choose to support themselves in an indispensable fashion and in an irreplaceable fashion, the education they have to receive to improve their social lives and cultural lives on the way to the increasing improvement of their spiritual spirits, the living styles they have to adapt themselves to for the aim of making their lives comfortable and their moods pleasant, as well as, the geographical traits they have to be familiar with to make sure of the security that ought to be kept in their minds while making a living and making a life in this new land. For the sake of the objective social reality, cultural reality, psychological reality, and, historical reality the vast majority of Chinese American children have to be faced with in an autonomous fashion, it is very apparent that they are destined to be caught in their perceptive and cognitive hesitation of either being afraid of the total ideological and epistemological Americanization that tends to make them consistent with and identified with the social mores, cultural mores, ethical mores, as much as, ethnic mores of American mainstream society, and, the very blind ideological and epistemological Chinalization that is likely to make them unable to get accustomed to the social lives and cultural lives of America in an increasing fashion. Therefore, it

is in this case that there are inclined to be the increasing cultural conflicts and cultural confrontations between those Chinese American children who have been confused with or even lost in the very essential and objective recognition of the differences between Chinese culture rooted in the similar impact of eastern cultures, and American culture connected with the increasing permeation of western cultures day after day, and, their Chinese American parents who have been adhering to the cultural tradition they have been used to for a very long time as a result of the great impact traditional Chinese culture has on them in a successive fashion and in a sustainable fashion.

In the simultaneous consistence with the very embarrassing progress those Chinese American children have been making on the way to their exploration to be made of the feasible solutions to the major embarrassing problems existing in either the predictable or unpredictable conflicts and contradictions between them and their parents for the aim of seeking for the successive and sustainable stimulation and promotion of the virtuous and harmonious transition and transformation of the familial communication between them and their parents in a gradual fashion, it has been witnessed in the very aesthetic and artistic production of Chinese American literature that the perceptive and cognitive inclination of a good many insightful Chinese American writers have putting a growing number of their imaginative and associative emphases on the ideological and epistemological dilemmas of those Chinese American children to give a perceptive and cognitive impetus to the gradual transformation of Chinese American literature from the previous accusation of being condemned to live in the literary ghetto as has been confined to the disturbing academic repetitions and redundancies of the 'ethnic matters' in Chinese American communities in a silent fashion to the increasing aesthetic and artistic admiration a variety of American readers have been showing for the increasing impact Chinese American literature has had on American society, American culture, as well as, American history as a result of the apparent aesthetic and artistic intention and

motivations of the conscience of those Chinese American writers upon which most Chinese American literary works have been imprinted in an impressive fashion and in an instructive fashion for the salience of the silent sadness and sad silence most Chinese American workers have been suffered from their very painful living, working, and, communicating experiences in America at that historical moment. As a result of the perceptive and cognitive pace that has been kept with the gradual development and improvement of the aesthetic and artistic awareness of those Chinese American writers, it has been made more and more apparent for them to try their best to voice their literary thoughts and literary insights in an independent fashion and in an impressive fashion in the production of their Chinese American works to make a distinction from the previous ones that have been regarded as the ethnic dogmatization of the traditional Chinese American culture showing up in the coat of literary works. On the basis of the combinative incorporation of the rich living experiences, working experiences, as well as, communicating experiences of most Chinese American workers into the insightful enrichment and improvement of the aesthetic and artistic imagination and inspiration of Chinese American literary works that have been rooted in very appropriate and adequate articulation and transmission of the burning desires and the fond dreams of most Chinese American workers living and staying in their Chinese American communities as have been considered to be the largest ethnic groups in America, an increasing number of those Chinese American writers have turned out to gain increasing national and international recognition with the help of their Chinese American literary works across the nation indebted to the very strong power they have acquired from the increasing ideological and epistemological encouragement and enlightenment of the Asian American movement valuable for the rumination and reflection of the cultural conflicts and cultural contradiction between Chinese American children and their parents just as what has been exemplified in a clear fashion in the impressive and instructive production of a chain of Chinese American literary works produced by

Amy Tan titled *The Joy Luck Club* in 1989 and *The Bonesetter's Daughter* in 2001, by Maxine Hong Kingston under the titles of *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* in 1989 and *China Men* in 1980, by Gus Lee titled *Honor and Duty* in 1994, and, as such. To have a good understanding of the possibility for them to make peace in the inevitable and inseparable communication between them, it is of valuable importance for most insightful readers of those Chinese American literary workers to have a very good understanding of their cultural conflicts and cultural contradictions in relation to the perceptive and cognitive barriers those Chinese American children and their parents have come across in their lives and careers as to be dealt with in the following six folds in reference to the perceptive and cognitive difference between them in terms of their very different understating of the social communication in American society, American culture, and American history, their different attitudes toward English language and English knowledge, their different responses to the very sufficient employment of American cultural resources, their rather different expectations of American education in more than one respect, their different impressions on American living style, and, their different sentiments to the geographical traits of America.

In the first place, it is in a position to be noted in an explicit fashion that their different understanding of the increasing social communication in American society, American culture, and, American history between most Chinese American parents and their children is inclined to give rise to the perceptive and cognitive barriers of those very miserable Chinese American parents and children, and, the increasing communicative conflicts and communicative contradictions that have been engendered in the perceptive and cognitive divergences existing in their having a very good knowledge of the cultural phenomenon and cultural essence hidden behind their social communication in a very implicit fashion to the effect that what has concealed in those communicative conflicts and communicative contradictions between them is the cultural conflicts and cultural contradictions between them if a

comparative look has been taken at what has been epitomized in an unnoticeable fashion and in an untraceable fashion in the experiential and experimental similarity between what has been euphemized in the literary works of an Indian American writer and what has been emphasized in those of a Chinese American in a cautious fashion as to be analyzed below in a comparative fashion.

The continuation of the overall comparison to be made between most Chinese American parents and Chinese American children in the light of the cultural conflicts and cultural contradictions between them, has a lot to do with the resonant recount of the stories told in the literary works of an Indian American writer by the name of Jhumpa Lahiri born in London in 1967 and brought up in America who has addressed the same strong cultural conflicts and cultural contradiction in her Indian American literary work under the title of *Unaccustomed Earth* produced in 2009 in a correlative fashion as what has come to a good many Chinese American writers like Amy Tan. The exact example in this respect has been manifested in the story told in her production of *Hell-Heaven* where she has devoted an appropriate and adequate textual spaced to the depiction of the confrontation between Usha and her mother according to what has been going on in her social communication when she is a young girl. For the sake of the worries about her daughter being associated with Caucasian boys and being disgraceful and dishonorable to Indian cultural traditions, her mother has tried every means to stop her from getting in contact with those boys. As shown in the observation of Amy Ling, it has been heard that the mother of Usha often tells her like this “[D]on’t think you’ll get away with marrying an American.”⁶ However, Usha tends to be fed up with the reminders of her mother and goes against her wishes by keeping her from dating and having sex with Caucasian boys as has been indicated in her recount as to be quoted below “[I] began keeping other secrets from her, evading her with the aid of my friends. I told her I was sleeping over at a friend’s when I went to parties, drinking beer and allowing boys to kiss me and fondle my breasts and press their erections against my

hips as we lay groping on a sofa or the backseat of a car.”⁷⁷ In a similar sense, this is the case with what Amy Tan has aware of in her literary production in the process of her trying to have a good perceptive and cognitive access to the rebellion of Usha in her growth and the different sexual concepts and cultural conflicts between this Indian American girl and her Indian American mother in spite of the unawareness of Amy Tan what good this character is likely to do to the refreshment and refinement of her solutions to be worked out to deal with what has happened to Chinese American parents and their children in a similar way. To have a better understanding of the empirical similarity of Indian American children with that of Chinese American children, Amy Tan begins to think of the character Jhumpa Lahiri has depicted in her another short story titled *Unaccustomed Earth* where the character Ruma also has strong conflicts with her mother regarding her marriage because her mother wants her to marry an Indian boy and tells her that the Caucasian boy would divorce her and love an American girl in the end. What has turned out to be unexpected for her is that she has eventually chosen to disobey her mother and marry an American although she is also condemned by her father as what to be quoted below “ashamed of yourself, of being Indian, that is the bottom line.”⁷⁸ As shown in those two characters, it has been impressed in an evident fashion that the mother-daughter relationship is often taken as an important way to reflect the very strong cultural conflicts and cultural contradictions between traditional Indian American mothers and their very rebellious Indian American daughters in the literary production of this Indian American writer in that it has been misunderstood and misinterpreted in a popular fashion that those mothers has used their used traditional Indian culture to limit the development of their daughters on the acquisition of their social identity, cultural identity, and, ethnic identity in America by means of loves and marriages without knowing in a clear fashion that it pays a lot to base their love and marriages on this intention and motivation in an innocent fashion and in an irrational fashion.

From the imaginative and associative similarity between the literary production of Jhumpa Lahiri and that of Amy Tan born in the same year with this Indian American writer in 1967 in Oakland in California, it has occurred to Amy Tan in an impressive fashion that she has felt the strong sense that only three years after her successful immigration into America with her mother from China, the cultural conflicts and cultural contradictions between an increasing number of the responsible Chinese American parents and their very rebellious Chinese American children have caught her eyes in an apparent fashion and in an evident fashion even if she hasn't been aware that it is possible for her to make an exploration of the possible solutions to those social problems and cultural problems in the form of the profound and perspicacious meditation incorporated into her literary production, let alone make an ambitious and aggressive experiment on the aesthetic and artistic establishment and improvement of the true social identities, cultural identities, and, ethnic identities of those Chinese American parents who have been accustomed to the absence of those identities and the identity crises they have been suffering all the more in America, and, the Chinese American children who have to count a lot on those identities in their social communications with their parents and their American peers in an inevitable fashion and in an indispensable fashion. On the part of Amy Tan, she has sensed the communicative similarity in her personal communication with her mother in an implicit fashion in lieu of her father who has trained as an Engineer in Beijing, and, worked in World War II after his final immigration into America. In the entire process of her respective increasing acquisition, accumulation, absorption, and, application of the very appropriate and abundant communicative experiences from a good many Chinese American parents and Chinese American children, and, her impressive and insightful rumination of what has dealt with in the literary works of the Indian American writer as mentioned afore in a particular fashion, she seems to be convinced in a sensitive fashion and in a sensible fashion that the introduction of the complicated traits of the embarrassing situations of most

Chinese American parents and their children and the rational rendition of the different attitudes they have held toward American social communication appear to be very favorable and valuable for her to find out the appropriate solutions to the social problems and cultural problems that have been confusing a large number of Chinese American families and also to send her contributions to American society, American culture, and, American history in the improvement of the social values, cultural values, aesthetic values, and, artistic values of her Chinese American literary works, for it is of great importance for her to get a full perceptive and cognitive access to the ideological and epistemological essence and truth of the unavoidable cultural conflicts and cultural contradictions cropping up in the extremely crucial communicative practices and communicative processes of most of those Chinese American parents and Chinese American children in accordance with the relevant efforts they have made to seek for the adequate salience of the social identities, cultural identities, and, ethnic identities they are entitled to have for the very gradual alleviation and elimination of the increasing identity crises that are inclined to bring them endless embarrassments in their social communication grounded on the point of departure focused on either the static changes or the dynamic changes of the correlation between Chinese very meticulous American mothers and their Chinese American daughters who have been caught in the very tremendous perceptive and cognitive differences between the perceptive and cognitive responses they have given to the perceptive and cognitive barriers they have encountered in their social communication on a daily basis either in an expected fashion or in an unexpected fashion when they have to be faced with the remarkable perceptive and cognitive ambivalence between the continuous and cautious absorption of traditional Chinese American culture and the submissive adaptation to American culture in a blind fashion and in an irrational fashion.

To be specific, the example that is supposed to be given can be found out in the textual samples available in her Chinese American literary work under the title of

The Joy Luck Club produced in 1989 if account is inclined to be taken into in a profound fashion and in a perspicacious fashion in combination with the increasing communicative problems that have been reflected in the description as has been given of the lives and experiences of most Chinese American parents and their children with an aim of showing her aesthetic and artistic concern for the ideological and epistemological sensitivity and sensibility of more and more Chinese American writers the perceptive and cognitive importance they are in a position to be placed on the appropriate solutions to those social problems and cultural problems in the form of literary production just as what she has done in the production of her Chinese American literary work under the title of *The Joy Luck Club* where the very strong communicative conflicts and communicative contradictions between Chinese American mothers and their daughters have been highlighted a lot to draw the attention of the readers and the rest of Chinese America writers who are interested in showing their perceptive and cognitive concern for the appropriate and adequate alleviation of the unbearable bitterness of those Chinese American mothers and their daughters who have been suffering a lot from the tremendous ideological and epistemological distance between them in line with what has been implied either in a direct fashion or in an indirect fashion in their inevitable communicative practices and communicative processes. In connection with the narrative facts and narrative events of this Chinese American literary work produced by Amy Tan, it can be seen that there are four Chinese American mothers who have been forced to live and to stay with their four Chinese American daughters under various tragic circumstances during World War II. In that historical context, those Chinese American mothers have held on to their very previous memories on account of their inseparable and irreplaceable sentiments bound to the cultural mores they have been accustomed to the moment they inherit the crucial cultural values and cultural views of traditional Chinese American culture in an unconscious fashion and in an unintentional fashion so that it has turned out to be very difficult for them to adapt themselves to the

cultural atmospheres the new land they have arrived at have been imprinted upon in a popular fashion. For the sake of the successive and sustainable continuation of the cultural thoughts and cultural insights of their traditional Chinese American culture in an appropriate fashion, they have believed in a passionate fashion that it is of very great perceptive and cognitive importance for them to help their Chinese American daughters to get a very good perceptive and cognitive access to the ideological and epistemological essence and quintessence of the indispensable and inevitable cultural mores, cultural nutrients, cultural thoughts, cultural insights, and, cultural spirits of traditional Chinese American culture to prevent their daughters from the total assimilation of the cultural values and cultural views of American culture without taking into consideration in a perspicacious fashion and in a profound fashion that their perceptive and cognitive preference to Chinese American culture is not to be imposed upon the perceptive and cognitive inclination in a unpleasant fashion in that their strong perceptive and cognitive insistence on this continuation will be translated into the perceptive and cognitive prejudice on the part of their Chinese American daughters. That is because the final and formal formation of this strong perceptive and cognitive prejudice is inclined to give rise to the intensification of the inevitable and insolvable cultural conflicts and cultural contradictions between them and their Chinese American daughters even if they have been based this persistence on their maternal conscience. In this case, what is in a position to come to the minds of most Chinese American mothers, is, that the increasing intensification between them and their daughters is bound to either estrange their daughters from them or to make their daughters isolated from their American peers in a gradual fashion because they have to know it pays a lot for their daughters to be disconnected with their American peers. Moreover, it is impossible for them to make their daughters to have a good taste of the unbearable bitterness buried in the physical tortures and spiritual tortures they have been suffering from the very vicious discrimination, isolation, and, segregation of American society that have given rise to the final

formation of the community of Chinese American bachelors in a direct fashion. With a very rational analysis made of the very crucial cultural conflicts and cultural confrontations between the Chinese American mothers and their daughters depicted in this Chinese American literary work under the title of *The Joy Luck Club*, it has to be realized in a reflective fashion and in a ruminative fashion in the minds of those Chinese American mothers that it is unwise for them to impose their favorable cultural tastes, cultural pursuits, and, cultural insights upon their Chinese American daughters in an unacceptable fashion and in a unbearable fashion, for this is bound to give rise to the very strong resistance of their Chinese American daughters who are unwilling to make a single communication with them in an intuitive fashion and in an honest fashion, and, to force their daughters to get in touch with their American peers in a more intimate fashion and in a more confidential fashion to prevent them from being thrown into the great danger of autism due to their discontinuation of the communication with their American peers who are likely to enable them to have a very good taste of the pleasures of effective communication and equal communication. In fact, what has turned out to be wise for those Chinese American mothers to do when they are confused with the perceptive and cognitive plight they have fallen into in the communication with their Chinese American daughters is that they are supposed to make best of their wisdom to get a very good perceptive and cognitive access to the genuine perceptive and cognitive inclination of their daughters in an equal way to shown their honest respect for their daughters so that their daughters are willing to share their secrets with them rather than try their best to get free from them and keep from their mothers everything that tends to do harm to themselves, for if they does want to help their daughters to get away from the potential dangers, it is much better for them to have a much better understanding of what is going on in the minds of their daughters in terms of the objective needs to be met in the lives, studies, careers, loves, and, marriages of their daughters on the ground that they have been aware in a very adequate fashion that

the genuine effective communication between them and their daughters tends to begin with the satiation of their daughters who have met their true needs in the pleasant communication with their others. However, this has failed to be embodied in the appropriate solution of the perceptive and cognitive barriers between those Chinese American mothers and their daughters in an apparent fashion in terms of the potential and possible social communication that has very much to do with the genuine acquisition of the very legal social identities, cultural identities, and, ethnic identities of their daughters in relation to what has been revealed this Chinese American literary work in the case of the different attitudes that have been held toward the international loves and marriages between their daughters and their American suitors to the effect that almost those daughters prefer to marry Caucasian men, while their mothers try their best to prevent their daughters from doing so without knowing in a rational fashion that what they prefer is not necessarily what is inclined to bring their daughters happiness just as most Chinese American parents have taken it for granted that what they have expected their Chinese American children to do is good for those Chinese American children to have a bright future without knowing in a dialectical fashion that what is appropriate for them is not necessarily appropriate for their children. A typical example in this regard is likely to be found out from the narrative fact that when Rose Hsu Jordan marries Ted, An-Mei Hsu has been warning her daughter of the fact that: “[H]e is American, a *Waiguoren*”⁹ in a repetitive fashion. What makes this Chinese American mother feel unexpected is that this Chinese American daughter Rose has answered her back like this: “I’m American too.”¹⁰ As a matter of fact, she has even admitted in an apparent fashion that the initial admiration she has had for Ted is “precisely the things that made him different from [her] brothers and the Chinese boys [she] had dated.”¹¹ Indeed, it is for this reason that almost all Chinese American daughters have chosen to marry Caucasian men, for it has been implied in the thoughts or the choices of those Chinese American daughters in relevance to their international

marriages that have reflected in a very obvious fashion that at the bottom of those Chinese American daughters, they have been yearning for the legal recognition of their social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history in spite of their perceptive and cognitive inadequateness for the risks they are going to take in a potential fashion when they choose to get free from the actual perceptive and cognitive imprisonment implied in the identity crises their Chinese American parents have been suffering from in their lives and careers so that they have been tired and afraid of those valueless and meaningless identity crises on the way to their insistence on the acquisition of the official social identities, cultural identities, and, ethnic identities to enable them to be equal with their American peers in their social communication in America as they have racked their brains to reduce to the least the cultural conflicts and cultural contradictions between them and their Chinese American parents in an appropriate fashion and in an acceptable fashion.

In a similar sense, it has been shown in the Indian American literary works titled *A Choice of Accommodations* and *Unaccustomed Earth*, this Indian American writer named Jhumpa Lahiri has also placed a great imaginative and cognitive importance on the communicative conflict and communicative contradictions between Indian American parents and their children with reference to their expectation of their children to find their lifelong partners who belong to the same race and turn out to be able to help them to preserve and inherit their traditional Indian culture in a reliable fashion and in a responsible fashion in that those Indian American parents have been taken it for granted in a blind fashion and in an innocent fashion that this choice is bound to give a very strong support to the intentional avoidance of the communicative barriers between their children and their lifelong partners might come across in their lives and careers after marriage without taking into consider the genuine happiness of their children and the marital violence potentiated in their great expectations in an unknown fashion. Therefore, it is no wonder that a great

many Indian American children have chosen to resist against the very unreasonable requirements of their Indian American parents in terms of the choices have to be made for the irrational rejection to their interracial marriages and their inter-cultural marriages at the cost of the very ignorant violation of the marital liberty and the victimization of their marital happiness that have deprived them of their legal rights to make correct choices for their own marriages. A typical character depicted in the short story told in this Indian American literary work under the title of *A Choice of Accommodations* produced by this Indian American writer by the name of Jhumpa Lahiri, is, the Indian boy named Amit who is born into a rich Indian American family. He attends a boarding school in America since he was a child. When he grows up, he has also chosen to resist his against the expectations of his parents when he is forced to go on with his marriage as his parents have told him to. Unbearable for the pressure of his parents, he has to depart from the privileged lives of his family located in India, and chooses to marry a Caucasian girl named Megan who is born into a working-class family. He admires her a lot even if she is five years older than him and has a mediocre appearance. When his parents feel very insatiable with the ordinary family background of Megan in a snobbish fashion, Amit falls out with his father in a very decisive fashion and experiences the “greatest feat of his life.”¹² One more remarkable character in this regard is in a position to be the Indian boy called Pranab in the short story told in the Indian American literary work titled *Hell-Heaven* produced by the same Indian American writer, for he has also taken risks to disconnect the relations with his parents when he decides to make a Caucasian woman named Deborah his wife. To get free from his parental objection to his marriage, Pranab is forced to break away from the entire Indian American community after his marriage. After his departure from this community, he tends to go through various western festivals, to contact with Caucasian people, and, to be westernized in a complete fashion in the new land his and his wife have arrived at. Unfortunately, the unstoppable conflict engendered in cultural differences between

him and his wife has made him fail to achieve a successful and happy marriage. What has turned out to be true in this example in an objective fashion is that it is Pranab “who had strayed, falling in love with a married Bengali woman, destroying two families in the process.”¹⁵ In a comparative sense, it is inclined to know from the similar experiences of those two characters that the communicative conflicts and communicative contradictions between Indian American parents and children in the light of their interracial marriages have turned out to be much stronger than those between Chinese American parents and Chinese American children, for it has been reflected in an impressive fashion in the stories told in those two Indian American literary works written by the same Indian American writer that it sound very strange that Indian American boys are unable to make a choice and make a decision for their marriages in an independent fashion let alone Indian American girls who are not brave enough to enable them to fight against the marital violence of their Indian American parents who have been unaware of the social problems and cultural problems their interference with the marriages of their Indian American girls are likely to bring about in American society, American culture, and, American history. In this case, it seems that Indian American girls are much more docile and obedient than Chinese American girls on the subject of their struggles for the essential and evident acquisition of the marital liberty and marital dignity they are entitled to seek for in the development and improvement of the independent judgment they are supposed to make of the perceptive and cognitive importance for them to see through the cultural phenomenon and to get across the cultural essence and cultural hidden behind the marital violence they have suffered from on the way to their pursuits of the marital happiness and marital sweetness they have been dreaming about in an successive fashion and in a sustainable fashion.

On account of the combinative implantation into the minds of most Indian American children the crucial ideological and epistemological values of American culture and traditional Indian culture in a continuous fashion, it is impossible for

them to neglect that they have been lost in the ideological and epistemological breakdown in most cases because of the cultural conflicts and cultural contradictions personified in the familial communication between those Indian American parents and their children just as what has been shown in the very ambivalent indecision most of those Indian American children are inclined to be confused with or caught in when they have to think of their marriage either in a submissive fashion or in an oppositional fashion as a result of the affective repression and liberal deprivation of their Indian American parents. From the point of view of the ideological and epistemological predictability and perspicacity of the cultural insights and cultural insights as have to be connected with the aesthetic and artistic interweavement of the narrative facts and narrative events of literary works, it has turned out to be aware in a sufficient fashion from the perceptive and cognitive analysis of the cultural values and cultural views of this Indian American literary work under the title of *Unaccustomed Earth* that Jhumpa Lahiri has already taken notice of the essential perceptive and cognitive differences between the cultural values and cultural views that have been instilled into the minds of Indian American parents and Indian American children even though they have failed to be aware of the great impact those differences are inclined to have on the unconscious development and improvement of the different attitudes they have been holding towards traditional Indian culture and American culture. To tell the truth, this has been manifested in one of the interviews that has made as to be quoted below: “[I] felt a sense that I was the end of a line, and that it was a very short line [*laughs*]. I knew my parents had parents and so on, but to me, the universe was my parents and they were the far end and I was the near end. There were certain intensities to the experience of that first-generation and their offspring that don’t carry over. I’m very aware of my parents’ experience, how I grew up, and now how my children are growing up. There is such a stark difference in those two generations.”¹⁴ In terms of the reasons for the very tremendous perceptive and cognitive difference between those Indian

American parents and those Indian American children, it has been euphemized in the very implicit explanations this Indian American writer has made to this social phenomenon and cultural phenomenon that the former has left their Indian homes for a very long time in a reasonable fashion to search for much better opportunities for their further development and improvement in America so that their banishment is supposed to be considered as the product of the free choice they have made before their immigration into America to make a living, to make a life, or, even to make a fortune, while the latter have been born and brought up in America so that they have no opportunities to make a choice as their Indian American parents do because with the helpful protection of their Indian American parents, what they have acquired from their perceptive and cognitive growths is no more than their heavy perceptive and cognitive dependence rather than the perceptive and cognitive independence they are inclined to learn from their close American peers to enable them to adapt themselves to American society, American culture, and, American history in a natural fashion and in a normal fashion to help them to seek for the reasonable legalization of the formal and final social identities, cultural identities, and, ethnic identities on which they have to rest a lot to make a living, to make a life, and, even to make a fortune when their Indian American parents are unable to protect them in the future because it has been made very clear in their minds that this appropriate adaptation to the social mores, cultural mores, and, ethnic mores of American society, American culture, and, American history is conducive and crucial for the improvement of their social communication in America even if they are likely to be misunderstood in the communication with their parents who have been rooted in very different cultural beliefs and cultural mores in an unchangeable fashion.

In accordance with what has been diversified and personified in a distinctive fashion in the extremely complicated communicative practices and communicative processes between Indian American parents and Indian American children as shown

in the Indian American literary works produced by Jhumpa Lahiri, it is possible for the vast majority of the readers of the Chinese American literary works produced by Amy Tan to have a much profounder understanding of the specific extent to which Chinese American mothers have been caught in the very profound conflicts and contradictions with Chinese American daughters in the inevitable, irreplaceable, as much as, indispensable familial communication between them on account of the very different attitude that have been held toward traditional Chinese American culture and American culture so that most of those reliable and responsible Chinese American parents are inclined to be misunderstood in the minds of their children who have been confused with the thought their mothers have been trying their best to have a very tight control over their social communication in an unacceptable fashion and in an unforgivable fashion when those mother have put their noses into the love and marriage of those Chinese American daughters at will at the cost of the deprivation of the marital liberty and marital dignity that have to be kept in the minds of those mothers to show their honest respect for the rights those Chinese American daughters are supposed to have to enable them to make a choice or even to make a decision in an individual fashion and in an independent fashion as a result of the increasing development and improvement of their respective subjective consciousness and individual consciousness that have been playing an important role in the acquisition of their legal social identities, cultural identities, and, ethnic identities they need a lot to improve their social communication in American even if they have kept in a very clear fashion in their minds that their Chinese American mothers have been worried a lot about their very dishonorable and disgraceful abandonment of the cultural thoughts and cultural insights they have obtained from traditional Chinese American culture and traditional Chinese culture. On the foundation that has been laid for the overall and profound comparison to be made between what this Indian American writer has been aware of and what this Chinese American writer has realized in a profound fashion in the production of their Indian

American literary works and Chinese American literary works in a respective fashion, it is inclined to be illuminated in an insightful fashion and in an impressive fashion from the rumination and reflection of the ideological and epistemological superiority and inferiority existing in the understandable perceptive and cognitive preferences and prejudices of those Chinese American mothers and their daughters, and those of those Indian American parents and their Indian American boys that the appropriate and adequate room is likely to be made for the very peaceful and harmonious negotiation between those Chinese American mothers and those Chinese American daughters and between those Indian American parents and those Indian American boys. Therefore, what can be enlightened from the ideological and epistemological concern this Indian American writer has shown for the peaceful and harmonious solutions of the social problems and cultural problems as what has been existing in an increasing number of Chinese American families, is, that it is of very great ideological and epistemological importance for most Chinese American daughters to make an negotiation with their Chinese American mothers and then to make a peace between them to pave way for the final and formal acquisition of the reasonable, reliable, and, responsible legalization of the social identities, cultural identities, as well as, ethnic identities in American society, American culture, and American history, and, for the very effective and efficient alleviation and elimination of the unbearable identity crises their Chinese American parents have been suffering from the devaluation, deterioration, and, distortion of the social values, cultural values, and, historical values of traditional Chinese American culture.

In the second place, the strong cultural conflicts and cultural contradictions between most Chinese American mothers and their Chinese American daughters are of very high relevance to their different attitudes they have been holding toward the successive and sustainable acquisition and application of English language and English knowledge in their lives and careers on account of the differences existing in the learning ability and adapting ability between them in America. In most case, it

can be seen in a frequent fashion that those Chinese American mothers are unable to speak perfect American English, so they begin to be aware that they are unable to tell their Chinese American daughters the interesting story about the swan as has been recounted in the introductory part of the very short story told the Chinese American literary work produced by Amy Tan under the title of *The Joy Luck Club* like this “Now the woman was old. And she had a daughter who grew up speaking only English and swallowing more Coca-Cola than sorrow. For a long time now the woman had wanted to give her daughter the single swan feather and tell her, “This feather may look worthless, but it comes from afar and carries with it all my good intentions.”¹⁵ What has turned out to be very tragic and ironic in this narrative process, is, that their narration of this story seem to remind their Chinese American daughters of the possible difficulty they are likely to have in communicating with their Chinese American daughters as implied in the following quote “this wish becomes the very spruce of the conflicts and tensions in their relationship.”¹⁶ To some extent, it is likely to be seen either in an ambiguous fashion or in an apparent fashion from this communication that those daughters born and brought up in America have realized the unfulfilled dreams of their Chinese American mothers owing to the inadequateness of their English language and their English knowledge that has changed the impression they have given on their Chinese American daughters in an impressive fashion. From then on, they are also becoming impatient with their Chinese American mothers who have turned out to be unable to speak perfect English but broken English with their Chinese American daughters in an unintelligible fashion just as what has come to the mind of this character by the name of Jing Mei like this “[M]y mother and I never really understood one another. We translated each other’s meanings and I seemed to hear less than what was said, while my mother heard more.”¹⁷ As shown in the characterization of Jing Mei in the production of this Chinese American literary work under the title of *The Joy Luck Club*, it has made Amy Tan aware in an reflective fashion that the rich linguistic and

intellectual accumulation of those Chinese American mothers have been playing an indispensable and irreplaceable role in the continuous stimulation and promotion of the education their Chinese American daughters are supposed to receive in that it has been implied in an obvious fashion that this Chinese American daughter tends to be insatiable with the language ability of her Chinese American mother and thinks in a very apparent fashion that the words her mother uses are often incorrect, and the answers she gives are unpredictable. In connection with the memories of this Chinese American daughter, she has asked her mother about playing mahjong with Jewish people at university in a curious fashion, and she has wondered if the games are different or if it is just because the attitude she has held toward Chinese and Jewish people is different. What seems to be pitiful for her is that her mother replies her and makes an unreasonable explanation to those questions in her broken English as what to be quoted below “Jewish mahjong, they watch only for their tile, play only with their eyes.” Then she switched to speak in a fluent fashion in Chinese: “Chinese mahjong, you must play using your head, very tricky. You must watch what everybody else throws away and keep that in your head as well. If nobody plays well, then the game becomes like Jewish mahjong. Why play? There’s no strategy. You’re just watching people make mistakes.”¹⁸ For the part of this poor Chinese American daughter by the name of Jing Mei, it is very obvious that those kinds of explanations her Chinese American mother has made to those questions, have made her feel that her mother and her have to speak two different languages before the final clarification of the points valuable and meaningful for the explanation made to those questions. As a matter of fact, what has been impressed in her mind in a profound fashion is that the language her Chinese American mother and her can use to communicate with each other has become an unavoidable barrier for them to have a very good access to the final achievement of the genuine aim of efficient and effective familial communication, let alone the social communication her mother has to make with others.

With reference to the particular asymmetry and asymmetric particularity of the familial communication between this Chinese American mother and her own Chinese American daughter, it has to be noted in a clear fashion that she has been short of the discursive rights in this family as she speaks Chinese in most situations while talking to her Chinese American daughter, and, speaks some English when she has to or is forced to apart from the ambiguity of her speeches that give rise to the vagueness of the answers she has given to her Chinese American daughter due to her own inadequate confidence in speaking English and reluctance to do so for the aim of the maintenance of the cultural thoughts and cultural insights rooted in the traditional Chinese American culture she has acquired from her learning Chinese language. On the contrary, it has turned out to be true that what has come to the mind of her daughter in an impressive fashion is that she thinks English is her real language owing to her very strong learning ability, learning interest, and, learning literacy in leaning English, and she is able to speak it in a clear fashion when she needs to voice her thoughts in her social communication. On the part of this Chinese American mother who has failed to get immersed in learning English in an adequate fashion and in an accurate fashion notwithstanding their having a strong learning motivation and learning intention to do so, it is understandable in a natural fashion and in a normal fashion that she tends to view Chinese as the most convenient language for her to enable her to articulate what has occurred to her in an accurate fashion, in an elegant fashion, and, in an eloquent fashion, and, at the same time, to maintain her perceptive and cognitive persistence in inheriting the very crucial cultural pursuits and cultural spirits as personified in the traditional Chinese American culture and traditional Chinese culture that have been running through her perceptive and cognitive growth when she has to learn to improve her lives and careers. For one thing, with the help of Chinese language, it is much more favorable for her to voice her genuine thoughts in a natural fashion and in a normal fashion; for another thing, it is more valuable for her to have a very good access to the

ideological and epistemological nourishment available in the rational rumination and ruminative reason of the cultural encouragement and cultural enlightenment of the traditional Chinese American culture and traditional Chinese culture on the basis of her strong attachment to her cultural roots. Therefore, it has come to her mind in an impressive fashion and in an instructive fashion that it is her home that is the best school for her to teach her Chinese American daughter the practical ideological and epistemological essence and quintessence of the crucial and central cultural thoughts and cultural insights she has obtained from the perceptive and cognitive illumination and imagination of the good cultural mores, cultural habitus, as much as, cultural atmosphere her Chinese American ancestors have been benefiting a lot from their living experiences and working experiences owing to the cultural sentimentalism she has been addicted to in an intuitive fashion and in an ontological fashion. In a similar way, a good many Chinese American mothers have begun to make best use of their homes to make it have a great impact on the perceptive and cognitive growth of their Chinese American daughters and make it possible for those Chinese American daughters to receive appropriate education at home in an imitative fashion and in a popular fashion in line with their popular notion that Chinese language is a natural and normal tool for them to stick to the ideological and epistemological quintessence and essence of the indispensable cultural thoughts and cultural insights of the traditional Chinese American culture and traditional Chinese culture they ought to have been attached to in a profound fashion and in a perspicacious fashion without thinking of it in a rational fashion and in a reflective fashion that whether it is appropriate for them to impose upon their Chinese American daughters what they value most, whether what they have imposed on those Chinese American daughters is very appropriate for their perceptive and cognitive growth, and, whether their actions are likely to give rise to the resistance or rebellion of their daughters who ought to be entitled to make a judgment of the good or the harm those cultural achievements are inclined to do to them in an independent fashion. Indeed, it has

turned out to be very dangerous for most Chinese American mothers to take it for granted in an innocent fashion and in an ignorant fashion that what they have been doing for their Chinese American daughters is bound to do good to the perceptive and cognitive development and improvement of their own daughters regardless of everything that has come to either the curious or cautious minds of those Chinese American and that they ought to have taken into consideration in an overall fashion and in a profound fashion. In fact, in the eyes of the daughters, they have taken it from the social reality, cultural reality, and, historical reality of America that it is the appropriate or even adequate acquisition and application of English that acts as the indispensable, inevitable, and, incontestable bridge in more than one case to give them a very strong perceptive and cognitive impetus to the exceptionally formal and final establishment and improvement of their social identities, cultural identities, and, ethnic identities in mainstream views and values of American society, American culture, and, American history in an organic fashion and in a logical fashion, and, the intentional reduction of the probability that tends to throw them into the danger of identity crises on the road to their intuitive incorporation of their living experiences and working experiences into America in an active fashion. In a comparative sense, it is not difficult for those Chinese American daughters to think in a natural fashion and in a normal fashion that in their minds English is more likely to enable them to voice their ideas in more direct fashion and in a clear fashion and that the mother is too backward to be incorporated into American society, American culture, and, American history in a successful fashion and in a sufficient fashion in that the perceptive and cognitive difficulty they tend to have in communicating with their Chinese American mothers on a daily basis has a lot to do with the inaccurate ambiguity and ambiguous accuracy the exact speeches made in Chinese and the texts written in this language have turned out to be characterized with in most cases on account of the indecisive and variable personality of a great many Chinese American workers just as what has been dealt with in the fifth chapter of this book titled

Chinese Characteristics on the subject of the disregard of accuracy in the articulation and argumentation of Chinese people who have been used to inaccurate speech or inaccurate diction showing up in their lives and careers.

Although the comment made on Chinese languages in this book is not objective enough, it has to be known in an objective fashion that the occasional application of Chinese language in the increasing social communication, cultural communication, and, ethnic communication of most Chinese American workers has turned out to be vague, for if the audience is lack of the common sense that has to be known in having a good understanding of the denotative and connotative truth and essence of traditional Chinese culture in an overall fashion and in an essential fashion, it will be very difficult for them to have a good knowledge of the very profound connotations entailed in those social communication and cultural communication of traditional Chinese American culture and traditional Chinese culture personified in even the jokes made in the everyday lives of those Chinese American workers. However, what they have failed to pay a close attention to in an insightful fashion is that the failure to have a very good understanding of those denotations and connotations in an essential fashion and in an evident fashion will be bound to give rise to the continuous increase of misunderstanding between the two participants of an effective communication who are likely to be caught in the strong communicative conflicts and communicative contradictions between them as engendered in this perceptive and cognitive failure. Therefore, it turns out to be of extremely great ideological and epistemological importance for those communicative participants to have a very good access to the cultural preconception potentiated in the communicative situations, and, the cultural misconception that has been made full use of to make an intentional effect. Otherwise, the very unpredictable and unimaginable communicative embarrassment between them will turn up as what to be exemplified in the following example picked out from the Chinese American literary work under the title of *The Joy Luck Club* produced by Amy Tan. As far as

this example is concerned, it can be seen from this very funny communicative practice that another daughter of this Chinese American family by the name of Waverly brings home her Caucasian American fiancé Rich for dinner. Her Chinese American mother has prepared her most famous steamed pork and preserved vegetable dish for this dinner, and, she has served them in a proud fashion owing to her satiation with the particular flavor of those dishes. When the dishes are brought to the table, she takes a sip and says in a modest fashion like this, “Ai! This dish is not salty enough, with no flavor.... It is too bad to eat.”¹⁹ But when Rich criticizes her mother’s cooking, and he doesn’t know what wrong he has done. That is because he has no knowledge of the cultural more that as is very popular in the cooking custom of Chinese cook, mother has always made disparaging remarks about her cooking in an oppositional fashion or in a modest fashion to show that the food she cooks must taste good and she hoped the guest to eat more on the basis of euphemistic politeness and hospitable modesty. What has turned out to be unexpected in a pitiful fashion is that Waverly’s fiancé Rich knows very little about traditional Chinese culture, taking it for granted in an ignorant fashion and in an innocent fashion that there is not enough salt in those dishes, so he tries to pour a lot of soy sauce on them. In this case, the communicative effects at this dinner are bound to be predictable in accordance with the cultural mores of traditional Chinese American culture and traditional Chinese culture.

Although the evident communicative embarrassment at table is exceptionally impressive, the responses that have been given to his embarrassment are the genuine focuses of the intimate ambivalence and ambivalent intimacy between this Chinese American daughter Waverly and her Chinese American mother. For the part of this Chinese American daughter Waverly, it ought to be admitted in an honest fashion that she is very satisfied with his future prince at that moment, for it has been impressed in her mind that his love is really true for her and it is undoubted that he looks nice and much younger than what has been concealed in his curly red hair,

smooth pale skin, and dark business suits he has put on. Moreover, she even thinks that she is not qualified enough for such a good person in some respects in that she is stingy, narrow-minded, and inferior. On the part of her Chinese American mother, what he has been doing at dinner is not in consistent with the crucial cultural mores and cultural courtesies of traditional Chinese American culture and traditional Chinese culture. Therefore, it is unimaginable for this Chinese American mother who has assumed that Rich has had a good understanding of the cultural essence of the true social communication placed in the social and cultural context of traditional Chinese American culture and traditional Chinese culture, so she feels unbearable for the behaviors of Rich who has turned out to be confused with the modest speeches of this Chinese American mother whose vague expressions have been running through the entire dinner with an aim of showing their guest the hospitable modesty and modest hospitality that have been penetrated into the communicative practices and communicative processes that have been connected with the implicit perceptive and cognitive instillation of the rich cultural illumination of traditional Chinese American culture and traditional Chinese culture in an euphemistic fashion and in an indirect fashion. What does confuse them most in this sense, is, the very different responses this Chinese American daughter and Chinese American mother have given to Rich, for they are doomed to be considered as the genuine beginning of the cultural conflicts and cultural contradictions between this Chinese American mother and this Chinese American daughter with regard to the choice to be made and the decision to be made for the rational rumination of the feasibility for her to marry Rich who has made mistakes at dinner in an unintentional fashion as a result of his failure to make a good perceptive and cognitive preparation for the intentional and insightful achievement of the cultural appropriateness and cultural adequateness at dinner on the basis of his increasing and interesting accumulation of the abundant communicative experience in advance and his development and improvement of the very profound and particular cultural awareness as has been potentiated in the

communicative politeness he has to keep in his mind in an unnoticeable fashion. In this way, it will be inevitable that the good cooperative submission and submissive cooperation between this Chinese American mother and her Chinese American daughter is inclined to be deteriorated into the repressive reaction and reactive repression between them as a result of the increases of the overall and profound confrontation between them on the matter of the choice and decision to be made for the matter of this Chinese American daughter who has failed to make very appropriate room for the peaceful negotiation and negotiable peace between her and her Chinese American mother in a harmonious fashion.

In spite of the strong resistance against the affective and marital domination and manipulation of Chinese American mothers who have taken it for granted in an aimless fashion that it is better for them to make their home the best school to teach their Chinese American daughters what they have valued most and expected most without thinking about it in a careful fashion and in a cautious fashion the genuine responses their Chinese American daughters are going to give to their hegemonic deprivation and exploitation of their marital liberty and marital subjectivity, it has been very normal and natural for most Chinese American mothers to take risks in putting their nose into the actual love and marriage of their Chinese American daughters in an advantageous fashion and in an aggressive fashion without knowing in a predictable fashion and in a profound fashion that what they have been doing is destined to give rise to either the passionate violence and passive violence their Chinese American daughters are fed up with either in an apparent fashion or in an ambiguous fashion in accordance with the clarity or ambiguity their communication has been characterized with. An obvious example in this respect can be found out in the very confusing story told in this Chinese American literary work under the title of *The Joy Luck Club* produced by Amy Tan in the vivid characterization of this Chinese American daughter by the name of Rose Hsu Jordan who has seldom taken care of the genuine denotations and connotations of Chinese language before she

feels in an impressive fashion that her life and her international marriage seem to be characterized with the chaos and darkness owing to the aggressive arrangement of her Chinese American mother. It has turned out to be quite true in this story that she begins to think about the very profound denotations and connotations of those two Chinese phrases namely *hulihudu* and *heimongmong* in Chinese alphabets, for she is unable to have a very good understanding of what her Chinese American mother has told her in Chinese. In most cases, what she does know is no more than that her Chinese American mother is best because she knows everything about what is going on in her minds in line with what she has said in the singing voices when she is asked to tell something about her Chinese American mother. According to this Chinese American daughter, a psyche-trick of her Chinese American mother will be likely to make her 'hulihudu' to the effect that she is in the dark, and, let her know what is 'heimongmong' meaning knowing nothing about what is going on around her. When she goes home, she begins to think about what her Chinese American mother has said in a ruminative fashion. However, what has come to her mind is that it is true she has failed to have a good knowledge of nothing about what her Chinese American mother has said to her. It is at this moment that she has felt she has been made *hulihudu* and everything around her has been made to be *heimongmong* in an unintelligible fashion because she has never thought about the essential meanings of those two Chinese phrases in English. In a literal sense, Rose supposes the closest meaning of them would be 'confused' and 'dark fog'.²⁰

In a very simultaneous fashion, her Chinese American mother has found that her Chinese American daughter is equally indifferent to all the customs and traditions that she has still held onto in the new land. This has made her feel panic about whether her Chinese American daughter is able to inherit the old traditions she has inherited in a continuous fashion from traditional Chinese American culture and traditional Chinese culture or not. What's worse, what has made this Chinese American mother worried a lot about is that she has found that her Chinese

American daughter is inclined to be exasperated by her impossible demands, to be exceptionally resentful of her intrusions into their private lives on account of her being unaware of the great importance she is in a position to be placed on the respect she is supposed to show for the privacy of her Chinese American daughter, let alone their very effective protection of them in an appropriate fashion and in an adequate fashion. In some cases, what has occurred to this Chinese American daughter, is, that she feels that has been humiliated a lot and ashamed of the very “stubborn, superstitious, out-of-place Old World ways”²¹ of her Chinese American mother. To this extent, what most Chinese American writers like Amy Tan and the vast majority of the readers of their literary works are supposed to be aware of is that the relation between Chinese American mothers and Chinese American daughters has become a very complicated social problem and a cultural problem, for they have been caught in an embarrassing situation that their interactive and instructive communication and communicative interaction have been replaced with a terrible state of perceptive and cognitive alienation and tension in the form of the domination and the resistance against domination because they have nothing in common with each other. In a very profound sense, the greatest barrier between them is the language barrier between them in that those Chinese American mothers have been immersed in Chinese language while those Chinese American daughters in English language. As a matter of fact, what is likely to catch the eyes of the readers of this Chinese American literary work is that it is no wonder that there are a good many very strong conflicts and contradictions between mothers-in-law and daughters-in-law in the familial lives as has been shown in a clear fashion traditional Chinese American culture and traditional Chinese culture, but it is wonder that there are a great many strong conflicts and contradictions between Chinese American mothers and Chinese American daughter because in mainstream traditional Chinese culture what has impressed most readers is that there are not conflicts between mothers and daughters but intimate concerns between them. In this sense, it has

turned out to be valuable and meaningful for this Chinese American writer to show her very strong concern for those Chinese American mothers and Chinese American daughters in the increasing development and improvement of the aesthetic and artistic imagination and inspiration it takes her a lot in her literary production, and, to remind most readers of this Chinese American literary work of the very great importance for them to take into account the appropriate solutions to this crucial social problem and cultural problem in connection with the rich literary illumination and literary inspiration they have been acquiring from their rational rumination and reflection of the extensive popularity and perplexity of this social problem, cultural problem, and, ethnic problem existing in the increasing communicating practices and communicating process they have taken part in either in an intentional fashion or in an unintentional fashion, and, making their way to the true ideological and epistemological essence of those problems in an objective fashion and in an essential fashion.

With very great indebtedness to the perceptive and cognitive encouragement and enlightenment acquired from what has been revealed in this Chinese American literary work titled *The Joy Luck Club* produced by this Chinese American writer Amy Tan in terms of the language obstacles that result in the crucial communicative conflicts and communicative contradictions between Chinese American mothers and Chinese American daughters, a younger Chinese American writer by the name of David Wong Louie begins to make a further exploration of the very feasible solutions to this social problem and cultural problem from the point of view of the communicative barriers between Chinese American mothers and Chinese American sons to seek for appropriate method valuable for him to address the social problems and cultural problems in high relevance to the popular cultural conflicts and cultural contradictions between Chinese American mothers and their Chinese American sons so as to enrich the perceptive and cognitive concern for the very ambitious and aggressive Chinese American sons in the aesthetic and artistic production of his

Chinese American literary work under the title of *Pangs of Love* produced in 1991 as he has been aware of the inadequate perceptive and cognitive concern Amy Tan ought to have shown for the psychological reality of a good many Chinese American sons to help the rest of Chinese American sons to make way to the fulfillment of their perceptive and cognitive growth that is inclined to lay a very sound perceptive and cognitive foundation for their achievement of the their ideological and epistemological breakthrough on the way to either alleviation or avoidance of the unnecessary communicative conflicts and communicative contradictions between them and their Chinese American mothers. An appropriate example available in this Chinese American literary work has much to do with the overall and objective depiction of the mental embarrassment the character by the name of Ah-wee has come across in his inevitable communication with his Chinese American mother in combination with what to be highlighted in the ideological and epistemological development and improvement in the production of this Chinese American literary work in the recount of the struggles he has to be faced with when he tries his best to enable him to seek for the legal establishment and improvement of his true social identities, his cultural identities, as well as, his ethnic identities in American society, American culture, and, American history, and, the prevention of the identity crises he is likely to suffer from over there on the basis of the peaceful and harmonious solution of the familial problems cropping up in his increasing communication with his Chinese American mother. In reference to the story told about the relation between Ah-wee and his mother Mrs. Pang in this Chinese American literary work titled *Pangs of Love* produced in 1991, it is possible for most readers of this Chinese American literary work to have a good understanding of the cultural motivation and cultural intentions that has been concealed in the confidential revelation of the profound communicative conflicts and communicative contradictions between the protagonist Ah-wee and his Chinese American mother Mrs. Pang in an essential fashion and in an objective fashion. For the sake of the communicative pacifism and

communicative optimism to be kept in the minds of most readers, what has turned out to occur to them after their rational and reliable rumination and reflection of the affective excitement and affective sentiment of the communicative conflicts and communicative contradictions between this Chinese American mother and her Chinese American son, is, that the exploration made of the solutions to the social problems and cultural problems the familial lives of this Chinese American mother and her Chinese American son have been imprinted on in a very impressive fashion and in an instructive fashion has brought this family painful loves and lovable pains that tend to give the readers of this Chinese American literary work a very profound impression. With the help of the very great impact traditional Chinese American culture and traditional Chinese culture has on the apparent perceptive and cognitive inclination of this character who has been told to be a Chinese American son who is 35 years old and is willing to live with and stay with his Chinese American mother after the death of his Chinese American father and to take the responsibility for her Chinese American mother by taking good care of his old mother Mrs. Pang a typical Chinese woman at the age of 75 in spite of there also being strong communicative conflicts and communicative contradictions between them because even if she has lived in America for forty years, has failed to manage to learn English with a ‘monumental act of will.’²² In comparison with what has come to the mind of Amy Tan in a distinctive fashion, it has to be admitted in an honest fashion and in an objective fashion that what has occurred to this Chinese American writer by the name of David Wong Louie is the encouragement and enlightenment most Chinese American children are likely to make best use of to solve the social problems and cultural problems they are bound to come across in their family lives in a positive fashion and in a dialectical fashion in that the insightful and ingenious development and improvement of the honest and familial attitude that ought to be held toward the problems of their Chinese American parents in a conscientious fashion is also in a position to be accepted as a very valuable way for them to highlight their social

identities, cultural identities, and, ethnic identities in American society, American culture, and, American history, and, to seek for their ideological and epistemological liberation and transcendence in a successive fashion and in a sustainable fashion.

Notwithstanding the great impact Amy Tan has on the aesthetic and artistic growth of younger Chinese American writers in a successful fashion on account of what has been epitomized in her Chinese American literary work titled *The Joy Luck Club*, she has been continuing to work very hard to show her strong perceptive and cognitive concern for the very crucial cultural conflicts and cultural contradictions between Chinese American mothers and their Chinese American daughters in her own new Chinese American literary work under the title of *The bonesetter's daughter* produced in 2001 for the aim of making an exploration of the very complicated entanglement between Chinese American mothers and their Chinese American daughters with reference to the potential language gaps between them in that it has occurred to this Chinese American writer in a sensitive fashion and in a sensible fashion that it is those language gaps potentiated in their familial communication that have brought about the increasing communicative conflicts and communicative contradictions between them. In a simultaneous fashion, she has been aware in a prophetic fashion and in a perspicacious fashion that the increasing deterioration of communicative conflicts and communicative contradictions between those Chinese American mothers and their Chinese American daughters tends to lead to the very strong cultural conflicts and cultural contradictions exemplified in the language gaps existing in their increasing communicative practices and communicative processes in an impressive fashion and in an instructive fashion even though it has been known to few readers that those language gaps are inclined to have a great impact on the natural and normal establishment and improvement of their social identities, cultural identities, as well as, ethnic identities in American society, American culture, and, American history because those languages gaps have been reducing to the least the probability that they are able to get free from the genuine identity crises they have to

be suffering from in an evident fashion without their autonomous and intuitive acquisition and application of the language ability that is inclined to enable them to get a very good perceptive and cognitive access to the communicative convenience valuable for them to incorporate themselves into or to adapt themselves to the possible opportunities that can be taken to highlight their cultural pursuits and cultural tastes and to solve the social problems and cultural problems engendered in the successive and sustainable deterioration of the very strong cultural conflicts and cultural contradictions between those Chinese American mothers and their Chinese American daughters. A remarkable example available in the textual evidences of this Chinese American literary work under the title of *The Bonesetter's Daughter* is that it has been epitomized in an apparent fashion the characterization of the Chinese American mother by the name of Lu Ling in the actual production of this Chinese American literary work, for she has gotten accustomed to the extensive use of Chinese English or China English in a habitual fashion regardless of the grammatical confusion and ridiculous pronunciation existing in her speeches in an excessive fashion as has made a very sharp contrast with the authentic, accurate, and, standard English her Chinese American daughter has turned out to be able to speak in her living experiences, her working experiences, and, her communicating experiences on a daily basis. In a comparative sense, it has to be known in a very clear fashion that her Chinese American mother Lu Ling is an earlier Chinese American worker who has been used to Chinese language and the cultural thoughts and cultural insights of traditional Chinese American culture and traditional Chinese culture carried in Chinese language in an unnoticeable fashion and in an untraceable fashion. It is for the sake of her failure to resist against the impact of Chinese language on her acquisition of English language that even though he has been living and staying in America for a very long time, it is still very difficult for her to speak perfect English in her lives and careers. But when she writes something in Chinese, it will be very easy for her to make her work “make sense”, and “reasoned to herself”²³ Since she

has developed a very profound and perspicacious awareness of the tremendous difference between English and Chinese in more than one respect, she decides to spend much more time improving her Chinese to seek for more convenience to be provided for her effective communication with daughter.

Indeed, this Chinese American mother has great difficulty in learning English just as she has told her Chinese American daughter in a definite fashion that writing Chinese characters is entirely different from writing English words because she thinks writing Chinese characters is likely to make her thinking and her feeling different. And it has turned out to be true that this Chinese American mother Lu Ling is very different while writing and painting in her spare time. According to what her Chinese American daughter, she is “calm, organized, and decisive.”²⁴ As concealed in a very confidential fashion in the consciousness and subconsciousness of this Chinese American mother Lu Ling, she has been caught in the resistance against English learning on account of her fascination with learning and improving Chinese characters and her strong insistence on the indomitable maintenance of her cultural identity as rooted in traditional Chinese American culture and traditional culture in a profound fashion and in an impressive fashion. On the contrary, her Chinese American daughter has been Americanized in more than one fold as a result of her acceptance, acquisition, as well as, absorption of the ideology and epistemology of the mainstream cultural thoughts and cultural spirits popularized in American society, American culture, and, American history regardless of the strong opposition of her Chinese American mother for has felt ashamed of the Chinese English her Chinese American mother has spoken and the Chinese American identity and Chinese identity she has been endowed with in connection with the cultural tradition she ought to have been attached to in a historical sense. It is for this reason that when this Chinese American mother Lu Ling calls the English name of her Chinese American daughter by shouting at her all over the street like this “Lootie, Lootie”, her Chinese American daughter by the name of Ruth feels frozen

with shame and shouting at the same time to tell others to draw a line from her Chinese American mother by saying that “she’s not my mother! I don’t know who she is!”²⁵ That is because in the mind of this Chinese American daughter named Ruth, her mother Lu Ling is always feeling depressed and angry, weird, forgetful, as well as, fragile, and, complaining to her about what she has been doing in her lives, studies, as much as, careers as a result of the Chinese thinking her Chinese American mother has developed from her successive and sustainable acquisition and adoption of the cultural mores and cultural traditions of traditional Chinese American culture and traditional Chinese culture in a very extreme fashion. In the words of this Chinese American daughter Ruth, it seems to be true that her Chinese American mother has felt that “the world was against her”²⁶ without knowing in a reflective fashion and in a ruminative fashion that most of the difficulty she has been having in her life is “due to her not speaking English that well”²⁷ and her unwillingness to improve her spoken English and written English in an active fashion and in an ontological fashion. In this case, what has turned out to be true is that it is predictable that “Lu Ling got into fights mainly because of her poor English”²⁸, for she has been caught in both the dogmatic preference to Chinese language and the ignorant prejudice against English language in connection with her having taken it for granted in a blind fashion that it is dangerous for her to work hard to learn English in a positive fashion in that it has been kept in her mind in a stubborn fashion that learning English is giving up the traditional Chinese American culture and traditional Chinese culture in an dishonorable fashion and in a disgraceful fashion regardless of the perceptive and cognitive objectivity of her thought that has failed to be articulated and argued in a logical fashion and in a dialectical fashion in combination with the overall and profound rumination of the intrinsic, essential, as well as, inevitable connection between learning English and giving up traditional Chinese American culture and traditional Chinese culture in a rational fashion as

what exemplified in the following four major experiential fragments picked out from this Chinese American literary work.

In terms of the first experiential fragment related to real life of this Chinese American mother who has been lost in her strong unwillingness of to learn English in a positive fashion, it can be seen from this quote “[S]he didn’t understand others, or they didn’t understand her. Ruth used to feel she was the one who suffered because of that. The irony was, her mother was very proud she had taught herself English, the choppy talk she had acquired in China and Hong Kong. And since immigrating to the United States fifty years before, she had not improved either her pronunciation or her vocabulary.”²⁹ In view of what has been mirrored in this living situation that has happened to this Chinese American mother who have been suffering from language barriers in her life for a very long time, it is not difficult for most readers of this Chinese American literary work to know that it is unwise for this Chinese American mother to reject learning something new in a new land when she has to make a living over there, for it is the progress she has been making in improving her English that is inclined to enable her to get over the difficulty she has in her living experiences and working experiences, and, to improve their life in a natural fashion and in a normal fashion.

In reference to the second experiential fragment connected with the perceptive and cognitive inadequateness of this Chinese American mother, it can be indicated in a clear fashion that her perceptive and cognitive unawareness of the very great importance to be placed on English learning has also made her Chinese American daughter suffer from the sound bitterness of life with her as what to be quoted below “[W]hat the worst part for Ruth is: Being the only child of a widow, Ruth had always been forced to serve as Lu Ling’s mouthpiece. By the time she was ten, Ruth was the English-speaking Mrs. Lu Ling Young’s on the telephone, the one who made appointments for the doctor, who wrote letters to the bank. Once she even had to compose a humiliating letter to the minister”.³⁰ According to what has

been hidden behind this experiential fragment, a great perceptive and cognitive concern is supposed to be shown for what has happened to this Chinese American mother and her Chinese American daughter, for it is inclined to remind most Chinese American mothers of the rather cruel reality that if they are willing to learn anything to improve their language ability, they will be bound to be faced with the cruelty that are doomed to crop up in their lives and they will suffer a lot from this unbearable cruelty with their Chinese American children who have been forced to lead a very poor life owing to the conservative prejudice of their Chinese American mothers who have been lost in the abysses of language barriers in their lives and careers.

In relation to the third experiential fragment pertaining to the very great perceptive and cognitive distance between this Chinese American mother and her Chinese American daughter when they have to work out a reasonable solution to the legal problems they have run across in their lives to protect their legal rights in a reliable fashion and in a responsible fashion just as exemplified in what to be quoted below “[O]ne day, Ruth bumped her mother with courage to tell Lu Ling she should hire a lawyer to sue the a gardener to fix the lawn, thus, Lu Ling stared at her, silent for five full minutes. Then she burst like a geyser: You wish I dead? You wish no mother tell you what to do? Okay, maybe I die soon!”³¹ Based on what has been euphemized in a confidential fashion in this experiential fragment, it has to be aware in a sufficient fashion that the language poverty of this Chinese American mother has a very great impact on the normal and natural development and improvement of her perceptive and cognitive inclination when she has to be faced with the legal plight with which she has been confused because it takes her a very strong language ability to argue with the gardener about what she has suffered from in an eloquent fashion, in an evident fashion, and, in an efficient fashion in addition to the strong communicative conflicts and communicative contradictions between this Chinese American mother and this Chinese American daughter as a result of her failure to

get far free from her continuous perceptive and cognitive imprisonment in the continuous theoretical and practical persistence in traditional Chinese American culture and traditional Chinese culture in an inevitable fashion and in an unstoppable fashion.

In the light of the fourth experiential fragment that is of high relevance to the unstoppable changes of the uncontrollable emotions of this Chinese American mother when she has to be faced with the nuances in her life that tends to annoy her a lot as shown in the following quote “[J]ust like that, Ruth had been upended, flung about, was unable to keep her balance. Lu Ling’s threats to die were like earthquakes. Ruth knew that the potential was there, that beneath the surface, the temblors could occur at any time. And despite this knowledge, when they erupted she panicked and wanted to run away before the world fell.”³² On the ground of what has been concealed in the true affective response this Chinese American mother has given to her Chinese American daughter in a hegemonic fashion, it is inclined to come to the minds of an increasing number of readers of this Chinese American literary work in an evident fashion that the inadequateness and unawareness of the practical importance to learn English language is also inclined to have a very great impact on the emotions of this Chinese American mother whose unbearable emotions are bound to give rise to the mental breakdown of her Chinese American daughter and at the same time to worsen their relation in the same pace kept with the increase of the communicative conflicts and communicative contradictions between them.

In a comparative sense, what seems to be very similar to what has been epitomized either in a direct fashion or in an indirect fashion in the four experiential fragments dealt with above in a respective fashion, is, the comments that have been made in the studies of a Chinese scholar who has made an ambitious exploration of the reasons for the very unfavorable and unperceivable deterioration of the relation between this Chinese American mother and Chinese American daughter just as what has been concretized in details in an apparent fashion and in an appropriate fashion

as what to quoted below in an authentic fashion and in an essential fashion: “To Lu Ling, the lack of communication has made mothers marginalized and otherized. Not only has she been discriminated against in contact with mainstream society, but also she has not even been respected and recognized by her daughter. Therefore, Chinese and English codes have increased the distance between the two generations and strengthened the confrontation between the two cultures.”³³

To sum up, it can be seen from the analyses made of the language barriers of Chinese American mothers and their Chinese American children in association with the cultural conflicts and cultural contradictions between those Chinese American mothers and their Chinese American children as a result of the objective and essential language gaps between them as have given rise to the extremely dangerous communicative conflicts and communicative contradictions between them that it is of great perceptive and cognitive importance for an increasing number of Chinese American writers and the readers of those Chinese American literary works to show their conscientious concern for the profound social problems and cultural problems that have been concealed in the strong cultural conflicts and cultural contradictions between those Chinese American mothers and their Chinese American children to reach the aim of improving their respective social identities, cultural identities, and, ethnic identities in American society, American culture, as well as, American history grounded on their encouragement of those Chinese American mothers to learn and improve their English language to lay a rational perceptive and cognitive foundation for the intentional and insightful avoidance of the identity crises that are bound to deprive them of their discursive rights in their inevitable social communication, cultural communication, and, ethnic communication in America, and, to enable them to lead a much better life and to make a better life over there in a successive fashion and in a sustainable fashion.

In the third place, the increasing intensification of the very strong cultural conflicts and cultural contradictions between Chinese American parents and their

Chinese American children has a great deal to do with the extent to which the availability and accessibility of the central cultural resources valuable for the gradual enrichment and improvement of the crucial and conducive cultural ingredients their communication practices and communicative processes have to be composed of in a logical fashion and in a systematic fashion to make it very possible for the natural and normal transformation of those cultural ingredients into the cultural capitals it takes them to have a very good access to the coherent and cohesive stimulation and promotion of the harmonious communicative resonance between those Chinese American parents and their Chinese American children on the basis of their having a very profound and overall understanding of the important role the perceptive and cognitive role cultural capitalism has been playing in having an appropriate control over the extent of the communicative conflicts and communicative contradictions between them, and, the reasonable and rational transplantation of those cultural ingredients into the rich perceptive and cognitive practices and processes of those Chinese American parents and their Chinese American children in accordance with their respective perceptive and cognitive responses they are likely to give to the appropriate and adequate employment of American cultural resources to pave way for the very peaceful and harmonious alleviation of the cultural conflicts and cultural contradictions between those Chinese American parents and their Chinese American children indebted to their appropriate and adequate awareness of the truth that the ideological and epistemological appropriateness and adequateness of those cultural components and the accurateness of the translation of those cultural components into the very indispensable and irreplaceable perceptive and cognitive impetuses of their communicative practices and communicative processes are closely related to the final and formal settlements of the disturbing cultural conflicts and cultural contradictions between those Chinese American parents and their Chinese American children, and, the very effective and evident establishments and improvements of their social identities, cultural identities, and, ethnic identities in American society,

American culture, as well as, American history to provide them with the perceptive and cognitive convenience and confidence very conducive for the successive and sustainable avoidance of the very great perceptive and cognitive danger that they are likely to be thrown into without knowing in a very clear fashion that this perceptive and cognitive danger is doomed to make them involved in the identity crises they are inclined to suffer from in their social communication and cultural communication in America at that historical moment in an inevitable fashion and in an unstoppable fashion in reference to what has concretized in the very appropriate examples as are available from Chinese American literary works to be analyzed below in a respective fashion.

A very similar perceptive and cognitive concern for the cultural ambivalence between those Chinese American parents and Chinese American children in an indirect fashion has been shown in the critical work produced by Sau-ling Cynthia Wong under the title of *Asian American Literature: From Necessity to Extravagance* in 1993, for it has been pointed in this work that there exists a very strong cultural opposition between Asian American parents and their Asian American children particularly between Chinese American parents and Chinese American children as what has been exemplified in the description that has been given of this cultural conflicts and cultural contradictions by means of using the following two terms ‘necessity’ and ‘extravagance’.³⁴ A very good look taken at those two terms, it is possible to find that those two terms ‘necessity and extravagance’ have been used to signify the “two contrasting modes of existence and operation, one contained, survival-driven and conservation-minded, the other attracted to freedom, excess, [and] emotional expressiveness.”³⁵ The major reason for the appropriateness and adequateness this description implied in the appropriate application of those two terms is primarily because most Chinese American parents have experienced various ordeals in their home country and suffered a lot from the foreign land where they have arrived in America. As a result, it is understandable that they have developed a

cautious attitude toward their lives and careers to make a living, to make a life, or, even to make a fortune right after they have made a home over there. To this extent, it seems to be reasonable that it is the unbearable bitterness and sadness they have suffered from their living experiences and working experiences that reminds them of the very great perceptive and cognitive importance for them to pay a very close attention to the good education of their Chinese American children in the hope that when their Chinese American children grow up, they will be able to work as doctors or lawyers in a graceful fashion and in an honorable fashion just as what to be exemplified in an evident fashion in the following example.

The very typical example in this respect is available in the description as has been given of the painful life of Chinese American parents in a realistic fashion in the Chinese American literary work of a Chinese American writer by the name of Fae Myenne Ng under the title of *Bone* as produced in 1993 in which a Chinese American mother always likes to suck bones after her Chinese American daughter eats pigeon meat to the effect that her life has been characterized with the very unspeakable frugality for the aim of getting through the tough years in a successful fashion, and, the cautious and careful protection of her Chinese American daughter to prevent this Chinese American daughter from suffering from the unbearable bitterness this Chinese American mother has suffered in her lives and careers. When this Chinese American daughter grew up in America, she will be able to make full use of the rich cultural resources over there to make a very good perceptive and cognitive preparation for the successive, sustainable, and, sufficient establishment and improvement of the social identities, cultural identities, and, ethnic identities he is supposed to be endowed with in a legal fashion and in a logical fashion in American society, American culture, and, American history to get free from the mental torture and spiritual torture of the identity crises she is likely to be faced with or be forced to suffer a lot from owing to her failure to get across the cruelty and brutality of the lives and careers over there in a profound fashion, in a perspicacious,

as well as, in a prophetic fashion. In line with what has been manifested in this example, it is possible for the readers of this Chinese American literary work to have a very good understanding of the genuine maternal conscience of this Chinese American mother because she has stood a lot in her life. In a simultaneous sense, it has turned out to be true that what has happened to this Chinese American mother is the same with what most Chinese American mothers have witnessed in America at that historical moment. Indeed, in comparison with those Chinese American parents, it is unnecessary for their Chinese American daughters to be faced with the same economic pressure as their Chinese American parents do to make a living in that historical period. Therefore, it is their exemption of the very tremendous economic pressure that has made it possible for them to spend much more time having a very good knowledge of the very rich cultural nourishment obtainable and absorbable from the enlightenment and encouragement concealed in the cultural resources they are able to get a very good perceptive and cognitive access to in the process of their having been making their greatest efforts to seek for a comfortable life in a honorable fashion, and, their worthwhile personality and dignity nurtured in the social values, cultural values, as well as, aesthetic values of the cultural resources as personified and particularized in a great many Chinese American literary works. In some measures, it is the availability of those cultural resources resonated in those Chinese American literary works that enable those Chinese American children to make much greater progress than their Chinese American parents who are allowed to enrich their own spiritual lives and spiritual pursuits at will, for those Chinese American children tend to base their spiritual exploration on the exemption of the economic pressure on the way to their pursuits of their individual and independent lives so that it seems to be very unintelligible for their Chinese American parents who they have taken it for granted in a blind fashion that they have led a very extravagant life in an unimaginable fashion. Therefore, what most Chinese American writers and the vast majority of the readers of their Chinese American literary works

have to make the point of is that it is the availability and unavailability of those cultural resources that has been preventing those Chinese American parents and their Chinese American children from the genuine achievement of the true cultural echoes between them in a natural fashion and in a normal fashion notwithstanding their ignorance of the high possibility that the perceptive and cognitive failure to achieve this ingenuous cultural echoes are destined to give rise to the inevitable and uncontrollable intensification of the increasingly strong communicative conflicts and communicative contradictions between them in most cases, let alone the actual unintentional and unconscious transformation of those communicative conflicts and communicative contradictions into the cultural conflicts and cultural contradictions between them in a gradual fashion and in an impressive fashion just as what has happened to the Chinese American mothers and Chinese American daughters either in an acceptable fashion or in an unacceptable fashion in terms of the increasing intensification of the cultural conflicts and cultural contradictions epitomized in a number of Chinese American literary works regarding the good and the harm the availability and unavailability of those abundant cultural resources tend to do to the appropriate and adequate pacification and purification of the relation between those Chinese American mothers and their Chinese American daughters.

To be brief, in connection with the profound and perspicacious concern an increasing number of Chinese American writer has been showing for the alleviation of the increasing cultural conflicts and cultural contradictions between Chinese American parents and their Chinese American children in an overall fashion, it is perceived and conceived in an apparent fashion from the combinative analyses of the textual examples taken from a variety of Chinese American literary works that the effective and essential prevention of the rather crucial cultural conflicts and cultural contradictions between those Chinese American parents and their Chinese American children has very much to do with the very sufficient rumination of the availability of the cultural resources valuable for them to enrich their ideological and

epistemological insights, to broaden their ideological and epistemological horizons, and, to highlight their own ideological and epistemological pursuits to lay a very solid ideological and epistemological foundation for the continuous stimulation and promotion of the ideological and epistemological liberation and transcendence of those Chinese American parents and their Chinese American children who have been caught in either the cultural resources rooted in traditional Chinese American culture and traditional Chinese culture, or those entailed in American culture on the ground of their very overall and profound awareness of the objective truth that the extreme preference to or excessive prejudice against either of those rich cultural resources mentioned above is not favorable for the very insightful and ingenious development and improvement of the cultural tolerance and cultural patience that are very valuable and favorable for the successive and sustainable establishment and betterment of the social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history to make appropriate and adequate room for the elimination of the cultural arrogance and cultural anxiety as are inclined to have a great positive impact on the essential and overall avoidance of the disastrous identity crises that are bound to give rise to their mental tortures and spiritual tortures.

In the fourth place, the continuous increases of the strong cultural conflicts and cultural contradictions between an increasing number of the Chinese American parents and their Chinese American children living, staying, and, working in America, is of very high perceptive and cognitive relevance to the different expectations they have been having of American education that Chinese American parents have a strong hatred for owing to their strong preference to traditional Chinese American culture and traditional Chinese culture and their profound prejudice against the American culture that has been imprinted on the sense of cultural arrogance as a result of the popularity of cultural discrimination in America, while, their Chinese American children have a very strong interest in on the way to their perceptive and

cognitive growth to the effect that the great expectation of American education has turned out to be likely to give a strong perceptive and cognitive impetus to the strong determination those Chinese American parents and their Chinese American children is in a position to develop and improve to reach the aim of reducing to the least the communicative conflicts and communicative contradictions engendered in the strong educational intention and educational motivations in which those Chinese American parents and Chinese American children are likely to be caught to make a very good preparation for the successive and sustainable elimination of the strong cultural conflicts and cultural contradictions between them in view of what a good many Chinese American literary works have been imprinted on in the three examples to be given below in a respective fashion in the very aesthetic and artistic articulation of the perceptive and cognitive concern a variety of Chinese American writers are supposed to show for the perceptive and cognitive embarrassment those Chinese American parents and their Chinese American children have to be faced with in a cautious fashion and in a careful fashion to take an insightful step toward the peaceful and harmonious solutions to the social problems and cultural problems as what has been hidden behind those cultural conflicts and cultural contradictions between them in an implicit fashion.

The first example as has been related to the burning concern more than one Chinese American writer has shown for the strong cultural confrontation between most Chinese American parents and their Chinese American children is relevant to the strong cultural ambivalence existing in the relation between most Chinese American mothers and their Chinese American daughters as indicated in a clear fashion in the Chinese American literary work Amy Tan has produced in 1989 under the title of *The Joy Luck Club* where she has told the meaningful and impressive stories pertaining to the lives and careers of four Chinese American mothers born in China but forced to leave there due to various tragic circumstances during World War II shortly after the final and formal abolition of the Chinese Exclusion Act in

1943. Those Chinese American mothers coming from China include Suyuan Woo, Anmei Hsu, Lindo Jong and Ying Ying St. Clair who bear the unforgettable pains they have been suffering from Old China in an ambitious fashion, and, travel across the pacific ocean to get to America in an anxious fashion in the hope of making her daughter receiving a very good education over there as implied in the following quote: “[I]n America, I will have a daughter... [that] nobody will look down on her, because I will make her speak only perfect American English.”³⁶ However, what they have felt unexpected in an impressive fashion, is, that although they have settled down in America and made their homes over there in a respective fashion, what is inevitable for them to be faced with in a helpless fashion and in a hopeless fashion is that it has turned out to be difficult or even impossible for them to get free from the great impact their adherence to the way of Chinese thinking rooted in the traditional Chinese American culture and traditional Chinese culture they have inherited from their childhood, has on their continuous reception of the further education available here and there in America on account of the fact that their perceptive and cognitive inclination has been imprinted on the strong traces of the cultural insights and cultural spirits of the cultural mores and cultural maxims the traditional Chinese culture and traditional Chinese culture implanted into their minds in a profound fashion and in a particular fashion. In general, what makes distinction from the cultural atmospheres of the family education of a good many American families, it is impressive in the popular educational common sense of the family education proposed and persisted in a continuous fashion and in a cautious fashion in traditional Chinese American education and traditional Chinese education that if you spare your rod, you will spoil your child so that it has become very popular in the social life and cultural life that either traditional Chinese American parents or even Chinese parents prefer to help their Chinese American children or Chinese children grow up with the help of corporeal punishment in lieu of domestic violence. The possible reason for the successive and sustainable popularization of

this educational common sense, is that most Chinese American parents or Chinese parents have been adapting themselves to the great impact a number of traditional Chinese proverbs have on their families lives in terms of their teaching their Chinese American children or Chinese children at home in connection with the educational suggestions implied in the educational sayings as recorded below in a respective fashion “[S]pare the rod and spoil the child”, “Pleasant sound will be produced from a very resonant drum before it is beaten by a hammer”, “A strict teacher produces outstanding students”, and, as such. Therefore, the Chinese American mothers depicted in *The Joy Luck Club* have made no exception in that they have followed this educational common sense in a very exact sense in teaching their children moral mores and cultural mores at home. To be very specific, a typical Chinese American mother by the name of Suyuan Woo depicted in a distinctive fashion in this Chinese American literary work has believed that her Chinese American daughter by the name of Jingmei Woo is able to do anything she wants her to be in a submissive fashion and in a sufficient fashion in the hope that her Chinese American daughter will become a genius just as what another Chinese American mother living in a Chinese American Shirley Temple does, or, at least, a good concert pianist in the future. In most cases, it seems to be normal and natural that Chinese American mothers impose upon their daughters what they are unable to do or unwilling to in a dominative fashion. One unforgettable situation is that when Jingmei Woo refuses to practice the piano, the mother Suyuan Woo “yanked [her] by the arm, pulled [her] off the floor, snapped off the TV. She was frighteningly strong, half pulling, half carrying [her] toward the piano as [she] kicked the throw rungs under [her] feet.”³⁷ Another one is that when Lindo Jong finds it evident that her daughter has made a boyfriend at high school she “threw her shoe at us. And that was just for openers”³⁸ in an indignant fashion regardless of the high possibility of stripping her Chinese American daughter of the dignity indispensable and irreplaceable for the normal and natural development and improvement of her personality. Since they have gotten

accustomed to this very violent punishment, the passionate or passive rebellions tend to crop up in the minds of those Chinese American daughters who have cared about the maintenance and protection of their dignity in the form of struggles or suicides at that historical moment when those Chinese American daughters have failed to develop a very strong legal awareness in a successful fashion and in a sufficient fashion. In a modern sense, this is in a position to be regarded as domestic violence that is inclined to be punished in accordance with what has been regulated in laws implemented in a variety of modern countries. To this extent, what those Chinese American mothers ought to be aware of in their lives is that they are not supposed to think of their Chinese American daughters as their servants or their slaves because they have given births to them, but to show their respect for those Chinese American daughters in spite of their ignorance of the very important role this respect is inclined to play in setting a very good example for their Chinese American daughters in an insightful fashion and in an ingenious fashion, and, enabling them to get free from the confusions and irritations of the very strong communicative conflicts and communicative contradictions between their Chinese American daughters and them in an essential fashion and in an evident fashion to pay way for the successful alleviation or elimination of the extreme cultural conflicts and cultural contradictions engendered in the continuous exploitation of both the intrinsic and essential dignity most of those Chinese American daughters are likely to make full use of to develop a very strong confidence to lay a very sound rational foundation for the insightful salience of their social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history to enable them to shun away from the identity crises they are inclined to suffer from in their lives, studies, and, careers.

The second example dealing with the great perceptive and cognitive concern Chinese American writers have been showing for the very appropriate and adequate purification and pacification of the intrinsic and essential communicative motivation

and communicative intention very conducive for the continuous improvement of the relation between most Chinese American parents and their Chinese American children in the production of their Chinese American literary works in an instructive fashion, in an impressive, and, in an imaginative fashion, bears very great perceptive and cognitive similarity to the educational awareness that has been characterized with either the bearable or unbearable bitterness intensified in the actual affective repression and affective reaction between Chinese American mothers and their Chinese American daughters just as what has been particularized in the affective tone and affective tune that have connected those Chinese mothers with their Chinese American daughters in a very coherent fashion in view of the tremendous educational distance between them as elaborated in *The Joy Luck Club* with a great perceptive and cognitive similarity to the educational illumination as available and acquirable from the Chinese American literary works produced by Maxine Hong Kingston as shown in the instructive and impressive production of *The Woman Warrior* on the subject of the educational matters in Chinese American families with reference to the very crucial cultural conflicts and cultural contradictions between Chinese American mothers and Chinese American daughters engendered in the generation gaps between them. That is because for the sake of the perceptive and cognitive essence and truth of the cultural conflicts and cultural contradictions particularized in a diverse fashion and in a distinctive fashion in the very appropriate and adequate articulation and transmission of the genuine strong communicative motivations and communicative intentions of those Chinese American mothers and their Chinese American daughters, it has been clarified in a clear fashion that the clarification of the true ideological and epistemological essence of the conservative educational thoughts and the progressive educational insights in the imaginative and associative production of *The Joy Luck Club*, bears a great imaginative and impressive similarity to the exact articulation and transmission of the perceptive and cognitive concern shown for the generational conflicts and the generational contradictions

exemplified in the generation gaps showing up in the production of *The Woman Warrior*. An apparent detail in this regard has been connected with the fact that the Chinese American mother as depicted in this Chinese American literary work has instilled the values, beliefs, dreams, and attitudes running through her life into the development and improvement of the strong living consciousness and learning consciousness of her Chinese American daughter who has been accepted as the protagonist from the first person perspective “I” as has been highlighted in this Chinese American literary work by telling her own stories without explaining to her that “I” should have to learn Chinese traditional daily behaviors and customs by continuous trials and errors. However, when their parents are asked a lot of curious questions, they tend to say like this “get mad, evasive, and shut you up if you ask.”³⁹ It is in this way that those Chinese American children begin to lose interest in the traditional thinking of their parents and start to doubt in a profound fashion “how they kept up a continuous culture for five thousand years”⁴⁰ and how much on earth they can trust what they have to depend on what they have been told in an aggressive fashion. For the part of those helpless and hopeless Chinese American children, it has to be admitted in an honest fashion and in a conscientious fashion that they have been leading a very miserable life because their Chinese American parents have never made any explanations to them nor given them any opportunities to make their explanations to anything they like or dislike. In this case, it has turned out to be true that there are no communications between those Chinese American parents and their Chinese American children in that their mutual relationship has been characterized with warning and being warned, and, beating and being beaten on a daily basis. With no consideration taken into the insightful and ingenious maintenance and protection of the true argumentative confidence, communicative dignity, and, independent personality in the communicative practices and processes between those Chinese American parents and those Chinese American children, it is no wonder that the affective tension between those Chinese American parents and

their Chinese American children is on the increase as a result of the absurd and abnormal devaluation and distortion of the educational persistence in the selfish pursuit of the parental absolute authority at the cost of the vicious devaluation and destruction of the intrinsic dignity, indispensable confidence, and, irreplaceable independence in a disgraceful fashion and in a dishonorable fashion because in essence, those Chinese American parents have been caught in the victimization in the name of civilization by imposing their domestic violence upon their Chinese American children in the coat of educational persistence. Having ruminated and reflected the drawbacks of the domestic despotism of the educational expectation in the minds of those Chinese American parents, what they have to be aware of in a sufficient fashion, in an overall fashion, and, in a profound fashion, is, that it is their intuitive and conscientious respect as has been shown for the dignity, personality, confidence, curiosity, and, independence of their Chinese American children that is in a position to be the appropriate solution to the social problems and cultural problems in relation to the strong cultural conflicts and cultural contradictions between them and their Chinese American children based on their having had a continuous access to the ideological and epistemological profundity and perspicacity of the crucial thoughts and insights of traditional Chinese American culture and traditional Chinese culture in an overall fashion rather than in a superficial fashion or in an irrational fashion with the help of the successive and sustainable exploration to be made of their genuine ideological and epistemological transcendence in an ontological fashion on the way to the continuous achievement of their perceptive and cognitive liberation and breakthrough in terms of the encouragement and enlightenment they are supposed to try their best to give their Chinese American children, and, the sufficient and successive perceptive and cognitive impetus they are willing to give those Chinese American children to lay a very sound perceptive and cognitive foundation for the rational promotion and inspiration of the very good education their Chinese American education their Chinese American children are in

a position to receive to enable them to get away from the possible identity crises they will be likely to be faced with in their future lives and careers.

The third example dwelling upon the very appropriate solutions Chinese American writers have tried every means to come up with to address the crucial social problem, cultural problem, and, ethnic problem they have been aware of in a sensitive fashion and in a sensible fashion in the experiential and experimental production of their own Chinese American literary works in spite of their having no knowledge of the truth that it is in this way that they are able to take a very strong responsibility for the peaceful and harmonious development of Chinese American community and American society when they have thought about the very feasible method to be used to alleviate the cultural conflicts and cultural contradictions between those Chinese American parents and their Chinese American children, is, quite likely to be given in the Chinese American literary works titled *Honor and Duty* produced in 1994 in a confidential fashion as it has been regarded as one of the two major semi-autobiographies of this Chinese American writer by the name of Gus Lee in addition to the other one under the title of *China Boy* in 1991. That is because it can be seen in the vivid characterization of the Chinese American mother by the name of Mamhee in this Chinese American literary work under the title of *Honor and Duty* that the Chinese American mother of this Chinese American writer named Mamhee has been holding that she ought to teach her Chinese American son by the name of Kai the crucial thoughts of traditional Chinese rituals at home in the process of teaching him Chinese knowledge and turning a blind eye to what has been proposed and persisted in American society, American culture, and, American history. Therefore, it is inclined to be very understandable that she has to follow the rich traditional Chinese American and traditional Chinese cultural mores and moral mores in an faithful fashion and in an elegant fashion, and, at the same time, to celebrate Ching Ming a traditional Chinese festival that has been celebrated to pay an unforgettable and indispensable homage to the ancestors of a traditional Chinese

American family who have been dead as a result of the great honor they have been bringing for the present and future development and improvement of the tribes and clans closely related to their families. In some cases, this Chinese American mother has discussed traditional Chinese poems with her friend by the name of Shim, and, at the same time asked her Chinese American son Kai to recite “the good students Tzu Han-ren”⁴¹ in her presence. As a matter of fact, she has even made further plans for her Chinese American son and has expected him to be a good musician and a Hausheng that means a good student in Chinese because he is worth the same respect that she has shown for her father and for this reason he has also become her close friend. Before her death, she has invited Uncle Shim to be the tutor of her Chinese American son Kai and to be in charge of teaching him the basic calligraphic characters. What is surprising is that after her death, her very close friend by the name of Shim has continued to teach her Chinese American son according to her will. In reference to her will, he continues to teach Kai Chinese norms, like *lun* meaning the good order in human relations in Chinese, *xiao* meaning filial piety in Chinese, *the gang* meaning cardinal guides, and as such. Before her death, this Chinese American mother Mamhee has left a very long letter in the hope that her Chinese American son Kai will become a traditional Chinese scholar who is able to govern her clan as demonstrated below “[U]ncle has taught you in my place, balancing your father. Your father does not wish you to be Chinese. Uncle joins me in not wishing you to be American. He has kept your tongue smooth and fluid in gwo-yu and Shanghainese. Uncle is Hanlin-trained and is the best. He loves you as his son. Care for him in old age.”⁴² In accordance with what has been voiced in a clear fashion in this quote, it is quite estimable that this Chinese American mother Mamhee has a high expectation of her Chinese American son in an impressive fashion and in an instructive fashion in the hope that he will be able to inherit traditional Chinese American culture and traditional Chinese culture, and, to reject either the intentional or unintentional implantation of American culture. In the

minds of traditional Chinese children, it seems natural and normal that their parents have taken into account everything they have to do for them and they might feel very happy about it on account of their profound unawareness of the possibility that everything their parents have been doing for them, is, in essence, depriving them of the very precious opportunities they ought to have made best use of to develop their aggressive and ambitious independence from their parents rather than their very heavy dependence on their parents; while, in the eyes of Chinese American children, it is unintelligible for their parents to do everything for them because they are afraid of being lost in the perceptive and cognitive imprisonment of their parents whose love and care will be doomed to develop their heavy dependence as is opposed to what they need to live, to learn, and, to work with the help of their very distinctive independence. To be honest, it is understandable that the longer Chinese American parents have left their motherland, the fonder their love for their motherland will be as a result of either the bearable or unbearable bitterness they have suffered from the frequent social discrimination, cultural discrimination, and, ethnic discrimination popularized in America without the very valuable spiritual inspiration and spiritual illumination they are supposed to absorb from traditional Chinese American culture and traditional Chinese culture. However, it has turned out to be unwise for those Chinese American mothers to impose on their Chinese American children what they have failed to achieve or what they have expected to achieve in a blind fashion and in an irrational fashion without thinking about whether their Chinese American like it or not, and, it is inappropriate for them to take it for granted that what they have valued a lot is of very great value for their Chinese American children owing to their ignorance of the objective fact that what their Chinese American children need most in their perceptive and cognitive growth, is, what they are anxious about most in the great exploration they have been making of to address the practical problems they have to be faced with in an independent fashion. In this sense, what most Chinese American mothers have to know in a clear fashion and in a cautious fashion is that

the best way for their Chinese American children to get a very good perceptive and cognitive access to their social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history to get free from the painful disturbances or tortures of the identity crises they are likely to come across in their lives and careers, is, to make a peaceful and harmonious negotiation with their Chinese American mothers to alleviate the very strong cultural conflicts and cultural contradictions between them and their Chinese American mothers, and, to get far away from the perceptive and cognitive imprisonment of their unnecessary heavy dependence on the instructions and suggestions of their Chinese American mothers in a decisive fashion and in an independent fashion.

In the fifth place, the increasing exploration of the correlation between the very different impressions most Chinese American parents and their own Chinese American children have given on American living styles and living habits, and, the increasing intensification of the strong cultural conflicts and cultural contradictions between them in an unstoppable fashion, in an inevitable fashion, as much as, in an uncontrollable fashion, tends to give rise to the increasing popularization of the great perceptive and cognitive concern a growing number of Chinese American writers have been showing for the exceptionally sound bitterness euphemized in the corporal tortures and mental tortures those Chinese American parents and their Chinese American children have been suffering on a daily basis that have worsened the relationship between them as a result of their empirical and practical inability to deal with the communicative conflicts and communicative contradictions turning up in their living styles and living habits that have a great deal to do with the changes of their living conditions in a foreign land and the potential challenges over there on the road to the achievement of the very legal social identities, cultural identities, and, ethnic identities over there, and, the minimization of the actual probability of being involved or imprisoned by the identity crises they are likely to be faced with or to be tortured by when they try to alleviate the increasing tension between them and their

Chinese American parents in an appropriate fashion. The apparent example in this regard has turned out to be available in the Chinese American literary work under the title of *The Joy Luck Club* produced by Amy Tan in 1989 in which a very strong sense of hierarchy and morality in traditional Chinese families have been highlighted in an incredible fashion and in an unintelligible fashion due to the popularization of the so-called sayings before 1949 China just as it has been made very clear that children are required to be submitted to their fathers, ministers to their emperor, and, wives to their husband despite their failure to have a very good knowledge of the crucial role those sayings have been playing in the normal and natural formation of the continuous ideological and epistemological confinement of those Chinese American mothers in an invisible fashion and in an unconscious fashion.

With enough analytical and synthetic attention paid to the narrative facts and narrative events as arranged in a logical fashion and in the systematic fashion in the development and improvement of the narrative plots of this Chinese American literary work under the title of *The Joy Luck Club*, it is possible for most readers of this Chinese American literary work to make a good judgment of the objective fact that what has been dealt with above has turned to be true in the narrative situations, narrative scenes, narrative discourses, narrative intentions, and, narrative motivations the narrative practices and narrative processes of this Chinese American literary work, for it can be seen in a clear sense from the dominative and manipulative attitudes of the Chinese American parents depicted in this Chinese American literary work that they tend to regard their Chinese American children as their servants, slaves, and private properties, and, in most cases they are entitled to boss their Chinese American children to do anything at will whether they like it or not to the effect that they have absolute rights to dispose of everything for those Chinese American children. In this case, it is in a position to be sensed from those narrative details that what has been emphasized on in an overall fashion and in a profound fashion in view of the relationship between Chinese American parents and their

Chinese American children is that the latter tend to be able to make no choice but to accept the absolute obedience to the dominative and manipulative authority of the former in an unconditional fashion. As a consequence, it is doomed to be quite impossible for the latter to catch an appropriate opportunity to make an equal communication with the latter in a peaceful fashion and in a harmonious fashion because they are lack of adequate confidence and courage to answer back, let alone resist against the domestic despotism of the former on account of their having been repressing the latter for a very long time so that the latter have been accustomed to the repression of the former with neither complaints nor regrets. For the sake of the avoidance of the domestic violence the former are inclined to impose upon the latter, it is unwise for the latter to keep the former from have a very good understanding of the genuine unreliable personalities and thoughts of the latter that ought to have been expressed and respected in an adequate fashion to cater to the dominative and manipulative vanity of the former in an unauthentic fashion, in a sycophantic fashion, and, in an hypocritical fashion before their growing into adults. Therefore, it is in a position to be said in an authentic fashion and in an essential fashion that the biggest perceptive and cognitive barrier for the latter to get a very good access to the legal social identities, cultural identities, and, ethnic identities in American society, American culture, as much as, American history in a successful fashion, and, in a sufficient fashion, is, the unavoidable, uncontrollable, and, unstoppable prevention of the former who have been stopping the latter from getting far away from the continuous disturbance of the identity crises they are quite likely to suffer from in an intentional fashion on the basis of the absurd and abnormal persistence in their educational preferences and educational prejudices in a dogmatic fashion and in a dominative fashion regardless of the great harm their pig-headed preferences and prejudices have been doing to the stimulation and promotion the normal and natural development and improvement of the indispensable and irreplaceable perceptive and cognitive independence the latter count a great deal on to make a living, to make

a life, or, to make a fortune in America, and, the very admirable and worthwhile personality of them in the participation in the normal and natural communication with Americans in an independent fashion and in an insightful fashion. On the contrary, it is not the case with the relationship between American parents and American children because in America, children are inclined to be defined as the equal subjects with their parents to make sure that they are entitled to have an independent personality and dignity, and that they have the same right and the same freedom to talk to their parents either in a friendly fashion or in a fiendish fashion in combination with what has come to their minds when they make a communication or make a negotiation with their parents as a result of the good the domestic tolerance has done to their perceptive and cognitive growth in a successive fashion and in a sustainable fashion to enable them to have a good access to the ideological and epistemological inspiration and edification accessible from those valuable and meaningful communications and negotiations.

Therefore, it is this sharp contrast made existing in the violent repression and submission between Chinese American parents and Chinese American children, and, the very tolerable communication and cooperation between American parents and American children that gives rise to the very impressive instantiation of the tremendous perceptive and cognitive distance between Chinese American parents and American parents in an apparent fashion even if they have failed to think about the causes and effects between those differences and the consequences in reference to the final and formal formation of the perceptive and cognitive distance between Chinese American children and American children. However, if they take a good look at the perceptive and cognitive difference between Chinese American parents and Chinese parents in a rational fashion, it is possible for them to be aware in a clear fashion that it is the profound attachments to the crucial moral mores, cultural mores, and, ethic mores of traditional Chinese American culture and traditional Chinese culture that tend to lead to an increasing number of the communicative

conflicts and communicative contradictions between Chinese American parents and their Chinese American children either in an explicit fashion or in an implicit fashion with respect to the continuation of the dogmatic implantation of those social mores, cultural mores, and, ethic mores into the minds of their Chinese American children, and, the very irrational objection to the appropriate and adequate absorption of the cultural thoughts and cultural insights of American culture in a very insightful fashion and in a very tolerable fashion with no appropriate and adequate account taken into the positive changes cropping up in American society, American culture, and American history at a new historical moment when the legal system and legal structure of America have been adjusted to meet the developmental needs of American society, American culture, and, American history in a reasonable fashion. A very particular example in this respect has been exemplified in an obvious fashion in the strong communicative conflicts and communicative contradictions between the Chinese American mother Suyuan Woo and her Chinese American daughter Jingmei Woo in the linearization or non-linearization of the major narrative facts and narrative events of this Chinese American literary work *The Joy Luck Club*. That is because it has turned to be very evident that while this Chinese American mother Suyuan Woo is forcing her Chinese American daughter to play the piano, she shouts at her in Chinese like this: “[O]nly two kinds of daughters, those who are obedient and those who follow their mind! Only one kind of daughter can live in this house. Obedient daughter!”⁴³ At those offensive words, it has come to the mind of this Chinese American daughter Jingmei Woo in a resistant fashion as what to be quoted below: “I wasn’t her slave. This was not in China”.⁴⁴ Owing to her having been tired of and unbearable for the language violence of her Chinese American mother, this Chinese America daughter begins to shout back her Chinese American mother like this: “I wish I wasn’t your daughter. I wish you weren’t my mother....I wish I’d never been born! I wish I were dead! Like them.”⁴⁵ In connection with what has been voiced in the words of this Chinese American daughter, it is possible for most

readers of this Chinese American literary work to have a clear understanding of the objective truth that her mind has been filled with uncontrollable and unstoppable indignation and accusation for the despotic attitudes her Chinese American mother has been holding toward her on a daily basis. In other cases, a good many Chinese American girls like Rose Hsu Jordan has been made to get accustomed to the inappropriate and impatient words and attitudes of their Chinese American mothers in a helpless fashion and in a hopeless fashion just as what has been epitomized in what she says to her friends like this “I still listened to my mother, but I also learned how to let her words blow through me.”⁴⁶ That is because her helplessness and hopelessness for the very remarkable improvement of her Chinese American mother has inclined to force her to make an appropriate concession for the inappropriate words and attitudes of her Chinese American mother and to translate them into passive resistance showing up in the form of the sycophantic adaptation to the domination and manipulation of her very hegemonic Chinese American mother. In an most sense, it is possible for those readers to run across a great many irrational Chinese American mother like Lindo Jong who has thought it is a quite normal for her to drop by the apartment of her Chinese American daughter by the name of Waverly Jong in an unannounced fashion due to the true perceptive and cognitive absence of her awareness of the importance she ought to have placed on the privacy of her Chinese American daughter even if this has annoyed this Chinese American daughter a lot. However, for the part of Waverly Jong, she believes in a definite fashion that this is an excessive interruption to her privacy. In effects, it has been found in an impressive fashion that Chinese American mothers have tended to put their noses into almost everything about the lives and careers of their Chinese American daughter as those who have been doing so in their hometown. On the parts of American daughters, it is very possible for them to think of this as a very rude interference with their personal lives to the effect that those Chinese American daughters who have accepted American culture will tend to advocate and appreciate

freedom, to make the point of the true value of individualism as popularized in American, and, to prefer to develop a very strong sense of subjectivity just as what Jingmei Woo declares to her mother like this “I’ll never be the kind of daughter you want me to be.”⁴⁷ This is because her Chinese American mother has forced her to turn to the helpless and hopeless opposition to the rude impoliteness and impolite rudeness of her Chinese American mother in an indignant fashion at the risk of the increasing intensification of the crucial communicative conflicts and communicative contradictions between them, and, the impossibility for the alleviation of the strong cultural conflicts and cultural contradictions that have been engendered in either her disappointment or desperation at what has happened to her Chinese American mother pertaining to the excessive interference with her private life in an unbearable fashion, in an intolerable fashion, as well as, in an unforgivable fashion on account of the perceptive and cognitive failure of her Chinese American mother in adapting herself to the essential living styles, living habits, and, living conditions of America in an appropriate fashion.

In the case of the hegemonic inclination of Chinese American parents who have been making great efforts to dispose of everything for their Chinese American children without knowing in a clear fashion that what their Chinese American children do need them to do is to put a full stop to the inferences with their private lives in a decisive fashion on the ground of having been aware of the very great perceptive and cognitive emphasis they are supposed to place on the very honest and authentic respect they are willing to show for the very healthy and harmonious development and improvement of the worthwhile dignity and personality of their Chinese American children in an intuitive fashion and in a conscientious fashion, it is possible for most readers of Chinese American literary works to find it very sensible from their very profound and particular meditation on the sound bitterness of the Chinese American children as depicted in this Chinese American literary work this Chinese American writer has published in 1945 under the title of *Fifth Chinese*

Daughter that the dominating and arbitrary images of Chinese parents have caught the close attention of this Chinese American writer Jade Snow Wong who has taken a very strong aesthetic and artistic interest in show a very profound concern for the corporeal torture and mental torture most Chinese American parents and their Chinese American children have been suffering from their mutual interaction if that is not in a position to be considered as their mutual communication in an objective fashion and in a dialectical fashion. An obvious and evident example to be given in reference to what has been reflected in this Chinese American literary work is that the Chinese American father who has been depicted in the production of this Chinese American literary work in an impressive fashion has been imprinted on the very profound impact traditional Chinese American culture and traditional Chinese culture have had on him in an unforgettable fashion, in an uncontrollable fashion, and, in an unstoppable fashion, for he has been lost in the excessive acquisition and application of the ethical values and ethical views expounded in the ethical authority of Confucian and Mencius into the transplantation of the filial populism and filial ritualism into the very innocent minds of his Chinese American children in the course of enabling them to receive a very good education in America, to require them to be submissive to the very crucial familial regulations of traditional Chinese American ethics and traditional Chinese ethics in an overall fashion, and, to ask them to be filial to elders and fraternal to their brothers whether they are young or not. In the mind of this Chinese American father, his Chinese American children are unable to make their own choices but to follow what the parents say in an accurate fashion and in an adequate fashion without making any explanations to their failures to do so because those explanations are inclined to be considered as the excuses they have made for their failures however reasonable, evident, and, objective they are. A very profound and particular impression he has given on the readers of this Chinese American literary work is that when the whole family is at dinner, the Chinese American father breaks the habitual silence all of a sudden by announcing a

new edict in a very hegemonic fashion that: “[I] have just learned that the American people commonly address their fathers informally as Daddy! The affectionate tone of this word pleases me. Hereafter, you children shall address me as Daddy.”²⁴⁸ In line with what has been hidden behind this example, it is not difficult for sensitive and sensible readers to have a very profound and overall understanding of the true ideological and epistemological profundity concealed in a confidential fashion in the triviality of this narrative fact and narrative event existing in the matter in everyday life of this Chinese American family, for in the mind of a very good thinker, what has been manifested in the habitual trivialization of most average matters of this kind on a daily basis is the extensive or excessive popularization of the paternal commonality of Chinese American fathers to highlight his overall dominative and manipulative governance of those Chinese American families. Therefore, it is for the sake of the sufficient salience of the absolute authority of this Chinese American father and insightful revelation of the drawbacks of his hegemonic governance over his family that this Chinese American writer has devoted appropriate narrative space to the objective and authentic description that has to be given of the genuine ideological and epistemological embarrassment existing in this Chinese American family, and, has made it clear that this Chinese American father regards his Chinese American children to be no more than his servants or slaves who have to follow whatever he orders them to in lieu of his valuable and precious children who are supposed to be characterized with their positive personality, worthwhile personality, and, admirable dignity, for it has been taken for granted in the mind of this Chinese American father that it is he rather than his Chinese American children who is omnipotent and omniscient enough to be equipped with the extremely abundant perceptive and cognitive insights that have an extremely absolute ideological and epistemological superiority to the very accusative ideological and epistemological superficiality and inferiority of his ignorant Chinese American children even if they have been struggling to achieve their respective ideological and epistemological

indispensability and irreplaceability with the continuous help of their ideological and epistemological abundance and transcendence achieved from their very sensitive and sensible reflection of their living experiences and working experiences and their very insightful rumination of the extraordinary living experiences, working experiences, and, communicating experiences of those who have a great impact on the perceptive and cognitive progression of the vast majority of people around the world in a predictable fashion and in a prophetic fashion on account of the deterioration of the innocent egoism rooted in the mind of this Chinese American father. However, it has turned out to be pitiful in a similar sense that the dominative and manipulative violence of her father does not prevent Jade Snow Wong from making her greatest efforts to seek for what she has been dreaming about to enable her to make their way to the ambitious and aggressive acquisition of the perceptive and cognitive liberty and equality she has been working very hard for on the way to the reliable and responsible establishment and betterment of her true social identities, cultural identities, and, ethnic identities in American society, American culture, as well as, American history in a legal fashion and in a logical fashion on the basis of her having achieved the ideological and epistemological confidence and independence at home either in an explicit fashion or in an implicit fashion to help her to get a very good access to the world of liberty and equality in the future. Indebted to this perceptive and cognitive confidence and independence, she has turned out to be admitted to Mills College where the thoughts of freedom, independence, and, respect for the will of the students have been instilled into her mind in the courses of American teachers in an unconscious fashion so that she has been immersed in the overall stratification and systematization of the rich perceptive and cognitive nourishment refreshed and refined from the perceptive and cognitive fragments existing in the successive and sustainable progression of western civilization just as what her American instructors have told her as what to be quoted below “[T]oday we recognize that children are individuals and that parents can no longer demand their

unquestioning obedience. Parents should do their best to understand their children because young people also have their rights.”⁴⁹ As a matter of fact, what the American instructor has taught in the classroom reminds her of the great perceptive and cognitive necessity for her to think about the absurdity and abnormality of the domestic violence and unreachable arrogance of her very bossy Chinese American parents who have been used to their imposing a lot upon their Chinese American children their hegemonic authority as what has been exemplified below: “[M]y parents demand unquestioning obedience. Older Brother demands unquestioning obedience. By what right? I am an individual besides being a Chinese daughter. I have rights too.”⁵⁰ At thought of this, it has occurred to Jade Snow Wong that it is of indispensable and irreplaceable importance for her to enable her to be aware in a sufficient fashion that in some measures, the unreasonable thoughts her Chinese American parents have been obtaining from traditional Chinese American culture and traditional Chinese culture have turned out to be the dangerous shackles that have bound her for a very long time and kept her from the normal and natural development and improvement of the real sense of her individual perception and cognition of the liberty, dignity, and, personality on which she has rested a lot to make a living, to make a life, and, to make a fortune in America. Therefore, it is for the aim of the essential acquisition and adoption of the very legal social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history when they have to be forced to do something to get free from the unbearable bitterness of the identity crises coming across in her life that she encourages her to make her mind to resist against the violent arrogance and arrogant violence of her Chinese American parents and to smash the perceptive and cognitive shackles that have been throwing her into the ideological and epistemological imprisonment for a very long time in her family either in a passionate fashion or in a passive fashion. One day, she decides to watch a movie with her boyfriend Joe without the permission of her Chinese American parents. It is when she goes home

after that and when she has to be faced with the furies of her Chinese American father that she has begun to pick up her strong courage to resist against her Chinese American father for the first time in a very loud voice: “This is America, not China.”⁵¹ Hardly has her Chinese American father given a very strong response to her very offensive words, she adds that “I am an individual besides being your fifth daughter.”⁵² What has made her unexpected a lot is that her sudden declaration of her independence from his Chinese American parents has shocked him a great deal. From then on, she has become aware of the objective truth that the rights she ought to have had in her life will never be achieved unless she is brave enough to seek for them or even to struggle for them in a decisive fashion and in a distinctive fashion, for it is impossible for her to beg her Chinese American father for the freedom she has been longing for like this “[Y]ou must give me the freedom to find some answers for myself.”⁵³ In combination with what has been implied in this example, it is not difficult to see from the cultural conflict and cultural contradictions between this Chinese American daughter Jade Snow Wong and her Chinese American father that the vast majority of Chinese American children have grown up in America and suffered from the mental tortures between the preferences to traditional Chinese American culture or traditional Chinese culture and the prejudice against American culture that has been considered to body forth western culture without knowing in a very clear fashion that it is not the case notwithstanding their being very afraid of the terrible westernization in which their Chinese American children will be caught in an unstoppable fashion. To this extent, it has to be perceived in an impressive fashion that in this Chinese American literary work under the title of *Fifth Chinese Daughter*, this Chinese American writer intends to review and reflect the social mores, cultural mores, and, ethnic mores as have been epitomized in an apparent fashion in the traditional Chinese American culture and traditional Chinese culture popularized in a variety of Chinese American communities with the help of the “unbiased” attitude that is in a position to be held toward Chinatown in an objective fashion

and in a dialectical fashion to make it evident that even if it is inevitable for most Chinese American children to have a thorough understanding of their mentality and that of their Chinese American parents, it is feasible for them to alleviate the cultural conflicts and cultural contradictions between them and their Chinese American parents by means of working very hard to achieve their individual liberty, personality, and, dignity for the exemption of the unnecessary interference of the identity crises they are inclined to be faced with or to suffer from in an unbearable fashion and in an unavoidable fashion.

To sum up, it is inclined to be summarized from the overall and profound analysis of the miserable lives and experiences of the typical Characters depicted in those two Chinese American literary works *The Joy Luck Club* produced by Amy Tan and *Fifth Chinese Daughter* produced by Jade Snow Wong in an evident fashion and in an essential fashion that according to the very adequate analytical and synthetic evidences picked out from those two Chinese American literary works it has turned out to be quite true that Chinese American children as reflected in those Chinese American literary works have been suffering a great deal from the corporeal and spiritual bitterness of the ideological and epistemological repression and devaluation of their Chinese American parents who have been adapting themselves to the educational thoughts and educational insights of either traditional Chinese American culture or traditional Chinese culture in an unstoppable fashion, in an unavoidable fashion, and, in an uncontrollable fashion so that they are unable to put a full stop to their very despotic and demonic domination and manipulation of the appropriate education their Chinese American children have to receive regardless of the genuine needs their Chinese American children are anxious to meet to enable themselves to establish and to improve their actual social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history to pave way for the final and formal exemption and elimination of the identity crises cropping up in their lives and careers on the ground that they have been aware of the objective

fact in a sensitive fashion and in a sensible fashion that the biggest perceptive and cognitive barrier for them to get a good access to the ideological and epistemological liberation, breakthrough, as much as, transcendence has a lot to do with their very peaceful and harmonious negotiation to be made with their own Chinese American parents to reduce to the least the strong cultural conflicts and cultural contradictions between them and their Chinese American children in an appropriate fashion and in an adequate fashion even if it is very difficult for them to change the dominative and manipulative attitudes their Chinese American parents have been holding toward them in terms of the very good education those Chinese American children ought to receive in America in reference to their successive and sustainable rejection to the educational thoughts and educational insights exemplified in American culture.

In the sixth place, the increasing profound and overall elaboration of the true misconception and preconception that have cropped up in the perceptive and cognitive misunderstanding between most of those Chinese American parents and their Chinese American children in an impressive fashion, in an instructive fashion, as much as, in an intuitive fashion, has been inclined to bring about the respective sentiments in which they have been involved as a result of the negative effects the tremendous perceptive and cognitive divergences between most of those Chinese American parents and their Chinese American children who have been separated from each other have made on either the reduction or elimination of the avoidable communicative conflicts and communicative contradictions between them on account of their consistent insistence on the debatable geographical traits of China and those of America in an unreasonable fashion and in an irrational fashion without knowing in a sensitive fashion and in a sensible fashion that this insistence on the geographical traits of China and America tends to give rise to the very unstoppable and uncontrollable perceptive and cognitive barriers between them in the case of the successive and sustainable stimulation and promotion of their perceptive and cognitive pace that has to be kept in the overall development and

improvement of the affective sentiments and aesthetic sentiments they ought to bear in their minds in an impressive fashion and in an instructive fashion with respect to the appropriate balance that is supposed to be struck between the geographical traits of China and those of America in accordance with the major historical facts and historical events epitomized in the narrative facts and narrative events of a variety of Chinese American literary works just as what to be dwelled upon below one after another in combination with what this Chinese American literary work under the title of *The Joy Luck Club* has been imprinted on in an explicit fashion or in an implicit fashion.

In accordance with what has been typified in a very distinctive fashion in this Chinese American literary work *The Joy Luck Club* on the subject of the relationship between Chinese American parents and their Chinese American children, it is possible for most of its readers to take notice of the interpersonal truth that there used to be a very tremendous perceptive and cognitive gap between Chinese American mother and her Chinese American daughter in addition to the occasional perceptive and cognitive overlap between them as indicated in the communicative practices and communicative processes between them that have been characterized with the increasing unavoidable, uncontrollable, and, unstoppable communicative confrontation between them without making a very rational analysis of the genuine reason for this in an intentional fashion to enable them to have a good knowledge of the objective and authentic fact that the perceptive and cognitive distance between Chinese American mother and her Chinese American daughter with reference to the exceptionally debatable perceptive and cognitive margins between the superior geographical attributes of China and those of America are inclined to give rise to the increases of the geographical barriers between this Chinese American mother and her Chinese American daughter in that they have been short of the perceptive and cognitive consistence either in a consistent fashion or in a coincident fashion as a result of the a repetitive occurrence of misunderstanding or miscommunication

between them which is likely to throw them into the great danger of the intentional or unintentional communicative inaccuracy, communicate inappropriateness, communicative inadequateness, and, communicative powerlessness between them due to their inadequate ruminative and reflective awareness of the true importance that is supposed to be placed on the continuous achievements of the very good communicative effects as have to be made in their communicative practices and processes to help them to get from the cultural conflicts and cultural contradictions that have been potentiated in those communicative practices and communicative processes owing to either their perceptive and cognitive preference to or prejudice against the actual geographical attributes of China and those of America whose very indispensable and irreplaceable components have been believed to the particularized nourishment of traditional Chinese culture or American culture. The first very typical example available in this Chinese American literary work in this respect is shown in the relationship between this Chinese American daughter by the name of Jingmei Woo and her Chinese American daughter, for it has never occurred to her that she ought to have paid enough attention to the Kweilin story of her mother because she has taken for granted in a careless fashion that what she has learned from the story her Chinese American mother has told her in a proud fashion is that it “was anything but a Chinese fairy tale. The ending always changed.”⁵⁴ That has very much to do with her perceptive and cognitive inadequateness of the great ruminative and reflective necessity for her to have a very good understanding of the geographical superiority and particularity typified in the role the geographical traits have been playing in particularization and popularization of the major narrative facts and narrative events of this story in an impressive fashion and in an imaginative fashion, for those clear geographical traits have turned out to be instilled into the extremely valuable and meaningful enrichment and improvement of the abundant cultural denotations and cultural connotations of traditional Chinese American culture and traditional Chinese culture owing to her excessive immersion into the

acquisitive adaptation to or adaptive acquisition of American society and American culture to make a living or to make a life in a helpless fashion and in a hopeless fashion. The second typical example is that when another Chinese American mother named Lindo Jong speaks to her Chinese American daughter by the name of Waverly Jong in an honorable fashion about everything that is of high relevance to her hometown Taiyuan for the aim of enabling her Chinese American daughter to have a very good understanding of her hometown, her Chinese American daughter Waverly Jong has taken it for granted in a careless fashion and in an ill-informed fashion that what her Chinese American mother is talking about is Taiwan just as what has been exposed in the following responses she has given to her Chinese American mother and the attitude the former has hold toward the latter as revealed in the following quotes: "I'm not from Taiwan. I was born in China, in Taiyuan. Taiwan is not China. I only thought you said Taiwan because it sounds the same. Sound is completely different! The country is completely different! People there only dream that is China because if you are Chinese that you can never let go of China in your mind."⁵⁵

In line with what has been demonstrated in an apparent fashion and in an evident fashion in the communicative practices and communicative processes as have been related to the interpersonal interaction between those Chinese American mothers and their Chinese American daughters in a passive fashion and in a passionate fashion, it has turned out to be quite true that it is inclined to be the unintentional mistake those daughters have made and the uncontrollable angers of their Chinese American mothers that have been spoiled the mood for them to make an effective communication in a pleasant fashion, to make a very harmonious and peaceful negotiation with each other, let alone make a concession for each other in a patient fashion and in a positive fashion. For the sake of this very unpleasant communication, it is of high probability for them to be "plunged, once again, into a steely silence"⁵⁶ in most cases when they are unable to get to a very acceptable

agreement on a variety of matters in a friendly fashion or in an intimate fashion. To this extent, what is supposed to be seen from those two examples in a clear fashion is that it is those uncomfortable and uncontrollable episodes intersected in the major narrative facts and narrative events of this Chinese American literary work that gives an account of the confidential likelihood for most of its readers to have a clear understanding of the unavoidable and unforgettable perceptive and cognitive gaps or gulfs between those Chinese American mothers and their Chinese American daughters either in a comic fashion or in a tragic fashion to meet the aesthetic and artistic needs the Chinese American writer Amy Tan has implanted into the cautious articulation of the ideological and epistemological insights coated in the geographical phenomenon of China and America to remind those readers of the great importance for them to place a great importance on the objective and authentic revelation of the cultural truth and cultural essence hidden behind the increasing cultural conflicts and cultural contradictions between those Chinese American mothers and their Chinese American daughters, for it is very inevitable for those Chinese American mothers to have little understanding of the true ignorance of their Chinese American daughters just as what has been epitomized in the very profound confusion of the Chinese American daughter Waverly Jong with the distinction that has to be made between Taiwan and Taiyuan in an essential fashion and in an evident fashion. For the part of those Chinese American daughters, it seems to be difficult for them to have a very profound understanding of why their Chinese American mothers are so passionate and anxious to talk with them everything about the tribes and clans on the ancient land in their hometown. An example in this respect is that this Jingmei Woo has felt very embarrassed for “a cluster of telltale Chinese behaviors, all those things my mother did to embarrass me—haggling with store owners, pecking her mouth with a toothpick in public, being color-blind to the fact that lemon yellow and pale pink are not good combinations for winter clothes.”⁵⁷ The major reason for the total ignorance of those Chinese American daughters this is that they have failed to have

something in common with their Chinese American mothers in most cases in the case of the rich experience and knowledge they have to rest a lot on to communicate with their Chinese American mothers in a successful fashion and in a sufficient fashion. Therefore, it is of great ruminative and reflective value for them to bear in their minds in an insightful fashion that the genuine perceptive and cognitive differences between them and their Chinese American mothers lie in not the blind eye they have turned to each other, but the very profound cultural diversities and particularities the explicit or implicit geographic traits of traditional Chinese culture and American culture have been imprinted upon in a symbolic fashion and in a significant fashion.

On the ground of what has been expounded in an appropriate fashion and in an appropriate fashion in the social phenomenon and cultural phenomenon in these two analytical samples interwoven in this Chinese American literary work as what has been epitomized in a confidential fashion in the geographical traits of China and America in the midst of the great perceptive and cognitive barriers of the Chinese American mothers and Chinese American daughters who have been likely to be depicted in this Chinese American literary work, a summary can be made in a very apparent fashion that it is the perceptive and cognitive inconsistencies between those Chinese American mothers and their Chinese American daughters in that it has turned out to be true that the former have been caught in the preferences to the cultural thoughts and cultural insights of traditional American culture and traditional Chinese culture on account of the cultural patriotism nurtured from their successive and sustainable perceptive and cognitive growth, and, their prejudice against the cultural values and cultural views of American culture due to their sentimentalism engendered in their ignorance of the genuine cultural essence and cultural truth of American culture in a dialectical fashion and in an objective fashion, and, their inadequate adaptation to the valuable cultural mores as popularized in American society, American culture, as well as, American history, while, the latter are quite

afraid to be imprisoned in the perceptive and cognitive predicaments with which their Chinese American mothers have been confused in an unbearable fashion, and, have been trying their best to get free from the very negative impact the social discrimination, cultural discrimination, and, ethnic discrimination implied in those disturbing perceptive and cognitive dilemmas, have to establish and improve the social identity, cultural identity, and, ethnic identity they ought to have been entitled in America to reduce to the least the corporeal tortures and mental tortures they are likely to suffer from the very similar identity crises from which their Chinese American mothers have been suffering a lot notwithstanding their having had a good knowledge of the point that has to be made of to make it clear in an evident fashion and in an essential fashion that those unstoppable, unavoidable, as well as, uncontrollable perceptive and cognitive inconsistencies are destined to give rise to the very strong communicative conflicts and communicative contradictions between those Chinese American mothers and their own Chinese American daughters in an inevitable fashion and in an uncontrollable fashion.

In connection with what has been analyzed above in six respects in terms of the social communication as diverged between those Chinese American parents and their Chinese American children in reference to the critical stance acquired from the rational rumination and reflection of the extensive or excessive popularization of the application of the ideological and epistemological inspiration and illumination of cultural hegemony into the analytical experimentation of this chapter so as to see through the confidential motivation and intention as permeated into the practical communicative behaviors of Chinese American parents and Chinese American children for the aim of either the ideological and epistemological interference or governance of them in an implicit fashion or in an explicit fashion by working very hard for the intentional intensification of the strong cultural conflict and cultural contradiction between Chinese American parents and their own Chinese American children in a superficial fashion without knowing in a prophetic fashion that Chinese

American writers are also able to see through this falsified very superficial cultural phenomenon, the different attitudes they have held toward their learning English language and English knowledge, the different responses they have given to the appropriate and adequate employment of American cultural resources in their social lives and cultural lives, the different expectations they have of American education right on the way to their unreasonable and unfeasible stimulation and promotion of the perceptive and cognitive growth of those Chinese American children, the very different impressions they have given on American living style and living habits, as much as, the different sentiments that have been kept in their minds in an impressive fashion in terms of the crucial geographical traits of China and America, it has turned out to be reasonable for to reach a conclusion in a natural fashion and in a normal fashion that either the intentional or unintentional interference of those Chinese American parents in those six folds is inclined to be translated into the six major perceptive and cognitive barriers that tend to give rise to the continuous experiential and experimental failure their Chinese American children have to be faced with and to get free from to lay a sound perceptive and cognitive foundation for the successful and sufficient acquisition of their genuine perceptive and cognitive liberation, their great perceptive and cognitive breakthrough, and, their perceptive and cognitive transcendence to help them to develop an extremely strong perceptive and cognitive confidence for them to establish and improve their social identities, cultural identities, and, ethnic identities in America, and, to get very far away from the corporeal tortures and mental tortures of the very similar identity crises their Chinese American parents have been suffering from owing to their perceptive and cognitive inadequateness for the very positive adaptation to the exaggerated cultural particularity and cultural prosperity of American culture in an objective fashion and in a dialectical fashion indebted to their appropriate and adequate awareness of the objective truth that the unreasonable preferences and prejudices kept in the minds of their Chinese American parents are inclined to be transformed into the critical

and conducive perceptive and cognitive obstacles for the continuous achievement and improvement of the perceptive and cognitive progress they have to make to enable them to be aware of the very great importance they are supposed to be placed on the genuine exemption of the perceptive and cognitive imprisonment of their Chinese American parents on the basis of the very appropriate negotiation they are able to make with their Chinese American parents to pave way for the perceptive and cognitive independence they have to count a great deal on to make a living, to make a life, and, to make a fortune in America in a meaningful fashion and in a valuable fashion as what to be explored in a continuous fashion in the following part of this chapter.

4.2 The Legal Identities Achievable from the Acceptable Concessions of most Chinese American Parents and Their American Peers

On the ground of the successful and sufficient perception and cognition of the confidential ideological and epistemological motivation and intention incarnated into the communicative practices and communicative processes of most Chinese American workers and their Chinese American children, great analytical concern is supposed to be shown for the essential and evident revelation of the ideological and epistemological conspiracy decorated in the beautification and mystification of the very good the perceptive and cognitive inclination might do to Chinese American children in a potential fashion in the coat of what has been concealed in the true conceptual denotation and connotation of this term cultural dichotomy that are inclined to give rise to the very apparent deterioration of the harmonious intimacy between Chinese American parents and their Chinese American children. To a great extent, the appropriate and adequate awareness of the very great harm the excessive implementation of this ideological and epistemological conspiracy will do to the protection and promotion of the very harmonious communication between Chinese

American parents and their Chinese American children will be very valuable and favorable for them to enable themselves to take a first step toward the thorough revelation of the evident experiential and experimental insensibility, impassibility, and, implausibility for them to establish their social, cultural, and, ethnic identities on the basis of cultural dichotomy, and, to make an exploration of more effective and more efficient ways to address their identity problems as elaborated below in a noticeable fashion or in an unnoticeable one in details.

From the point of view of the historical facts and historical events that are of high perceptive and cognitive relevance to the gradual evolution of the social identities, cultural identities, and, ethnic identities of most Chinese American parents who have failed to work hard enough in terms of the six folds dealt with above to help them to shun away from the perceptive and cognitive devaluation and even distortion of their social values, cultural values, and, historical values available and admirable in America, it has been made in a very apparent fashion that most Chinese American parents have been are submissive to the social, cultural, as much as, ethnic norms and stereotypes as have been potentiated in the dominative and manipulative regularization of the American national policies issued for American ethnic groups in a popular fashion for a very long time, for it has turned out to be evident that the very successful and sufficient acquisition of their social identity, cultural identity, and, ethnic identity, is not in a position to be separated from their successive and sustainable participation in the continuous struggles with a lot of white Americans and the very great experiential and experimental efforts they are in a position to make an appropriate and adequate negotiation with the mainstream social values, cultural values, and, ethnic values as have been popularized in American society, American culture, as much as, American history. To this extent, it has to be admitted in an honest fashion and in an authentic fashion that the vast of those Chinese American parents living and working in America at that critical historical moment, and, their growing living experiences, working experiences and, communicating

experiences, have to be positioned in an unconditional fashion in accordance with the “categories of knowledge of the West by those regimes.”⁵⁸ In a comparative sense, this very extensive social phenomenon, cultural phenomenon, and, ethnic phenomenon has a great deal to do with what has been dealt with in the article Hall Stuart has published in 1992 under the title of *Cultural Identity and Diaspora* in 1992 to give an account of the historical and objective truth that “[T]hey had the power to make us see and experience *ourselves* as ‘Other’.⁵⁹ Therefore, it is right in this way that most of those Chinese American parents have realized the indispensable and irreplaceable social values, cultural values, and, ethnic values of the Chineseness that is in a position to run through the continuous interaction of the perceptive and cognitive components that have associated with the very symbolic and strategic bstratification and systematization of the genuine social, cultural, and, ethnic mores euphemized in the evolution and transmission of the historical values, cultural values, and, ethnic values as are very perceivable and conceivable from traditional Chinese American culture and traditional Chinese culture in a gradual fashion. However, what they have failed to be aware of in an insightful fashion is that for the sake of the peaceful and harmonious co-existence in American society, American culture, and, American history to make a living, to make a life, and, to make a fortune in America for their own survival or the supports of their families, it is of great experiential and experimental inevitability and indispensability for them to make appropriate adjustments of their social values, cultural values, and, ethnic values to adapt themselves to the social, cultural, as much as, ethnic thoughts and insights popularized in America and to reposition their social identity, cultural identity, and, ethnic identity in an appropriate fashion to catch up with the perceptive and cognitive pace that has to be kept in with the peaceful and harmonious convergence between traditional Chinese culture or traditional culture, and, American culture in a logical fashion, in a systematic fashion, and, in an organic fashion, for only in this case can it be made possible for them to associate traditional Chinese culture or

traditional Chinese culture with American culture to enrich and improve the very crucial cultural nutrients to seek for the appropriate and adequate transformation of the cultural conflicts and cultural contradictions between the former and the latter in an acceptable fashion and in an amiable fashion just as what has been exemplified in the aesthetic and artistic production of most Chinese American literary works in which the communicative conflicts and communicative contradictions between Chinese American mothers and their Chinese American daughters, between Chinese American fathers and their Chinese American sons, as well as, between Chinese American husbands and their Chinese American wives to help them to alleviate the cultural ambivalence over there in a tolerable fashion. This bears a great perceptive and cognitive similarity with what has come to the mind of this Chinese American writer and critic by the name of Lv Hong who has figured it out in an evident fashion and in an essential fashion that for the sake of the successful and sufficient accomplishment of the social need, cultural need, and, ethnic need to enable them to be exempt from the very unbearable corporeal tortures and mental tortures of the identity crises they are likely to suffer from on a daily basis, a good perceptive and cognitive look is in a position to be taken to develop a sensitive and sensible awareness that the social identities, cultural identities, as much as, ethnic identities of most of those Chinese American parents tend to provide not only “an illusion of its own identity” when they have to be faced with the cruel reality, but also an insight that has been based on the notion that what matters more in this process is that they are supposed to seek for the autonomous and ontological construction of their social identities, cultural identities, and, ethnic identities to enable them to get close to the perceptive and cognitive transcendence valuable for them to get free from the continuous perceptive and cognitive confinement of the “stereotype of fixed identity limitations”.⁶⁰

That is because it has been found in the increasing explorations made of the disturbing cultural conflicts and cultural contradictions between Chinese American

parents and Chinese American children in an apparent fashion and in an essential fashion that whether Chinese American parents or their Chinese American children have felt that they have been, all the more, caught in the tremendous perceptive and cognitive gap between two different worlds characterized with the kind of “double consciousness”⁶¹ which tends to give a clear picture of the perceptive and cognitive perplexity of those Chinese American parents and Chinese American children with respect to the increasingly complicated communicative, reciprocal, and, interactive interrelations between those Chinese American parents and Chinese American children who have been split between the strong perceptive and cognitive pressures of American society, American culture, as much as, American history, and, those of Chinese society, Chinese culture, and, Chinese history without knowing in a very sensitive fashion and in a very sensible fashion that it is this double consciousness that has been throwing them into the repetitive ambivalent hesitation to make a very decisive choice between what has been proposed and persisted in Chinese society, Chinese culture, as much as, Chinese history, and, what has been popularized and promoted in American society, American culture, and, American history unless they are truly able to enrich their perceptive and cognitive insights and to broaden their perceptive and cognitive horizons to strike an appropriate and adequate balance between the successful and sufficient awareness of the very terrible perceptive and cognitive confinements of Chinese society, Chinese culture, and, Chinese history, and, the existential perceptive and cognitive predicaments of American society, American culture, and, American history by means of making an appropriate or acceptable negotiation or even making an appropriate concession between them when they have to tackle the embarrassment they have been faced with in the intentional or unintentional reduction or prevention of the cultural conflicts and cultural contradictions that are inclined to spoil or even worsen the harmonious and peaceful communication that ought to have been made between them in a profound fashion and in a perspicacious fashion. With the help of their own successive and

sustainable achievement of this perceptive and cognitive breakthrough as clarified above in an insightful fashion in line with the establishment and reinforcement of the very sound perceptive and cognitive foundation that has been laid for the very ambitious and aggressive exploration to be made of in an indomitable fashion the complicated communicative problems that have to be addressed in an appropriate fashion and in an adequate fashion just as what has been exemplified in the the diasporic situations in which most Chinese American parents have lived and worked, the heavy discriminative pressures they have suffered from their very unfair and asymmetrical communication with American workers in a helpless fashion and in a hopeless fashion, and, the identities crises they have been involved in when they have been deprived of their normal and natural social identities, cultural identities, as much as, ethnic identities in American society, American culture, and, American history in a ruthless fashion. In connection with what has been perceived and conceived in an imaginative fashion and in an associative fashion from the very meaningful and valuable rumination of the crucial and conducive encouragement and enlightenment concealed in a variety of Chinese American literary works, it has turned out to be apparent that a very great perceptive and cognitive emphasis ought to be placed on the overall and profound rumination of the Chinese context that has to be taken into consideration in a cautious fashion in the insightful examination of the experiential and experimental potentiality and possibility for most Chinese American parents to try their best to make an appropriate and adequate negotiation with themselves and their American peers grounded on their very strong willingness as developed and improved to build their social confidence, cultural confidence, as well as, ethnic confidence to pave way for the final and formal construction of their cultural confidence and cultural courage after their having developed and improved their strong determination to enable them to have a profound and perspicacious access to English language and English knowledge to lay a linguistic and intellectual foundation for them to make sure that they are well-qualified to make a fair and

symmetrical communication with their American peers to defend their cultural dignity, to nurture their cultural personality, and, to shape their cultural perspicacity in the hope of seeking for the natural and normal promotion of the indispensable and irreplaceable role they have been playing in working out the solutions to the social problems, cultural problems, and, ethnic problems they have come across in their living experiences, working experiences, and, communicating experiences in terms of the unavoidable alienation, translation, as much as, negotiation that have been running through their lives and careers, and, having a very great impact on the loves and marriages of their Chinese American children. For the part of those Chinese American parents, it has been known to most readers of Chinese American literary works in a very clear fashion that they are inclined to be considered as alienators in American society, American culture, and, American history at that historical moment in that they have failed to get free from the very great impact the ideological and epistemological values and views tend to have on the perceptive and cognitive growth in spite of their ruminative and reflective unawareness of the harm their preferences to traditional Chinese American culture or traditional Chinese culture and their prejudices against have much to do with the curious and cautious establishment and improvement of the true social identities, cultural identities, and, ethnic identities they are entitled to have in American society, American culture, and, American history in a reasonable fashion and in a responsible fashion. What matters more is that it is of very great perceptive and cognitive necessity for those Chinese American parents to have a good understanding of the perceptive and cognitive good the very appropriate and adequate translation of the very harmful perceptive and cognitive inferiority of those Chinese American parents in reference to the traditional Chinese American culture and American culture into their very helpful perceptive and cognitive superiority, and, the negotiation they are supposed to make with themselves in an acceptable fashion, are quite likely to do to the essential and evident pacification of the opposing mood between them and their own Chinese

American children who have been forced to suffer from the strong communicative anxieties cropping up in their inevitable and unstoppable communication with their Chinese American parents on a daily basis. The genuine appropriate reason for the very feasible and flexible translation and negotiation dealt with in the case of the perceptive and cognitive ambivalence of most Chinese American parents and that between them and their Chinese American children, is, that it is inclined to give a very strong perceptive and cognitive impetus to those Chinese American parents and their own Chinese American children in the entire process of their interactive communication and communicative interaction when they are forced to cope with their perceptive and cognitive challenges in an intercultural situation that tend to give rise to the increasing rises of the much more communicative inconsistencies and inconsistent communications between them when they have to deal with the specific cultural conflicts and cultural contradictions between them in terms of the explorations to be made of the appropriate solutions to the social problems and cultural problems as concealed in the cultural conflicts and cultural contradictions engendered in the growing international loves and marriages an increasing number of Chinese American children are inclined to be faced with to help them get very far away from the actual affective and marital embarrassment of those who have been suffering from in Chinatown in that they have to stay unmarried at that historical moment as a result of their very strong unwillingness of most Chinese American bachelors in having had an adequate and appropriate access to the very profound and perspicacious cultural essence and cultural quintessence of either traditional Chinese American culture or traditional Chinese culture, and, American culture in an objective fashion and in a dialectical fashion. To this extent, it is not too difficult for most readers of Chinese American literary works to see it in an impressive fashion that either the reduction or elimination of the perceptive and cognitive conflicts and contradictions are conducive for the vast majority of Chinese American parents and children to alleviate the cultural conflicts and cultural contradictions as long as they

are willing to see through the true perceptive and cognitive essence on which the very extensive social phenomenon and cultural phenomenon have been imprinted either in an explicit fashion or in an implicit fashion. On the basis of this perceptive and cognitive progress made in the entire process of their active acquisition of the perceptive and cognitive denotations and connotations of English language and English knowledge, it is possible and feasible for those Chinese American parents and their Chinese American children to have a very good knowledge of the great experiential and experimental importance for them to place on the intentional prevention of the very harmful alienation between traditional Chinese culture, or, traditional Chinese culture, as much as, American culture, the feasible and flexible translation of either the avoidable or unavoidable communicative conflicts and communicative contradictions between those Chinese American parents and their Chinese American children into the communicative impetus and communicative intentions between them in a conscientious fashion, and, the very peaceful and harmonious negotiation to be made between them with an aim of striking an appropriate and adequate balance between the appropriate need to get immersed in either traditional Chinese American culture or traditional Chinese culture, and, the objective need to have a very good access to American culture on the way to the coherent and cohesive combination of those two types of needs in an objective fashion and in a dialectical fashion when they have no more choices but to adapt themselves to the social mores, cultural mores, and, ethnic mores popularized in American society, American culture, and, American history in this foreign land where every distinction it has made from their homeland tends to remind them of the sentimental and nostalgic homesickness in a frequent fashion and in a sensitive fashion. That is because it is of great importance for them to be aware of the very crucial necessity for them to get well along with each other by means of making appropriate and adequate room for them to make a peaceful and harmonious negotiation with each other indebted to the essential cultural overlaps between the

incontestable and irreplaceable immersion into the very crucial cultural nutrients of either traditional Chinese American culture or traditional Chinese culture, and, the indispensable and inevitable acquisition of the cultural insights of American culture even though they are apt to be affected by the culture they have been inclined to be accustomed to in an apparent fashion or in an ambiguous fashion on account of their having expected to meet the respective needs of sticking to the perceptive and cognitive encouragement and enlightenment available in the very familiar cultural tradition inherited from their motherland, and, getting exposed to the perceptive and cognitive refreshment, refinement, and, reinforcement of the cultural insights of a foreign land to make a living, to make a life, and, even, to make a fortune in a natural fashion and in a normal fashion. In this case, it is favorable for them to establish and improve their social identities, cultural identities, and, ethnic identities in a reasonable fashion, in a reliable fashion, and, in a responsible fashion as a result of the best use they have made of the overlapped cultural resources obtained from their motherland and acquired from the new land where they have to live in an unavoidable fashion and in an unstoppable fashion just as what to be dealt with below in a respective fashion in the light of the conscientious examination of the alienation, translation, and, negotiation of the social identities, cultural identities, and, ethnic identities of those Chinese American children in accordance with the aim to be reached of getting free from the avoidance of the cultural conflicts and cultural contradictions between them and their Chinese American parents in an intentional fashion and in an insightful fashion as to be indicated in the following three folds one after another.

Firstly, in connection with the very hegemonic and hostile alienation of the formal social identities, cultural identities, and, ethnic identities of those Chinese American children as a result of the ambivalent insistence on the cultural thoughts and cultural insights their Chinese American parents have been instilled into their minds either in a rational fashion or in an irrational fashion with respect to the

cultural context connected with either the appropriate or acceptable absorption of traditional Chinese American culture and traditional Chinese culture in an optional fashion and in an appropriate fashion, and, the insistent ambivalence in the cultural ingredients they have to make good use of on the way to their indispensable and inevitable adaptation to the cultural context related to the extensive popularization of American culture in an objective fashion and in a dialectical fashion in accordance with the physical needs and spiritual needs to be met in American society, American culture, and, American history just as what has been epitomized in the five major examples to be given of as below one after another.

The first typical example in association with the genuine dominative and manipulative alienation of the legal social identities, cultural identities, and, ethnic identities of most Chinese American children, is, connected with what has been personified in the original book under the title of *Between Worlds: Women Writers of Chinese Ancestry* published in 1990 by the author by the name of Amy Ling, and, the edited book titled *Between Worlds: Contemporary Asian-American Plays* in the same year in a coincident fashion by the editor named Misha Berson as it has been made apparent that the original author and editor those two books have made use of the keywords “between worlds” in the formulation of the title of their books in a similar fashion to show their profound perceptive and cognitive concern for the social identities, cultural identities, and, ethnic identities of most Asian American children as particularized in what has been exemplified in the lives and careers of an increasing number of Chinese American children whose living experiences, learning experiences, and, working experiences have been imprinted on the very strong sense of powerlessness when they have been spoiled and split in the “in-betweenness” they are unable to be exempt from or to shun away from the physical tortures and mental tortures that tends to give rise to the impossibility for them to strike a balance between the persistence in the immersion in the perception and cognition of the good cultural thoughts and cultural ingredients of traditional Chinese American

culture or traditional Chinese culture, and, the coherent confidence and confident coherence to be followed to enable them to hold an objective and appropriate attitude towards the very irrational resistance against the cultural values and cultural views concealed in American culture to cope with the inappropriate perceptive and cognitive preference to or the inadequate perceptive and cognitive prejudice against the perceptive and cognitive truth and essence as can be dug out from social context, cultural context, and, historical context where most Chinese American literary works have been located in an authentic fashion, in a dialectical fashion, as well as, in an objective fashion to give a very clear picture of the perceptive and cognitive predicament of those Chinese American children who have been forced to suffer from the unintelligible and unbearable affective bitterness as has been entailed in the communicative ambivalence traceable from the perceptive and cognitive conflicts and contradictions between them and their Chinese American parents owing to the perceptive and cognitive divergence between the attitudes they have hold toward traditional Chinese American culture, traditional Chinese culture, and, American culture, and, the very ambivalent confidence they are supposed to develop and to improve from their profound and perspicacious rumination of the perceptive and cognitive subtlety as diversified and personified in the English language and English knowledge as have been regarded to be the indispensable and irreplaceable carriers of the cultural thoughts and cultural insights of American culture. From the point of view of the perceptive and cognitive embarrassment they have encountered in their lives and careers, it has turned out to be sensible what has been dealt with in the clear statement of Amy Ling in the opening remarks of the book in an evident fashion and in an adequate fashion as what to be quoted below: “[W]hether recent immigrants or American-born, Chinese in the United States find themselves caught between two worlds. Their facial features proclaim one fact - their Asian ethnicity- but by education, choice, or birth they are American. The racial features that render

them immediately visible, by differentiating them from the Caucasian Norm, at the same time, paradoxically, render them invisible.⁶²

For the sake of the helpful helplessness and hopeful hopelessness impressed in the impressive and instructive concretization and crystallization of the perceptive and cognitive entanglements most of those Chinese American children to get free from in an essential fashion as a result of the special dominative and manipulative interference of their Chinese American parents in the case of their lives, loves, and, marriages regardless of either the happiness or bitterness their irrational inference is inclined to bring for their Chinese American children, it has turned out to be normal and natural in an impressive fashion and in an instructive fashion that being born into a family in Beijing and living with her parents in America at the age of six, Amy Ling has made her critical comments on the living experiences, learning experiences, and, working experiences of those two Chinese American writers, namely, Jade Snow Wong and Maxine Hong Kingston who have lived and stayed with their Chinese American parents in America in combination with what has occurred to her right at the sight of what has happened to them like this: “a minority individual’s sense of alienation results not only from rejection by the dominant culture but also a refection of parental strictures.”⁶³ In a comparative meditation on the perceptive and cognitive dilemmas of those Chinese American writers, it has also come to the mind of this English scholar by the name of Paul Gilroy in a similar fashion in the production of this work under the title of *The Souls of Black Folk* in 1993 when a brief contrast has to be made between the profound deep structure of the organizational rationale showing up in a body of Chinese American families and that in many African American families because it tends to be coincident enough that this term “double consciousness” has been used to give an account of the unimaginable and unpredictable difficulties arising from the actual legalization of the social identities, cultural identities, as much as, ethnic identities of African American children in the process of the increasing modernization and internalization of American society,

American culture, and, American history in line with what this scholar has been preoccupied with in this comparative rumination as to be quoted below: “[O]ne ever feels his twoness, -an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body whose dogged strength alone keeps it from being torn asunder.”⁶⁴ In an objective sense and in a dialectical sense, what has happened to African American children bears a great experiential and experimental similarity with what most Chinese American children have been suffering from in the midst of their having been trying every means to get away from the unbearable and unspeakable bitterness they have been getting through to establish and improve their social identities, cultural identities, and, ethnic identities in a valuable fashion and in a veritable fashion to get far away from the identity crises their Chinese American parents have been confused with for a very long time on account of their failure to get free from the binary opposition hidden in cultural communication in an unnoticeable fashion.

With references to the profound denotations and connotations carried in those two keywords double consciousness and between worlds employed in the empirical and experimental production of the two books mentioned above either in an explicit fashion or in an implicit fashion, it has been demonstrated in a very clear fashion in the interpretative practices and processes of a body of literary scholars and literary critics devoted to the logical and linear stratification and systematization of the inevitable cultural conflicts and cultural contradictions between most Chinese American parents and their Chinese American children in an impressive fashion that the very complicated communicative conflicts and communicative contradictions turning up between those Chinese American parents and Chinese American children engendered in confidential cultural conflicts and cultural contradictions as referred to above in a clear fashion, have a great deal to do with the tremendous perceptive and cognitive ambivalence and distance between the very excessive perceptive and cognitive domination and manipulation of the mainstream society, culture, as well as,

history of America, and, the admirable perceptive and cognitive persistence in the cultural preferences to the actual cultural encouragement and cultural enlightenment euphemized in traditional Chinese culture and traditional Chinese culture and the very strong perceptive and cognitive prejudices against the perceptive and cognitive penetration of the true cultural domination and cultural manipulation of American culture into the overall perceptive and cognitive development and improvement of most Chinese American children in a vicious fashion regardless of the heavy social pressures, cultural pressures, and, ethnic pressures they have to get through in view of what has been inclined to be imprinted on the very diasporic living experiences, learning experiences, as much as, working experiences as have been characterized with obvious perceptive and cognitive fragmentality and fragility of the cultural components their cultural pursuits and cultural tastes have to be composed of in that they have no idea that it is those perceptive and cognitive preferences of most Chinese American parents that tend to bring about the delay or prevention of the true acquisition and adoption of the very legal social identities, cultural identities, as well as, ethnic identities of their Chinese American children who are unwilling to be faced with the very diasporic existence in American society, American culture, and, American history as their Chinese American are forced to at the very problematic moments in American history in an unacceptable fashion and in an unbearable fashion.

In line with what has been articulated either in an explicit fashion or in an implicit fashion in the aesthetic and artistic production of Chinese American literary works in combination with the very rich confidential and conscientious imagination and inspiration developed and improved in the essential manifestation of the experiential and experimental authenticity and objectivity of the living experiences and working experiences of an increasing number of Chinese American writers, it is bound to come to the minds of the vast majority of the readers of a range of Chinese American writers in an apparent fashion or in an ambiguous fashion that it

has been known to them in an impressive fashion that the social identities, cultural identities, as much as, ethnic identities of most Chinese American children have failed to shun away from the very inevitable perceptive and cognitive traces their perceptive and cognitive inclination has to be imprinted on the cruel social reality, historical reality, and, cultural reality popularized in American society, American culture, and, American history with respect to the gradual permeation of the cultural values and cultural views of the Chinese American families in which they have lived and stayed into the perceptive and cognitive progression and promotion of those Chinese American children whose parents have been immersed in the ideological and epistemological implantation into their successful and sufficient absorption and acquisition of the rich cultural inspiration, cultural imagination, as well as, cultural illumination they have inherited from traditional Chinese American culture and traditional Chinese culture, and, have been accustomed to the submission to them in a blind fashion and in an irrational fashion. As a matter of fact, what has occurred to most Chinese American parents in a natural fashion and in a normal fashion is that it is impossible for their Chinese American children to cut off from the profound cultural and ethnic roots that have been inherited from them from their births downward whether they are born in America or not and whether they resist against their cultural thoughts and cultural insights embedded either in traditional Chinese American culture or traditional Chinese culture in an impressive fashion and in an instructive fashion or not, for it is impossible for them to turn a blind eyes to the genetic traits the natural and normal similarities of their biological traits with honorable Chinese American parents and ancestors have been imprinted upon in an unquestionable fashion, in an unquenchable, as well as, in an unchallengeable fashion so that it is supposed to be those biological traits that have been preventing from being stripped of those biological roots and genetic traits from their Chinese American parents and Chinese American ancestors even when they are able to rack their brains to have a very good access to the social identities, cultural identities, and,

ethnic identities in a legal fashion and in a logical fashion in American society, American culture, and, American history to enable them to be entitled to be equal with Americans in the normal and natural participation in the social, cultural, and, historical construction of America to develop their very admirable personality in a valuable fashion and in a meaningful fashion, to develop their own perceptive and cognitive independence in an insightful fashion, and, to protect their respective dignities in the unavoidable social communication and cultural communication they have to go in for in the hope of making a living, making a life, and, even making a fortune in an reasonable fashion, in a reliable fashion, and, responsible fashion. Great efforts as they are able to make in this respect just as what has been figured out above in a respective fashion, it, by no means, means that they have no difficulty in the exemption from the miserable identity crises they are likely to suffer from their indispensable and inevitable involvement in the crucial social communication and cultural communication they have to take part in to catch the same competitive and cooperative opportunities very valuable and veritable for the successive and sustainable stimulation and promotion of the development and improvement of their perceptive and cognitive growth in a successful fashion and in a sufficient fashion to make a good preparation for the reliable and responsible achievement of their perceptive and cognitive liberation, breakthrough, and, transcendence in an unreachable fashion as to be expounded in the following two respects in a respective fashion. On the one hand, it is doomed to be inevitable for those Chinese American children to have experienced the pain of being regarded as the second-class citizens in American society, American culture, as well as, American history in their daily communicative interactions and interactive communication with those who have been endowed with the perceptive and cognitive superiority in the mainstream society, culture, and, history of America in a continuous fashion. On the basis of their very appropriate and adequate rumination of the experiential and experimental possibility and feasibility for them to make themselves incorporated into the actual

American society, American culture, and, American history, it is likely for them to be aware in a sensitive fashion and in a sensible fashion that they will not be able to be accepted by the mainstream society, culture, and, history of America in a successful fashion and in a sufficient fashion. For the sake of their increasing awareness of their experiential and experimental failure to reach the aim mentioned above in a gradual fashion, it is understandable for them to choose to go back to their cultural roots and genetic roots in a decisive fashion and in a distinctive fashion to enable them to have a very good perceptive and cognitive access to the cultural spirits and cultural thoughts implied in traditional Chinese American culture and traditional Chinese culture to make their way to the very cautious and curious pursuits of their cultural independence and cultural confidence in America to nurture their bodies, their minds, and, their souls in this foreign land. On the other hand, it is destined to be possible for them to take into account in a rational fashion the great impact the cultural pluralism have on their own perceptive and cognitive development and betterment in the interactive combination of the great effects traditional Chinese American culture, traditional Chinese culture, and American culture have made on their perceptive and cognitive independence from the continuous perceptive and cognitive imprisonment of their Chinese American parents in an ambitious fashion and in an aggressive fashion when they begin to take a good look at the interactive cooperation and cooperative interaction between the genuine cultural essence and cultural quintessence as embodied in traditional Chinese American culture and traditional Chinese culture, and, the cultural disturbance and cultural interference of American culture in a relative fashion, in an objective fashion, and, in a dialectical fashion from the perspective of cultural rationalism and cultural pacifism one after another, and, to make a rational choice after their having been showing their profound and perspicacious concern for the overall analysis to be made of the rising and falling traces of the perceptive and cognitive inclination of those who have preferred to the cultural spirits and cultural salience of traditional Chinese culture,

traditional Chinese culture, and, American culture before their final and formal attachment to their culture in a reflective fashion. With the help of this reflective awareness developed and improved in an experiential fashion and in an experimental fashion the great analytical and synthetic importance that ought to be placed on the very reliable and responsible rumination of the perceptive and cognitive superiority or superficiality of traditional Chinese culture, traditional Chinese culture, as much as, American culture in an authentic fashion, in a critical fashion, and, in a dialectical fashion, it is inclined to be feasible for most Chinese American children to make an appropriate and adequate negotiation with themselves and with their parents in an acceptable fashion and in an admirable fashion to pave way for their natural and normal recognition, acceptance, adaptation, and, adoption of the most appropriate cultural thoughts, cultural insights, and, cultural spirits as epitomized in traditional Chinese American culture, traditional Chinese culture, and, American culture. To this extent, it seems to be of very great significance for most Chinese American parents to make appropriate ruminative and reflective room for either the regular or irregular perceptive and cognitive growth of their own Chinese American children indebted to the reliable, respectable, and, responsible perceptive and cognitive tolerance they are supposed to give to their Chinese American children to help them to seek for the strong perceptive and cognitive tension with their Chinese American parents in an acceptable fashion, and, in an admirable fashion in lieu of replacing the perceptive and cognitive profundity, potentiality, and, perspicacity of their Chinese American children with their perceptive and cognitive absurdity, abnormality, and, eccentricity in dealing with the normal and natural communicative ambivalence, communicative distance, and, communicative divergence between them and their Chinese American children in a hegemonic fashion and in a despotic fashion because it is impossible for them to make sure of the perceptive and cognitive prophecy and predictability of their communicative governance imposed on the indispensable perceptive and cognitive progress of their Chinese American children

in an inevitable fashion. That is primarily because the acceptable and admirable development and improvement of this perceptive and cognitive tolerance has turned out to be favorable for the appropriate and adequate development and improvement of the analytical and synthetic independence of their Chinese American children when they are invited to make a good judgment of the cultural progress or cultural retrogress of a given culture in a critical fashion, in an objective fashion, in an essential fashion, in a logical fashion, in an authentic fashion, and, in a dialectical fashion, and, for final and formal establishment and reinforcement of the social identities, cultural identities, as well as, ethnic identities of their Chinese American children who are forced to make a living, to make a life, or, even, to make a fortune in America society, American culture, and, American history in an ambitious fashion and in an aggressive fashion, and, to strike an acceptable and admirable experiential and experimental balance between the submissive adoption of traditional Chinese American culture or traditional Chinese culture and the very critical adaptation to American culture to enable them to get a very rational and reasonable access to the experiential and experimental exemption from the dominative and manipulative imprisonment engendered in their perceptive and cognitive failure to get far away from the identity crises their Chinese American parents have been suffering for a very long time in spite of the increasing accumulation of their rich living experiences and working experiences in American society, American culture, and, American history at that historical moment. Therefore, it can be seen in an obvious fashion from those two elaborations in a clear fashion that what has to be kept in the minds of most Chinese American parents in a cautious fashion is that it is very crucial for them to have a very good control over the parental indulgence as exemplified in dealing with the cultural communicative ambivalence, communicative distance, and, communicative divergence between them and their Chinese American children on the basis of the rational and responsible abandonment of their parental despotism, for this very insightful control is inclined to give a strong perceptive and cognitive

impetus to their respective Chinese American children to get an increasing close to the profound and perspicacious perception and cognition of the perceptive and cognitive patience of their Chinese American parents in a gradual fashion to the way to their ontological awareness of the harm their childish indulgence might do to their ideological and epistemological transcendence, and, the good this awareness is inclined to do to the successive and sustainable development and betterment of the analytical and synthetic confidence it takes them a lot to work out a possible solution to the crucial social problems, cultural problems, and, ethnic problems that have been disturbing their respective families and a body of Chinese American families all the more in terms of the unstoppable and unavoidable increases of the very strong communicative confrontations and communicative contradictions between Chinese American parents and Chinese American children who have failed to be aware of the important role the insightful negotiation and concession they are willing to make for each other has been playing in the incredible alleviation of the corporeal tortures and mental tortures they are inclined to suffer from their cultural conflicts and cultural contradictions. In a relative sense, the former tend to be suggested to make a very positive compromise for the latter on account of their perceptive and cognitive superiority over the latter just as what most Chinese American writers have been preoccupied with in the increasing enrichment and improvement of the rich perceptive and cognitive imagination, inspiration, and, illumination interwoven in the production of their respective Chinese American literary works for the aim of trying their best to provide an appropriate and acceptable solution to the increasing social problems and cultural problems that have been haunting the minds of most Chinese American parents and keeping them from trying every means to develop and improve a harmonious and peaceful relationship with their Chinese American children in an honest fashion, in an authentic fashion, and, in a rational fashion in combination of the genuine psychological needs most Chinese American children have been anxious to meet in an appropriate fashion.

In the case of the critical relativism that allows a good many literary critics and literary scholars who are able to combine the social reality, cultural reality, and, historical reality ruminated in the minds of a body of Chinese American writers in the production of their Chinese American literary works, and, that recorded in the social lives, cultural lives, and, historical lives of America in an authentic fashion, in an objective fashion, and, in an organic fashion, it has turned out to be crucial for them to put themselves in the positions of those Chinese American writers to taken into account in a rational fashion a wide range of perceptive and cognitive factors that have a very great impact on the communicative practices and communicative processes with regard to the acceptable and admirable solutions to the very crucial communicative problems between most Chinese American parents and their own Chinese American children in the context of the bilateral input of the major cultural values and cultural views from traditional Chinese American culture or traditional Chinese culture, and, from American culture notwithstanding the mutual penetration and incorporation of the cultural thoughts and cultural insights into the perceptive and cognitive promotion and prevention of the cultural refreshments and cultural refinements of either of those two very valuable cultural enlightenment and cultural encouragement in the implementation of those cultural spirits and cultural thoughts into the communicative experiences and communicative explorations between those Chinese American parents and Chinese American children in a cautious fashion and in a critical fashion in that this critical caution and cautious criticism are inclined to help them to make best use of the nutritious and harmonious infiltration of the true cultural nutrients as available in traditional Chinese American culture, traditional Chinese culture, and, American culture in an appropriate fashion, and, to rack their brains to go in for the autonomous and intuitive filtration of the preventive and harmful communicative obstacles hidden behind the increasing transplantation and implantation of the cultural mores, cultural beliefs, and, cultural spirits into the perceptive and cognitive growth of the vast majority of Chinese American children

who are supposed to get away from the disturbance and interference of the cultural conflicts and cultural contradictions between them and their Chinese American parents with the help of their insightful awareness of the perceptive and cognitive importance that is in a position to be placed on the very successful and sufficient translation of the perceptive and cognitive collision existing in traditional Chinese American culture, traditional culture, as well as, American culture into the profound and perspicacious perceptive and cognitive impetuses crucial and conducive for them to enable themselves to have a very good understanding of the perceptive and cognitive profundity and perspicacity of this favorable, feasible, as well as, flexible translation as perceived and conceived in the valuable quotes given below: “the broad expectation horizon of those Chinese American parents and their Chinese American children has stood for the diverse and distinctive cultural values and cultural views that are inclined to give rise to the normal and natural transformation of the cultural attitudes, the cultural beliefs, and, cultural mores of each other in addition to the insightful and delightful transformation of their aesthetic pursuits, aesthetic tastes, aesthetic beliefs in a profitable fashion, in a predictable fashion, in a prophetic fashion, or, in a pleasant fashion. As far as the communicative motivation and communicative intention between most of those Chinese American parents and their Chinese American children are not harmful for the appropriate alleviation of the communicative conflicts and communicative contradictions between them, it is feasible for them to make a good negotiation with each other to help each other to have a very good understanding of their respective communicative motivation and communicative intention to reduce to the least the possibility and probability for them to misunderstand each other or to resist against each other either in a passionate fashion or in a passive fashion. However, what has to be kept in their minds in an adequate fashion, is, that it is the failure for them to have something in common with each other in terms of their appropriate and adequate acquisition and accumulation of very precious English language and English knowledge that makes

it increasingly difficult for them to have to be faced with the great communicative embarrassment that has been characterized with their increasing misunderstandings and complaints in an argumentative fashion, in an ambivalent fashion, as well as, in a contradictory fashion. Therefore, it is indispensable for them to translate this failure into success to lay a sound perceptive and cognitive foundation for the acceptable acceptance of the forgivable innocence or even ignorance of each other and the understandable tolerance of the perceptive and cognitive distance, divergence, and, ambivalence between them, for it has been known from their own communicative experiences and communicative experiments that it takes them this very patient acceptance and tolerance to enable them to make their own way to the successive and sustainable accumulation and acquisition of the appropriate intimacy between them. On the ground of the enlightenment and encouragement of this success, it will be inevitable for them to open a brand-new perceptive and cognitive space for the exploration to be made of the feasible solutions to the problems entangled in the social problems and cultural problems carried in the communicative conflicts and the communicative contradictions between them in a pleasant fashion and in a positive fashion.”⁶⁵

Based on the deep analytical and synthetic elaboration of the example that has been given above in a profound fashion and in a perspicacious fashion, it is not difficult for the readers of Chinese American literary works to take a cautious look at the correlation between the perceptive and cognitive distance, divergence, as much as, ambivalence of most Chinese American parents and their Chinese American children on which their respective lives and careers have been imprinted and those that have been epitomized in the literary imagination, literary inspiration, as much as, literary illumination that have been developed and enriched in the true experiential and experimental reflection and rumination of Amy Ling and Misha Berson who have been aware of the apparent double consciousness of most Chinese American children who have been split between two societies, two cultures, and, two histories

in an unbearable fashion when they are forced to make a decisive choice between the very faithful preference to the cultural mores, cultural spirits, cultural nutrients, and, cultural insights of traditional Chinese American culture and traditional Chinese culture, and, the very furious resistance against those carried in American culture regardless of the adequate perceptive and cognitive room they are likely to make for the stimulation and promotion of the negotiation they are supposed to make with themselves and their Chinese American parents in an objective fashion, in an authentic fashion, and, in a dialectical fashion to make a harmonious peace with each other in the process of getting rid of the communicative resistance between them in a polite fashion and in a patient fashion.

The second typical example in connection with the very unintelligible and unbearable communicative complexity existing in the repressive domination and manipulation of Chinese American parents and the passionate and passive reaction of their Chinese American children who are unable to stand the apparent perceptive and cognitive disturbance and interference of their Chinese American parents in the light of their loves and marriages that are in a position to be based on the overall and essential development and improvement of their very admirable perceptive and cognitive independence as they are inclined to depend on to make a choice on their own in an honest fashion to lay a sound affective foundation for their affective sweetness and their marital happiness in an appropriate fashion and in an adequate fashion as implied in the characterization of Chinese American literary works in most cases, is, associated with what has happened to this Chinese American son by the name of Kai Ting who has been depicted as one of the crucial characters in this Chinese American literary work under the title of *Honor and Duty* produced by Gus Lee in 1994 in reference to what he has been suffering from the malicious social discrimination, cultural discrimination, as well as, ethnic discrimination as have been demonstrated in an apparent fashion in the repressive and exploitative dominance and governance of American society, American culture, and, American history, and,

from the unbearable affective torture and mental tortures of his Caucasian American stepmother named Edna who has been placing a great emphasis on the devaluation and distortion of her Chinese American stepson by telling that this poor Chinese American by the name of Kai Ting is far from handsome, for he is no more than a pitiful wretched, ugly, fat-lipped thing and he is even unable to speak without her help. In the eyes of this Caucasian American mother, it is doomed to be possible for a girl to fall in love with him in relation to the Caucasian aesthetic standards adopted to make a judgment of the suitors of a girl. On account of the discrimination and devaluation of the physical appearance of this Chinese American son on the part of his Caucasian American stepmother, Kai begins to be in low spirits even though he has been believed to be an excellent boxer who has been characterized with his healthy and muscular build. As a matter of fact, he starts to doubt himself as a result of the successive and sustainable instillation of the ideological and epistemological vices into his mind to distort his previous aesthetic values, aesthetic views, and, aesthetic attitudes, and, to give him enough negative hints to make him take it for granted in an inappropriate fashion and in an inaccurate fashion that he is no better than jook sing and a fan toong, an American-born Chinese and a garbage can for rice without knowing in a sensitive fashion and in a sensible fashion that it is the malicious words of his Caucasian stepmother Edna that have been spoiling his dignity, and, destroying his personality in a violent fashion even if this Caucasian stepmother has imposed on her Chinese American stepson this domestic violence in an implicit fashion and in a confidential fashion to rob him of his precious affective and marital confidence. Therefore, he is in a position to be aware in an adequate fashion that it is the exploitation of this affective and marital confidence that has made him in a restless mood whenever he tries to go after a beloved Caucasian girl. What is worse, in addition to the domestic discrimination he has been suffering from the domestic violence of his Caucasian stepmother, he has to be faced with that of her peers during his studies at West Point Military Academy. An impressive

scene is that when he arrives there, the rude Caucasian man by the name of Stew calls him skinny Chinaman in an impolite fashion. Driven by the intuitive desire to protect his dignity, he has argued with this man in a passive fashion like this: “[I]hat’s not a good word....‘Kai’ is good. So’s ‘Ting,’ or ‘American.’ ‘Chinese’ is good. ‘Chinese-American,’ that’s okay. That other word, that’s not good.”⁶⁶

In spite of having had a very strong hatred for the domestic discrimination of his Caucasian stepmother, what has made this Chinese American son by the name of Kai feel unexpected in an unbearable fashion and in an unbelievable fashion, is, that he has been discriminated in a racial fashion when he has entered the West Point Military Academy for the first time where he has been dreaming of a range of unimaginable dreams to be achieved in an insightful fashion, for it has been kept in his mind in an impressive fashion that the West Point Military Academy is a good place that tends to enable him to flee San Francisco and to get away from the Caucasian stepmother he has been fed up with for a very long time in a confidential fashion just as what has occurred to him like this when he leaves home in a decisive fashion: “[I] was taking big steps into the heart of America, out of the slum of my prior life with poverty and Edna....Life was changing.”⁶⁷ In effects, in addition to the early excitement he feels the second he gets to West Point Military Academy at the sight of everything he has been dreaming of before his final and formal entrance, what has impressed Kai a great deal in a very profound fashion at the thought of what he has suffered from his peers when he arrives at this academy, is, that he seems to be aware in a sensitive fashion that he has suffered the same bitterness his father has gotten through the moment social discrimination, cultural discrimination, and, ethnic discrimination have been popularized in American society, American culture, and, American history. Being faced with the same extremely disgraceful and dishonorable humiliation and discrimination, what he is willing to do on a daily basis at this prestigious academy, is, to make himself twirled on the bed and to calm down to reflect whatever has happened to him in an intuitive fashion in line with the legal

social identities, cultural identities, and, ethnic identities he has turned out to be short of in American society, American culture, as well as, American history at that historical moment at the thought of and at the sights of everything that has come to his mind in an impressive fashion as what has been implied in the following quote: “[I] wasn’t an American, but a Chinese-American, a citizen with a hyphen.... I tried to imagine my father doing this at Fort Benning. How had he dealt with being the only Chinese? Here, I felt alone.”⁶⁸ In an objective sense, it is quite possible for him to be despaired at what has been going on with America that has been characterized with the popularization of the disappointing and embarrassing social discrimination, cultural discrimination, and, ethnic discrimination, for it is unimaginable what will be like in the rest corners of America in that he is surprised to be discriminated at this very admirable and prestigious military academy in an impolite fashion where this social phenomenon, cultural phenomenon, and, ethnic phenomenon ought to have been out of sight in most cases to make great distinction from the rest of places in America.

In a very strict sense, it has to be admitted in an honest fashion and in an objective fashion that Kai has been alienated a great deal from the mainstream society, mainstream culture, and, mainstream history of America with which a large number of Caucasian people have been peopled in a remarkable fashion so that has no choice but choose to make a concession for the unbearable cruelty of the social reality, cultural reality, and, historical reality over there notwithstanding his mind being suffocated with helpless and hopeless desperation. Being forced with the corporeal tortures and mental tortures exemplified in the unbearable embarrassment engendered in the identity crises he has been suffering from the very unfair and unreasonable social confrontation, cultural confrontation, and, ethnic confrontation between the very conscientious, cautious, and, continuous absorption of the cultural spirits and cultural thoughts of traditional Chinese American culture or traditional Chinese culture, and, the contentious, curious, and, conscious adaptation to the

cultural mores, cultural beliefs, and, cultural values of American culture in a blind fashion, he turns out to be very fortunate to enable him to be aware in an insightful fashion that he is in a position to dig out from traditional Chinese American culture and traditional Chinese culture the profound ideological and epistemological essence and quintessence that are inclined to give him a perceptive and cognitive impetus to help him to make best use of the ideological and epistemological transcendence he is quite likely to acquire and obtain from the philosophical inspiration and illumination available from the elegant cultural tastes and cultural pursuits of traditional Chinese American scholars and traditional Chinese scholars in an objective fashion and in a dialectical fashion, and, to regard it as the very powerful weapons for him to seek for the spiritual enrichment and spiritual improvement to cope with the very unfriendly social, cultural, and, historical contexts in which the crucial and conducive cultural values, cultural virtues, and, cultural views of traditional Chinese American culture and traditional Chinese culture have been forced to be devalued, dwarfed, or, even distorted in an extensive fashion or in an excessive fashion. Indebted to the courage he has picked from the rational rumination of the encouragement and enlightenment obtainable from the rich perceptive and cognitive nutrients embedded in traditional Chinese American culture and traditional Chinese culture, he is determined to turn to the rare philosophical wisdom carried in the cultural mores, cultural beliefs, as much as, cultural insights as have been euphemized in the appropriate and adequate transmission of the ideological and epistemological essence and truth concealed in traditional Chinese American culture and traditional Chinese culture to lay a good experiential and experimental foundation for the overall and profound development and improvement of the perceptive and cognitive confidence he needs to establish his social identities, cultural identities, and, ethnic identities as what has occurred to him like this: “[H]ere was where K’ung Fu-tzu and Guan Yu came together. Be honorable. Do your duty. Be correct. Have courage. Do not be selfish. Subdue the self.”⁶⁹ In view of what has been implanted into this quote, it has turned out to be

true that this Chinese American son named Kai has begun to be aware of the great perceptive and cognitive importance for him to take into account the perceptive and cognitive pride he is inclined to take in the philosophical wisdom which he is likely to have a very good access to in a sensitive fashion and in a sensible fashion on the ground of his having a good understanding of the ideological and epistemological pursuit of this ancient Chinese philosopher by the name of K'ung Fu-tzu in Chinese or Confucius in English who has a very great perceptive and cognitive impact on the actual ideological and epistemological enrichment and improvement of an increasing number of Chinese language learners and Chinese culture learners in more than fold, and the heroic courage of the ancient Chinese warrior by the name of Guan Yu who has been known to all on account of the invincible and incontestable power he has possessed on the battle fields in an indomitable fashion and in an incredible fashion. Disappointed and despaired at everything that happens day and night at West Point Military Academy in a repetitive fashion and in a regular fashion in terms of the social discrimination, cultural discrimination, and, ethnic discrimination on campus in a violent fashion, Kai has to take it from the objective facts cropping up at this military academy in the presence of him that this military school might not be the best place to learn what he has been dreaming about for a long time in an ambitious fashion and in an aggressive fashion at the high risk of being misunderstood and criticized by his Chinese American peers despite his having been making a very good preparation for all the accusation of him before his entrance into this prestigious military academy that has been catching the attentions of the innocent and ignorant learners throughout the world. In this case, it is possible for him to imagine in a decisive fashion and in a distinctive fashion that what he is in a position to be preoccupied with in his very successful and sufficient acquisition, accumulation, and, adoption of the crucial cultural insights and cultural nutrients of traditional Chinese American culture and traditional Chinese culture, ought to place a great perceptive and cognitive emphasis on the profound particularization of the ruminative and

reflective perception and cognition of the very essential and evident acceptable stickability of the philosophical insights personified either in an implicit fashion or in an explicit fashion in the appropriate, accurate, and, adequate transmission of the cultural doctrines of ancient Chinese philosophers like Confucius, Mencius, and, as such in a rational fashion, in a logical fashion, in an authentic fashion, in a dialectical fashion, and, in an objective fashion. That is because it has come to his mind in an impressive fashion that in an overall comparison to be made between the very admirable attachments to the cultural restraints on the excessive expansion of the individual valueless vanities that are likely to give rise to the effective and efficient prevention of the bossy in which one might be caught in an aimless fashion, and, the promotion of his worthwhile honor in an honest fashion and in a modest fashion, either the intentional or unintentional suppression of the superficial individuality and individual superficiality that tend to haunter the very confused minds of a body of Chinese language learners and Chinese culture learners in more than one fold, the inspiration, instruction, as well as, illumination of the very veritable vigorosity in the successive and sustainable stimulation and promotion of the respectable rituality and ritual respectability rooted in the unstoppable enrichment and improvement of the ideological and epistemological development and improvement of those Chinese philosophers who have been devoted to the admirable and acceptable transmission of the cultural essence and cultural quintessence of traditional Chinese American culture and traditional Chinese culture into the curious and cautious minds of those learners in diverse fashion and in a distinctive fashion just as what Uncle Whim has instilled into his mind to do adequate good to the conscientious encouragement and enlightenment of the genuine social virtues, cultural virtues, and, ethnic virtues of Chinese American society and Chinese society in a successive fashion and in a sustainable fashion, and, the very instructive and impressive disagreement and discouragement of the social vices, cultural vices, and, ethnic vices that are inclined to give rise to the inappropriate, unbearable, and unacceptable popularization of the

unreasonable and irrational pollution of the innocent and ignorant minds of a variety of those learners in a disgraceful fashion or in a dishonorable fashion regardless of the harm it is inclined to do the ideological and epistemological growth of those Chinese American learners in a conscientious fashion.

To tell the truth, what Kai has been aware of in this learning experiences and living experiences is bound to make very great distinction from the perceptive and cognitive complaints of an increasing number of Chinese American children who have fallen into the fearful perceptual plight that has been characterized with their increasing perceptive and cognitive embarrassment in the preference to or prejudice against the cultural contexts between the very submissive acquisition and adoption of traditional Chinese American culture and traditional Chinese culture, and, the unreliable and irreplaceable admiration for the crucial cultural values and cultural views of American culture regardless of the admirable experiential and experimental appropriateness for this admirable acquisition and acquisitive admiration just as what Amy Ling has stated in the very insightful elaboration of the social discrimination, cultural discrimination, and, ethnic discrimination in America as to be quoted below: “[T]hey expressed the struggle for personal balance that is the experience of every American of dual racial and cultural heritage.....”⁷⁰ It is in this sense that it is inclined to be made understandable in a very clear fashion in this elaboration that most of those Chinese American children have been caught in either the attachment to or detachment from traditional Chinese American culture and traditional culture owing to the perceptive and cognitive failure to make an appropriate choice from the two choices available for them when they are forced to make a living, to make a life, or, to make a fortune as tend to make them have to make a choice between the submissive alienation to and humiliation from American culture, and the very unacceptable and unbearable assimilation to it at the cost of the dissimilation from the cultural nutrients carried in traditional Chinese American culture and traditional Chinese culture in spite of their having known it in an apparent fashion that it is very

absurd and abnormal for them to identify themselves with the mainstream social, cultural, as well as, historical values and virtues of American society, American culture, and, American history in a very natural fashion. It is for the similar reason of most Chinese American children that this Chinese American son by the name of Kai has to confess to his dead Mother in a sentimental fashion in the hope that he wishes he could be a Chinese and Christian and at the same time tells his Chinese American father in a decisive fashion that he wishes in an anxious fashion that he could be an American and not Christian.⁷¹ However, it is inclined to be known from the perceptive and cognitive ambivalence of this Chinese American son named whose mind bears a great similarity with that of his Chinese American father in an obvious fashion that what he does wish is that he could be either both, or, neither of what he has to choose from what he has been offered in an ambivalent fashion as a result of his inability to get free from the profitable confrontation existing in the actual juxtaposition between the strong insistence on the continuous absorption of the perceptive and cognitive inspiration and illumination from traditional Chinese American culture and traditional Chinese culture in an excessive fashion, and, the continuous resistance against the major perceptive and cognitive values and virtues from American culture in an irrational fashion.

The third typical example with respect to the harmonious pacification of the ambivalent minds of most Chinese American children who have been irritated in the unstoppable and unavoidable embarrassment cropping up in an expected fashion or in an unexpected fashion in the increasing communicative interaction and interactive communication with their Chinese American parents either in a reasonable fashion or in an unreasonable fashion, is, concerned to the authentic and objective characterization of this Chinese American son by the name of Wittman Ah Sing as epitomized in a very apparent fashion in the Chinese American literary work under the title of *Tripmaster Monkey: His Fake Book* produced by Maxine Hong Kingston in 1987. In line with what has been mentioned in this Chinese American literary work,

this Chinese American son is a Chinese American hippie living in San Francisco in the late 1960s. it has been found in an evident fashion and in an essential fashion in his biographical information that he is considered to be characterized with the very uninhibited personality upon his birth with a great similarity to what the American wild poet by the name of Walt Whitman has been endowed with in an impressive fashion apart from the similarity of his ambitious and aggressive personality to that of the character named Monkey King in a very classical Chinese literary work under the title of *Journey to the West* who has been known to most readers in an impressive fashion for his uneasy temperament.

In view of what has been depicted in this ancient Chinese literary work as has been mentioned above in a brief fashion, it seems to occur to this Chinese American writer Maxine Hong Kingston in a very profound fashion that the very egocentric attitude this monkey king has been holding toward the true social vices, cultural vices, and, ethnic vices of a given society, culture, and, history, have been epitomized in and transplanted into the peculiar cynicism that has been kept in the mind of this Chinese American son in this Chinese American literary work titled *Tripmaster Monkey: His Fake Book* where he has to swear to give an account of the quirky behaviors of this outstanding monkey king who has been forced to be characterized with the unquenchable personal traits that has a lot to do with the anti-tradition, anti-war, and, anti-racism as have given rise to the experiential and experimental failure to make use of a variety of very malicious drugs to have a very tight control over his mind in that he has to be faced with the attachment collapse that Allen Ginsburg has suffered from when he is forced to fight against the social vices, cultural vices, and, ethnic vices in American society, American culture, and, American history at that historical moment just as this Chinese American son named Wittman Ah Sing has been doing to resist against the mainstream American society, American culture, and, American history in an indignant fashion, and, to protect against the very malicious stigmatization of the perceptive and cognitive stereotypes

existing in the harmful speeches of his American peers who have been trying their best to spoil the very normal and natural images of his Chinese American forebears and his Chinese American peers in an indomitable fashion. In relation to what has come to the mind of this Chinese American writer Maxine Hong Kingston in the very ingenuous production of this Chinese American literary work under the title of *Tripmaster Monkey: His Fake Book*, she seems to give the vast majority of this Chinese American literary work a very profound fashion that this veritable character by the name of Wittman Ah Sing is similar to what the Sunwalker, the Monkey King, or, the Tripmaster Monkey has impressed the readers of this Chinese American literary work in more than one fold who has been going up to the heaven and going down to the earth at will even though he has known in a very clear fashion this will be bound to stir a very great sensation in the heaven and to have a very great impact on the perceptive and cognitive inclination of those who have to live, to stay, and, to work on the earth to protect the justice of the earth and to prevent the injustice over there in a confident fashion and in a conscientious fashion when he is aware of the very great experiential and experimental necessity for him to show his concern for the painful corporeal tortures and spiritual tortures of all the dwellers of the earth. Therefore, it is in this similar sense that this Chinese American son has caught the eyes of most readers of this Chinese American literary work, for he has been remembered to have racked his brains to turn the white community in American society upside down in a successive fashion and in a sustainable fashion to show his very strong resistance against the social discrimination, cultural discrimination, and, ethnic discrimination of his American peers who have been working very hard in the dominative and manipulative governance of American society, American culture, and, American history right at that historical moment at the cost of the hegemonic devaluation and destruction of the actual cultural identities, cultural personalities, and, cultural identities of his Chinese American pioneers and Chinese American peers in an unbearable fashion and in an unforgivable fashion. In reference to what

has come to the readers who have been in the field of psychological analysis, it is sensible for them to make it clear that what has been hidden behind the indignation of the Chinese American son depicted in a typical fashion in the aesthetic and artistic production of this Chinese American literary work in an implicit fashion has a great deal to do with the his experiential and experimental failure to get free from the disturbance and interference of the ideological and epistemological repression and suppression he has been suffering from the increasing social communication, cultural communication, as much as, ethnic communication he has made with his American peers in an indispensable fashion and in an inevitable fashion, for it is possible to be kept in the minds of those readers in a particular fashion that the sufficient and sustainable salience of the wild, peculiar, and queer behaviors of this Chinese American son by the name of Wittman Ah Sing in this Chinese American literary work, has stood for the perceptive and cognitive fragility of this Chinese American son who has turned out to be quite unable to be faced with either his intentional and unintentional psychological inferiority that is bound to give rise to his ideological and epistemological breakdown in a depressive fashion had he not released his malicious emotions either in an admirable fashion or in an arrogant fashion to meet his true need of breaking away from the sound perceptive and cognitive bitterness and sadness of the identity crises he has been suffering from American society, American culture, and, American history in a popular fashion and in a profound fashion on account of his inability to get free from the cultural dominance of his Americans peers.

To this very particular extent, the psychological anatomy of the accumulative depression and irritation of this Chinese American son seems to make sense in that he is born and brought up in America in a natural fashion and in a normal fashion as a result of the early immigration of his Chinese American parents, Wittman Ah Sing has to accept the aesthetic standards, aesthetic mores, aesthetic rationales, aesthetic beliefs, aesthetic attitudes, aesthetic virtues, as much as, aesthetic values in a very

submissive fashion his Caucasian stepmother has implanted into his innocent and ignorant minds in an instructive fashion to make sure of her strong perceptive and cognitive dominance and governance of his minds and his actions, and, makes him convinced that he is in a position to acknowledge the great scientific achievements of Caucasian scientists his Caucasian which step mother has imposed on him in a hegemonic fashion at the cost of making him turn a blind eye to the development and improvement of his strong learning ability in terms of his acquisition of Chinese language and Chinese culture in an active fashion and in an adequate fashion. Therefore, it is natural that at the thought of the Chinese context he ought to have been familiar with in an autonomous fashion and in an ontological fashion, what he has been told and taught in most cases, is, that most Chinese American children have sensed in an explicit fashion that they are inferior to their American peers and what they need to do most is to try their best to catch up with their American peers in more than one respect to keep in pace with the overall scientific development and improvement of America by means of having a very good perceptive and cognitive access to the scientific superiority and scientific priority of American scientific studies and explorations in an ambitious fashion and in an aggressive fashion just as what the rest of Chinese American children have to do over their perceptive and cognitive growths as to be expounded in the following to folds.

On the one hand, it is destined to be understandable for them to feel angry at the repressive and suppressive domination and manipulation of their Chinese American their parents who have oppressed for a very long time on account of their failure to be aware of the objective law that where there is oppression, there is opposition to the effect that it is predictable that their domestic violence is doomed to give rise to the strong resistance of their Chinese American children either in an explicit fashion or in an implicit fashion because their Chinese American children have been fed up with their very strong intention and motivation to dispose of their lives, their loves, and, their marriages at random with no respect to be shown for

them in a friendly fashion. On the other hand, what they have been suffering from during their perceptive and cognitive growth has turned out to be the strongest perceptive and cognitive impetus their own Chinese American parents have given them to remind them of the very great perceptive and cognitive importance they are supposed to place on the stimulation and promotion of the reflective and ruminative intention and motivation they are in a position to make best use of to encourage them or to enable them to work much harder to catch up with American peers in an insightful fashion. To be specific, what has happened to them turns out to be the case with what this Chinese American son by the name of Wittman Ah Sing has gone through in his life, for it can be seen in an evident fashion from this Chinese American literary work that Wittman Ah Sing is modeled right after the playwright produced by this Chinese American writer by the name of Frank Chin who has been regarded as the fifth generation of Chinese American writers, and, has been acting as one of the editors of Aiiieeeeel with his plays titled *The Chicken coop Chinaman* and *The Year of the Dragon* published in 1981. In accordance with the specific experiential and experimental investigation of Wittman Ah Sing and Frank Chin, it has been found in a clear fashion that both of them are men of letters who are good at the cautious and curious production of Chinese American plays that have been characterized with the literary style that has been believed to be very hippy, energetic, scintillating, bombastic, angry, masculinist, as well as, espousing “yellow power”, while, in an exceptionally simultaneous fashion, it has been imprinted on the harmful sense in relation to the very strong self-contemption and the profound bitterness against the Chinese American community.⁷² However, what most Chinese American children like Wittman Ah Sing ought to bear in their mind is that the extensive popularization of this harmful sense is not favorable for them to be exempt from the identity crises they have been longing to get free from for a very long time.

To be concise, it can be recognized from the very evident and appropriate analysis made of the third example given of above in an objective fashion and in an

authentic fashion that faced with the communicative violence in the inevitable and indispensable interaction with their very despotic and hegemonic Chinese American parents, and, the very accusative perceptive and cognitive arrogance the very hostile attitudes their American have been holding toward them has been imprinted upon in an unacceptable fashion and in an unbearable fashion, more and more Chinese American children like Wittman Ah Sing have been made to be able to do nothing but to take into account of their inborn perceptive and cognitive ties with the cultural roots of traditional Chinese American culture and traditional Chinese culture in a rational fashion and in a dialectical fashion to enable them to shun away from the social, cultural, and, ethnic alienation turning up in the social discrimination, cultural discrimination, and, ethnic discrimination that have been kept in the minds of their American peers in a popular fashion even when they have been unaware of the experiential and experimental feasibility that this alienation is inclined to have a profound and perspicacious understanding of the ideological and epistemological indispensability and irreplaceability of the cultural thoughts and cultural insights embedded in the perceptive and cognitive refreshments and refinements that have been conceptualized and rationalized in the very precious perceptive and cognitive traces Chinese philosophical pioneers have transplanted into their rich ruminative and reflective experiences and experiments in the entire process of their continuous inheritance of and insistence on the very quintessential cultural spirits and cultural pursuits of traditional Chinese American culture and traditional Chinese culture in an essential fashion on the basis of their successful and sufficient awareness to be developed and improved to get a very good perceptive and cognitive access to the exceptionally abundant perceptive and cognitive inspiration, instruction, as much as, illumination acquirable from the essential and evident rumination of this ideological and epistemological profundity, potentiality, and perspicacity in an authentic fashion and in an objective fashion, and, to pave way for their final and formal exemption from the identity crises they have been suffering from the very popular prejudices of

the mainstream American society, mainstream American culture, and, mainstream American history in a dialectical fashion.

The fourth typical example in the light of the very ambitious and aggressive exploration most Chinese American children have tried their best to make of the true feasibility for them to work out a variety of feasible solutions to the experiential and experimental problems existing in their increasing communicative conflicts and communicative contradictions between them and their Chinese American parents in a peaceful fashion and in a harmonious fashion is inclined to be exemplified in the very imaginative and associative characterization of an increasing number of Chinese American literary works in an instructive fashion just as what has been manifested in an apparent fashion in the insightful and impressive production of this Chinese American literary work under the title of *Typical American* produced by Gish Gen in 1992 on the way to the evident and essential exposition to the vast majority of its readers the true perceptive and cognitive plights most Chinese American children have fallen into in an unstoppable fashion and in an uncontrollable fashion in the midst of their unavoidable perceptive and cognitive interaction with their Chinese American parents and their American peers on a daily basis when they are forced to get increasing close to the very gradual accomplishment of their perceptive and cognitive liberation, perceptive and cognitive breakthrough, as well as, perceptive and cognitive transcendence on the ground of their rational and logical rumination of the ideological and epistemological superiority and superficiality of traditional American culture, traditional Chinese culture, as well as, American culture in a logical fashion, in an objective fashion, as much as, in an ontological fashion, and, the very profound, perspicacious, and, prophetic reflection of the perceptive and cognitive inadequateness, inaccuracy, as well as, inappropriateness existing in their rich lives and careers as to be dealt with below in details in the analytical and synthetic elaboration of the aesthetic and artistic characterization in the instructive production of this Chinese American literary work.

As has been indicated in the characterization of Ralph in the production of this Chinese American literary work under the title of *Typical American* in 1992, what has come to the mind of this Chinese American writer by the name of Gish Jen, a very profound analytical and synthetic concern ought to be shown for the very euphemistic revelation of the perceptive and cognitive confusion of most Chinese American children in terms of the confusing perceptive and cognitive disturbance and interference of their Chinese American parents who are unable to have a very good control over their parental governance of their Chinese American children without knowing in a rational fashion and in a sensitive fashion that their intentional or unintentional insistence on the strong perceptive and cognitive domination and manipulation of the lives, loves, and, even marriages of their Chinese American children is bound to bring about the increases of the very heavy dependence of their Chinese American children on them in an unpredictable fashion regardless of the genuine perceptive and cognitive needs those Chinese American children are eager to meet to enable them to develop and to improve their perceptive and cognitive independence on which they rest a lot to help them to make a living, to make a life, and, to make a fortune in an equal fashion and in an essential fashion, and, the perceptive and cognitive alienation of them on account of their excessive adaptation to American society, American culture, and, American history by means of seeking for the identification with the mainstream values over there for the aim of the acquisition of the legal and logical social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history without taking into consideration in an insightful fashion and in an intelligent fashion the perceptive and cognitive resistance and prejudice against the cultural input of the cultural thoughts and cultural insights of traditional Chinese American culture and traditional Chinese culture into the American society, American culture, as much as, American history that their American peers have to learn upon their own births in America in an unnoticeable fashion and in an untraceable fashion.

A very significant scene in this respect is of very great relevance to the experiential and experimental fragment of this Chinese American son by the name of Ralph that shortly after his arriving in America in a curious fashion, Ralph has to put a temporal stop to his studies over there due to the problems related to the application of his visa so that he is forced to work in an underground slaughterhouse in Chinatown to make a living and to make a sum of money to help his Chinese American parents support his Chinese American family in the process of having a good understanding of the cruelty of the social reality, cultural reality, psychological reality, as much as, historical reality of America at that historical moment. To reach this aim, Ralph tries his best to stand the poverty of his working conditions and spend all day feeding a number of pigs, snakes, and, chickens to be slaughtered in the dark basement even if the smell of feces, garbage, and rotten meat has been making him sick and turning his face pale day after day and night after night. To get far way from the unnecessary troubles potentiated in the actual hostile and fiendish attitude his American peers have been hold toward the rising tide of the immigration of his Chinese American compatriots, Ralph has asked everyone not to make a mention of him in the presence of others, and, made up his mind to put an end to the contact he has been keeping in with almost all his acquaintances in a decisive fashion and in a distinctive fashion in the hope that he is quite likely to become an invisible person in a conscious fashion who has no social identity, cultural identity, and, ethnic identity in American society, American culture, and, American history by means of making himself hidden in the underground world of in America in a confidential fashion in spite of his taking risk to do so in the light of being accused of his perceptive and cognitive escapism either in a rigid fashion or even in a radical fashion. However, What has turned out to be very unexpected is that this defensive salvation has fallen through all of a sudden as a result of the unexpected collapse of his experiential and experimental determination that is in a position to be made best use of to give a very strong perceptive and cognitive support for the effective and

efficient prevention of the gradual hesitation engendered in the gossiping discussion of others who will make him lost in the boundless sea of his questionable regrets and regrettable questions as indicated in the quote given below “would he have gone back if he could have? He wished he knew that he would have risked his life for his family and country - that he loved them the right way.”⁷³ As a matter of fact, even if he has made up mind to isolate him from the very cruel society in which he lived, he is unable to tell the true feeling when his living situation has been translated into a vivid picture put up on the wall of his place in a veritable fashion to show the role he has been playing in that slaughter house to show in an impressive fashion that what he has been having a very strong hatred for, has turned out to be “fading as a picture hung too long in a barbershop - even if he didn’t know where his family was anymore?”⁷⁴ In accordance with what has been embedded in those quotes, it is very sensible for a body of readers interested in this Chinese American literary work to have a very good knowledge of the perceptive and cognitive predicament of this Chinese American son in a sensitive fashion and in a sensible fashion that from the point of view of cultural virtues and cultural values he has obtained from American society, American culture, as much as, American history, it has to be noted in a cautious fashion that what his strong cultural pursuits and cultural tastes have been imprinted on is inclined to show an obvious perceptive and cognitive deviation from what has been proposed and persisted in the very rich cultural insights and cultural ingredients eulogized in traditional Chinese American culture and traditional Chinese culture like Confucian culture. To this extent, it is this perceptive and cognitive deviation that tends not only to enable him to fell in love with Cammy an American student in a sensible fashion, but also to encourage him to be connected with the central concepts and thoughts of the capitalist ideology and epistemology that have been popularized in genuine American society, American culture, and, American history without knowing in a rational fashion and in an intelligent fashion that this perceptive and cognitive preference to American culture is doomed to make him

take it for granted in a blind fashion that it is possible for him to win the favor of a fair lady by giving her precious or even luxurious gifts and regard this as a magic weapon to make her fall in love with him in an innocent fashion.

In the light of the social symbolism and cultural symbolism conceivable in the impressive and imaginative production of a variety of literary works as shown in the situational delineation employed in the profound and perspicacious production of this Chinese American literary work, a very good ruminative and reflective look is in a position to taken at the lives and careers of Ralph that have been gloomed in the dark bitterness and bitter darkness of the living experiences, working experiences, as well as, communicating experiences in the very unbearable metaphorical cruelty and brutality concealed in the dreadful atmosphere the underground slaughterhouse is filled with in an intentional fashion and in an insightful fashion to show a very strong perceptive and cognitive concern for the very sound spiritual bitterness and affective loneliness this Chinese American son has been suffering from the failure to make an effective and efficient communication his Chinese American parents and his American peers in a pleasant fashion, for what is supposed to be aware of in a sufficient fashion has much to do with his intentional dissociation or disconnection with all those whom he has been keeping in contact with in his previous lives and careers in a helpless fashion and in a hopeless fashion. That is because for the part of most readers of this Chinese American literary work, what has been hidden behind in this intentional estrangement from his previous acquaintances has bodied forth not only the autonomous and ontological punishment and banishment of Ralph to help him to break away from the very deliberate violence and arrogance potentiated in the dehumanization of the very vicious social communication, cultural communication, and, ethnic communication as typified in an apparent fashion in American society, American culture, as much as, American history, but also the external clarification of the disappointing and despairing helplessness, hopelessness, and, homelessness that have been running through his ineffective and inefficient

communication with his Chinese American parents who have turned out to be quite unable to put themselves into the shoes of their Chinese American son to have a very essential understanding of the true experiential and experimental intention and motivation of him. As a consequence, he has to be forced to be thrown into the perceptive and cognitive abyss that has given rise to his autonomous and ontological marginalization from the very familial preferences to and prejudice against American culture in an irrational fashion on account of his inability to shun away from the strong perceptive and cognitive confrontation between the excessive inheritance of traditional Chinese American culture and traditional Chinese culture, and the very superficial resistance against American culture at the cost of his very unbearable perceptive and cognitive alienation from his Chinese American parents and his own American peers engendered in the inappropriate solutions to the social problems, cultural problems, and, ethnic problems as epitomized in the strong cultural diversity and cultural ambivalence between what has been proposed and persisted in a continuous fashion in traditional Chinese American culture and traditional Chinese culture, and, what has been popularized in American culture in more than one regard.

The fifth typical example in the light of the very strong imaginative and associative concern that has been shown for the genuine perceptive and cognitive alienation of most of those Chinese American children in a conscientious fashion from the point of view of cultural humanism is in relation to what has been clearly embodied either in an implicit fashion or in an explicit fashion in the ruminative emphasis Gish Jen has placed on the exact perceptive and cognitive location of the Chinese American daughter by the name of Mona depicted in another Chinese American literary work under the title of *Mona in the Promised Land* produced by this Chinese American writer in 1996 in reference to what has been available in the social reality, cultural reality, psychological reality, and, historical reality of America, and, the experiential and experimental dislocation of the social, cultural, and, historical

background in which this Chinese American daughter has been set as what has been indicated at the beginning of the genuine story told in this Chinese American literary work based on the living, working, as much as, communicating experiences and expediencies of a Chinese American family as what to be elaborated in the following essential and evident analyses to be made of the strong communicative ambivalence and communicative violence potentiated between this Chinese American daughter and her Chinese American parents in a profound fashion and in a perspicacious fashion.

In view of what has been described in this story, it has been made in a clear fashion that it is in 1968 that the Chang family moves to the Scarshill when their Chinese American daughter Mona is 13. In the increasing communication with a variety of neighbors, this Chinese American daughter Mona gets to know in a very clear fashion that most of her neighbors are “rich and Jewish” and achieve a very “great American success”⁷⁵ in that they are from a promised land. Living in this community on a daily basis, this Chinese American daughter seems to be lost in her innocent and ignorant admiration for their rich Jewish neighbors so that she tries to make fun of herself to show that she has a good understanding of the experiential and experimental importance that ought to be attached to the final and formal establishment and improvement of her social identity, cultural identity, and, ethnic identity in American society, American culture, and, American history just as what has been implied in the funny joke she has made of to show her dream of the identity switch as indicated in this quote: “[L]ike I could become Jewish if I wanted to. I’d just have to switch, that’s all.”⁷⁶ To a great extent, it has been shown in this very strong desire of this Chinese American daughter in an apparent fashion that she has made very great distinction from her Chinese American parents who have been dedicated to the fulfillment of their dream of making a living, making a life, as much as, even making a fortune in lieu of the spiritual demands she has been trying to meet for a very long time. In a comparative sense, her Chinese American parents

have been busy with the successive and sustainable accumulation of the very solid financial supports for their family all the more for the aim of the continuous realization of their early American dream in an overall fashion as it has been kept in the minds of her Chinese American parents that the increasing acquisition of the indispensable property in American is inclined to make their lives elementary and stable in an admirable fashion indebted to their complete possession of the property freedom they have been seeking for in their lives and careers, while, their Chinese American daughter Mona has been working hard for the pursuit of the freedom she is likely to get a good access to at random to make a choice of the best social identity, cultural identity, and, ethnic identity she has been dreaming of to enable her to live a much better life in America at the cost of the exceptionally harmful and hegemonic deprivation of the social identity, cultural identity, and, ethnic identity she has possessed for a long time in Chinese American community in a disgraceful fashion and in a dishonourable fashion in order to make her “become a Jew” in a very proud fashion.

In this sense, what has made the readers of this Chinese American literary work feel very expected in a natural fashion and in a normal fashion is that right after her family move from Chinatown to Scarshill, this Chinese American daughter named Mona begins to be caught in a very strong sense of perceptive and cognitive alienation in his gradual adaptation herself to the very valuable and veritable cultural mores, cultural thoughts, and, cultural insights that have been running through the majority of the increasing communicative practices and communicative processes because she has been aware in an impressive fashion and in an instructive fashion that “[S]carshill is a liberal place, not like their old town. Here they’re like permanent exchange students.”⁷⁷ With the excitement and encouragement to be obtained from the very profound impression this liberal place has given on her, it is inclined to be very reasonable for this Chinese American daughter Mona to be determined to be baptized in the church located there and to become a catholic disciple in a devout

fashion. However, what has made those readers unexpected a great deal is that she turns out to be unable to insist on it and finally decides to turn into Jewish and to believe in Judaism in a deviant fashion because she has found it more reasonable that she likes the sense she is able to get a good access to it just as what has been articulated in the quote to be given below in an authentic fashion “you tell everyone to ask, ask, instead of just obey, obey.”⁷⁸ To an essential extent, this very deviant transition from catholic disciple into a Judaic one, has met the strong disapproval needs of her Chinese American parents in an unexpected fashion as they are quite unwilling to make their Chinese American daughter to be baptized in accordance with the very rigid religious doctrines of Christianity. Therefore, in the mind of her Chinese American mother by the name of Helen, the great efforts she has made to contribute to this absurd religious conversion have turned out to be in consistent with what her patient Chinese American mother has expected even if this means that she has to accept the renunciation of the very significant historical facts and historical events of most Jewish disciples due to the great impact her incorporation into the strong religious beliefs of Judaism has had on the increasing perceptive and cognitive assimilation of her in a historical sense. Of course, this does not mean in a superficial fashion that there is no explicit perceptive and cognitive ambivalence between her and her Chinese American mother in that when her Chinese American mother wants her not to be Jewish but to be an American, she has chosen to give her Chinese American mother a very innocent response like what has been hidden behind her argument with her Chinese American mother just as has been shown in the following quote “[J]ewish is American. American means being whatever you want, and I happened to pick being Jewish.”⁷⁹ What matters more for those readers is that they are supposed to have a good knowledge of the objective truth concealed in the very abnormal and absurd indulgence of this Chinese American daughter after having taken into account in a profound fashion and in a perspicacious fashion the genuine perceptive and cognitive simplicity and superficiality of this very innocent

Chinese American daughter who has been confused with her genuine belief on account of the successive and sustainable disturbance of a wide variety of religious cultures, and, her true experiential and experimental failure to see through the true objective perceptive and cognitive essence that has been hidden behind the very superficial phenomenon she has caught sight of in an innocent fashion and in an ignorant fashion.

For the part of her Chinese American mother by the name of Helen, it has been kept in her mind in an impressive fashion that although she has to accept the religious beliefs of his Chinese American daughter in Judaism, it turns out to be difficult for her to get across and put up with the religious identity of her Chinese American daughter in an honest fashion. What has been particularized in a very admirable fashion in this respect, lies much in her decisive rejection of her Jewish ethnic identities the mind of this Chinese American daughter on which this rejection has been is imprinted in a subconscious fashion and in a profound fashion so that when this Chinese American daughter is lost in a nightmare that this Chinese American mother Helen has discovered that her Chinese American daughter has given birth to a Jewish child, she yells at her Chinese American daughter in an very indignant fashion, and, forces her Chinese American daughter Mona to throw it into the very futile trash in a violent fashion and in a vicious fashion regardless of the appropriateness for her Chinese American daughter to do so in such an unbearable fashion, and, the very conscientious appropriateness for her to treat a baby in a barbarian fashion and in a brutal fashion like this from the point of view of social humanism, cultural humanism, ethnic humanism, and, religious humanism buried in the mind of almost everyone living and working in the world.

For the sake of the experiential and experimental impossibility for this Chinese American daughter to get away from the uncontrollable and unstoppable very profound and potential divergence, distance, and, ambivalence between her and her Chinese American mother on the matter of the baby she has given birth to

engendered in the acceptability of her Jewish social identity, cultural identity, and, ethnic identity in more than one very crucial scene of her life, it turns out to be inevitable for her to put a thorough end to the regular contact she has been keeping in with her Chinese American mother in most cases. In a much profounder sense, what has been ambivalent between this Chinese American daughter Mona and her Chinese American mother Helen lies a great deal in the profound perceptive and cognitive distance and divergence between the persistence in the cultural virtues and cultural vices of traditional Chinese American culture and traditional Chinese culture, and, those of American culture that has a great deal to do with the cultural conflicts and cultural contradictions that have been rooted in their minds for a very long time in a respective fashion as a result of the very tremendous difference of the social context, cultural context, as much as, historical context existing in their respective perceptive and cognitive growth. For one thing, it has been kept in the mind of this Chinese American daughter in an unquenchable fashion that she has great difficulty in getting free from the evident perceptive and cognitive embarrassment as has been characterized with the unattainable and inconceivable solutions to the social and cultural problems cropping up in the very serious perceptive and cognitive clashes between the continuous submission to and inheritance of the crucial cultural values and cultural views of traditional Chinese American culture and traditional Chinese culture personified in the very admirable filial sentiment the vast majority of Chinese American families and Chinese families, and, the autonomous and ontological adaptation to the crucial cultural values and cultural virtues as foregrounded in the increasing popularization of American culture in the actual perceptive and cognitive pace that has been kept with the overall, particular, and, profound development and improvement of postmodernism, and, the successive and sustainable persistence in the very successful and sufficient pursuits of the individual freedom available for everyone living and working in America in a theoretical sense. For another thing, what has impressed this Chinese American mother by the name of Helen in an

obvious fashion and in an inevitable fashion, is, of great perceptive and cognitive relevance to the perceptive and cognitive bottom-line that she allows her Chinese American daughter to work very hard for the cautious and critical adaption to the cultural values and cultural views as potentiated and popularized in American culture in a particular fashion including the dominant cultural value and cultural virtues extremely crucial and favorable for the social, cultural, and, historical advancement of American society, American culture, and, American history in more than one fold, but she is unable to accept the social identities, cultural identities, and, ethnic identities of her Chinese American daughter who has trying her best to shun away from the identity crisis she has to be faced with by means of becoming a Jew at the cost of the perceptive and cognitive disgraces and dishonors existing in her complete abandonment of the social identities, cultural identities, as well as, ethnic identities most Chinese American families and Chinese families have been inheriting from traditional Chinese American culture and traditional Chinese culture from generation to generation in accordance with the experiential and experimental needs that have to be met for the successive and sustainable promotion of the cultural virtues and the distinctive and decisive prevention of the cultural vices of traditional Chinese American culture and traditional Chinese culture in an objective fashion and in a dialectical fashion.

With a very strong passion for the acquisition of the individual liberty carried in American culture and the happiness of becoming the mother of her baby, this Chinese American daughter by the name of Mona chooses to be faced with the very cruel reality of being driven away from the home of her Chinese American parents in a decisive fashion even though this tend to mean that she will be bound to be homeless. Having been determined to seek for her independent liberty and liberal independence in an ambitious fashion and in an aggressive fashion, she seems to be willing to stand in the grand central hall of the train station and to have a good taste of the pleasure of liberty as epitomized in this quote given below “not even that she

is standing in, but as though she is herself the Garden of Eden....Behind her, no history. Before her, everything.”⁸⁰ For the part of a Chinese American daughter like Mona who has been repressed for a very long time, it is no wonder that she is inclined to be immersed in the happiness and sweetness just as what has occurred to Eve when she is in the Garden of Eden. At the thought of the experiential and experimental pleasures obtained from the immersion in the free spirit that is inclined to nurture her body, her mind, and, her soul in a peaceful fashion and in a harmonious fashion, it is very natural and normal for her to choose to continue to she refuses to be a filial daughter of her Chinese American mother in the hope that she is able to gain her very precious freedom to make a choice of the social identity, cultural identity, and, ethnic identity she favors by means of the insistence on her rebellion.

From the point of view of the experiential and experimental appropriateness and adequateness for her strong rebellious insistence on the insistent and impressive acquisition of the liberty she is entitled to have in her live, her love, as much as, her marriage in an autonomous fashion and in an ontological fashion, it has to be noted in an objective fashion, in an essential fashion, as well as, in an evident fashion in the true ideological and epistemological implication of what Rabbi Horowitz has anticipated as below “nothing stands still. All growth involves change, all change involves loss. It’s not fair to have had to pay a price for love; and yet I’m a richer person for it.”⁸¹ Still, on the part of her Chinese American mother named Helen, it has come to the mind of Rabbi Horowitz in a sensitive fashion and in a sensible fashion what it is very pitiful is that she doesn’t show her maternal tolerance for and make her preoccupied with the symbolic and sympathetic acceptance of the ultimate and innocent rebellion and alienation of her Chinese American daughter by the name of Mona until this Chinese American literary works goes to its end in a logical fashion that make it possible and convenient for her to get very close to the ritual reconciliation between this Chinese American mother and her Chinese American

daughter in a forgivable fashion. Anyway, it is appropriate enough for this Chinese American writer to be aware of the great experiential and experimental necessity for most readers to have a good understanding of the great importance for this Chinese American mother and her Chinese American daughter to make a good peace with each other notwithstanding the radical confrontation between them, for it is possible that this is likely to be very appropriate solutions to the familial problems and filial problems that have been preventing their effective and efficient communication, and, the appropriate way to cure the internal hurt brought about in the disagreement about her life, her love, and, her marriage in that this will give rise to the rational and reliable reconciliation of the opposing viewpoints between them in combination with what this Chinese American daughter has been aware of from what has been epitomized in the suggestions Changowitz has given by regarding their surname as the emblematic sign very conducive for the way to deal with their new fusion as epitomized in the ambivalence between her Chinese ethnic identity and her Jewish ethnic identity in reference to the ethnic eclecticism and ethnic pacifism. What has turned out to be effective in this respect is that when Mona and Seth also give birth to a mixed-race daughter named Io, her Chinese American mother Helen tends to change her attitude toward her and her baby, for her Chinese American mother not only accept the fact that she has become a Jewish, but also that she has given her Chinese American mother a very lovely mixed granddaughter. Therefore, what those readers are supposed to make the point of in an optimistic fashion, is that shortly after having gone through the unbearable physical torture and spiritual torture, this Chinese American daughter named Mona has made her very fond dream come true in the end, for she has gotten a very good perceptive and cognitive access to the legal and logical combination between the establishment of the home of identity and that the home of hope in the promising land of America where she is likely to be incorporated into American society, American culture, and, American in a reliable fashion, in a responsible fashion, and, in a reasonable fashion. In line with what she

has responded to everything that happens to her in an unexpected fashion, what seems to impress most readers of this Chinese American literary work is as similar as what its narrator reminds them of in the process of asking and answering this question “[F]or what else would be the favorite cuisine of a child part Jewish, part Chinese, barely off breast milk? The answer: “But of course, Italian”⁸² In effects, the appropriate perceptive and cognitive tolerance of her Chinese American mother turns out to make her prompt to muse that she can change her own name as long as she wishes to.

Grounded on the overall and profound analysis that has been made of the five typical examples picked out in a very particular fashion from a wide variety of Chinese American literary works based on the consistent appropriateness between what those five typical examples have been composed of and what has been referred to in the social problems and cultural problems existing in the disturbing communicative conflicts and communicative contradictions between most Chinese American parents and their Chinese American children, it turns out to be possible to occur to a body of the readers of a good many Chinese American literary works as interpreted above that although it seems to be highly impossible for most Chinese American parents and their own Chinese American children to have a very good perceptive and cognitive access to the genuine crucial role the essential ideological and epistemological liberation from the vast majority of the very disturbing and interfering communicative confusions and communicative conflicts tend to play in the pacification of the anxious minds of those Chinese American parents and the rebellious minds of those Chinese American children, what has been manifested in the gradual alleviation of the cultural conflicts and cultural contradictions between them shortly after they have been getting through the perceptive and cognitive hardships they are doomed to be faced with in the rumination and reflection of the physical tortures and spiritual tortures they have run across in their lives and careers when they have to deal with the very disgraceful and dishonorable alienation they

have been given in the extremely unfair and asymmetrical communication with their American peers who have been having a very strong hatred for the ideological and epistemological wisdom and freedom carried in the cultural values, cultural views, and, cultural virtues of traditional Chinese American culture and traditional Chinese culture right on the way to the normal and natural establishment and improvement of their logical and legal social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history.

Secondly, in relation to the very intelligent and insightful translation of the social identities, cultural identities, and, ethnic identities of most Chinese American children between what has been proposed and promoted in traditional Chinese American culture and traditional Chinese culture, and, what has been popularized and particularized in American culture for the aim of helping them to break far away from the harmful perceptive and cognitive disturbance and interference they have been caught in the true experiential and experimental communication with their Chinese American parents on the basis of the very limited familial acceptability of the dominative and manipulative violence they are able to bear from the perceptive and cognitive interaction with their Chinese American parents, and, the appropriate and adequate filial respectability the limited respect they are in a position to be shown for their Chinese American parents even when it is of great perceptive and cognitive importance for them to reduce to the least the exceptionally unlimited experiential and experimental repeatability of the strong communicative conflicts and communicative barriers turning up in the increasing communicative practices and communicative processes in which they have to be involved to strive for the freedom they are entitled to make an appropriate choice for their lives, their loves, and, their marriages that are most suitable for them in the midst of their enabling themselves to be exempt from the numerous perceptive and cognitive troubles they are inclined to have in their getting free from the identity crises engendered in their perceptive and cognitive failure to establish and improve their very essential social

identities, cultural identities, and, ethnic identities in American society, American culture, and, American history in a legal fashion, in a systematic fashion, and, in a logical fashion in association with what has been epitomized in the major analytical sample to be interpreted below in details one after another in reference to what has been typified in the Chinese American literary work under the title of *Bone*.

The most typical analytical sample in this respect is closely related to the very vivid characterization of this Chinese American literary work titled *Bone* produced by this Chinese American writer by the name of Fae Myenne Ng in 1993 in the organic systematization and stratification of the living experiences, learning experiences, as well as, loving experiences of this Chinese American daughter Leila in an impressive fashion as it is possible for the readers of this Chinese American literary work to be aware of the important role translation has been playing in the enrichment and improvement of the impressive and instructive images of Chinese American children that has cropped up in a good many Chinese American literary works in that the very admirable and acceptable images of those Chinese American children have made it possible for them to remind those readers of the great importance that is supposed to be placed on the role the translator has been playing in the very exact transmission of the ideological and epistemological denotations and connotations of the cultural signs and cultural symbols diversified and particularized in traditional Chinese culture, traditional American culture, and, American culture to lay a rational perceptive and cognitive foundation for the very legal and logical translation of the social identities, cultural identities, and, ethnic identities of most Chinese American children in addition to the essential and efficient exemption of the identity crises that have been throwing them into the danger of the helpless and hopeless anxiety and depression showing up in their miserable lives and careers in a successive fashion and in a sustainable fashion caused in their innocent and ignorant credulity in the very irrational opposition that have been exaggerated in an intentional fashion between Chinese American culture and American culture to spoil the harmonious

communicative intimacy between Chinese American parents and their Chinese American children in a vicious fashion.

With the help of the great impact those Chinese American children have had on the cautious and continuous enrichment and improvement of the extremely valuable and meaningful translation of their very admirable and amiable images eulogized in the insightful and intelligent acquisition of the cultural nutrients they have absorbed from traditional Chinese American culture and traditional Chinese culture in a cautious fashion and in a critical fashion, it is of very great experiential and experimental feasibility for those Chinese American children like Leila in this Chinese American literary work to make full use of their familiarity with Chinese language and English language to stimulate and promote the overall development and betterment of the occupation of translation by means of providing appropriate consultation, translation, and, interpretation for local public schools to give a very strong perceptive and cognitive impetus to most Chinese American parents and children to enable them to make appropriate communication with their American peers even if they have failed to be aware that what they have been doing is valuable and conducive for the encouragement and enlightenment of most Chinese American children to provide indispensable and irreplaceable convenience for their American peers to improve their social images, cultural images, and, ethic images for the aim of paving way for the natural and normal establishment and improvement of their legal social identities, cultural identities, and, ethnic identities in American society, American culture, as much as, American history in an insightful fashion, in an authentic fashion, in a graceful fashion, in an essential fashion, and, in honest fashion. Apart from social situations, it is also true of familial situations just as what has happened to this Chinese American girl by the name of Leila who has acted as the faithful microphone of her Chinese American parents at home who are unable to transmit what they want to articulate into their counterparts in American society, and, vice versa because they are unable to speak and think in the way that has been

popularized in China. Although she turns out to be a “unfaithful” translator in many cases, she is willing to make a much better explanation to those who are willing to communicate with their Chinese American parents and to provide approximate meanings for them and their American counterparts to make it easier for them to live a much better life in America and at the same time to highlight the great impact traditional Chinese American culture and traditional Chinese culture have had on the continuous stimulation and promotion of the perceptive and cognitive progression on which those who have been preferring to American society, American culture, and, American history have been imprinted in an impressive fashion.

As a matter of fact, a much more unforgettable situation this translation has been exemplified in a successful fashion and in a sufficient fashion to reach the aim of helping most Chinese American children to make their way to the glorious and graceful establishment and betterment of their social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history on account of the experiential and experimental promotion of their social images, cultural images, as much as, ethnic images in the transmission of the accurate and adequate implications carried in the interaction between the insightful and ingenuous particularization of traditional Chinese American culture and traditional Chinese culture, and, the strategic and symbolic popularization of American culture in their increasing critical and cautious adaptation to American society, American culture, and, American history as embodied in the language service and translation assistance they have offered in a meticulous fashion and in a cautious fashion in the successive and sustainable promotion of the actual experiential and experimental socialization, modernization, and, globalization of Chinese culture as carried in the essential and evident application of Chinese language, is, that when the police asks Leila about the specific reason for the suicide of Ona, she feels it difficult for her to give an account of the significant fact and event that has much to do with the achievement of the great success in enabling American policemen to get across what is going on

in this suicidal case because of the truth that those American policemen speak and think as most American peers do owing to the very great impact of American way of speaking and thinking. In this case, it is impossible for those policemen to imagine what happens to this victim, let alone understand the explanation she has made to them as indicated in the quote given below: “[I]n the family, in Chinatown. Ona was the middle girl and she felt stuck in the middle of all the trouble....I could have given him Leon’s explanation that it was because Grandpa Leong’s bones weren’t at rest. Or Mah’s....But I didn’t say any of this....Bringing Mah and Leon into it wouldn’t explain anything; talking about them always confused things; I mumbled that it was a long story, we’re sisters, I said.”⁸³”

In connection with what has been concealed in the genuine difficulty for those American policemen to put those perceptive and cognitive fragments into a good order and to turn them into valuable and meaningful facts and events in a logical fashion and in a legal fashion, it is possible for most readers of this Chinese American literary work to imagine the very great difficulty those Chinese American children have in conveying the specific practices and experiences in the context of Chinese society, Chinese culture, and, Chinese history with an aim of seeking for the practical and empirical similarity or even consistence in the context of American society, American culture, and, American history in that those increasing practices and experiences do not exist in America. In essence, what is inclined to come to the minds of those readers, is, that it is by no means possible for a loyal translator to make those fragments organic, authentic, and, objective facts and events valuable and favorable for the genuine facts and events it takes those policemen a lot to give a very clear picture of the genuine practices and experiences of this case. That is because acting as a medium between the exact implications articulated in line with traditional Chinese American culture and traditional Chinese culture and those in relation to American culture, it is impossible for this Chinese American daughter named Leila to get free from the genuine denotative and connotative incompatibility

between what is articulated in the true context of traditional Chinese American culture and traditional Chinese culture, and, what is perceivable and conceivable in that of American culture in a very deliberate fashion. On the contrary, what she is supposed to emphasize on, is, that it is much better for her to make best use of the perceptive and cognitive advantages she has acquired from her increasing bilingual and bicultural learning experiences and practices to help her to filter, select, add, or, delete the chaotic perceptive and cognitive fragments entailed in the information that needs to be organized and reorganized in a logical way and in a legal way so as to make the unintelligible understandable and the unspeakable unutterable in an insightful fashion and in an ingenuous fashion.

From the point of view of the theoretical context of post colonialism, this strategic translation of the denotative and connotative fragments into the significant systematic and logical information valuable and favorable for the investigation of those American policemen in a logical fashion and in a legal fashion, turns out to be of very great similarity to what has been proposed in the theoretical maxims and theoretical frameworks Homi Bhabha has come up with in the construction of the theoretical system and theoretical rationale of postcolonial theory in view of the very accurate and adequate translation of extremely profound and perspicacious cultural denotations and connotations hidden behind those fragments in lieu of that of the very simple and superficial linguistic implications as have been potentiated in those inorganic informational fragments. With respect to what has occurred to Homi Bhabha, it is believed in an apparent fashion that no great difference is allowed to crop up between the source language text and the target language text where the source language culture and the target language culture tend to be diversified as demonstrated below: “cultural translation desacralizes the transparent assumptions of cultural supremacy, and in that very act, demands a contextual specificity, a historical differentiation *within* minority positions.”⁸⁴ So to speak, in the mind of this insightful scholar, the genuine act of cultural translation “passes through *continua* of

transformation”⁸⁵ in order to make it quite possible to “yield a sense of culture’s belonging”,⁸⁶ and, make it exempt from the accusation that regard very inaccurate and inadequate cultural translation as either “secondary elaborations”,⁸⁷ or, as “a transgressive act of cultural translation”.⁸⁸ That is because it has to be kept in the minds of translators in a sensitive fashion and in a sensible fashion that the reliable translation of any language or culture into another language or another culture in an ingenuous fashion, is, in essence, in a position to be viewed as “the performative nature of cultural communication”.⁸⁹ Therefore, according to what has been clearly expounded in the theoretical studies of Homi Bhabha, The genuine profound and perspicacious cultural meaning of the source language text is lost in the translation of it into a target language text in line with what has been emphasized in linguistic translation were there no supplements and additions to it with the help of the very essential and objective rumination of the translator who has a very strong interest in making a profound analysis of the intrinsic, essential, as well as, inevitable relation between either two of the crucial denotative and connotative factors that have been employed to enrich the deep cultural implications of this source language text in a valuable fashion and in a meaningful fashion. In this way is it quite possible for translators to make their translated text feasible and flexible for the readers to make use of to provide enough perceptive and cognitive convenience for the normal and natural communication to be made between those who have been connected with two different cultural backgrounds, and, to have a very good understanding of the cultural overlaps and cultural gaps between two different cultures the as the two languages closely relevant to those two different cultures have been imprinted in a noticeable fashion or in an unnoticeable fashion to make room for those translators to reduce to the least the strong cultural conflicts, cultural contradictions, cultural confrontations, and, cultural resistances between the cultural transmitters in their encodement and decodement of the source language text and target language text in a distinctive fashion and in a diverse fashion.

A very good look taken at the perceptive and cognitive consistence of the insightful and intelligent translation of the genuine social identities, cultural identities, as much as, ethnic identities of most Chinese American children ground on their perception and cognition of the ideological and epistemological essence of the translation of culture in lieu of the translation of language in the inspiration and illumination they have obtained from the cultural communication embodied in the translation of language in a profound fashion and in a particular fashion with what has come to the mind the Chinese American daughter depicted in this Chinese American literary work under the title of *Bone*, it turns out to be natural and normal for this Chinese American daughter by the name of Leila to a reflective and ruminative response to the confidential enlightenment and encouragement available in the translation of culture long after their having getting through the very painful thinking for a long time, for she has realized in a sensitive fashion and in a sufficient fashion that in addition to acting as the speaker of others in the transition from language translation into cultural translation, she has to make her voice heard and her decision accepted in her translation practices and translation processes so that she is able to achieve her perceptive and cognitive confidence in an independent fashion. In a similar sense, it is inclined to come to her mind that both Ona and Nina have made their voice heard and their decisions adopted in a glorious fashion and in a very graceful fashion in view of what has been delineated in this Chinese American literary work, for it is clear that Ona does not want to be a filial daughter at the cost of love, so she chooses to die while Nina chooses to exile herself to the east and exile into the air to reach the same aim. From the point of view of the freedom of individual choice, this helpless and hopeless decision, is, a choice to be made in the perceptive and cognitive independence potentiated in American culture at the expense of the heavy perceptive and cognitive dependence concealed in the social mores, cultural mores, and, ethnic mores personified in traditional Chinese culture and traditional Chinese culture in an impressive fashion and in an instructive

fashion. In response to what has happened to those two brilliant Chinese American daughters Ona and Nina, it has occurred to this Chinese American Leila that she has taken it from the misfortunes of them that her two sisters are not the typical victims of those Chinese American women who have to either stay submissive to traditional Chinese American culture and traditional Chinese culture, or to adapt themselves to American culture and to become American women in a decisive fashion. On the contrary, they choose to resist against the very harmful and hegemonic oppression in relation to the prevention of them from the thorough acquisition of their social identities, cultural identities, and, ethnic identities owing to the social violence, cultural violence, and, ethnic violence they have to be faced with in an unavoidable fashion in their communication with their Chinese American parents and that with their American peers even though it pays a lot for them to make their own decisions and make their own choices in an autonomous fashion and in an ontological fashion. To this extent, for the part of a minority woman, it has come to the mind of Leila that she thinks that the destination of her two sisters is not idealized enough for them to highlight the genuine ideological and epistemological transcendence as is supposed to be obtained from the very veritable and valuable rumination of the perceptive and cognitive essence of the insightful transition from the translation of language into that of culture to make a experiential and experimental preparation for the legal and logical translation of the social identities, cultural identities, and, ethnic identities they count a lot on to help them to be exempt from the disturbance and interference of the identity crises they are inclined to suffer from the social context, cultural context, and, historical context of America at that historical moment. It is for this reason that Leila has finally been aware in a sufficient fashion and in a profound fashion that it is terrible for her to follow the examples her two Chinese American sisters have set for in their lives her because she has to be responsible for her parents, her boyfriend, and, even her life in a reliable fashion, in a rational fashion, and, in a responsible fashion. Therefore, the choice she has made is to

accept the simultaneous existence or co-existence of the perceptive and cognitive duality as embodied in the very ambivalent co-existence between the cultural spirits of traditional Chinese American culture and traditional Chinese culture, and, the cultural insights in American culture: “[S]he uses the identity of translator and corrector to remove the incompatible components and looks for a higher level of rationality. She wants to respect others’ choices while respecting her own choices, she wants a new life as if to say that person then, that person is not herself.”⁹⁰

In the light of her having taken into consideration the great efforts to be made to strike an appropriate and adequate balance between the continuation of traditional Chinese American culture and traditional Chinese culture, and, the critical adaptation to American culture due to her profound and perspicacious rumination of the perceptive and cognitive overlaps and gaps existing in the persistent cultural pursuits of traditional Chinese American culture and traditional Chinese culture, and, the popularized cultural thoughts of American culture, Leila seems to be able to accumulate the rich experience in living in two worlds at the same time indebted to her profound and perspicacious awareness of the ideological and epistemological subtlety of the translation of culture as opposed to that of language and, the crucial and conducive good it is likely to do to the gradual translation of her social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history in a transitional fashion. On the basis of this ideological and epistemological encouragement and enlightenment she has dug out from her rational rumination of the superiority of the translation of culture, she begins to have a much better understanding of the two very transformable extremes between the past and present, between life and death, and, between the cultural pursuits of traditional American culture and traditional Chinese culture, and, those of American culture in lieu of the very harmful insistence on the unbearable and intolerable confrontation between them. To be specific, she can have a good perceptive and cognitive access to the less Ona has given her to enable her or to encourage her to continue to seek

for her sweet dream of making a living, making a life, or, even making a fortune in America with the help of her clear awareness of the objective laws of the experiential and experimental movement in her life as shown in this quote: “inside all of us. Ona’s heart still moves forward. Ona’s heart is still counting, true and truer to every tomorrow.”⁹¹ In relevance to her ideological and epistemological familiarity with those objective laws, she intends to develop and hold a positive attitude toward what has happened to her in the past, and, to enable her to be faced with social reality, cultural reality, psychological reality, as much as, historical reality she is forced to get accustomed to in an appropriate fashion in that her acceptance of the precious experiences and the adaptation to those realities in an objective fashion, in a critical fashion, and, in a dialectical fashion has given her the indispensable and irreplaceable inspiration and illumination to redefine the opposite extreme of the two radical extremes as mentioned above in a respective fashion, and inspired her to make best use of the rights she is supposed to have to make her own voice heard and her decision accepted in an acceptable fashion and in an admirable fashion to make new perceptive and cognitive room for the essential delineation of the experiential and experimental good the very successful and sufficient adoption of the accurate and adequate translation of culture to the exemption of the identity crises she has to suffer in her life in spite of her inability to have a good perceptive and cognitive access to the good the flexible and feasible translation of thoughts tends to do to the legal and logical establishment and improvement of her final and formal social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history.

In reference to what this very insightful, intelligent, and, instructive Chinese American daughter has perceived and conceived from her rational and reasonable analysis of the efficient, essential, as well as, quintessential translation of culture in her experiential and experimental stimulation and promotion of the very admirable communicative profundity, communicative particularity, communicative perspicacity,

and, communicative predictability of the very valuable and veritable perceptive and cognitive interaction between the true ideological and epistemological intelligence as has been carried in the experiential and experimental continuation of traditional Chinese American culture and traditional Chinese culture in an appropriate fashion and in an adequate fashion, has transplanted into her very specific perceptive and cognitive practices and processes, it is bound to be sensed in a confidential fashion and in a cautious fashion at the end of this Chinese American literary work that her having a sufficient understanding of the perceptive and cognitive truth told in the translation of culture makes her feel it tolerable that when Leila sits for dinner with her mother Leon, and her boyfriend Mason, she feels it acceptable when she hears the soft suck of rice into their mouths, and the click of their chopsticks against the bowls to the effect that she feels “[T]hese sounds were comfortable. And for a moment, Leila is tempted to fall back into the easiness of being Mah’s daughter, of letting Mah be her whole life.”⁹² At the sight of what has been manifested in this very harmonious communication between either two of them and at the thought of what has been transmitted into her mind in the rational rumination and reflection of the experiential and experimental necessity for the natural and normal transition of the true perceptive and cognitive superficiality and simplicity of the translation of language into the perceptive and cognitive superiority and subtlety of the translation of culture, this Chinese American daughter named Leila has reassured it when she leaves her home because she knows what she holds in her heart has turned out to be conducive and valuable for her perceptive and cognitive transcendence. Therefore, she isn’t worried when she turned that corner, leaving the old blue sign, Salmon Alley, Aah and Leon - everything – backdaire.⁹³

In line with what has been implied in this acceptance, what has reminded this Chinese American daughter of in an euphemistic fashion is that in spite of there having been the possibility for her to make a choice in a rational fashion, in an independent fashion, it is of great empirical and practical importance for her to have

a very good knowledge of what has been concealed in this question: what is the nature of the hidden threat of the partial choice? In view of her denotative and connotative scritinization of this question, it has come to her mind in an impressive fashion and in an instructive fashion that “[L]eaving everything backdaire” speaks about the perceptive and cognitive ambiguity of the choice she is likely to make in her life as it has noted in a clear fashion that this kind of perceptive and cognitive ambiguity tends not only to give rise to the essential liberation of her perceptive and cognitive confinement where her two Chinese American sisters have been caught, but also give an untraceable impetus to the hidden threat or challenge she has forced to be faced with to enable her to continue to make an exploration of more new answers to this question in an indomitable fashion and in a dialectical fashion. In terms of the theoretical exploration made of in this respect, it seems to be possible for her to take into the analytical and synthetic intentions of this post-colonialist scholar by the name of Homi Bhabha who has proposed in a very insightful fashion the very crucial critical concepts like “in-betweenness” or the “third space”, the “multi-specialty” and “multi-positionality” with respect to the translation of culture to highlight the aim to be reached in looking for a translatable and negotiable space in a fixed position as shown in a definite fashion in what has been aware of in this quote “Global and national cultures open up a cultural space – a third space – where the negotiation of incommensurable differences creates a strong tension peculiar to borderline existences.”⁹⁴ In this sense, it seems to be impressed in an apparent fashion that Homi Bhabha has been known to be connected with the theoretical inheritance and insistence of what has been expounded in the studies of Edward Said in an understandable fashion and in an essential fashion. This inheritable insistence and insistent inheritance have reminded an increasing number of literary scholars and literary critics that we are supposed neither to view the complicated relationship between the colonizer and the colonized in a statical fashion, in an absolute fashion, and, minimal fashion, nor to think about the problems in this

respect in accordance with the dualistic thinking they have been accustomed to in a regular fashion in that they are in a position to bear in their mind in a very clear fashion that “[T]he intervention of the Third Space of enunciation, which makes the structure of meaning and references an ambivalent process, destroys this mirror of representation in which cultural knowledge is customarily revealed as an integrated, open, expanding code”.⁹⁵ On the ground of the rational rumination and reflection of the experiential and experimental good the very appropriate exploration to be made of the third space dealt with above, it is valuable for them to elude the politics of polarity that tends to make them go to extremes in an irrational fashion, and, to throw them into the very great danger of being otherized in an unbearable fashion without taking into account in a rational fashion the great harm this hegemonic politicization will do to them.

If a good look is taken at the potential risk taken in this exploration made of the third space as elaborated above, it is of very high probability for those literary scholars and literary critics to be aware in an impressive fashion that the danger of “romance” is another very important component this story is composed of in an organic fashion. That is because in a cautious sense, they tend to hold that the characters depicted in this story told in this Chinese American literary work fail to see through the truth told about another person without knowing in an intelligent fashion that this is harmful for their perceptive and cognitive growth, for what they are supposed to keep in their mind is that the main communicative conflict as epitomized in the story told in this Chinese American literary work centers on the intimate relation between Mr. Kapasi and Mrs. Das who have romanticized each other on a daily basis although they have been doing so in different ways. For the part of Mr. Kapasi, he wonders “if Mr. and Mrs. Das were a bad match, just as he and his wife were.”⁹⁶ In his opinion, he sees Mrs. Das as a lonely housewife who is likely to be considered as a perfect companion to him when he is caught in his loneliness. For this reason, he is inclined to give a clear picture of her like this “he

had an overwhelming urge to wrap his arms around her, to freeze with her, even for an instant, in an embrace witnessed by his favorite Surya.⁹⁷ However, he fails to be aware that Mrs. Das has already started to take a walk on her own in that he misses or ignores the euphemistic cues that she may not be interested in him the minute he wants her to be the companion. What he notices more is her hair, her dress, and, her the strawberry shirt because she has “styled like a man’s undershirt, straw bag as a foreigner.”⁹⁸ Therefore, at the sight of her bare legs and lips, he tends to turn a blind eye to the rest of the details that do not fit in with the impression she has given on him in an unintentional fashion. A symbolic instance in this respect is the fact that she is not “offering her puffed rice to anyone”,⁹⁹ apart from her intentional ignorance of the desires of her children and even her showing no interest in him in a rational fashion. From the point of view of the affective romance between lovers, what has been impressed in this instance, is, that acting as the interpreter of maladies, what Mrs. Das is preoccupied with in this situation is that she hopes that she will feel it much better suppose Mr. Kapasi doesn’t help her with her personal affair that made her conceived as Bobby and her marital life as remedy in most cases. As a matter of fact, she thinks of him as a father who has made her feel in an essential fashion that he has held a paternal attitude toward her and regard her as an “evaporated a little”.¹⁰⁰ For the part of Mrs. Das, he may not fit in with the role he is good at playing to help her or to give her suggestions in a comic fashion to make it a remedy to deal with their polite interaction, for what he has been showing for her is a big affair that goes beyond what has to be epitomized in the romance shared between lovers in a passionate fashion.

According to what has been analyzed above in details in relevance to what has been exemplified in the characterization of this Chinese American literary work under the title of *Bone* to dwell on the translation of the social identities, cultural identities, and, ethnic identities of most Chinese American children to help them to get free from the unbearable bitterness of the identity crises they are forced to suffer

from in American society, American culture, as well as, American history at that critical historical moment indebted to the perceptive and cognitive enlightenment and encouragement they are inclined to have a very good access to the concepts like cultural translation, the third space, and, romance proposed in the systematic and logical establishment and improvement of the conducive theoretical frameworks and theoretical systems of post colonialism, it is natural to arrive at the conclusion that the sufficient rumination and adaptation to the ideological and epistemological essence and quintessence personified in those concepts are inclined to give a strong perceptive and cognitive impetus to those Chinese American children to enable them to make a decision and make a choice in an independent fashion and in a liberal fashion to make appropriate and adequate room for the balance to be struck between the radical rationalization on the persistent insistence on the crucial cultural ingredients just as what has been carried in traditional Chinese American culture and traditional Chinese culture, and, the irrational adaption to the popularization of American culture as long as they are aware of the fatal danger ambushed in the extremes the two Chinese American sisters of this Chinese American daughter Leila depicted in this Chinese American literary work have gone in their resistance against the violent domination and manipulation of their Chinese American parents in an irrational fashion and in an irresponsible fashion.

Thirdly, in view of the feasible and flexible negotiation to be made between most Chinese American parents and their Chinese American children with respect to the essential acquisition and adoption of the social identities, cultural identities, and, ethnic identities of those Chinese American children who have been caught in the strong perceptive and cognitive ambivalence between the unconditional submission to the continuous inheritance of and insistence on traditional Chinese American culture and traditional Chinese culture owing to very hegemonic dominance and governance of their Chinese American parents, and, the indispensable, inevitable, as much as, irreplaceable adaptation to the popularization of American culture in the

communicative interaction and interactive communication with their American peers to enrich their perceptive and cognitive nutrients, to broaden their perceptive and cognitive horizons, and, to deepen their perceptive and cognitive predictability and perspicacity in a successive fashion and in a sustainable fashion, it is supposed to be possible for most Chinese American children to make appropriate, acceptable, and, adequate efforts to make a negotiation with themselves in a rational fashion and in an objective fashion, and their Chinese American parents in a harmonious fashion and in a peaceful fashion on the road to the genuine legal and logical establishment and betterment of their social identities, cultural identities, and, ethnic identities they are entitled to make best use of to inspire them to get away from the unnecessary disturbance and interference of the identity crises they are truly likely to be forced to suffer from in an unavoidable fashion, in an uncontrollable fashion, and, in an unstoppable fashion just as what has been exemplified in what has happened to the major characters depicted in the Chinese American literary works produced by the insightful and intelligent Chinese American writers like Amy Tan, Maxine Hong Kingston, and, Fae Myenne Ng as to be analyzed below in a respective fashion in the following three folds.

In the first place, the character depicted in the Chinese American literary work titled *The Joy Luck Club* produced by this Chinese American writer by the name of Amy Tan in 1989, has been embodied in what has happened to this Chinese American daughter by the name of Jing-mei Woo who has been caught in the perceptive and cognitive predicament epitomized in the communicative conflicts and communicative contractions between her Chinese American mother and her in most cases. In the minds of this Chinese American writer named Amy Tan, what has come to her mind in an impressive fashion, turns out to be potentiated in the perceptive and cognitive gulf or gap between this Chinese American mother and her Chinese American daughter, and, between what has been emphasized in the old world and what has been popularized in the new world in line with the early

separation between them delineated in this Chinese American literary work in that the efforts to be made to enable them to make an appropriate negotiation with each other has strengthened the very firm and solid bond between this Chinese American mother and her Chinese American daughter highlighted at the end of the stories told in this Chinese American literary work in an authentic fashion and in an objective fashion. In a profounder sense, what this Chinese American writer seems to show her profound concern for the communicative ambivalence between this Chinese American mother and her Chinese American daughter, tends to be exemplified in the perceptive and cognitive anxiety of an increasing number of Chinese American mothers who have failed to work out the feasible and flexible solutions that are valuable for them to make their way to perceptive and cognitive insights that are inclined to enable them to communicate with each other in a profound fashion and in a prophetic fashion in that the former holds in an anxious fashion that their Chinese American daughters have been used to her protection and suffered less in her living experiences and her learning experiences so that it is very understandable that their Chinese American daughters have grown up in a very comfortable fashion without having a very profound understanding of either the physical bitterness or spiritual bitterness they have been faced with in an unstoppable fashion and in an unavoidable fashion. In fact, although there are a wide range of perceptive and cognitive divergences, those Chinese American mothers have turned out to be touched by the perceptive and cognitive differences existing in the experiential and experimental diversification of the true social identities, cultural identities, as well as, ethnic identities between them just as what this Chinese American mother Lindo Jong has put in an essential fashion: “[O]nly her skin and her hair are Chinese. Inside - she is all American-made....I wanted my children to have the best combination: American circumstances and Chinese characters. How could I know these two things do not mix?”¹⁰¹ Although they are willing to make concessions for each other when they have to deal with their perceptive and cognitive distance in an

appropriate fashion, it is still inevitable for them to be lost in the unexpected conflicts between them as what has been epitomized in the complaint those Chinese American daughter Jing-mei Woo when she speaks of the crab dinners her Chinese American mother is good at like this “[I] was not too fond of crab...but I knew I could not refuse. That’s the way Chinese mothers show they love their children, not through hugs and kisses but with stern offerings of steamed dumplings, duck’s gizzards, and crab”¹⁰². In spite of the continuation of this strong perceptive and cognitive ambivalence between her Chinese American mother and her, the inseparable and intolerable conflict between them has put to a full end in the perceptive and cognitive pace that has been kept in with the death of her mother, for there ceases to be a battle between them and the troubles engendered in the communicative conflicts and communicative contradictions between them has been turned into a devastating loss as is likely to be compensated when this Chinese American daughter takes the place of her Chinese American mother and acts as a mother in a substitutable fashion.¹⁰³ In short, it has turned out to be evident from the profound and professional analysis made of the very acceptable and appropriate negotiation between most Chinese American parents and their Chinese American children that the appropriate negotiation is inclined to be feasible way valuable for them to shorten the tremendous perceptive and cognitive distance between those Chinese American parents and their Chinese American children and to enable them to pick up very appropriate and adequate perceptive and cognitive courage to inspire them to get free from the cautious pacification of the cultural conflicts and cultural contradictions between them.

In the second place, the character depicted in the Chinese American literary work titled *The Woman Warrior* produced by this Chinese American writer by the name of Maxine Hong Kingston in 1989 to show the aesthetic and artistic concern for either the avoidance or alleviation of the strong communicative conflicts and communicative contradiction between most Chinese American parents and their

Chinese American children in a conscientious fashion and in a meticulous fashion to pave way for the final and formal accomplishment and improvement of the logical legalization of the social identities, cultural identities, and, ethnic identities they are entitled to have in the coherent and cohesive stimulation and promotion of the social communication, cultural communication, and, ethnic communication with their American peers, turns out to be evident and efficient in that the very peaceful and harmonious reconciliation and identification between the Chinese American mother and her own Chinese American daughter are finally achieved in a tolerable fashion and in a patient fashion. The reason for this tolerable pacification is that although Maxine Hong Kingston is not satiable with the way her Chinese American mother thinks and behaves, she also shows her profound gratitude for the courage and confidence of her Chinese American mother who has been accumulating and acquiring the appropriate and adequate strength to cope with the communicative embarrassment between her and her Chinese American mother in realistic situation, and, in imaginative situation to reduce to the least the perceptive and cognitive barriers that are likely to prevent her from being exempt from the identity crises she is forced to be faced with in a helpless fashion and in a hopeless fashion in her inevitable, irreplaceable, as much as, indispensable interaction with her American peers in her living experiences and learning experiences. In association with what has been manifested in the aesthetic and artistic production of this Chinese American literary work, it has come to the mind of this Chinese American writer by the name of Maxine Hong Kingston who has put a great importance on the vivid description of her Chinese America mother as the center of her Chinese American literary work in connection with what has happened to a woman village doctor in a realistic fashion, for to a great extent, this is in a position to be seen as “a symbol of the Americanized daughter’s recognition of the mother’s central position. This position deconstructs the white-centric power structure in the western world”.¹⁰⁴ That is because long after a series of very strong cultural confusion and cultural resistance

between this Chinese American mother and her Chinese American daughter, this Chinese American daughter has a profound understanding of and has a profound access to her Chinese American mother and the traditional Chinese American culture and traditional Chinese culture her Chinese American mother has inherited from her Chinese American pioneers and her Chinese American ancestors in a gradual fashion just as what has been dealt with in the last chapter of this Chinese American writer by the name of Maxine Hong Kingston who has shared with the readers of this Chinese American literary work a story that “my mother told me, not when I was young, but recently, when I told her I also talk story. The beginning is hers, the ending, mine.”¹⁰⁵ In a symbolic sense, what has been manifested in this story means a lot to this Chinese American daughter as the increasing acquisition of the intimate relationship between her Chinese American mother and her has bodied forth the insightful and impressive reestablishment, refinement, and, reinforcement of the communicative integration and integrative communication between the cultural pursuits as proposed and persisted in traditional Chinese American culture and traditional Chinese culture, and, the cultural nutrients instilled into American culture in a popular fashion in combination with the perceptive and cognitive similarity to what has occurred to this Chinese American son named Donald Duck who has been depicted in the Chinese American literary works of this Chinese American writer by the name of Frank Chin who has learned a lot about the authentic and essential history of most Chinese American workers who have been building American railways at a given historical moment of America. In an honest fashion and in an objective fashion, it has turned out to be true that this has made him take pride in the admirable cultural glories and cultural graces of traditional Chinese American culture and traditional Chinese culture, develop a very strong sense of interest in the ideological and epistemological potentiality, particularity, profundity, and, perspicacity of traditional Chinese American culture and traditional Chinese culture, and, make him willing to ask his Chinese American father to tell

him the interesting stories like *Water Margin* and the legendary story of *Yue Fei* rooted in the ideological and epistemological nourishment of traditional Chinese American culture and traditional Chinese culture even if they have failed to be aware in a successful fashion and in a sufficient fashion that the very harmonious and peaceful negotiation to be made between most Chinese American parents and their Chinese American children is very valuable and favorable for the reduction of the strong perceptive and cognitive barriers that have been preventing the latter from incorporating themselves into the overall participation in the genuine perceptive and cognitive liberation of them to enable them to have a good perceptive and cognitive access to the appropriate adaptation to the social mores, cultural mores, and, ethnic mores popularized in American culture to make a rational preparation for the legal and logical establishment and improvement of their legal social identities, cultural identities, and, ethnic identities in America and the conscientious elimination of the identity crises they have to be faced with either in a positive fashion or in a passive fashion.

In the third place, the character depicted in the Chinese American literary work titled *Bone* by Fae Myenne Ng in 1993 as is different from that Maxine Hong Kingston depicted in her production of this Chinese American literary work under the title of *The Woman Warrior* in 1989 in that she seems to be quite unable to have a very profound understanding of the genuine motivation and intention her Chinese American parents have implied in warning her “not allowed to say” because they found “it can not tell” in view of what has been exemplified in what has happened to this character by the name of Leila in the characterization of Chinese American literary work titled *Bone*. In relation to what the perceptive and cognitive inclination of this Chinese American daughter has been impressed, it is not difficult for most readers of this Chinese American literary work to be aware that Leila also does not complain about her the true lies her Chinese American parents have told because they “could not tell the truth” in an honest fashion. This has too much to do with

the consistent echoes in lieu of the coincident echoes that have been kept in the minds of this Chinese American step-father by the name of Leon and in his Chinese American daughter in a very ingenious fashion to the effect that although she is not his biological Chinese American daughter, she has a very good knowledge of the conscientious care her Chinese American stepfather has been taking of her for a very long time on account of the increasing accumulation the care she has been aware of in succession in their everyday life. In fact, although she is just his Chinese American daughter, Leila has a genuine profound and particular understanding of the unbearable physical and spiritual bitterness her Chinese American stepfather has suffered from the cruelty of the social reality, cultural reality, psychological reality, and, historical reality of America, and, the strong responsibility he has been taking for the persistent support of their family in an unforgettable fashion.

To cope with the diverse and distinctive pseudonyms American policemen have been using to clarify the social identity, cultural identity, and, ethnic identity of his Chinese American stepfather, Leila goes through all the files kept by his Chinese American stepfather named Leon owing to her failure to be aware in a sensitive fashion and in a sensible fashion that this will give rise to the hardships he has gotten through in the true history he has all over the life he has spent in America. Therefore, it is in this specific investigative process that she has obtained a firsthand knowledge about the very authentic history of the exclusion and displacement of a number of Chinese American forebears who have been going through various struggle for the logical legalization of social identity, cultural identity, and, ethnic identity in America, and, the very strong resistance against the very repressive and suppressive strip of those identities from their in the indispensable communication with their American peers. Moreover, she has realized in an apparent fashion and in an essential fashion that her Chinese American stepfather has failed to have a son and to win the respect he has been dreaming about over the days he has spent in Chinatown. To tell the truth, he turns out to be insignificant regardless of either his

economic status, or his social status in terms of the living experiences and working experiences where most Chinese American workers tend to be excluded from the mainstream society of America. However, this does not affect the respect she has been showing for her in return for the special care he has been taking of her in an uncomplaining fashion, for it has been kept in her mind that he is “not [her] real father, but he’s the one who’s been there for [her]. Like he always told [her], it’s time that makes a family, not just blood.”¹⁰⁶ It is with the help of her perceptive and cognitive maturity that is inclined to enable her to accept her Chinese American stepfather who has no genetic tie with her in a respectable fashion as impressed in what she has said “I’m the stepdaughter of a paper son and I’ve inherited this whole suitcase of lies. All of it is mine. All I have is those memories, and I want to remember them all.”¹⁰⁷ What has turned out to be very obvious in most cases, is that a woman as she is attached to in American society, Leila has made a very great distinction from the vivid characters Maxine Hong Kingston has depicted in the production of her Chinese American literary work under the title of *The Woman Warrior* even when she has also been lost in the complaints about and confusions with the cruel reality she has been split between the two worlds. What seems to be fortunate enough is that she has realized in a clear fashion that she is no longer the innocent and ignorant girl who has rebelled against the traditional American Chinese culture and the traditional Chinese culture her Chinese American parents have inherited, and has expected to adapt to and to be identified with American culture in a deliberate fashion. To a very great extent, it can be seen that Leila has a much profounder understanding of and worked out a better solution to problems related to the perceptive and cognitive embarrassment she has run across in the competitive confrontation and contradictory cooperation between two countries, between two worlds, and, between two cultures indebted to her perceptive and cognitive maturity. Therefore, it is no wonder that she has been regarded as the best woman character

this Chinese American writer Fae Myenne Ng has depicted in the process of literary production.

In accordance with what has been elaborated above in three respects in a very clear fashion on the subject of the experiential and experimental alleviation and elimination of the perceptive and cognitive ambivalence between most Chinese American parents and their Chinese American children in a peaceful fashion and in a harmonious fashion with the help of their profound and perspicacious awareness of the crucial role the alienation, translation, and, negotiation have been playing in their working out the very feasible solutions to the major problems they have come across when they have to be faced with the strong cultural conflicts and cultural contradictions between them, it is in a position to be concluded in a cautious fashion and in a critical fashion that an increasing number of very insightful Chinese American writers, have been paying an increasing number of aesthetic and artistic attentions to the appropriate and adequate achievement and improvement of the harmonious and peaceful relationship between most Chinese American parents and their Chinese American children in a rational fashion, and, have been making it playing an increasingly crucial and central role in the imaginative and instructive production of their Chinese American literary works, for it has to be noted in an impressive and instructive fashion that their increasing accumulation and acquisition of the indispensable aesthetic and artistic inspiration and illumination from their very rational rumination and reflection of the very good alienation, translation, and, negotiation are likely to do to their perceptive and cognitive liberation in the process of the continuous enrichment and improvement of aesthetic and artistic inspiration, illumination, and, imagination that can be dug out from their very ingenious and insightful dictation in literary production engendered in their true understanding of the increasing unbearable living experiences and working experiences of most Chinese American parents and their own Chinese American children who have been going through the inevitable and unstoppable transition from being marginalized to

being centralized. As analyzed in a respective fashion, the reflection and rumination of the this good is inevitable to give rise to the overall, profound, and, sustainable perceptive and cognitive attachment of most of those Chinese American children to their Chinese American parents in an emotional dimension and in psychological dimension as a result of their own unstoppable, uncontrollable, and, unquenchable gratitude to be shown for their Chinese American parents who are willing to bear the appropriate Americanization of their Chinese American children who have to survive in America in a concessional fashion at the cost of the cultural liberty and cultural dignity they ought to deserve in American society, American culture, and, American history.

In terms of the true reason for the affective and cultural confrontation between most Chinese American parents and their Chinese American children in more than one case as a result of the inevitable physical needs and spiritual needs to be met in the indispensable adaptation to American society, American culture, and, American history in an appropriate fashion as mirrored in most Chinese American literary works analyzed above, it is possible for most readers of those Chinese American literary works to make it very clear that the essential reason for most Chinese American children to be forced to be disconnected with their Chinese American parents in a passionate fashion or in a passive fashion, lies much in their disinterest in, their ignorance of, or, their misconception of the previous and present living experiences, working experiences, and, communicating experiences of their Chinese American parents apart from the understandable misunderstanding of those Chinese American children with respect to the physical needs and spiritual needs to be met in a necessary fashion just as what has been described by those Chinese American writers like Amy Tan, and, Maxine Hong Kingston who have realized in an impressive fashion that most Chinese American parents have been aware of the perceptive and cognitive tension existing American society that tends to vilify most ethnic Americans like Chinese American workers, and require them to seek for the

reconciliation of the contradictory needs to be met on the basis of showing a great perceptive and cognitive concern for the establishment and improvement of their social identity, cultural identity, and, ethnic identity in that the tremendous pressure of the apparent social oppression, cultural oppression, and, ethnic racial oppression as popularized in American society, American culture, and, American history has reduced to the least the experiential and experimental possibility for their unyielding resistance against in a thorough fashion. In this sense, it is much better for those Chinese American parents to make their insightful choices between the irrational resistance against and the rational tolerance of the helpless and hopeless choices their Chinese American children have to make to make a living, to make a life, and, even to make a fortune in America in a systematic fashion and in a strategic fashion to make appropriate and adequate room for the negotiation to be made between their Chinese American children in terms of the increasing cultural conflicts and cultural contradictions between them and their Chinese American children in line with the best use they are able to make of their own much more insightful and intelligent perception and cognition than those their Chinese American children in an appropriate fashion and in an adequate fashion.

In connection with the legal and logical articulation of the intrinsic, essential, and, authentic voices of most Chinese American children in a successful fashion and in a sufficient fashion for the aim of enabling them to get free from the identity crises they are forced to be faced with either in a positive fashion or in a passive fashion, it is of great empirical and practical importance for those Chinese American writers to take into account the crucial cultural conflicts and cultural contradictions between Chinese American parents and their Chinese American children in their specific experiential and experimental production of their Chinese American literary works in a very particular fashion by considering the natural and normal articulation of those Chinese American parents and their Chinese American children as a very important way to help them to make their way to the legal and logical establishment

and improvement of their social identities, cultural identities, and, ethnic identities to highlight their social contribution, cultural contribution, and, historical contribution in American society, American culture, and, American history in the very ambitious and aggressive explorations made of the inevitable communicative conflicts, and, communicative contradictions between most Chinese American parents and their Chinese American children in more than one fold on the subject of the true marital discrimination, racial discrimination, ethnic discrimination, social discrimination, cultural discrimination, ethnic discrimination, occupational discrimination, linguistic discrimination, and, familial discrimination as reflected in Chinese American literary works either in an euphemistic fashion or in an apparent fashion, and, to place a very great perceptive and cognitive importance on the considerable experiential and experimental value to give a very strong perceptive and cognitive impetus to those Chinese American children who have been anxious to be incorporated into the mainstream values of America in a in a social sense, in a cultural sense, and, in a historical sense.

In spite of the numerous discussions made about good alienation, translation, and, negotiation of the strong cultural conflicts and cultural contradictions between Chinese American parents and their Chinese American children in reference to what has been manifested in Chinese American literary works, it is in a position to be noted in an admirable fashion and in an acceptable fashion that this is not the sole aim to be reached in ruminative and reflective concretization and crystallization of the possible and feasible solutions to the social problems, cultural problems, and, ethnic problems those Chinese American children are inclined to come across in their living experiences, and, learning experiences, one wiser aim to be reached in this exploration, is to take in consideration in a rational fashion the feasible and flexible ways to enable those Chinese American children to get over the popularized dichotomous tendencies in which they have been confined in connection with the gradual development and improvement of the very strong perceptive and cognitive

awareness of those Chinese American children in having an essential and overall understanding of the perceptive and cognitive dilemma from which their Chinese American parents have been suffering all the more owing to the unstoppable and unbearable popularization of the co-existential ambivalence cropping up in the insistent inheritance of traditional Chinese American culture and traditional Chinese culture, and, the popular persistence in American culture indebted to the inspiration, imagination, as much as, illumination acquirable from the insightful and intelligent tolerance and patience of their Chinese American parents who are willing to take strategies to enable or encourage them to have a much better understanding of the ideological and epistemological gaps and overlaps between the cultural insights and cultural nutrients of traditional Chinese American and traditional Chinese culture, and, the crucial cultural values and cultural virtues carried in American culture in an objective fashion, in a rational fashion, and, in a dialectical fashion in their gradual reconciliation of their Chinese American children who have been caught in the very strong cultural conflicts and cultural contradictions between them and their Chinese American parents on the ground of the possible and feasible salience of the great experiential and experimental necessity for them to work very hard for either the alleviation or elimination of the perceptive and cognitive ambivalence engendered in the empirical and practical failure of their Chinese American parents who ought to make a peaceful and patient negotiation with their Chinese American children in a tolerable fashion to have a true understanding of the authentic physical need and spiritual need to be met in an appropriate fashion and in an adequate fashion, and, to enable them to adapt to and integrate into what has turned out to be valuable in the foreign land they live in reference to what has been diversified and resembled in the cultural pursuits and cultural insights embedded in traditional Chinese American culture, traditional Chinese culture, and, American culture according to the very distinctive perceptive and cognitive features most Chinese American literary works have to be composed of in a logical fashion, and, in a systematic fashion.

In response to what has been in the insightful and ingenious rumination and reflection of the genuine experiential and experimental liberation of the previous dichotomous imprisonment showing up in the very critical interpretation of most Chinese American literary works as a result of the unstoppable and unavoidable instillation of the great impact cultural dichotomy has had on the critical rumination and critical reflection of an increasing number of literary scholars who have been devoted to the very essential and evident interpretation of the miserable ideological and epistemological ambivalence most Chinese American parents and their Chinese American children have been forced to be faced with either in a positive fashion or in a passive fashion, what ought to be suggested in an objective fashion and in a very rational fashion right on the way to pursue the formal and final establishment and improvement of their legal social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history, is, to enable them to be exempt from the dichotomous imprisonment implied in the very imaginative and instructive practices and processes of most readers of those Chinese American literary works who are likely to be dominated and manipulated by the implausible ideological and epistemological governance concealed in the extensive or excessive popularization of cultural dichotomy to lay a very sound perceptive and cognitive foundation for the acquisition of the ideological and epistemological transcendence over the strong perceptive and cognitive predicament rooted in the popularization of this simplistic perceptive and cognitive dualism with respect to the experiential and experimental popularization of either the very extensive or excessive ideological and epistemological disturbance and interference of cultural dualism carried in this cultural dichotomy despite its very great perceptive and cognitive difference from the cultural monism as potentiated in cultural hegemony as what to be discussed in the third part of this chapter in an essential fashion and in an evident fashion in connection with what has been indicated in an impressive fashion in the narrative facts and narrative events of which the stories of selected Chinese American literary

works tend to be composed in an organic fashion to draw the very strong reading and thinking interest of their readers in an impressive fashion and in an instructive fashion.

4.3 The Legal Identity Achievable from the Ideological and Epistemological Transcendence over the Dichotomous Perception and Cognition

From the point of view of the experiential and experimental impasses most Chinese American workers who have been failed to have a good ideological and epistemological access to the great perceptive and cognitive breakthrough and the great perceptive and cognitive transcendence after their having had a very profound understanding of the experiential and experimental impossibility and implausibility for those Chinese American workers to draw a great deal on the ideological and epistemological encouragement and enlightenment carried in the rich conceptual denotations and connotations of those terms like cultural hegemony and cultural dichotomy applied into the analytical and critical experimentation implanted into the increasing critical practices and critical processes of literary criticism related to the interpretation to be given of the genuine ideological and epistemological essence and quintessence of the abundant aesthetic thoughts and artistic insights decorated in the meaningful production of Chinese American literary works in an intelligent fashion and in an intelligible fashion, it is much better for them to enable themselves to be preoccupied with the good preparation to be made for them to take into account the ambitions and aggressive measures to be taken to help them to break away from the perceptive and cognitive confinement or even enslavement of the very treacherous and vicious motivation and intention that have been inclined to be incorporated into the cultural interpretation to be given of the genuine ideological and epistemological profundity and perspicacity of the narrative thoughts and narrative insights of those Chinese American literary works owing to the very hegemonic permeation of the

dominative and manipulative motivation and intention potentiated in the extensive cultural politicization used for the intentional governance of the ideological and epistemological inclination of the readers of those Chinese American literary works into the critical mechanism connected with the exploration of the actual ideological and epistemological values implied in the cultural phenomenon interwoven in the production of those Chinese American literary works. In this sense, the profound and sufficient awareness of the authentic impossibility and implausibility as has been elaborated above is a very sound perceptive and cognitive foundation laid for the achievement of the ideological and epistemological transcendence over the previous cultural monism and cultural dualism indebted to the sufficient understanding of the genuine ideological and epistemological essence and quintessence as carried in the cultural pluralism as what has been epitomized in the conceptual fore-sights of this term called cultural polychotomy to be applied in the following analyses either in an implicit fashion or in an explicit fashion.

Despite the fact that American has been believed to be characterized with the extremely obvious traits of democratization, modernization, diversification, and, globalization, it has to be known in an objective fashion, in an authentic fashion, and, in a dialectical fashion that most Chinese American parents and Chinese American children has still been seen as the outsiders of American society, American culture, as well as, American history even though many of them have been American citizens and their Chinese American families American families as they have been living, staying, and, working over there from generations to generations for a very long time right after their arrival in America in the form of immigration. In most cases, it ought to be seen that most people of almost every ethnic group living and working in a very heterogeneous cultural environment is more or less forced faced with a strong sense of identity crisis as a result of their failure to achieve the legal and logical acknowledgement of the social identity, cultural identity, and, ethnic identity they ought to be equipped with in a reasonable fashion and in a responsible fashion

in American society, American culture, as much as, American history. In this case, it is of extreme experiential and experimental importance for them to force themselves to rack their brain to work much harder for the natural and normal salience of their indispensable and irreplaceable social status, cultural status, and, historical status over their successive and sustainable growth in American after their birth over there. To be exact, they are forced to answer those very sophisticated and complicated questions to give a clear picture of their social identity, cultural identities, and, ethnic identities in accordance with what to be asked below: “Who am I? Where do I come from? Where will I belong to?” In an objective fashion, the very rational rumination and reflection of those three questions are inclined to be connected with the systematization and stratification of what has been epitomized in the very authentic and objective production of most Chinese American literary works as they have tended to record the very significant facts and events cropping up in the continuous development and improvement of the true history of Chinese American ancestors, Chinese American parents, and, Chinese American children who have been forced to bear the physical bitterness and spiritual bitterness of being marginalized, being otherized, being isolated, and, being discriminated in America in the form of the devaluation, degradation, and, distortion of the cultural values and cultural virtues of traditional Chinese American culture, and, traditional Chinese culture, and, the very vicious sterilization and stigmatization of the very great social contribution, cultural contribution, and, ethnic contribution they have been sending to the continuous stimulation and promotion of the very profound and particular development and improvement of America in more than one respect on account of the aim kept in the minds of Americans who are quite anxious to prevent the legal and logical establishment and betterment of the very acceptable and identifiable social identities, cultural identities, and, ethnic identities of those Chinese American ancestors, Chinese American parents, and, Chinese American children in a harmful fashion and in a hegemonic fashion. However, what has turned out to be fortunate enough is

that most Chinese American writers have never stopped thinking about and working very hard for the accumulative establishment and betterment of the social identity, cultural identities, as much as, ethnic identities of those Chinese American pioneers, Chinese American parents, and Chinese American children either in conscious fashion, or, in an unconscious fashion in the imaginative and associative practices and processes related to their literary production in combination with the very legal and logical recognition of Chinese American history and Chinese history, and the authentic and objective observation of traditional Chinese American culture and traditional Chinese culture in a rational fashion, in a reliable fashion, and, in a responsible fashion.

Notwithstanding the extensive or excessive popularization of this successive and sustainable prevention in American society, American culture, and, American history, it is quite possible for an increasing number of Chinese American writers to enable them to be aware of and catch the very precious opportunities from the unintelligible and intangible difficulties engendered in this very vicious prevention based on their success in having a very profound and perspicacious perceptive and cognitive access to the mainstream American culture that has been quite likely to be characterized with the organic transition from the cultural monism, cultural dualism, cultural tribalism, to cultural pluralism owing to the successive and sustainable input of the profound, prophetic, and, perspicacious cultural insights into the cultural space of American culture, and, in seeing through the genuine unpredictable and unimaginable essence and truth of those very valuable and meaningful difficulties that tend to make room for them to reexamine and reestablish their social identity, cultural identity, and, ethnic identity in American society, American culture, and, American history in an indomitable fashion, to protect their personalities and dignities in an acceptable fashion and in an admirable fashion, and, to incorporate them into the mainstream culture of America in a legal fashion and in a logical fashion. On the one hand, they ought to know in a clear fashion that only in this

way can they adapt to mainstream American culture in an appropriate fashion, and, get free from being excluded from it in a complete fashion. On the other hand, the sufficient use they have been making of the opportunities dug out from those difficulties are inclined to help them to make their voices heard in mainstream American society as shown in an opposite fashion in this quote: “[I]nsisting on a unitary identity seemed the only effective means of opposing and defending oneself against marginalization.”¹⁰⁸ With regard to the interactive combination between the acquisition of this discursive liberty and the perception and cognition of the true ideological and epistemological profundity, particularity, and, perspicacity of the cultural essence and cultural quintessence as what have been instilled into the imaginative and instructive production of the Chinese American literary works produced by Chinese American writers like Gish Jen and Fae Myenne Ng to show their aesthetic and artistic concern for the social problems, cultural problems, and, ethnic problems those Chinese American forbears, Chinese American parents, and, Chinese American children have run across. To this extent, what matters most for and means most to them is that they are supposed to develop and improve their very ambitious and aggressive awareness of adapting themselves to ideological and epistemological updates and upgrades of the cultural values, cultural views, and, cultural virtues of mainstream American culture in an autonomous fashion and in an ontological fashion, for only by this way are they able to shun away from the continuous distance and interference of the identity crises that their American peers have been imposing on them in an unstoppable fashion and in an unavoidable fashion.

In lieu of making her perceptive and cognitive inclination imprisoned in a strict sense in the overall and essential development and improvement of the monist ethnic consciousness in the experiential and experimental production of *Typical American* in 1992 and *Mona in the Promised Land* in 1996 in spite of the increasing penetration of the identity elitism and identity populism into her perceptive and

cognitive accumulation and acquisition in the development and enrichment of her rich literary imagination and literary inspiration as embodied in the experiential and experimental production of those two Chinese American literary works, this Chinese American writer by the name of Gish Jen intends to combine the logical legalization of immigration of Chinese American pioneers, Chinese American parents, and, Chinese American children with an increasing number of ethnic issues to seek for the categorical transcendence of the major ethnic issues based on the categorical model of identity essentialism that rest a lot on the ethnicity, culture, and, country of ethnic groups like Chinese American workers to work very hard for an objective and authentic observation of the genuine cultural assimilation and cultural dissemination of traditional Chinese American culture and traditional Chinese culture either in an apparent fashion or in an ambiguous fashion in view of what has been illuminated and instructed in the fluidity identity as particularized in the increasing interactive connection and disconnection between the flowing incorporation and incorporating flow of the social identities, cultural identities, and, ethnic identities as have been embedded in an implicit fashion in the logical legalization immigration of most Chinese American ancestors, Chinese American parents, and, Chinese American children indebted to what is expected to be very incredible and inconceivable from a much broader perceptive and cognitive perspective. On the very sound rational perceptive and cognitive foundation laid for this abundant perceptive and cognitive illumination and inspiration epitomized in the literary production of this Chinese American writer named Gish Jen in an euphemistic fashion, the increasing insightful achievement of a greater perceptive and cognitive breakthrough has come to the mind of another Chinese American writer by the name of Fae Myenne Ng in her insightful and intelligent production of her Chinese American literary work under the title of *Bone* to show her very profound and perspicacious imaginative and instructive concern for the existential duality of the entire Chinese American ethnic group as reflected in the historical trauma and traumatic history running through the

perceptive and cognitive progress that has been made in the same pace that has to be kept with the objective and authentic articulation of this Chinese American ethnic group in American society, American culture, and, American history in spite of their having to be faced with the tremendous ideological and epistemological pressure to enable them to see through the unbearable, uncontrollable, and, unstoppable cruelty and barbarity of the true social reality, cultural reality, psychological reality, and, historical reality of American society, American culture, American mindsets, as well as, American history in a distinctive fashion, and, to remind them of the genuine perceptive and cognitive importance to be attached to the ambitious and aggressive exploration to be made of the ideological and epistemological strategy valuable for the perceptive and cognitive transcendence of the ruminative and reflective imprisonment that tends to give rise to the insightful and intelligent salience of the crucial cultural values, cultural views, and, cultural virtues of traditional Chinese American culture and traditional Chinese culture with the help of the very essential perceptive and cognitive transcendence over the dichotomous rumination and reflection of the inheritable insistence on the continuous absorption of the true ideological and epistemological quintessence of traditional Chinese American culture and traditional Chinese culture in a submissive fashion, and, the critical adaptation to the unpredictable and unpreventable popularization of the cultural values, and, cultural views of American culture in an inevitable fashion, and, in an indispensable fashion on the way to the overall and profound salience of the amiable, admirable, and, adorable perceptive and cognitive spirits of most Chinese American pioneers, Chinese American parents, and, Chinese American children who have to be aware of the veritable social and historical indispensability and inevitability for them to make their way to the very successful and sufficient achievement of the perceptive and cognitive transcendence they have been resting a great deal to get close to the ideological and epistemological profundity and perspicacity embedded in the coat of the traumatic history and the brutal reality that they have to be faced with and resist

against in an indomitable fashion. Therefore, in reference to the groundbreaking and foregrounding perceptive and cognitive liberation instilled into the imaginative and associative progress of the Chinese American literary works, it reminds the rest of Chinese American writers like Fae Myenne Ng of the genuine experiential and experimental indispensability and inevitability for them to go out to break the broad ideological and epistemological horizon to help them to strive and seek for the ideological and epistemological transcendence over their previous Chinese American writers in the growing practical and empirical rumination and reflection of their literary reflection to pave way for the insightful and intelligent concern to be shown for the logical legalization of the true social identities, cultural identities, and, ethnic identities of most Chinese American forebears, Chinese American parents, and, Chinese American children, and, the exemption of the unbearable identity crises that are inclined to throw them into the danger of endless anxiety and gloom in their communication with their American peers whose minds have been implanted into a variety of the perceptive and cognitive prejudice against the cultural mores, and, cultural beliefs persisted in traditional Chinese American culture and traditional Chinese culture in a philosophical fashion.

A very good look taken at the developmental traces of this perceptive and cognitive clue related to the ideological and epistemological transcendence proposed above, it is possible for the readers of those Chinese American literary works to get to know the distinction this Chinese American writer begin to make from most Chinese American writers born or brought up in the western America, for she has a different living and learning experiences even if she is born in Lillian Jen on 12 August 1955 in New York City into the Chinese American family owing to the fact that her Chinese American parents have immigrated into America from Shanghai, Norman and Agnes in the 1940s. At the outset, when they meet in America, they think about planning to return to China, but this plan has to put to a full stop and they have to continue to stay over there due to the takeover of the power into the

governance of the communist party of China in 1949.¹⁰⁹ In this case, it is the actual failure to return to her motherland that makes this Chinese American writer Gish Jen, the second of five children of her family to grow up in Chinese American community in the entire process of the increasing popularization of Catholic beliefs in Queens and Yonkers until their family moves to the predominantly Jewish suburb of Scarsdale. Indebted to the increasing inspiration, imagination, and, illumination she has acquired from her living experiences and learning experiences in a gradual fashion, she is becoming a Chinese American woman writer who has turned out to be a new comer of Chinese American literary world and even American literary world after her Chinese American predecessors like Jade Snow Wong, Maxine Hong Kingston, and, Amy Tan. With the increasing transmission of cultural pluralism into her mind in a gradual fashion, she begins to be aware of the drawbacks of cultural elitism and cultural populism, and, realize the very great perceptive and cognitive necessity for her to question and subvert the profound perceptive and cognitive prejudice of either the ethnic essentialism or ethnic fatalism in that it turns out to be characterized with the practice of regarding something like a presumed human trait as innate existence or universal existence rather than as a social, ideological, or intellectual construction with a blind eye turned to the mainstream American society that has been painted with light, witty, and ironic brushstrokes as a result of their perceptive and cognitive failure to make very valuable discussions the establishment and improvement of the social identity, cultural identity, and, ethnic identity of most Chinese American ancestors, Chinese American parents, and, Chinese American children regardless of their strong physical needs and spiritual needs to be met to encourage them to try their best to get free from the unavoidable and inevitable communicative embarrassment engendered in the serious identity crises they have been suffering from.

Having been absorbing the strong ideological and epistemological impetus her successive and sustainable rumination and reflection of the rich perceptive and

cognitive inspiration and illumination has given to her in relation to her critical systematization and stratification of the very valuable courage and confidence she is able to take from her great expectation of the imaginative and instructive liberation she is in a position to get a profound and perspicacious perceptive and cognitive access to in an indomitable fashion and in an incredible fashion, it has turned out to be feasible and flexible for her to penetrate the motivation of her question of and subversion to the perceptive and cognitive short sights and hind sights potentiated in ethnic essentialism into her very specific imaginative and instructive practices and processes in the very aesthetic and artistic production of her Chinese American literary works in good succession including *Typical American* published in 1991 and *Mona in the Promised Land* in 1996 to make it possible for the readers of her Chinese American literary works to have a very good understanding of her conscientious intention to show her profound and perspicacious perceptive and cognitive concern for the experiential and experimental potentiality she is able to make full use of to help most Chinese American pioneers, Chinese American parents, and, Chinese American children to be exempt from the harmful and hegemonic disturbance and interference of the identity crises they have to be faced with in an unchangeable fashion with the help of her critical and dialectical acceptance of and adaptation to the identity assimilation and identity transformation that have been running through the experiential and experimental establishment and improvement of their social identity, cultural identity, and, ethnic identity in relevance to her increasing popularity in the field of the experiential and experimental production of an increasing number of Chinese American literary works devoted to the protection and promotion of the admirable and acceptable cultural personality and cultural dignity that have been rooted in the increasing living experiences, learning experiences, as well as, working experiences of most Chinese American forebears, Chinese American parents, as much as, Chinese American children in an impressive fashion, in an instructive fashion, and, in an imaginative fashion.

With the impressive perceptive and cognitive concern to be shown for the genuine status of the objective and essential existence of those Chinese American forebears, Chinese American parents, and, Chinese American children taken into account in a rational fashion, it is natural for this Chinese American writer by the name of Gish Gen to be imprinted upon the very strong perceptive and cognitive necessity for her to make full use of the ironical resistance to be dug out from the very unreliable and irresponsible personality of the so-called typical American depicted in this Chinese American literary work under the title of *Typical American* in line with the true reflection and rumination of the ethnic experiences popularized in the mainstream American society, American culture, as well as, American history in correspondence with what has happened to those Chinese American predecessors, Chinese American parents, and, Chinese American children on the basis of what has been reflected in an euphemistic fashion in the title of this Chinese American literary work *Mona in the Promised Land* that has been permeated into ingenious insights of this Chinese American writer even if they have expected to seek for the American Dream at the risk of being faced with the ambivalent perceptive and cognitive entanglement between the insistent persistence in traditional Chinese American culture and traditional Chinese culture in a submissive fashion, and, the very cautious and critical adaptation to American cultures in an inevitable fashion the second they set foot on American land. In most cases, they have been caught in the difficult choice to be made between the abandonment of the former to protect and promote their social personality, cultural personality, and, ethnic personality, or, the acceptance of the latter in a decisive fashion to get access to the fittest survival at the cost of their social dignity, cultural dignity, as much as, ethnic dignity in a disgraceful fashion and in a dishonorable fashion. For the sake of the rational rumination of this perceptive and cognitive embarrassment as implied in the very difficult choice elaborated above, it is of very great experiential and experimental importance for the readers of those Chinese American literary works to bear in their

mind in an unforgettable fashion how much this Chinese American writer by the name of Gish Jen has done for the very intelligent and ingenious revelation of the existential essence and existential truth exemplified in the story told in those Chinese American literary works when she has made an exploration of the very apparent experiential and experimental universality and commonality of the popular social phenomenon, cultural phenomenon, as well as, ethnic phenomenon existing in American society, American culture, and, American history in combination with her close observation and objective description from the perspective of a writer and an observer. Having been forced to stand the true quietness it takes her to go on with the close observation in her aesthetic and artistic production of those two Chinese American literary works in an objective fashion, and, to the unbearable bitterness with those Chinese American pioneers, Chinese American parents, and, Chinese American children right on the edge of the successive and sustainable confrontation between the persistent insistence on the continuous inheritance of the very strong cultural mores, cultural spirits, as much as, cultural beliefs as carried in an insightful fashion in traditional Chinese American culture and traditional Chinese culture, and, the critical and conducive adaptation to the cultural values and cultural virtues in American culture, it is possible for her to catch sight of the cultural similarities and cultural diversities in accordance with what has been reflected in the empirical and practical bitterness epitomized in the lives, careers, and, experiences of most ethnic groups like Chinese American workers just as what has been termed in *The Los Angeles Times* in an admirable fashion in the following quote: “[A] shining example of a multicultural message delivered with the wit and bite of art..Gish Jen creates a particular world where dim sum is as American as apple pie.”¹¹⁰ Based on the very profound and perspicacious rumination and reflection of the very sound perceptive and cognitive foundation this Chinese American writer Gish Jen has laid for the continuous achievement of the ideological and epistemological progress to be made for the salience of the identity crises of those Chinese American pioneers, Chinese

American parents, and, Chinese American children, it is necessary for the author of this doctoral thesis to give a very clear picture of the perceptive and cognitive clues related to the very gradual acquisition of the essential and evident ideological and epistemological transcendence over the previous dichotomous approach that have been applied into the previous exploration as has been made of the legal and logical establishment and betterment of the social identities, cultural identities, and, ethnic identities of most Chinese American children and the acceptable avoidance of the identity crises they have to be faced with in American society, American culture, and, American history in the following three respects.

Firstly, in the case of the very profound imaginative and instructive concern this Chinese American writer named Gish Gen has shown for the genuine existential status of most Chinese American pioneers, Chinese American parents, and, Chinese American children owing to her sensitive and sensible awareness of the crucial social contribution, cultural contribution, and, ethnic contribution this very essential concern is quite likely to make to the conscientious protection and promotion of the those Chinese American pioneers, Chinese American parents, as well as, Chinese American children, it is inclined to be seen in a very clear fashion that this Chinese American writer has found out the precious opportunity from the difficulty those Chinese American forebears, Chinese American parents, and, Chinese American children they have in seeking for their American dream in connection with what has been exemplified in the actual imaginative and instructive production of her Chinese American literary work under the title of *Typical American* as what to be explicated below in details.

In the characterization of this Chinese American literary work under the title of *Typical American*, this Chinese American writer has done a lot to permeate into the subtle interweavement of the impressive and instructive narrative facts and narrative events the story of this Chinese American literary work tends to be composed of in an organic fashion to make a real record of what has happened to most Chinese

American parents and their Chinese American children who have been struggling, advancing, disintegrating, and reuniting in New York to get over the experiential and experimental difficulty they have in highlighting the essential respect they ought to be shown for in American society, American culture, and, American history. For the sake of the clear salience of the perceptive and cognitive typicality of the characterization of this Chinese American literary work, she has placed a very great perceptive and cognitive emphasis on the protagonist of it by the name of Ralph Chang has been dreaming of becoming a very typical American before his final awareness of the illusory absurdity and abnormality of this dream after his having seen through the ideological and epistemological essence carried in those questions listed below one after another: who in the world is typical American? How could Ralph become a typical American? Why does his American self-made story fail? And what does this failure signify?

In the ambitious and aggressive exploration made of the appropriate and adequate answers to those questions, this Chinese American writer Gish Jen has made best use of the very rich successful experience of this couple Ralph and Helen story to remind most readers of this Chinese American literary work that however hard they try to perform the ‘Typical American’ behavior, it turns out to be very difficult for them to become American to highlight their respective personality and dignity, for they have failed to be aware of the objective truth in an essential fashion that although they have followed American social, economic, and cultural behaviors, they have been considered to be characterized with the racial, ethnic, social, and, economical inferiority that is not worthy of the respect to be shown for in an honest fashion and in an authentic fashion. That is because with a good look taken at final destruction of the graceful and honorable image of Ralph, it will be very possible for the readers of this Chinese American literary work to give an examination of the imaginative and associative process of this Chinese American writer, and, the bitter living experience, learning experience, and, working experience of most Chinese

American pioneers, Chinese American parents, and, Chinese American children in a logical fashion and in an objective fashion to help them understand that in spite of the popularization of cultural pluralism in America, most Chinese American parents and their Chinese American children turn out to be confused with the experiential and experimental feasibility for them to have a genuine access to their social identity, cultural identity, and, ethnic identity in an essential fashion.

In an objective sense, great changes have taken place in their social status, and financial statues before and after World War II. Before that historical moment, most of them are farmers or laborers and most of them came from Guangdong, so they come to America to work as coolies, miners, and, railway laborers despite the great hardships in producing tobaccos, making shoes, or processing wood. After that time, especially after 1950, many of them go up to either the middle class or even the upper classes, and realize the great empirical and practical importance for them to protect their interests. Although thousands of Chinese overseas students are studying at famous universities in eastern America, they finally decide to return and work for China. Those very radical changes and the failure of America in Korean War have intensified the anti-Chinese atmosphere in response to the perceptive and cognitive pace that has been kept with the increasing transmission of McCarthyism all over the world. The Organizations like The North American Christian Chinese Student Association and the Chinese Association of Scientific Workers in America have been classified as illegal ‘subversive organizations.’¹¹¹ Subsequently, American government issues a policy to prohibit Chinese students from leaving America. This makes most Chinese overseas students lose no contact with their laborers living and staying in Chinatown because they tend come from different classes of Chinese society. Many of them even despise those who come from Guangdong. So to speak, Chinese American workers at that time have been regarded as “aliens ineligible for citizenship”¹¹² From the point of view of the true racial grounds for the majority of earlier Chinese American workers, it has been said at present that they have tended

to be regarded as the highest-income, best-educated and fastest-growing racial group in America as what “has been widely covered in mainstream media.”¹¹³ However, what has been ignored in a very careless fashion is that the living situation, learning situation, as well as, working situation of most miserable Chinese American pioneers, Chinese American parents, and, Chinese American children, are not so successful as they have been imagined in the minds of those who have been lost in the simple superficiality and simple superficiality of their lives and careers in a blind fashion and in an aimless fashion rather than the simplicity of them in a cautious fashion and in a rational fashion, for it has been investigated that among them, most Chinese American professional technicians and Chinese overseas students turned out to be thrown into the absolute minority and paid least attention to as a result of the overall and strong resistance against and rejection to them in a popular fashion at that historical moment in American society, American culture, and, American history. It is for the sake of the sympathetic concern to be shown for them that this Chinese American writer named Gish Gen tries to produce this Chinese American literary work under the title of *Typical American* tells the story as what has been personified in their living experiences, learning experiences, and, working experiences of them in a conscious fashion and in a conscientious fashion. In the light of the personality of this character depicted over there by the name of Ralph Chang, it tends to be true that his aspirations are higher than living in inescapable ghetto America. At least, it is the case at the beginning of his overseas studies when he expects to map his very admirable future upon his living condition and learning conditions in an admirable fashion as opposed to act as a very struggling overseas student to avoid the very color-based marginalization. In this sense, it has to be aware in a sensitive fashion and in a sensible fashion that all that has happened to those Chinese American pioneers, Chinese American parents, and, Chinese American children turns out to tell the truth that it is increasingly impossible for them to get a good perceptive and cognitive access to their legal social identity, cultural identity, and, ethnic identity in

American society, American culture, and American history in a dichotomous fashion on the basis of the confrontation between the persistent submission to the cultural insights and cultural thoughts in traditional Chinese American culture and traditional Chinese culture, and, the critical adaptations to the cultural mores, cultural beliefs, and, cultural spirits as popularized in American culture on account of the increasing instillation of cultural pluralism into American society, American culture, as well as, American history in an implicit fashion or in an explicit fashion.

Although it has failed to be indicated in a clear fashion in the imaginative and associative practices and processes in this productions of this Chinese American literary work that the genuine perceptive and cognitive diversification as what has been engendered in the input of cultural pluralism into the diverse and distinctive communicative practices and communicative processes of those Chinese American pioneers, Chinese American parents, as much as, Chinese American children, is inclined to be on the crease the diverse awareness in this regard has been implanted into the characterization and the concretization of the major narrative facts and narrative events of the stories told in the production of this Chinese American literary work even though they haven't aware of the perceptive and cognitive gap existing in the effective and efficient avoidance of the identities crises as what has been dealt with above in their coherent and cohesive stimulation and promotion of the successive and sustainable development and improvement of Chinese American literature and Chinese literature. That is because although the high perceptive and cognitive potentiality and possibility has shown up in this respect, it fails to turn out to be apparent enough to draw the aesthetic and artistic attention of this Chinese American writer in an adequate fashion and in an impressive fashion in her very aesthetic and artistic production of this Chinese American literary work to enable her to highlight the diverse solutions that are supposed to be worked out to cope with the great changes as have taken place on the very essential and authentic lives and careers of most Chinese American pioneers, Chinese American parents, and,

Chinese American children in the social communication, cultural communication, and, ethnic communication they have to be faced with in America as shown in the transition from becoming a typical Chinese to becoming a typical American in a dichotomous fashion. As a matter of fact, Gish Jen has been refusing either the harmonious or hegemonic typification and juxtaposition of the true social identity, cultural identity, and, ethnic identity of those Chinese American forebears, Chinese American parents, and, Chinese American children with those of their American peers regardless of the binary opposition between them in an implicit fashion, she is much more interested in how they get through the natural and normal transition from the unbearable marginalization of American society, American culture, and, American history into the critical and cautious incorporation into the social context, cultural context, and, historical context of it in an liberal fashion, in a legal fashion, and, in a logical fashion. It is for this reason that she declares she does not agree with the perceptive and cognitive essentialization of the social identities, cultural identities, and, ethnic identities of them in valueless fashion and in a meaningless fashion when she is interviewed about the aim to be reached in her ingenious and insightful production and when she receives a rejection letter from *The Paris Review* saying that “[W]e prefer your more exotic work.”¹¹⁴

Moreover, she has also elaborated her disagreement with the cultural elitism, cultural populism, as well as, cultural essentialism applied into the ruminative and reflective perception and cognition of the identity embarrassment of those Chinese American pioneers, Chinese American parents, and, Chinese American children in this interview as to shown below in a clear fashion: “[I] wanted to challenge ideas of what a ‘typical American’ looks like, to put forward the idea that the changes are not any less American than anyone else. There are people who, when they choose to read ethnic writing, want comfortably exotic stuff that makes them feel like they’re traveling in some foreign country. The Changs, though, are not a foreign country. They wonder about their identity. They ask themselves who they are, who they’re

becoming. And therefore they are American.”¹¹⁵ In reference to what has been stated above, she is unable to accept the binary opposition of the asymmetrical and unmatched juxtaposition of the inheritable insistence on the cultural inspiration and cultural illumination of traditional Chinese American culture and traditional Chinese culture in a submissive fashion, and, the cautious and critical absorption of the cultural spirits and cultural pursuits of American culture in an ambitious fashion and in an aggressive fashion to show her strong perceptive and cognitive concern for the sound bitterness of the identity anxieties and identity crises of those Chinese American pioneers, Chinese American parents, as much as, Chinese American children.

The possible reason for this experiential and experimental acquisition of the diverse and distinctive inclination in her coping with the social identities, cultural identities, and, ethnic identities, has a great deal to do with the middle-class family background in America and the true educational experience she has accumulated over there since her childhood. This has made great distinction from the cultural values and cultural virtues her Chinese American parents have inherited from traditional Chinese American culture and traditional Chinese. This great cultural gap between her Chinese American parents and her had made her feel that the small family of her Chinese American parents is very different from the big one in the mainstream values as rooted American society, American culture, and, American history. In most cases, she feels that she has been confused with the perceptive and cognitive ambivalence between the two worlds and two cultures for a very long time, for she has found that her American peers in mainstream American society always take it for granted in a blind fashion that they have thought it natural and normal for her to have a very good understanding of traditional Chinese American culture and traditional Chinese culture during her adulthood because of her genetic attachment to those Chinese American pioneers, as well as, Chinese American parents. On the contrary, this Chinese American writer by the name of Gish Jen, she believes that

she is an American when she is young save that she grows up and realizes in an impressive fashion the objective fact that she is not as quoted her: “because we are not white... we have no strong sense of belonging.”¹¹⁶ According to the cultural attributes elaborated in the theoretical frameworks of Edward Hall, the background of a person in a culture does not mean that he is in a position to be an eternal cultural attribute to that culture, for when he has a very great difficulty in getting used to the cultural environment and spatial environment in which he lives, it will be inevitable that he is bound to be very uncertain about the social identity, cultural identity, and, ethnic identity he has handed down from his own ancestors from generation to generation. Based on the perceptive and cognitive enlightenment and encouragement implied in this theoretical insight, it turns out to be understandable for her to be unwilling to be faced with the inappropriate juxtaposition dealt with above.

Indebted to her very unbearable experience in this confusion with the inevitable confrontation between two cultures and two countries, she makes up her mind to show her thematic concern for the sound bitterness she and her Chinese American peers have suffered from the perceptive and cognitive ambivalence in this cultural confrontation in the insightful and ingenious production of her Chinese American literary works like *Typical American* where the true cultural environment and spatial environment he character he has depicted in this Chinese American literary work by the name of Ralph Chang lives on a daily basis has been playing an indispensable role in the essential, authentic, and, objective reflection of the rises and falls of the true life and experience of his Chinese American family like the awareness developed in this quote: “[P]lace is associated with upward mobility: being in the right place at the right time is more than just a saying. From the point of view of the society, it can turn a ‘nobody’ into ‘somebody’ who matters.”¹¹⁷ In this way, this Chinese American writer named Gish Jen has shown the readers of her Chinese American work *Typical American* her gradual adaptation to the natural and normal

transition of her genuine social identity, cultural identity, and, ethnic identity in a legal fashion and in a logical fashion in response to the changes that have taken on her living environment as enlightened from what has happened to the family of Ralph. In view of the spatial symbolism implied in the symmetrical and systematic arrangement of the cultural environment and spatial environment it takes this good Chinese American writer to create the cultural atmosphere, it has been hinted in an euphemistic fashion that the ideas the family members of Ralph come up with and the ways they think tend to be in collision with what is going on in a popular fashion in American society, American culture, and, American history in correspondence with the cultural spatialization and environmental spatialization in the very ingenious and intelligent construction of the cultural and environmental construction of this Chinese American literary work in a typical fashion when they begin to be aware of the perceptive and cognitive changes that are inclined to give rise to their ideological and epistemological acceptance of their social identities, cultural identities, and, ethnic identities as a result of their sufficient awareness of the true ideological and epistemological values and virtues of the cultural insights and cultural nutrients of traditional Chinese American culture and traditional Chinese culture. In a symbolic sense, those spatial changes have also reflected the social changes that have drawn the close perceptive and cognitive attentions of this Chinese American writer named Gish Jen in the experiential and experimental production of her Chinese American literary work under the title of *Typical American* that carries her sound sympathetic concern shown for the insightful and ingenious diversification of the social identities, cultural identities, as well as, ethnic identities of most Chinese American pioneers, Chinese American parents, and, Chinese American children just as what seems to be mirrored in the characterization of this Chinese American literary work.

Even if she has failed to be aware of the genuine necessity for her to achieve the ideological and epistemological transcendence as opposed to what has been held in the rather homogeneous transmission of the dichotomous thoughts in either the

avoidable or unavoidable exemption from or elimination of identity crises those Chinese American pioneers, Chinese American parents, and, Chinese American children tend to be forced to be faced with in a helpless fashion and in a hopeless fashion, she has turned to be progressive in this respect in an unconscious fashion. The reason for this is embedded in the narrative fact and narrative events of this Chinese American literary work that shortly after arriving in America, Ralph has to stop his own studies due to visa issues and is forced to work in an underground slaughterhouse in Chinatown whose spatial structure has reminded him of its very symbolic implications had a very good comparison made between where those ambitious and aggressive Chinese American pioneers, Chinese American parents, and, Chinese American children work and where he works in a profound fashion and in a perspicacious fashion. It is in the dark basement of this slaughter house located in Chinese American community that he Ralph has been spending days and nights in staying and living in with the pigs, snakes, and chickens to be slaughtered in coming moments. What is worse, the smells of fences, garbage, and rotten meat tend made him sick and his face pale in an unspeakable fashion owing to the closeness of this dark and confidential space isolated from the pleasant and adorable cultural space and environmental spaces in American community. At thought of the physical bitterness and spiritual bitterness of his Chinese American compatriots in a conscientious fashion and in sympathetic fashion, it has come to the mind of this Chinese American writer that she is in a position to transplant her strong anxiety about the lives and experiences into the rebellious behaviors and speeches of this character by the name of Ralph Chang who has told everyone not to mention him in the presence of his Chinese American compatriots, to lose contact with almost all his acquaintances, to make him an invisible Chinese American child who has no social identity, cultural identity, and, ethnic identity by keeping them from having a very good understanding of the underground slaughterhouse he has been working in American society for the aim of reminding them of the potential risks existing in

the impulsive and indulgent immigration of them due to their ignorance of the bitterness popularized in Chinese American community.

It is needless to say that what has been instilled into this example is that this Chinese American writer begins to make an exploration of the diverse way to enable her Chinese American compatriots to get free from the identity predicament they have to be faced with in an unintentional fashion, for it has occurred to her in a clear fashion that the environmental space of this underground basement where Ralph Chang works is supposed to be not only an authentic and objective representation for the miserable living condition and working condition and his Chinese American compatriots but also the reflection of the cultural space where the social identity, cultural identity, and, ethnic identity of them have been carried in an unstoppable fashion and in an unavoidable fashion. This is exemplified in that narrative fact given at the beginning of this Chinese American literary work that Ralph thought that Americans are not as gentle as his Chinese compatriots, so he chooses to refuse to be made an American citizen in a resolute fashion like this “thumbed his nose.”¹¹⁸ In fact, this has turned out to be very impressive when his parents write to ask him to return home after the liberation of the motherland, he feels particular happy to be able to catch the very good opportunity for him to get free from the depressive indignation with the cruel social vices, cultural vices, and, ethnic vices of American government at that historical moment. Thus, he writes this in a reply to his parents: “[T]he U.S. won’t let us leave; they’re afraid we’ll use our training to help the Communists....”¹¹⁹ With this indignation kept in his mind, he tends to be very angry with the rest of his Chinese overseas students who have made way to their detention when American government provides “refuge” for them as shown below: “[T]he Americans, with their laws and order, with their traffic lights everywhere - how could the Americans of all people do this?”¹²⁰ Therefore, what turns out to be extremely apparent and impressive in this example, is that it is in the development and improvement of the critical or even cynical attitude this character has held

toward American parents and those Chinese overseas students that has made it clear that this Chinese American writer begins to get a gradual perceptive and cognitive access to the perplexity and diversity of the social problems, cultural problems, and, ethnic problems related to the exemption from the strong identity crises and anxious identities most Chinese American pioneers, Chinese American parents, and, Chinese American children have been suffering from the social isolation, cultural isolation, and, ethnic isolation of America for a very long time in an unbearable fashion and in an embarrassing fashion.

What seems to be absurd enough for the very particular diversification of the feasible approach to be taken to protect and promote the social particularity, cultural particularity, as well as, ethnic particularity of those poor Chinese American compatriots, and, promote their legal social dignity, cultural dignity, and, ethnic dignity in an essential fashion, has been exemplified in the unintelligible construction of the social space, cultural space, and, historical space of the family members of Ralph Chang who have established a very small family community in their living space and working so as to distinguish themselves from Americans in a distinctive fashion in American society, American culture, and, American history regardless of the possibility that this is likely to give rise to the critical comments made on the very negative characteristics of typical American as soon as possible. That is because before the transmission or even popularization of those comments, no one gets to know in an evident fashion how “typical Pete” has been turned into “typical American” like this or like that to the effect that most Americans think that “Typical American no-good,” just as what Ralph Chang has said to Theresa like this “typical American don’t-know-how-to-get-along” and Helen in a wistful fashion that “typical American just-want-to-be-the-center-of-things....Typical American no-morals!”¹²¹ In an honest fashion, even if it turns out to be radical for them to do so, it has shown most readers of this Chinese American literary work in an evident fashion that the actual exemption from the identity crises and anxious identities of most

Chinese American pioneers, Chinese American parents, as well as, Chinese American children has been made diverse enough to give rise to their very autonomous and ontological exploration to be made of the avoidance of the identity anxiety they have been confused with for a long time.

In this special particularization of the identity awareness of the members of this family, it seems to impress this Chinese American writer a lot in her production of this Chinese American literary work in that she seems to be aware from the way those members speak, think, and, behaves that those members of this typical Chinese American family tend to gain a strong sense of psychological superiority in this disadvantageous environmental space and cultural space, and, to separate their lives and experiences from the very vicious assimilation and dissemination of their American peers with the help of their exceptionally overall, authentic, and, profound awareness of the intrinsic, essential, and, objective similarities and dissimilarities between the very perspicacious protection and promotion of their environmental and cultural spatialization of their living conditions and the cautious and conducive rejection to the explicit or implicit permeation of the cultural mores and cultural beliefs of the environmental space and cultural space of their American peers into their social activities, cultural activities, and, ethnic activities in an intentional fashion. In the specific situation in which the members of this family try to protect and promote their social dignity, cultural dignity, and, ethnic dignity, they make their own Chinese American children receive their primary and secondary education just at Chinese schools so that they are at least associated with the cultural mores and cultural virtues of the traditional Chinese American culture and traditional Chinese culture in an emotional sense. In this way, although they are dislocated from their original homeland for the aim of making a living, making a life, or, making a fortune in America, it is likely for them to be given the hope of returning to their homeland at last to avoid the vicious destruction, devaluation, and, distortion of their social identities, cultural identities, as well as, ethnic identities. For the sake of this aim,

they have also strengthened the strong sense of their attachment to traditional Chinese American culture and traditional Chinese culture by keeping the cultural customs or cultural values of traditional Chinese culture either in an intentional fashion or in an unintentional fashion. This turns out to be exemplified in a very clear fashion in the bound feet of traditional Chinese women and the patriarchal dominance and governance of traditional Chinese men at home. To a great extent, the environmental space and cultural space the family of Ralph Chang have seemed to be surrounded with a defensive resistance against the vicious assimilation and dissemination of their American peers to the effect that as long as they stay at home they will be bound to be protected indebted to their avoidance of the dual role they have to play in communication with their American peers. However, what they fail to know in an insightful fashion is that although the imaginative and impressive perceptive and cognitive diversity of exempting from their identity crises has turned out to be apparent, it is unwise for them to go to extremes like this because it pays them a great deal to isolate them from the environmental space and cultural space of America in an excessive fashion.

In spite of the evident theoretical and practical inappropriateness to do so in a cultural sense, it has come to them in an impressive fashion and in an instructive fashion that the defensive spatialization of this family is not strong enough even though they bear it in their minds in a very clear fashion that it will take them a lot to protect and promote their social identity, cultural identity, and, ethnic identity as acknowledged in an extensive fashion in traditional Chinese American culture and traditional Chinese culture for the objection to that in American culture. They have turned out to go on with their defensive rejection in another fashion before their visas are invalid as will give rise to the visa problems that will made them chased by American immigration institutions. For fear of the harm those problems will do to them, and, the losses of their identities as elaborated above, they choose to live in the basement and to accept the identity dilemma of invisible men. In spite of this

seemingly determined social, cultural identity, and, ethnic identity, Ralph begins to sway and hesitate in his mind as below: “[W]ould he have gone back if he could have? He wished he knew that he would have risked his life for his family and country - that he loved them the right way.”¹²² In fact, he begins to accept American culture in a gradual fashion even if the role he can play in America is doomed to be “fading as a picture hung too long in a barbershop-even if he didn’t know where his family was anymore?”¹²³ In terms of his cultural values and cultural virtues, Ralph shows a deviation from traditional Chinese American culture and traditional Chinese culture because he has fallen in love with an American student named Cammy and takes it from the capitalist ideology and epistemology in an innocent fashion and in an ignorant fashion that he will not win her favor without making full use of the magic weapon of giving her precious gifts. To tell the truth, what he fails to know is that the failure to win her favor will give rise to the unbearable bitterness and darkness he has to stand in the underground slaughterhouse as has turned out to be the punishment and banishment of his blind preference to the environmental space and cultural space of America as a result of his very apparent indecision to get free from the increasing strong perceptive and cognitive ambivalence between his own ontological and autonomous marginalization of himself from traditional Chinese American culture and traditional Chinese culture, and, his very passive and helpless marginalization from American culture.

In this sense, living in a cracked basement for the members of this Chinese American family turns out to stand for the appropriate perceptive and cognitive balance that ought to be struck between their intelligent and insightful preservation of traditional Chinese American culture and traditional Chinese culture and their indirect rejection to the assimilation and dissemination of American culture even if this tends to make them seem to be he refuses to be neither Chinese nor American, for it seems to come their mind that they might feel “as though to claim his home was China was to make China indeed his home.”¹²⁴ To this extent, it appears to be

true that what they have been dreaming of in relation to their living in the villas located in the suburbs is in fact bodying for their unwillingness to accept the final and formal completion of their Americanization in a symbolic fashion in reference to what tend to be implied in a euphemistic fashion and in a confidential fashion in this quote: “[I]n China, one lived in one’s family’s house. In America, one could always name whose house he was in; and to live in a house not one’s own was to be less than a man.”¹²⁵ “The house becomes the ultimate realm of assimilation, the unmistakable sign of a successful transition to the carefully-fashioned self.”¹²⁶ An apparent example is that right after the arduous efforts he has been made for a good many years, Ralph has obtained a doctoral degree in mechanical engineering and tenured professorship in America. His sister by the name of Teresa begins to settle down to medical practice over there. Eventually, the members of this family turn out to be Americanized in a natural fashion and in a normal fashion. In an ironical sense, although they used to claim that they ought to buy villas in the suburbs and live an appropriate life in the American middle-class community, their lives, values, experiences, as much as, careers have turned out to be Americanized in line with the changes of their cultural customs as indicated below: “[T]hey celebrated Christmas in addition to Chinese New Year’s, and were regulars at Radio City Music Hall.... Even Theresa struggled to put her Chinese thoughts into English....They all did.”¹²⁷ What seems to be more ironical in this quote is that when Ralph asks where this so-called millionaire by the name of Grover is from to see to what extent the blind worship of American value has influenced him like this: “[Y]our hometown is where? Hometown!” Grover laughed and instantly recovered as below: “You’ve been here how long? And still asking about people’s hometown.” He shakes his head in an uncertain fashion and replies in this way: “[I]’ll let you in on a secret. In this country, the question to ask is: [S]o what do you do for a living.”¹²⁸

In the presence of this self-made vulgar millionaire Grover who has made a profit through tax evasion in America, Ralph becomes full of sense of longing for

the irresistible charm of “American Dream” that Grover has instilled into his mind in a gradual fashion. Driven by the increasing strong temptations of this social mammonism, cultural mammonism, and, historical mammonism penetrated into the minds of most Americans in a very popular fashion, Ralph transforms without any resistance in a gradual fashion. In his office, the growing proliferation of quotes about success and books on how to get very rich can be seen everywhere like this: “*Making Money. Be Your Boss! Ninety Days to Power and Success.*”¹²⁹

In a mimetic sense, they buy a dog because their American neighbors have a dog. In the mind of Ralph Chang, it is a remarkable symbol for him to keep a dog for the salience of the liberal and pleasant life he has led in American middle class. To learn the true American consuming habits in a quick way, he even attends a night school run for the training of dogs in an attentive fashion. In a more excessive sense, he even develops the mimicking sense of American humor and tries to show this humor while talking to people, but he is bored even after his telling the far-reaching joke in an unbearable fashion and in an irrational fashion. For the part of Ralph Chang, all this is worthwhile as when he meets his neighbors afterward, he doesn't have to be as boring as he used to, because he also has a dog and has learned what to say in the dog training class. After a while, he feels that it is boring to spend so much time walking with the dog because no one chats with him. As a matter of fact, he buys a dog not because he wants a dog but because he wants to behave like his American neighbor in an imitative fashion. It seems that he seems to seek for his social identity, cultural identity, and, ethnic identity in a superficial fashion when he is possession of a good many things houses, cars, dogs, and, as such on the basis of his innocent and ignorant perception and cognition of financial liberty just as what has implied in this quote: “[A] dog on a lawn is as American as it gets.” In his eyes, the symbolic power of real estate is that “it comes to define individual prosperity and the newly discovered world, and it grants access to the much-desired status of Americans in their own right”¹³⁰. In an objective sense, however great changes taken

place in this way, it turns out to make it very clear that the high possibility for the diversification in the very legal and logical establishment and improvement of most Chinese American pioneers, Chinese American parents, and, American children is inclined to be on the increase even if it is likely to make this Chinese American writer named Gish Jin unexpected a lot.

In a conclusive examination of the successful road Ralph Chang has taken to seek for his American dream, it is clear that it is the profound anxiety about the legal and logical protection and promotion of his social identity, cultural identity, and, ethnic identity in American society, American culture, and, American history that has been inspiring him to make progress in a successive fashion and in a sustainable fashion as what has been recognized in the mouth of his Chinese American sister by the name of Theresa as exemplified in the following quote: “to be non-white in this society was indeed to need education, accomplishment - some source of dignity. A white person was by definition somebody. Other people needed, across their hearts, one steel rib.”¹³¹ When they have their own house, their own car, and, their favorite American baseball team, Ralph feels in an impressive fashion that he has already become a formal member of Typical Americans. But when they go to the genuine scene to support their “Yankee” baseball team, the Yankees around still look down on them, for they cannot accept the fact that this Chinese guy is watching baseball games with them. What is worse, some of those Yankees has even mocked at them on the spot by tell them that that they should return to their Chinese American laundry in an immediate fashion. Unbearable for this disgraceful and dishonorable humiliation, Ralph Chang forgets his cultural origin and his father’s expectation as Grover has persuaded him to build a “Chicken Palace” empire in an ambitious fashion and in an aggressive fashion even if it becomes his gnawing nightmare later. On account of the continuous instigation of Grover, Ralph has become either a captor or a slave of American social mammonism, cultural mammonism, as much as, historical mammonism in a gradual fashion. It is not long before he takes the course

of his self-made financial success that gives rise to the spiritual increases of his ideological and epistemological corruption by means of having run a big restaurant in America instead of pursuing an outstanding academic career, for he gets to know what he does need is more immediate financial improvement even though he cannot but make a profit via tax evasion as what Grover has been doing. At the thought of the true accomplishment of his financial liberty in America, he has completely forgotten a series of ambitious and aggressive self-discipline clauses he has set for himself on the ship while he is coming America.

In increasing permeation of the very crucial cultural mores, cultural beliefs, and, cultural tastes popularized in an impressive fashion and in an instructive fashion in American society, American culture, and, American history where hedonistic and profitable centralism has been placed a greatest importance, it is bound to be very inevitable for Ralph Chang to be transformed from a typically Chinese to typical American in more than one case. What's worse, the rest of the members of his family also accept the cultural mores and cultural values of American culture in a gradual fashion as shown in the following three folds. In the first place, his Chinese American sister named Theresa has an affair with Old Chao and moves out to rent a house and live with him. In the second place, Grover reveals either in an intentional fashion or in an unintentional fashion that he has seduced the wife of Ralph Chang by the name of Helen. In the third place, Ralph Chang has driven off a car at a high speed through the neighborhood streets and hit his Chinese American sister Theresa in an unfortunate fashion, making her unconscious.

In brief, it can be seen from those events that the spiritual crisis and cultural crisis of this family has cropped up from the ruin of their house and the bankruptcy of their fried chicken shop like this: “[O]ne night the gutters overflowed; water sheeted over the front of the house....Another night, though, several roof shingles blew off. Helen finds them the next day, scatter over the lawn like a giant's idea of fertilizer.”¹³² Due to the subsidence of the perceptive and cognitive foundation that

is supposed to be laid for the cultural implications of this shop, their carelessness “Ralph Fried Chicken Palace” has left out the first letter “a” in the last word, and, the name of their shop becomes “Ralph Fried Chicken Place”. The cracking inclination of this shop is on the increase as has thrown it on the verge of collapse. At the same time, Ralph Chang has begun to instill into the minds of his Chinese American daughters the cultural values and cultural virtues of America by telling them like this “... and you know what’s the important thing in this country? [...] Money. In this country, you have money, you can do anything. You have no money, you are nobody. You are Chinaman! Is that simple?”¹³³ In an apparent sense, it has come to his mind in a natural fashion and in a normal fashion that in American society that is characterized with the social, cultural, as well as, ethnic supremacy of the money the whites have focused on, it is inevitable for him to take it for granted in a blind fashion that the best way to regain or to achieve his social identities, cultural identities, and, ethnic identities either in middle class or in the upper class is making money as possible as he can. Therefore, he chooses the cultural assimilation of the social mammonism, cultural mammonism, and, historical mammonism to enable him to become a typical American in a blind fashion and in an irrational fashion without taking into account what this will bring for him in a rational fashion and in a reasonable fashion.

Therefore, although it has been said in a clear fashion at the beginning of this Chinese American literary work that “[I]t’s an American story,” what Gish Jen is trying to say in an intentional fashion is that “it is not a typical American story.” Now that no typical white Anglo-Saxon American Protestants have been suffered from so many great difficulties they are quite likely to come across the true social discrimination, cultural discrimination, as well as, ethnic discrimination owing to the increasing popularization of the social stereotypes, cultural stereotypes, and, ethnic stereotypes in American society, American culture, and, American history, it is indeed not a typical story of typical Americans but that of most typical Chinese

American pioneers, Chinese American parents, and, Chinese American children whose American dreams have turned out to be in vain. The most typical story of them is that of the members of the family of Ralph Chang who have been pursuing their “American Dream” in a blind fashion, and, accepting the cultural values and cultural views as have been rooted in the American society, American culture, and, American history that have been characterized with American social mammonism, American cultural mammonism, and, American historical mammonism at cost of the unavoidable and unstoppable losses of the cultural values, cultural virtues, and, cultural insights they ought to have inherited from traditional Chinese American culture, and, traditional Chinese culture in a peaceful fashion and in a harmonious fashion and the fragmentary destruction of their harmonious and peaceful family just as what has come to the black American writer by the name of Toni Morrison in the production of her literary work titled *The Bluest Eyes* that one will be doomed to suffer from the eventual loss of himself in an inevitable fashion had he lost in the blind identification with the mainstream values of America. This is quite similar to what the little Chinese American girl by the name of Pecola in this impressive and instructive Chinese American literary work under the title of *Typical American* who has been admiring the white aesthetic and cultural values in a blind fashion turns out to be aware that this does not alleviate her pain but does her endless harm. As a matter of fact, it is in a similar fashion that the members of this family depicted in this Chinese American literary work titled *Typical American* begins to recognize that it pays a lot to be typical American at the cost of the unbearable alienation of the entire family and the thorough failure of their business as opposed to what it takes them to when they are anti-typical Americans.

From the point of view of this ironical symbolism, it has reflected in an authentic fashion, in an instructive fashion, and, in an impressive fashion that what has hidden behind the great changes taking places in the family of Ralph Chang is the irrational choice they have made when they are faced with the very strong

ambivalence between the submissive insistence on traditional Chinese American culture, and, traditional Chinese culture as persisted in Chinese American community, and, the critical acceptance of American culture on the way to the establishment and improvement of their social identity, cultural identity, and, ethnic identity, for what has been indicated in a very clear fashion in this the seemingly relaxing humorous narration is the anxious confusion of most Chinese American pioneers, Chinese American pioneers, and, Chinese American children whose social identity, cultural identity, and, ethnic identity turn out to be on the edge of mainstream society of America just as what has been implied in their sheer ignorance of the following fact: “[K]an bu Jian. Ting bu Jian. He could not always see, could not always hear. He was not what he made up his mind to be. A man was the sum of his limits; freedom only made him see how much so. America was no America.”¹³⁴ Thus, although they are able to make great subjective effort to achieve appropriate perceptive and cognitive freedom to make a choice in terms of the way they live, it is of great importance for them to get to know the true perceptive and cognitive model between “self and other” in the overall and profound development and improvement of their social communication, cultural communication, and, ethnic communication as popularized in mainstream society of America in that if they want to adapt themselves to the mainstream society of America in an acceptable fashion, they will be faced with a great many unexpected obstacles in American society, American politics, American economy, American culture, and, American history. Truth told, what has concealed in the superficial liberty to make a free choice in American society, American culture, and, American history for them is that they are short of freedom in more than one respect. To be exact, the believable truth over there is that there “is not much of a choice at all” because the open ending of this instructive Chinese American literary work indicates in an essential fashion and in an evident fashion that they are caught in the “betweenness” of the perceptive and cognitive ambivalence dealt with above in an authentic fashion and in an objective fashion.

To sum up, it can be seen from the experiential and experimental perplexity entailed in rising experiences and falling experiences of the family of the character by the name of Ralph Chang depicted in the production of this Chinese American literary work titled *Typical American* that the legal and logical establishment and improvement of the crucial social identities, cultural identities, and, ethnic identities of most Chinese American pioneers, Chinese American parents, as well as, Chinese American children have turned out to be much more diverse than what have been imagined. Therefore, it can be inferred in an imaginable fashion from this clear experiential and experimental diversity of the avoidance of the anxious identity and identifiable anxiety as related to the perceptive and cognitive embarrassment they have been caught in the protection and promotion of their social dignity, cultural dignity, and, ethnic dignity in the same process that the dichotomous imprisonment as has been preventing them from getting free from this perceptive and cognitive confusion is quite likely to be replaced with the increasing popularization of the exploration to be made of the experiential and experimental diversification of the very feasible solutions to the empirical and practical problems they have come across in the salience of their independent and intelligent social identity, cultural identity, and, ethnic identity to make a very practical and empirical preparation for the true achievement of the ideological and epistemological transcendence in the literary production of this Chinese American writer by the name of Fae Myenne Ng in an insightful fashion and in an intelligent fashion to enable them to be exempt from those physical and spiritual torture of the uncontrollable identity crises turning up in America.

Secondly, in addition to the true diversification of the very successful and sufficient salience of the social identity, cultural identity, and, ethnic identity of the majority of Chinese American pioneers, Chinese American parents, and, Chinese American children engendered in the extensive or even excessive disillusionment of their ambitious and aggressive American dreams in a popular sense, it is in a position

for the readers of this Chinese American literary work under the title of *Mona the Promised Land* produced by Gish Jen in 1996 to take into account the causes of this diversification embodied in the increasing popularization of the identity fluidity of them in spite of her unstated unawareness of the stimulation and promotion of the sound perceptive and cognitive foundation that has to be laid for the experiential and experimental inspiration of an increasing number of Chinese American writer to get a very good access to the ideological and epistemological transcendence as opposed to the dichotomous elaboration of the very strong identity crises of those Chinese American pioneers, Chinese American parents, as well as, Chinese American children in accordance with the very uneven juxtaposition of the strong perceptive and cognitive ambivalence between the continuous insistence on traditional Chinese American culture and traditional Chinese culture, and, the critical and cautious acceptance of American culture on the way to the establishment and betterment of their social identity, cultural identity, as well as, ethnic identity in an independent fashion as to be explicated in the following five regards.

In the first place, the vast majority of the readers of this Chinese American literary work produced by Gish Jin under the title of *Mona in the Promised Land* that the circulation of it is on the increase in accordance with the objective and authentic statistical investigation of those two crucial American magazines namely *The New York Times* and *Los Angeles Times* upon its publication even though those readers have failed to figure out the relationship between this fast circulation of this Chinese American literary work and the increasing liberation of the actual perceptive and cognitive inclination of most Chinese American pioneers, Chinese American parents, and, Chinese American children to lay a rational aesthetic and artistic foundation for the stimulation and promotion of the ideological and epistemological transcendence of a growing number of Chinese American writers to work out a good many much more feasible solutions to the identity problems and identity crises of those Chinese American pioneers, Chinese American parents, and, Chinese American children in

connection with what has been epitomized in the coherent and cohesive connection of the major narrative facts and narrative events in a successive fashion and in a sustainable fashion showing up in this Chinese American literary work titled *Mona in the Promised Land* where the reasonable and reliable continuation of the first story told about the experiential and experimental explorations the family of Ralph Chang has made of the gradual perceptive and cognitive transformation of the teenaged Chinese American girl Mona and her elder Chinese American sister Callie. Just as what has been shown in the crucial narrative clue of the stories told in this Chinese American literary work, Mona, the second daughter of the pancake restaurant owners Ralph and Helen, and her Chinese American parents move into a prosperous Jewish neighborhood in response to the quest for upward social mobilization. With the increasing perceptive and cognitive growth of this second Chinese American daughter of this Chinese American family, the actual experiential and experimental behavior of Mona turns out to be unexpected in the pursuit of her American dream in America. A very sharp contrast made between *Typical American* and *Mona in the Promised Land*, it will be made quite clear that the story told in the former Chinese American literary work centers on the irresistible assimilation of American culture that give rise to the eventual failure of the identity recognition of the family of Ralph Chang in America, while the latter focuses on identity transformation of Mona who wants to be accustomed to the cultural mores and cultural beliefs of Judaism. In this sense, the argumentative attention is supposed to be paid to the true perceptive and cognitive confinement of those Chinese American pioneers, Chinese American parents, and, their Chinese American children in an apparent fashion in those two Chinese American literary works produced by Gish Jen indebted to a very good look to be taken at either the coherent and cohesive assimilation of American culture, or, the autonomous transformation in the adaptation to Jewish religious culture popularized in Jewish American community in a successive fashion and in a sustainable fashion as to be analyzed below in a respective fashion.

On the one hand, in the production of *Typical American*, Gish Jen has shown her strong imaginative and associative concern for the issues of the protection and promotion of the genuine social identity, cultural identity, and, ethnic identity of most Chinese American pioneers, Chinese American parents, as much as, Chinese American children in reference to the very crucial cultural virtues and cultural values of traditional Chinese American culture and traditional Chinese culture, and, the cultural mores and cultural vices exemplified in mainstream American culture in a dichotomous fashion for the criticism of the blind definition of ‘typical American’ in the “melting pot”¹³⁵ in spite of the perceptive and cognitive inclination toward the cultural pluralism in the exemption of their identity crises as indicated in her true acceptance of the American “Salad Bowl” as a style of perceptive and cognitive multiculturalism in this regard to remind them of the attention to be paid to both the inclusive rejection and resistant inclusion of the ideological and epistemological essence of those ambivalent cultures when they have to be faced with American assimilation with the help of the focus on a very significant event as related to the relationship between their identity fluidity and the growing transmission of the cultural thoughts and cultural insights of perceptive and cognitive multiculturalism in America rooted in American civil rights movements in the 1960s. In a coincident fashion, Mona and her Chinese American parents move to a Jewish American community at the same time when those social movements promote a model of cultural integration in the pace kept with the reasonable and reliable acquisition and adoption of the perceptive and cognitive multiculturalism to cope with the identity anxiety and problematic identity of those Chinese American pioneers, Chinese American parents, and, Chinese American children from the 1980s and 1990s over which those two Chinese American literary works are produced. For the salience her imaginative and instructive concern to be shown for this identity anxiety, Gish Jen begin to think about the perceptive and cognitive potentiality and possibility to get close to the exploration Mona has made of the fluid identity to get free from the

genuine experiential and experimental imprisonment of the dichotomous perception and cognition employed to deal with this anxious identity because this is quite likely to lay a very sound rational foundation for the elaboration of the ideological and epistemological breakthrough extremely valuable for the very reasonable and reliable adaptation to this perceptive and cognitive multiculturalism to work out a reasonable solution to the social problems, cultural problems, and, ethnic problems they have run across on the basis of the perceptive and cognitive overlaps and gaps that are supposed to be kept in their minds in the exemption from the cultural alienation and cultural accusation popularized in previous dichotomous perception and cognition in an extensive fashion or in an excessive fashion.

On the other hand, Gish Jen has taken her first trip to China in 1979 to have a good understanding of the perceptive and cognitive similarity and diversity of Chinese, Chinese American workers and Americans before her making a choice of the theme of *Typical American*. After this trip, she tries to produce a short story about the family of Ralph Chang in 1986 to reflect the lives and experiences of the members of this family living and working in the America, and, later she adapts it in reference to what a long story has to be composed of in an organic fashion. With the help of the suggestion an editor has given her, she decides to shift the narrative focus from those Chinese American parents Ralph and Helen to their Chinese American daughters Mona and Callie. It is in this transition that Gish Jen second Chinese American literary work titled *Mona in the Promised Land* and produced in 1996 has also become a very notable book in *New York Times* in her continuous exploration of the social fluidity, cultural fluidity, and, ethnic fluidity that tend to give rise to the religious transition of this Chinese American daughter named Mona into Judaism in an unintelligible fashion and in an unintelligent fashion in spite of the very imaginative and instructive unawareness of this Chinese American writer in her successful achievement of the genuine ideological and epistemological liberation valuable for the intentional exemption of the very anxious identity of most Chinese

American pioneers, Chinese American parents, and, Chinese American children in reference to the social background of the American multicultural movement in the 1960s and 1970s and the cultural background of the multi-ethnic Scarshell. That is because this is valuable for her to take a first perceptive and cognitive step toward fluid identity. In this case, it can be seen in an apparent fashion that the protagonist depicted in *Typical American* is characterized with the confusion about his identity, while, that in *Mona in the Promised Land* her spiritual banishment because of her getting free from the anxiety about her social identity, cultural identity, and, ethnic identity to make appropriate and adequate imaginative and associative room for the essential ideological and epistemological transcendence to be achieved in the actual imaginative and impressive production of Chinese American literary work in the future.

In the second place, in a traditional sense, the identity is conceptualized in the perceptive and cognitive preconception that it has been believed in America that this term has bodied forth the apparent conceptual preference to the strong sense of social, discrimination, cultural discrimination, and, ethnic discrimination running through the identification with the Anglo-Saxon white puritans who have been considered as the mainstream American citizens in spite of the strong accusation of it as misconception regardless of the perceptive and cognitive infeasibility for them to have a very good experiential and experimental plausibility implausibility for the overall popularization of this conceptual preference with the overall development and improvement of the strong social consciousness, cultural consciousness, and, ethnic consciousness of an increasing number of ethnic Americans and non-ethnic Americans. To show her perceptive and cognitive resistance against this conceptual preference, this Chinese American writer by the name of Gish Jen takes this this traditional conceptual preference as her imaginative and instructive butt, tries her best to smash the shackles of the social discrimination, cultural discrimination, and, ethnic discrimination in which most Chinese American pioneers, Chinese American

parents, and, Chinese American children have been imprisoned, and, works hard for the dialectical and objective redefinition of Americanness and non-Americanness in her very insightful production of this Chinese American literary work titled *Mona in the Promised Land* just as what has been articulated in an impressive fashion in this critical and crucial interview: “[I]here are people who, when they choose to read ethnic writing, want comfortably exotic stuff that makes them feel like they’re traveling in some foreign country. The Changs, though, are not a foreign country. They wonder about their identities: they ask themselves who they are, who they’re becoming. And therefore, they are American...I’ve been interested in the complexity of tone, even though some people have found it problematic. It’s made some people uncomfortable; they’ve been disturbed by the indeterminacy of it. Contrary to what they thought, though, I have always considered this complexity of tone one of my strengths. I think it has to do with the fact that I come from a culture where things can have opposite attributes at the same time, like in food, sweet and sour. The world is at once yin and yang.”¹³⁶

That is because it is in a position to be realized that it is not too paradoxical for Chinese American pioneers, Chinese American parents, and, Chinese American children to make them Chinese Jews, for there is very notable historical parallelism between the Jewish and Chinese with respect to their own diaspora similarity and diversity in more than one fold. In fact, those Chinese American workers have often been called “the Jews of Asia” in America because “the overseas Chinese have worked in very similar occupations to those of the Jews and have lived their own separate cultural and social existence in a variety of host countries, also like the Jews.”¹³⁷ In most cases, Chinese American workers have been working in restaurants and groceries as has turned out to be akin to Jewish Americans, for diaspora has been associated with the living experiences, learning experiences, loving experiences, and, working experiences of Chinese American workers and Jewish Americans who have lived all over the world and have inherited the very insightful and intelligent

continuation of their homeland and their culture where they go to make a living, to make a life, and, to make a fortune in an admirable fashion notwithstanding the increasing isolation of them from the mainstream values of a good many countries around the world.

In an interview with Shan Te-hsing, Gish Jen has talked about what she has attempted to do in the production of this Chinese American literary work under the title of *Mona in the Promised Land* in terms of the conceptual redefinition of the ethnic boundaries related to the ethnic identity of Chinese American workers as clarified below in a clear fashion: “[T]his book is about the true meaning of Chinese American when the origin and ethnicity are positioned as New Jews.... In some ways, I think I crossed that line, but it’s not that every Chinese American must be Jewish in that situation, but somehow see what happens after that line is crossed, to think about that line, to think about ethnicity.”¹³⁸ On the basis of what has been dealt with above, it can be seen in an apparent fashion that the social identity, cultural identity, and, ethnic identity conceptualization of Gish Jen has overdone the traditional dichotomous definition of it owing to the very strong influence of binary opposition as indicated below in an impressive fashion and in an instructive fashion: “[H]er multicultural view requires an ethnic marginal culture to deconstruct the hegemonic culture of American society centered on white men, and then return to the true meaning of the United States as the promised land with hope for various ethnic groups, pursuing barriers to communication and free flow of cultural identity without harassment by ethnic background.”¹³⁹ In an objective sense, either her very responsible conceptualization or reconceptualization of the genuine social identity, cultural identity, and, ethnic identity of Chinese American workers is based on the social reality, cultural reality, or, historical reality of ethnic American multiculturalism in lieu of the ethnic American dualism persisted at the previous historical moments of America despite her being unaware of the perceptive and cognitive progress she has made to seek for the essential ideological and epistemological transcendence in

this respect in an essential fashion, and, the way she has paved for the ideological and epistemological liberation of an increasing number of Chinese American writers to deal with the increasing identity anxiety, identity problem, and, identity crisis of most Chinese American workers in an indomitable fashion even if she has to be faced with the possible and potential perceptive and cognitive barriers that might give rise to the experiential and experimental achievement of her ideological and epistemological breakthrough in this regard as a result of the increasing collective unconsciousness of those who are unable to understand what she has been doing in her literary production.

In the third place, to highlight the essential fluidity of the social identity, cultural identity, and, ethnic identity in an impressive fashion and the perceptive and cognitive diversity, Gish Jen has taken a strong interest in the characterization of this Chinese American girl by the name of Mona in the very insightful and intelligent production of this Chinese American literary work to pick up the perceptive and cognitive speed at which a wide range of Chinese American writers are quite likely to acquire appropriate experiential and experimental imagination and inspiration to quicken the actual perceptive and cognitive diversification valuable and favorable for the reduction to the least the perceptive and cognitive dilemmas engendered in the cultural dualism the very strong cultural conflicts and cultural confrontation between China and America have been characterized with in a popular fashion just as what has come to her mind in the characterization of this character named Mona who has been trying to reposition her social identity, cultural identity, as much as, ethnic identity to enable her to be entitled to make a choice in an independent fashion after having broken off the disturbing and confusing perceptive and cognitive shackles of the mainstream value of American society. However, the objective reality is, that however hard she has worked to be more Chinese, more American, and, then Jewish, it doesn't work well to help her to adapt herself to the mainstream American society in a very successful fashion just as she is unable to her social identity, cultural identity,

and, ethnic identity she has inherited from traditional Chinese American culture and traditional Chinese culture in a continuous fashion as she has gone through the experiential and experimental hybridization of various cultures in the increasing formation of her true identity. Therefore, it turns out to be evident in the formal and final establishment and improvement of the social identity, cultural identity, and, ethnic identity of this Chinese American girl by the name of Mona that what has hidden behind in her empirical and practical failure to get free from the identity anxiety, identity problem, and, identity crisis she tends to come across in American society, American culture, and, American history is the diversified complication and complicated diversification that prevent her from her unexpected infatuation with Judaism in a very satirical fashion and the potentiality she has to get a very good access to the very successful achievement of her ideological and epistemological nourishment very valuable for the ideological and epistemological transcendence of a growing body of Chinese American writers in their literary production. From the point of view of biographical criticism, this is also the very effective perceptive and cognitive strategy this Chinese American writer by the name of Gish Jen has taken to deal with the crucial social issues, cultural issues, and, ethnic issues turning up from 1960s to 1970s over American the civil rights movement and the Vietnam War so that without being caught in the increasing permeation of social didacticism, cultural didacticism, and, ethnic didacticism, she is aware of the great ideological and ideological progress she ought to make to help her addresses the social problems, cultural problems, and, ethnic problems that the characters as have been depicted in this Chinese American literary work encounter are inclined to run across in the cross-cultural transformations on which their very specific perceptive and cognitive growths tend to be imprinted in an inevitable fashion, in an uncontrollable fashion, as much as, in an unchangeable fashion.

In accordance with what has euphemized in the rich narrative imagination and narrative inspiration this Chinese American writer by the name of Gish Jen has

developed in her aesthetic and artistic optimization of the environmental space and cultural space of the narrative facts and narrative events of the stories told at the beginning of this Chinese American literary work titled *Mona in the Promised Land*, she intends to make this Chinese American girl by name of Mona have a very good knowledge of the experiential and experimental feasibility and potentiality for her to become a Chinese Jew when she moves to the Scarshill with her family members in 1968 at the age of 13. In this way, she gets to know that her neighbors are “rich and Jewish” owing to their achievement of a great American Success on this American promising land as implied herein: “the blushing dawn of ethnic awareness has yet to pink up their inky suburban night. They have an idea about the blacks because of poor Martin Luther King.”¹⁴⁰ Therefore, for a very long time, she seems to have a very good time and have a good understanding of genuine happiness implied in the transformation of her genuine social identity, cultural identity, and, ethnic identity as suggested like this: “[L]ike I could become Jewish if I wanted to. I’d just have to switch, that’s all.”¹⁴¹ In an objective sense, the transformation of her social identity, cultural identity, and, ethnic identity, appears to be a fairly simple practice in that it has failed to be adjusted in a technical fashion. Therefore, it turns out to be difficult for her to reach this aim even if she is anxious to meet her needs in this regard. In a comparative sense, her Chinese American parents aim to meet different spiritual needs that have been based on their pursuits of the American dream in a pragmatic fashion and in a profitable fashion, while, their Chinese American daughter named Mona is preoccupied with the pursuit of the freedom of to make a choice at will in the light of her Jewish social identity, cultural identity, and, ethnic identity at the cost of the loss of her Chinese American social identity, cultural identity, and, ethnic identity in a decisive fashion. Nonetheless, when she and her family member move from Chinatown to Scarshill, she can help feeling a very strong sense of satiation as suggested in this quote: “[S]carshill is a liberal place, not like their old town. Here they’re like permanent exchange students.”¹⁴² In this case, it is needless to say that

Mona has attracted enough attention in the neighborhood due to her acquisition of the advantage epitomized in her social identity, cultural identity, and, ethnic identity even when her Chinese speeches and the exotic imagination of Chinese diet has left a deep impression on the rest of Chinese American students. Later on, she chooses to be baptized in the church and become a Catholic in an unexpected fashion. Finally, she decides to become Jewish and believe in Judaism because she likes it very much as to be shown below: “you tell everyone to ask, ask, instead of just obey, obey.”¹⁴³ However, it is her very frequent transformation of her genuine social identity, cultural identity, and, ethnic identity that makes her own Chinese American parents irritated and disagreed a lot about it in terms of the obvious experiential and experimental traces of her being assimilated to various culture. At the bottom of their hearts, they expect her not to become an American but a Jewish. On the contrary, she argues with them like this: “Jewish is American. American means being whatever you want, and I happened to pick being Jewish.”¹⁴⁴

The very apparent sign in terms of the critical disagreement of her Chinese American parents when she chooses to transform her social identity, cultural identity, and, ethnic identity as rooted in traditional Chinese American culture and traditional Chinese culture into those connected with the perceptive and cognitive permeation of Jewish culture, is, that over the high holy days when she has turned out to be associated with the destruction of the very graceful sentiments and glorious claims of her Chinese American mother by the name of Helen, she is accused of as being a troublemaker as stated in the following dialogue.

“That’s enough Jewish,” she says. “Forget about services. Not funny anymore. You know where all the trouble started? All the trouble started from you become Jewish.”

“Mom,” Mona says. “It’s a free country. I can go to the temple if I want. If I wanted to, I could go to a mosque...”

“Forget about free country,” she says.

“What do you mean? This is America. I can remember what I want, I can be what I want, I can... It’s a free country, I can talk however I want. It’s my right.”

“Free country! Right! In this house, no such things!”

“That’s exactly the problem! Everywhere else in America, but in this house it’s China!”

“That’s right! No America here! In this house, children listen to parents!”¹⁴⁵

To a great extent, it has to be noted in an impressive fashion that her mind has been imprinted on the decisive rejection of her Chinese American mother in the case of the acquisition of her social identity, cultural identity, and, ethnic identity owing to the increasing Jewish culture into her perceptive and cognitive growth. What sounds very unintelligible is that when she dreams a dream that her Chinese American mother Helen finds that she is giving birth to a Jewish child, her Chinese American mother yells at her in an hysterical fashion, and, forces her to throw it into the trashcan. As a result, perceptive and cognitive ambivalence between her and her Chinese American mother in terms of her social identity, cultural identity, and, ethnic identity in more than one respect, has been translated into an unforgivable and unbearable disconnection between them. In a profound sense, the key to this disconnection lies much in the excessive clash of the ideological and epistemological values between the familial and filial fidelity particularized in traditional Chinese American culture and traditional Chinese culture, and, the cultural views and values foregrounded in American culture that seems to give her a very strong perceptive and cognitive impetus to the insightful pursuits of the freedom she needs to make her own choice in an independent fashion. As a matter of fact, even though her Chinese American mother accepts her adaption to absorption of her social identity, cultural identity, and, ethnic identity in American context valuable for the social advancement of America, it is very unacceptable for her to get accustomed to the establishment and improvement of those in Jewish context. Right after having been driven away from the home of her own Chinese American parents, she becomes

homeless. Being stranded in the grand central hall of the train station, she feels exceptionally relaxed just as what has been concealed in the following quote in an apparent fashion: “unexpectedly, as though she stands in the Garden of Eden...she feels it - not even that she is standing in, but as though she is herself the Garden of Eden.... She feels as though she stands at the pointy start of time. Behind her, no history. Before her, everything.”¹⁴⁶ In this situation, she seems to act as Eve in the Garden of Eden who has been immersed in the free spirit that she has been dreaming of all the more. At thought of this, she refuses to be a filial daughter to her Chinese American mother in the hope that she can gain her freedom to make a choice in a rebellious fashion when she has to be faced with the alleviation of the identity crises that she is likely to run across in America. Thus, her ultimate rebellion to her Chinese American mother turned out to be unaccepted before the end of the Chinese American literary work in a very ritual reconciliation between her and her Chinese American mother in a peaceful fashion and in a harmonious fashion. Since Mona and her Jewish boyfriend or later husband Seth has given birth to a mixed daughter named Io, her Chinese American mother accepts not only her Jewish social identity, cultural identity, as well as, ethnic identity, but also her mixed granddaughter. It is after having overcome those unbearable difficulties that Mona realizes her American dream in the end, and alleviates the identity crises she has been tortured in an appropriate fashion. From then on, when she is asked “[F]or what else would be the favorite cuisine of a child part Jewish, part Chinese, barely off breast milk? She gives her answer in a reasonable fashion like this: “[B]ut of course, Italian”¹⁴⁷. To be brief, it is supposed to kept in mind in a rational fashion that whatever happens to her turns out to be valuable for the insightful encouragement and enlightenment of a good many Chinese American writers to break far away from the ideological and epistemological imprisonment of the feasible dichotomous solutions to the true identity problems of most Chinese American pioneers, Chinese American parents, as much as, Chinese American children.

In the fourth place, the impressive perceptive and cognitive diversity to be characterized with the ideological and epistemological refreshment, refinement, and, reinforcement of this Chinese American writer named Gish Jin who has shown her conscientious concern for the identity predicaments of most Chinese American pioneers, Chinese American parents, and, Chinese American children, tends to be embodied in the sharp contrast that has been made between Mona and her sister Callie in combination with the rich living experiences, learning experiences, and, working experiences of Callie who has gone across the genuine experiential and experimental complexity of the lives, careers, practices, and, experiences in America despite the perceptive and cognitive inadequateness for Gish Jin to give a clear picture of the indispensable role this concern has been playing in the promotion of the ideological and epistemological progress she has to make in order to give an account of the true psychological reality of those Chinese American pioneers, Chinese American parents, and, Chinese American children in an instructive fashion and in an imaginative fashion in response to the increasing transmission of cultural pluralism into the very anxious minds of a growing body of Chinese American workers.

In a logical sense, it is impossible for most readers of this Chinese American literary work to have an overall knowledge of Callie had very inappropriate and inadequate attention paid to her own African-American roommate by the name of Naomi who is considered to be a Renaissance woman who has grown up in a working-class Chicago neighborhood, spends her precious ten years in a fantastic prep school in New England in an instructive fashion and in an imaginative fashion, and, understands traditional Chinese American culture and traditional Chinese culture even better than Callie and Helen. That is because a hybrid black American in multicultural American society as Naomi is, she studies Mandarin, and, practices yoga and Taiji save that she also likes black cultural icons and cooking. Being good friends, Callie and Naomi work together on a book only credited to Naomi as the

editor of this book ignores Callie by taking it as the one only produced for Naomi. In some cases, Callie seems to negotiate the incident quite well with her sister by explaining to her that “we’re not book material. Naomi’s experience has an import, ours just doesn’t. After all, blacks are the majority minority. Also, they’ve been slaves and everything.”¹⁴⁸ However, Callie is encouraged by the essentialization of editor who has produced a lot of books on traditional Chinese American culture and traditional Chinese culture, even though she has “never been to China.”¹⁴⁹ However, the truth is that although Naomi understands China and Chinese culture better than Callie, the editor of that book is not interested in her knowledge she has acquired but in the genetic heritage she has been likely to carry. On the one hand, Naomi becomes entangled in a very strong perceptive and cognitive contradiction that she cherishes the precious freedom valuable for her to make a choice of whoever she is in the establishment and improvement of her hybrid social identity, cultural identity, and, ethnic identity in America by forgetting her own black American parents and connecting with the ancestors who may or may not be related to her in a genetic sense. On the other hand, Naomi tells Mona in an admirable fashion that “[Y]ou are yellow. A yellow person, a yellow girl.”¹⁵⁰ So to speak, it has to be realized in a clear fashion that the formal and final establishment and betterment of the social identity, cultural identity, and, ethnic identity of Naomi in American in terms of her color are inclined to be characterized with the liberal subversion to her persistence insistence on the insightful choice she is able to make in an independent fashion and in an intelligent fashion as what has been suggested in an ingenious fashion and in an insightful fashion in this Chinese American literary work.

For the aim of the very successful achievement of the experiential and experimental liberty favorable for her to make a choice of the best social identity, cultural identity, and, ethnic identity she prefers, it is understandable for Naomi to rack her brain to have a good perceptive and cognitive access to the successful and sufficient absorption of the genuine empirical and practical freedom that tends to

enable her to choose whoever she may be with the help of her ambitious and aggressive experiential and experimental subversion to the profound ideological and epistemological imprisonment of the dichotomous elaboration of the experiential and experimental embarrassment as concealed in her anxious identity in American society, American culture, and, American history. At the thought of this subversion, Naomi gets in the habit of a profound meditation on a daily basis, practices yoga, drinks Chinese tea, cooks “an authentic tea-smoked duck”¹⁵¹, and even speaks clear Mandarin as turns out to be much better than either of those two Chinese American sisters. In this sense, it seems to come to her mind in an impressive fashion that it doesn’t matter whether her mediation is attached to Chinese culture or not, for at least she knows that yoga is not invented by the Chinese, but by Indians. That is because she has taken it from Buddhism that this will make her get much “closer to Buddhists.”¹⁵² It is in this way that Naomi makes the best use of the rich ideological and epistemological nutrients from a wide variety of cultures each of which has ‘radiated’ on another of them in a coherent fashion and in a cohesive fashion just as what has been exemplified in the development and improvement her personal interest in jazz, potato pie, Chinese dumplings, diet soda, Scrabble, film noir, star gazing, soccer, and, as such. Her preoccupation with the successive and sustainable stimulation and promotion of the very effective and efficient prevention of the dichotomous imprisonment of cultural dualism and the ontological adaptation to cultural pluralism in an insightful fashion and in an ingenious fashion has made Mona admire her so much that she “does everything Naomi says. She strives to think the way Naomi thinks.”¹⁵³

Even though her prevention is admirable, a series of problems also crop up in this process, for it has been rooted in a very profound fashion in the autonomous and ontological consciousness of Naomi that the choice she is anxious to make to deal with her identifiable perplexity, is, confined in her emphatic emphasis on her admiration for what has been personified in the labeled charm and pride of a

“yellow girl” like Mona. Therefore, it turns out to be very difficult for her to develop a very conscious subversion to traditional Chinese American culture and traditional Chinese culture in a cautious fashion. That is why while working in Scottish dress as waitresses in Rhode Island, Naomi and Callie tend to respond to the inquiries of others in wittily subversive tones when they are invited to answer this question: “[W]hat part of Scotland are you from?” and, they claim in a very apparent fashion that one is from “deepest, darkest Wales” and the other from “the Far Eastern part.”¹⁵⁴ In an obvious sense, they take this authentic response as an appropriate way to challenge an ethnic stereotype in this dialogue. But when Naomi serves Mona and her friends, the Ingle family, she has also been invited to give her personal response to the same question: “[S]o what part of Scotland are you from? merely with I’m not from Scotland.”¹⁵⁵ When Mona is disappointed at this question, Naomi pretends to ignore her in a helpless fashion and in a hopeless fashion as though “she has never seen Mona before in her life”¹⁵⁶ for the aim of “purposefully letting the Ingles enjoy a particularly leisurely dinner.”¹⁵⁷ For the part of Naomi, this is not an authentic subversive strategy but an unauthentic submissive one to cope with the arrogance of the rich Ingles who enjoy high social status by tell them that she hears that “if Eloise [Ingle] disappears, every policeman on the East Coast is going to be out searching for her.”¹⁵⁸ Had her submissiveness in this is no more than a very hypocritical performance just like the witty elusiveness from the direct negation of their views, it will deny any consistent effort to shake up clichés of the social identity, cultural identity, and, ethnic identity she has to obtain a lot from American society, American culture, and, American history. In the very intentional and insightful characterization of Naomi and Callie, Gish Jen aims to record and reveal the true social priority, cultural priority, and, ethnic priority of the essential distinctions that are in a position to be made between the continuous and persistent inheritance of traditional Chinese American culture and traditional Chinese culture, and, the critical and cautious adaptation to American culture for the aim of reminding the readers of

this Chinese American literary work of the great difficulty she has in remaking those cultural boundaries. However, what turns out to be true from this characterization is that the flexible choice as can be made to highlight the actual social identity, cultural identity, and, ethnic identity of most Chinese American pioneers, Chinese American parents, and, Chinese American children with respect to what has been personified in Callie, tends to do very appropriate perceptive and cognitive good to the very distinctive enrichment and improvement of the subject matters in the production of Chinese American literary works, for it is very valuable for most readers of those Chinese American literary works to get a very good perceptive and cognitive access to the genuine indispensable and irreplaceable role a performance has been playing in a social game, cultural game, and, ethnic game in which they have to join in an appropriate fashion and in an adequate fashion in the social communication, cultural communication, and, ethnic communication with the unreliable members of a given group in America. Therefore, it has been made obvious that while taking into account the very feasible and flexible transformation of the social identity, cultural identity, as well as, ethnic identity of Chinese American pioneers, Chinese American parents, and, those Chinese American children in connection with the increasing transmission of the perceptive and cognitive multiculturalism into American society, American culture, and, American history in terms of the exemption of their identity crises, this Chinese American writer by the name of Gish Jen does not ignore the actual problems that the lower classes are unlikely or ineligible to achieve success in this regard in an acceptable fashion, it has been kept in her mind in an impressive fashion and in an instructive fashion that what has been imprinted in American society is inclined to be that “multiculturalism is not an ideal that people hold at first, but the heavy price caused by incompatibility urges each ethnic group to coexists peacefully.”¹⁵⁹ On the ground of what this very insightful Chinese American writer has been aware of in the distinctive characterization of Callie in her aesthetic and artistic production of this Chinese American literary work, it can be seen that what

she has been doing in this process has given a very strong perceptive and cognitive impetus to the very gradual and graceful acquisition of the genuine ideological and epistemological transcendence valuable for the legal and logical salience of the social identity, cultural identity, and, ethnic identity of most Chinese American pioneers, Chinese American parents, and, Chinese American children.

In the fifth place, the diversification of the very particular perceptive and cognitive inclination this Chinese American writer has instilled into her literary production to remind most readers of her Chinese American literary works the true ideological and epistemological profundity available in the prophetic and predictable exploration to made of to highlight the legal and logical social identity, cultural identity, and, ethnic identity of most Chinese American pioneers, American parents, and, Chinese American children, appears to be particularized in the decisive rejection Mona, her middle-class friends Seth, and her best friend Barbara has articulated to the logical preconception and logical misconception American dominant social classes have been persisting for a very long time in their daily lives owing to the popularization of previous cultural dualism regarding the solutions to the identity crises of them.

To be specific, they attempt to prove their specific perceptive and cognitive hypothesis by building an open space for the efficient promotion of a multicultural project in the hope of building “a house with no walls between the rooms.”¹⁶⁰ In line with this perceptive and cognitive vision, it can be seen in the spacious house of Barbara’s parent that they are able to discover a body of very grand tunnels under the name of Camp Gugelstein. This is why at the climax of the narrative plot of the interesting stories told in this Chinese American literary work this Chinese American writer named Gish Jin suggests in a confidential fashion that Camp Gugelstein is a helpful and harmonious community where all ethnic American groups have puts aside their hostile and harmful prejudices against one another to help one another to get free from their respective oppositional misunderstanding of one another with

the good the increasing penetration of the very valuable perceptive and cognitive illumination of multiculturalism into their minds has done to the reflective and ruminative rationalization of them on the way to the gradual establishment and improvement of their social identities, cultural identities, and, ethnic identities in an objective fashion, in a rational fashion, as well as, in a dialectical fashion. To this extent, it has been made very clear from the imagination and illumination of this house that Camp Gugelstein is a spiritual wonderland where a wide range of races live and stay together in a harmonious fashion and in a hospitable fashion regardless of their colors, faiths, and, cultures indebted to their mutual tolerance of one another. Moreover, it has turned out to be very obvious and evident that the ethnic features and the free wills of all ethnic groups are inclined to be advocated and respected in a honorable fashion and in an honest fashion and that whoever living and working over there is able to and encouraged to share with one another his opinions in a liberal fashion and in an equal fashion as if it has been governed in accordance of the upgraded social, cultural, and, ethnic utopianism that bears much similarity to what has been proposed in the multiculturalism or cultural pluralism. To be more exact, this camp is like a ‘Salad Bowl’ whose cultures are made up of the Jewish culture, the black culture, the Chinese culture, American culture, and, as such because of the very popular and particular advocacy of culture pluralism in this community. Nevertheless, what seems to be a disappoint is that it has turned out to be very evident in the camp that the lower classes are the illegal Black American immigrants and Chinese American ones in accordance with the true experiential and experimental observations of Mona and her own friends who have indicated their findings as to be quoted below: “[W]hite men fight back against oppression, they’re heroes, but when Black men do, they’re savages.”¹⁶¹ Therefore, what they do wonder in this situation, is, “which is worse-not speaking English and having no visa and leaving your family behind to be forced to drink their piss or having a black face and living in a project and having a great-grandmother who was a slave?”¹⁶²

At the sight of this social, cultural, and, ethnic hierarchy in this house, those girls try their best to persuade their Black friend Alfred to accept Jewish social identity, cultural identity, and, ethnic identity so that he will get to know how to have “a big house and a four-bay garage and a gardener.”¹⁶³ In effects, the hope kept in the mind of Mona, is, to find an upward transformation that tends to give rise to the mobilization of a variety of ethnic groups to prevent the increasing replication of this social, cultural, and, ethnic stratification in a hierarchical fashion when she hears that this Black man performs a paralleled movement in an unreasonable fashion. Yet, Alfred seems to know it much better than her as shown below in an impressive fashion: “[W]e’re asking and asking, but there ain’t nobody answering. And nobody is calling us Wasp, man, and nobody is forgetting we’re a minority, and if we don’t mind our manners, we’re like as not to end up doing time in a concrete hotel. We’re black, see. We’re Negroes.”¹⁶⁴ In some cases, Alfred also complains to Mona, Seth, and Barbara about his bitterness like this: “[S]ee, you white folk look at the calendar, and the end of the year comes to Christmastime, and at the beginning of the years comes a whole new year, maybe the year you pack your white ass off to college, maybe the year you go off traveling somewhere nice. Me, I look at that calendar, and at the end of the year there are flapjacks, and at the beginning of the year there are flapjacks, and when I die, man, they’re going to cover me with flapjacks and put the butter and the syrup on top, and they are going to write on the tombstone, He done burnt only a couple of jacks his whole life, and that’s when the stove was broken and burning like a hellhole.”¹⁶⁵ As a matter of fact, this has too much to do with the political and economic disadvantages the social, cultural, and, ethnic group Alfred has been attached to that make it quite impossible for him to be entitled to talk about everything as shown in this rule: “being what you want to do” rather than being asked to keep silence in most cases. Indeed, it has turned out to be the case in this camp that the collapses of a social, cultural, and, ethnic group will give rise to the compulsory departure of them from this camp in a direct fashion and the

gradual losses of their advantageous social, cultural, and, ethnic consciousness in a direct fashion or in an indirect fashion. In an authentic sense, it is exceptionally evident that the foregrounded mindfulness of those girls has tended to be radically incomplete, for it cannot account for what is going on in the true social context, cultural context, and, ethnic context of America at that historical moment when the perceptive and cognitive diversity has to be turned into reality to help a body of ethnic American groups to get away from the identity plight that they are inclined to fall into in an unavoidable fashion.

Notwithstanding the great perceptive and cognitive efforts made to remove the restrictive and radical imprisonment in which the legal and logical establishment and improvement of the social identity, cultural identity, as well as, ethnic identity have been caught in the social, cultural, and, ethnic hierarchy popularized in this camp, it is still very difficult for numerous American ethnic groups to get rid of the inevitable impact the social, cultural, and, ethnic stratification has had on them. For the sake of this true experiential and experimental impossibility, it is natural that when Mona claims to be Jewish, Alfred mocks at her like this: “Jewish? You expect me to believe that? Uh uh. Not until you grow your nose, baby.”¹⁶⁶ “We’re never going to be Jewish, see, even if we grow our nose like Miss Mona here is planning to do. *We be black motherfuckers.*”¹⁶⁷ In essence, it is not only Alfred but also her Jewish friends who tell Mona that she is not American enough because she has very distinctive Chinese personality traits. Owing to the continuous influence her Chinese American parents have had on her despite their having a good knowledge of the harm their insistence on the continuous inheritance of the crucial and conducive social mores, cultural mores, and, ethnic mores of traditional Chinese American culture and traditional Chinese culture, is bound to do to her own perceptive and cognitive growth, and, her achievement of the very big success in the effective prevention of the social barriers, cultural barriers, and, ethnic barriers hidden behind this inheritance, it is of increasing impossibility for Mona and her friends to enable

themselves to be exempt from those social barriers, cultural barriers, and, ethnic barriers in a complete fashion. Therefore, they have no choice but to “accept the hierarchical values associated with their erection.” That is because what has been suggested in this failure is that it is in a position to be a continuous struggle for them to shun away from those social barriers, cultural barriers, and, ethnic barriers in America.

In the extremely overall and profound discussions made about the cultural cross-dressing applied into the production of this Chinese American literary work under the title of *Mona in the Promised Land*, Amy Ling has pointed it out in a clear fashion that there is something that can be done to reveal the objective essence hidden behind the natural transmission of one culture into another one on account of the intuitive acquisition of culture in the lives and experiences of a good many ethnic groups as seen below: “if one does not cross...traditional... [of national and fascist notions of birth, blood, racial and national purity], one stagnates.”¹⁶⁸ In the eyes of Amy Ling, the very strong desire the protagonist of this Chinese American literary work named Mona Chang has been insisting on to seek for her Jewish American social identities, cultural identity, and, ethnic identity is supposed to be seen as “playing at being Chinese” even if he has been acting as imposter to the effect that the way she looks Chinese does not mean that she knows much more about traditional Chinese American culture and traditional Chinese culture. At the same time, it has to be admitted in a very clear fashion that she is not qualified to be Chinese because she has no ambitious and aggressive aspirations Chinese ought to have to help them to highlight their ideological and epistemological prophecy and supremacy indebted to her very sufficient perception and cognition of the genuine cultural essence and quintessence as what has been embodied in traditional Chinese American culture and traditional Chinese culture. Of course, she also found what has occurred to this Chinese American writer named Gish Jen in her imaginative and instructive production of this Chinese American literary work that it is the high

possibility of their acquisition of culture in lieu of their authentic experience in the innate existence of culture that reminds her of the flexible application of cultural cross-dressing acquire to have a good access to the ideological and epistemological potentiality, profundity, particularity, and, perspicacity of the cultural ingredients personified in traditional Chinese American culture and traditional Chinese culture. Indeed, Ling poses the controversial notion of freedom in a simultaneous fashion to take on and to cast off certain aspects of one's identity.¹⁶⁹ In some measures, the eccentric perceptive and cognitive horizon of Mona regarding the choice she has made for her identity at random stems from her very innocent idealization of the Americanism as popularized in American culture to the effect that "Jewish is American. American means being whatever you want, and I happened to pick being Jewish."¹⁷⁰ With this idealized Americanism haunting on her mind, she is doomed to be irrational in more than one regard in that when her Chinese American mother asks if she will come back home, she makes a reply to her Chinese American mother that she wants to be black in a questionable way like this: "[H]ow can I turn black? That's a race, not a religion."¹⁷¹ In an honest sense, her reply carries a logical fallacy, for on the one hand, she says that Americans meant being able to become anyone; on the other hand, she says that she cannot become black. Thus, according to this fallacious view, it can be inferred in a cautious fashion that the transformation of her so-called social identity, cultural identity, and, ethnic identity is not an essential and intrinsic manifestation of the social, cultural, and, ethnic multiculturalism and egalitarianism that ought to be rooted in America but an irrational imitation of the very distinctive personality proposed in mainstream American society and the blind respect she has been showing for American democracy, liberty, and equality in a natural fashion and in a normal fashion.

In accordance with the vivid description that has been given of a series of frustrations Mona has encountered in her trying to skip over the very apparent and ambiguous social boundaries, cultural boundaries, and ethnic boundaries between

what has been entailed in an ambiguous fashion in traditional Chinese American culture and traditional Chinese culture, and, what has been popularized in American culture, it has turned out to be revealed in the very aesthetic and artistic inspiration and imagination of this Chinese American writer by the name of Gish Jen that it is unrealistic for Mona to get an irrational perceptive and cognitive access to the true idealization of the social identities, cultural identities, and, ethnic identities available in the coat of America liberty and equality at the cost of the ignorance of the oppositional class divergences and cultural prejudices in American society, American culture, and, American history in a careless fashion. That is because the hierarchical differences between either two of the social classes and ethnic groups existing in American society is bound to make it impossible for her to change her social identity, cultural identity, and, ethnic identity in American society, American culture, and, American history however hard she is able to work to do so to change her cultural beliefs and cultural pursuits in an indomitable fashion and in an independent fashion. In an objective sense, what ought to be admitted in an honest fashion is that although her subjective transformation of her social identity, cultural identity, and, ethnic identity, is likely to do very appropriate good to the diversification of the sensitive and sensible perceptive and cognitive inclination of an increasing range of those Chinese American writers in showing their imaginative and associative concern for the effective prevention of the dichotomous imprisonment in this respect, it is doomed to be a Utopian dream for her to seek for in an absurd fashion and in an abnormal fashion, for it can be seen in her production of this Chinese American literary work Gish Jen has been working very hard to construct appropriate and adequate environmental space and cultural space in reference to what has been valued in the very valuable theoretical framework of the third space Homi Baba has proposed. In other words, she has opened a new space for the profound and overall perception and cognition of the colored ethnic American and the colorless who have been opposed to each other for a very long time without knowing in a sensitive

fashion and in a sensible fashion that they have been caught in the intentional domination and manipulation of Americans either in a euphemistic fashion or in a confidential fashion.

From the point of view of the very fluid uncertainty of the genuine social identities, cultural identities, as well as, ethnic identities of most Chinese American pioneers, Chinese American parents, and, Chinese American children in most cases, what has turned out to be hidden behind the experiential and experimental failure of Camp Gugelstein in the aesthetic and artistic production of this Chinese American literary text, is, that this Chinese American writer named Gish Jen has doubted if it is truly possible for America to be transformed into a place of promised for various ethnic groups.¹⁷² In her mind, what is in a position to be obtained from this experiential and experimental failure is that it has given a much clearer picture of the difficulty it takes those writers a lot to get over to protect and promote the essential social, cultural, and, ethnic dignity of American ethnic groups like Chinese American workers because as long as it is impossible to shake hierarchical existence of social class and ethnic groups in America, the essential and evident transformation of their social identity, cultural equality, and, ethnic identity in a ritualistic fashion and in a mechanical fashion will not be likely to get rid of the genuine marginalization of those American ethnic groups.¹⁷³ It is in this sense that Seth feels very disappointed at everything she has caught sight of, and the grief in which she has been caught in a helpless fashion and in a hopeless fashion as has been hinted in her following apparent declaration that “[T]hey considered me a racist bastard, and I considered them my friends.”¹⁷⁴ In a similar fashion, this is the best explanation this Chinese American writer by the name of Gish Jen who has made in a very clear fashion to the innocent, ignorant, as well as, irrational consideration this Chinese American girl called Mona who has taken into consideration in a funny fashion the transformation of her social identities, cultural identities, and, ethnic identities to help them to get close to the plausible or implausible liberty and equality exaggerated in America in

an extensive fashion or in an excessive fashion for the sake of the convenience to be provided for the popularization of the ideological and epistemological governance of American cultural politicization in an intentional fashion to maximize the impact of America.

Based on what has been analyzed above in five respects, it is inclined to be known in a clear fashion that the disillusionment of the perceptive and cognitive illusion of the ambitious and aggressive American dreams most Chinese American pioneers, Chinese American parents, as well as, Chinese American children have been seeking for all the time to highlight and promote their very appropriate and acceptable social identities, cultural identities, as well as, ethnic identities in actual American society, American culture, and, American history has made it evident that the very successful achievement of their dreams have to be based on the thorough abandonment of the previous dichotomous inclination applied into the essential, objective, and, intrinsic perception and cognition of the genuine identity diversity, identity perplexity, and, identity uncertainty of those honest and honorable Chinese American pioneers, Chinese American parents, and, Chinese American children on account of the very apparent experiential and experimental fluidities of their social identities, cultural identities, and, ethnic identities, for it will be impossible for them to achieve ideological and epistemological breakthroughs in this respect before they are able to make greater perceptive and cognitive preparation for the ideological and epistemological liberation from the previous dichotomous confinement in which they have been caught for a very long time notwithstanding the objective fact it has to be admitted in an honest fashion and in an authentic fashion that the ideological and epistemological inadequateness and inaccuracy embodied in the experiential and experimental production of the Chinese American literary works of a good many Chinese American writers like Gish Jin will be valuable for the construction and consolidation of the perceptive and cognitive foundation that has to be laid for the very successful and sufficient achievement of the ideological and epistemological

transcendence the aesthetic and artistic production of the Chinese American literary works of future Chinese American writers like Fae Myenne Ng as to be elaborated in details in the following part in line with the perceptive and cognitive pace that has to be kept in with the increasing transmission of multiculturalism into the minds of future Chinese American writers.

Thirdly, on the ground of the very nutritious ideological and epistemological inspiration, imagination, as well as, illumination that are inclined to be dug out from the overall and profound rumination and reflection of the Chinese American literary works produced by previous Chinese American writers like Gish Jin to remind an increasing number of Chinese American writers of the very great perceptive and cognitive importance for them to pick up their courage and confidence to get over the great experiential and experimental difficulty they have had in the linear and logical legalization of the social identities, cultural identities, and, ethnic identities of most Chinese American pioneers, Chinese American parents, as well as, Chinese American children, it is of very great experiential and experimental feasibility and flexibility for this Chinese American writer by the name of Fae Myenne Ng to take a perceptive and cognitive challenge to enable her to make her way to the experiential and experimental exploration of the high perceptive and cognitive possibility and probability for her to help her to get free from the very harmful dichotomous imprisonment adopted in previous time and to inspire her to make very appropriate and adequate perceptive and cognitive room for the successive and sustainable exploration to be made of the very valuable and meaningful necessity for her to have a very good ideological and epistemological transcendence in reminding herself of the empirical and practical values for her to show her very great imaginative and associative concern for the exemption of the identity embarrassment and identity banishment of those Chinese American pioneers, Chinese American parents, and, Chinese American children as what has been in the very instructive and impressive

production of her creative Chinese America work titled *Bone* in 1993 in line with the following six analyses as to be made of it in details.

The first analysis to be made of in this respect is of very great logical relevance to the ideological and epistemological transcendence exemplified in the complication of social reality, cultural reality, and, historical reality mirrored in this Chinese American literary work in terms of the growing complication of the familial and filial reliability and responsibility that tends to give rise to the logical legalization of the very appropriate and acceptable social identity, cultural identity, and, ethnic identity of most Chinese American pioneers, Chinese American parents, as much as, Chinese American adults. In the production of this Chinese American literary work under the title of *Bone*, this Chinese American writer by the name of Fae Myenne Ng has given an account of the chronological traces valuable for her to make a record of the significant historical facts and historical events of American society and American culture and turned them into the narrative facts and narrative events the living experiences and working experiences of most Chinese American families are composed of either in an organic fashion or in a chaotic fashion in combination with those particularized in the lives and careers of those Chinese American families distributed in the very miserable Chinatown located in San Francisco from the 1960s to the 1990s. As one of the most typical young Chinese American writers, Fae Myenne Ng has taken the word bone as the title of her first Chinese American literary work in a direct fashion to suggest the rich symbolic implications of the cruelty and barbarity of the social reality, cultural reality, and, historical reality of America at that historical moment in a euphemistic fashion. From the point of view of lexical symbolism, what appears to be concealed in the lives and experiences of the family in *Bone* is the much more complicated and sophisticated social correlation, cultural correlation, and, ethnic correlation existing in America as a result of the asymmetric distribution of the profits most American ethnic groups are not allowed to make at will. In the case of what has come to the mind of this character and

narrator of this Chinese American literary work by the name of Leila known to all as the daughter of a Chinese American couple Lyman and Dulcie Fu who have given birth to her in San Francisco, it is quite strange that she has never seen her biological father who has left for Australia before her birth. In this very miserable situation, after having lived with her biological mother for six years, she is adopted into a complete family when Dulcie marries Leon Leong who has acted as a poor paper son when he comes to America at the age of 15. Within her marriage with Leon, Dulcie has given birth to two daughters, namely, Ona and Nina. The former one is six younger than Leila and the latter eight years. In a normal sense, it can be imagined that among the three daughters of Dulcie, the actual relationship between Leila and her adoptive mother stands different in an impressive fashion in that she grows up firstly in a single-parent and and later in an adoptive family in addition to the absence of the biological father. To this extent, it might be sufficient for the readers of this Chinese American literary work to get to know that the family where those three daughters have grown up is bound to draw the very close attention of those readers owing to their curiosity about the way the rest of members of this family have tied this member who has no biological origin with them in a very harmonious fashion and in a hospitable fashion. In a theoretical sense, the true familial and filial perplexity of this family is quite valuable and favorable for this Chinese American writer to take into account the great necessity for her to achieve the genuine essential and evident ideological and epistemological transcendence over the previous dichotomous imprisonment that has been preventing a good many Chinese American writers from having a very good knowledge of the ideological and epistemological superiority and subtlety of cultural pluralism just as what has turned out to be opposed to the cultural dualism existing in the ambivalent and ambitious confrontation between the insistent submission to traditional Chinese American culture and traditional Chinese culture, and, the very critical and cautious adaptation to American culture in view of the identity anxieties, identity problems,

and, identity crises to be solved for most Chinese American pioneers, Chinese American parents, and, Chinese American children.

The second analysis to be made of in this part has a lot to do with the overall and objective revelation of the genuine cultural reality that has been doing good to the experiential and experimental disconnection with the very embarrassing perceptive and cognitive banishment carried in the insistent elaboration of the very hostile opposition between the preference to traditional Chinese American culture and traditional Chinese culture and the preferential adaptation to American culture owing to the perceptive and cognitive failure to get away from the dichotomous harm of this cultural opposition in the exemption of the identity anxiety and anxious identity of most Chinese American pioneers, Chinese American parents, and, Chinese American children in reference to what has been interwoven in the imaginative and instructive production of this Chinese American literary work under the title of *Bone* as to be analyzed below in an overall fashion and in a profound fashion. In a most straightforward sense, it has to be made in a clear fashion that this Chinese American literary work titled *Bone* is supposed to dwell on the cultural traces of isolated bachelor society in the China towns located in a very distinctive fashion in Chinese American community where a wide variety of Chinese American workers stay after they work from the gold mines, build the transcontinental railroad, and, promote the agricultural development of California. In a comparative sense, there is a very slight difference between what the Chinese American literary work under the title of *China Man* produced by this Chinese American writer named Maxine Hong Kingston viewed as a very objective and authentic observation of the early living experiences, working experiences, and, communicating experiences of a body of Chinese American workers in California has been imprinted on, and, what has been impressed in this Chinese American work titled *Bone* produced by Fae Myenne Ng who seems to make a compromise for the reconciliation between this hostile and harmful confrontation, to work out appropriate solutions to the cultural problems

addressed in a dichotomous fashion to reduce to the least the harm done by this binary oppositions, and, to find out the new course they are likely to take to cope with the dangerous discourse they have to be faced with in America. Moreover, it has to be known in a clear fashion that this Chinese American literary work under the title of *Bone* is not just systematic summary of the living experience and working experiences of most Chinese American families, but also the meaningful reminders very valuable and veritable for its readers to: “rediscover the century-old hidden history of Chinese through memory, fantasy, narrative and myth.”¹⁷⁵ This is true of what has happened to the Leong family described in the production of this Chinese American literary work titled *Bone* in line with what Fae Myenne Ng has stated in an interview made to “explores the effects of the exclusionary legislation”¹⁷⁶.

In accordance with what has been indicated in this interview, she is inspired by most Chinese American workers who have been living in the bachelor society located in those China towns in that a variety of unbearable factors like the Chinese exclusion laws, the anti-miscegenation laws, and, the revolutions in China have made them spend their lives in this country, with many of them dying without the comfort of family.¹⁷⁷ In line with what has discussed in third chapter of this doctoral thesis, the bachelor societies of those China towns have been characterized with this very miserable bitterness and bitter misery for nearly one hundred years because of the overall and profound implementation of the Chinese exclusionary legislation and anti-miscegenation racism into the popular perceptive and cognitive inclination of most Americans to resist against most Chinese America workers. In fact, it is the anti-Chinese laws that result in the scarcity of Chinese American women in those China towns, the very dangerous shortage of Chinese American workers in their family lives, and, the social, economic, as much as, cultural development of Chinese American community. Of course, it is also unforgettable that the popularization of the racist laws in America has also given rise to the very popular increases of the paper-son practice which has made it possible for a great many Chinese American

workers to establish their legal American citizenship before 1924.¹⁷⁸ This has much to do with the accidental destruction of their papers in 1906 during San Francisco earthquake¹⁷⁹ when they can invite their sons or sell their rights to sponsor the ineligible Chinese American sons who have failed to achieve the very legal rights to immigrate to America. Grounded on what has been indicated in this example, what is supposed to be made very clear is that the terrible destruction of the papers in this earthquake has made the diverse exemption of the identity crises of most Chinese American workers on the increase and turned it a reality that what this Chinese American writer has been doing is bound to make very appropriate and adequate perceptive and cognitive room for the final and formal achievement of the very essential and evident ideological and epistemological transcendence over the previous very harmful dichotomous thoughts personified in the legal and logical establishment and improvement of the social identities, cultural identities, as much as, ethnic identities in a particular fashion, in a profound fashion, as well as, in a perspicacious fashion.

The third analysis to be made of in the efficient prevention of the cultural essentialism and cultural elitism particularized in the increases of the experiential and experimental feasibility for the extremely insightful and ingenuous protection and promotion of multiculturalism employed in the continuous prevention of the identity anxiety and anxious identity of most Chinese American workers, is of much higher perceptive and cognitive relevance to the successive, sustainable, as much as, sufficient acquisition and application of the essential ideological and epistemological transcendence as epitomized in the diversification of the psychological reality of Chinese American workers have been faced with in the logical legalization of their social dignity, cultural dignity, and, ethnic dignity in connection with the objective fact that the heavy pressure of that historical moment and the difficulty for them to make a choice of the social reality, cultural reality, and, critical reality have brought them endless psychological pains, so it has become one of the very important issues

more and more Chinese writers have shown their very great perceptive and cognitive concern for. Fae Myenne Ng is a very typical example in this respect as indicated in her very intuitive and impressive production of this Chinese American literary work under the title of *Bone* produced from the perspective of cultural pluralism and the cultural dualism on account of her very tolerable acceptance of the simultaneous and existential juxtaposition of those two perceptive and perceptive inclinations that tend to give rise to the increases of the experiential and experimental possibility and probability for the patience and tolerance of the authentic and essential existence of cultural pluralism. Indeed, the penetration of this patience and tolerance into mind of this Chinese American writer in an impressive fashion and in an instructive fashion is inclined to develop a cultural strategy that deserves the close imaginative and associative attention Chinese American writers need to pay to and the perceptive and cognitive impetus to be given to promote the evident and essential ideological and epistemological transcendence over the previous dichotomous perceptive and cognitive imprisonment that has been preventing an increasing number of Chinese American workers from the intentional avoidance and avoidable intention of their unnecessary crises engendered in the true social identities, cultural identities, and, ethnic identities they have been struggling for all the more.

This diverse existence is also exemplified in the very impressive effects the exclusionary legislation has on the formal and final legalization of the legal social identity, cultural identity, and, ethnic identity of the very complicated Chinese American family whose history begins with the fact that their Grandpa Leong has adopted Leon as a paper son of their family. In the mind of Leong, America is not the best home that can give their family the strong affective and mental stability and security they need most. Were there no financial pressures, they would not stay over there to put up with unbearable and unforgettable pains. Grandpa Leong is one of Chinese American pioneers who have come to America to develop mine gold and settle into farm later in California. For the experiential and experimental realization

of his dream in terms of property liberty, Leon does not stop working hard to make money until he is too old to move in an easy fashion. In the end, he returns to wait to die in San Francisco and live in “old-man hotel” located in Chinatown so that he can fulfill the promise he has made his adoptive father, send his ashes back to China, and, bury him there. However, the eventual will of his grandpa Leong has failed to be realized, and, his ashes buried in the American cemetery where no one can find in an eventual fashion. This is the case with the majority of Chinese workers, for Leon is tempted by the American dream to leave the war-torn and poverty-stricken China in an ambitious fashion and in an aggressive fashion when he is very young. To get over the institutional barrier carried in the popularization of legal racism in America, Leon has no better choice but to accept to be adopted as paper son of his adoptive father by the name of Grandpa Leong and then get his legal social identity, cultural identity, and, ethnic identity in America. However, it is unexpected that although he has gone to America in a successful fashion, Leon has been living a wifeless and penniless life in San Francisco for many years. It seems to be fortunate enough for him that he has seen Chinese American women and men arriving in San Francisco in very legal fashion. Among them are Dulcie Fu and her ex-husband who has caught the very precious opportunity as available from the abolishment of the Chinese Exclusion Act in 1943 and the subsequent establishment of valuable and favorable immigration and naturalization policies. But the reality he has to be faced with is that women have been scarce in Chinatown for a long time. Bachelors like Leon have to marry divorced women who have children for the aim of living a regular life and enjoying their family life in San Francisco. On the contrary, to stay in America for a very long time, a good many new Chinese American workers like Dulcie find it quite necessary for them to marry those who have held green cards. For the sake of this social reality, it is understandable that the eldest daughter Leila is born to her mother and ex-husband, while, the second daughter Ona and the younger daughter Nina to her mother and Leon. To a great extent, the construction of this Chinese American

family, is, greatly connected with the racial implementation of the discriminatory immigration and naturalization laws in America. In the eyes of Leila, the history of her family starts from the miserable lives of her Grandpa Leong and that of her adoptive father named Leon who has to live as a bachelor in San Francisco as she recounted like this: “[I]t’s an important place for us. In this country, the San Fran is our family’s “oldest place, our beginning place, our new China.”¹⁸⁰ In other words, the history of this family parallels with the gradual transition of Chinatown from a society of Chinese American bachelors into a society of Chinese American families before and during 1940s when a door has been opened to the coherent and cohesive continuation of the entire history of the Chinese American community in America in a successive fashion and in a sustainable fashion.

However, the very special combination of this Chinese American family has made her father Leon and his mother quarrel all their lives around so that Leon has gone to sea all year-round to escape his depression. After the death of his second daughter Ona, Leon simply moves to a very small apartment in Chinatown and is lost in the memory of his hometown to heal his mental loneliness. In his spare time, Leon likes to collect old things like this: “[S]tacks of takeout containers, a pile of aluminum tins. Plastic bags filled with packs of ketchup and sugar. White cans with red letters, government-issue vegetables: sliced beets, waxy green beans, squash.... There were several tin cans: one held balls of knotted red string, another brimmed with tangles of rubber bands. The third was ashy with tangles of rubber hands.”¹⁸¹ For the part of this Chinese American family, the accumulation of those old things is inclined to be understood as the very disgraceful and dishonorable embarrassment of the life he ought to live. At the same time, Leila’s mother runs a baby store. Of course, Leon himself has his own savings. In his words, this is “Back to China Fund”. As a matter of fact, the reason for his strange hobby is that the hard life he has spent in the past has left a shadow on his mind. Furthermore, his unbearable previous life has also been concealed in the suitcase he has carried the moment he

arrives at Angel Island. When Leila goes to his room to find the legal certificate of his birth to go through the social security and legal formalities for this step father, the sad details of his previous life suddenly appear in her eyes the minute she opens this brick-colored suitcase in accordance with what she narrated in an objective fashion, in an autonomous fashion, as well as, in an authentic fashion: “[A] moldy, water-damaged paper smell and a parchment texture. The letters were stacked by year and rubber-banded into decades. I only had to open the first few to know the story: ‘We Don’t Want You.’ A rejection from the army: unfit. A job rejection: unskilled. An apartment: unavailable.”¹⁸²

Judging from what can be inferred from this quotation, it can be seen that this Chinese American writer by the name of Fae Myenne Ng seems to devote the most imaginative and associative space for the readers of this Chinese American literary work titled *Bone* to enable them to have a very profound understanding of its thematic profundity and the realistic cruelty of into social reality, cultural reality, and, historical reality of America that is bound to give rise to the very unavoidable psychological reality of most Chinese American workers have to be faced with at that critical historical moment in a helpless fashion and in a hopeless fashion. That is because in the society, culture, as well as, history of America, Chinese American workers have provided with cheap and exploitable sources of labor to meet the needs of their lives and to maximize the profits most capitalists are eager to make in expansion of the capitalist economy in America. Therefore, it is natural and normal to see that a good many Chinese American workers have been excluded from the employment in the industry and trade in urban areas at that historical moment due to the social discrimination, cultural discrimination, and, ethnic discrimination as have been rooted in hostility white American workers have held for them so that they have to work on the domestic service in private homes, hotels, and rooming houses. In this case, the unstoppable, uncontrollable, and, inescapable existence of Chinese American houseboy and launderer, and, the helplessness, homelessness, and,

hopelessness of their bachelor status have further worsened the social stereotype, cultural stereotype, and, ethnic stereotype that those Chinese American houseboys and launderers have been imposed on to accelerate their feminization even if it has been known that this has a far-reaching negative impact on Chinese American men. A typical example is likely to be seen in the miserable living experiences and working experiences of Leon who has gone to America with the help of his naïve faith in making a big fortune in the Gold Mountain without knowing that he has been unable to keep himself employed all his life even when he is willing to take the jobs provided for women. In an objective sense, the occupational embarrassment of most Chinese American workers has strengthened the very strong perceptive and cognitive courage and confidence this Chinese American writer ought to pick up to get far away from the previous dichotomous harm that has been preventing a good many Chinese American writers to work very hard enough for the very logical and legal acquisition of their quantitative and qualitative ideological and epistemological transcendence to make it possible for those Chinese American workers exempt from the identity anxieties, identity problems, and, identity crises they have been suffering from in American society, American culture, and, American history in her literary production as a result of the successive and sustainable absence of the perceptive and cognitive good the increasing popularization of cultural pluralism tends to do them in the successive and sustainable stimulation and promotion of the ideological and epistemological liberation of those Chinese American workers in a thorough fashion.

In combination with the very painful impression the authentic history of American Chinese exclusion has given to the reader of this Chinese American literary work where this Chinese American writer has revealed in the description that has been given of the old letters Leon has left in his suitcase and the details related to the miserable situation in which he has been collecting all documents, certificates, letters, and even newspapers, as long as they are printed and issued in an official

fashion and in an authoritative fashion as it comes to his mind that “[I]n this country, paper is more precious than blood.”¹⁸³ This is because it has been impressed in his mind in a very clear fashion that “for a paper son, paper is blood.”¹⁸⁴ In fact, the moment he becomes the paper son, his original social identity, cultural identity, and, ethnic identity will disappear forever, for he will always be ready to be inspected and questioned by American immigration officials around his life. In an essential sense, the pains carried in the old letters of Leon are in a position to be regarded as the collective traumas on which the unbearable history of all Chinese American workers have been imprinted in an impressive fashion in response to the tragic experiences in which most Chinese American workers have been excluded and suppressed in a very excessive fashion in mainstream American society, American culture, and, American history. Those psychological tortures most Chinese American workers like Leon have been suffering from the vicious social discrimination, cultural discrimination, and, ethnic discrimination carried in those exclusive policies has brought them permanent pain, so they have to find a spiritual home to pacify their broken hearts. At the bottom of his heart, Leon is anxious to make a cozy home after his marriage, but he has no choice at the time owing to the cruelty he has been forced to be faced with the life he has spent in America. What he has made him unexpected is that he is forced to choose a marriage that is short of the conjugal love he has been dreaming for. In a simultaneous fashion, Leila’s Chinese American mother is injured and victimized in this marriage. Due to the continuous failure of her husband who ought to take care of her, she has an affair with a worker and later regrets it in an honest fashion without knowing in an impressive fashion that this affair has become one of the most important reasons that lead to the bad relationship between her mother and her stepfather by the name of Leon who has finally moved out of the house to live in an old apartment. So to speak, the very unbearable and unforgivable bitterness carried in this inappropriate marriage at that historical moment has run through the whole life of this couple. Her mother has been spending her life in a

very guilty fashion while her stepfather has been indulging himself in missing his hometown in spite of his ignorance of the objective fact that what he has been doing for a very long time is making himself lost in the autonomous and ontological banishment. Whenever she visits her father in the old apartment that has been located in San Francisco, he will always pick out one from the pile of newspapers he collected like *The Chinese Times*, a picture of Confucius, Life magazine, and, as such, and, gives it to her. In a profound sense, what has been exemplified in this marriage is that it is the excessive popularization of the exclusive immigration that gives rise to the permanent loss of the original and essential social identities, cultural identities, and, ethnic identities most Chinese American workers have been attached to the traditional Chinese American culture and traditional Chinese culture and the tragic bitterness they have been suffering from the perceptive and cognitive failure of their loves and marriages. For the part of the Chinese American writer of this Chinese American writer, the affective and marital complexity of those Chinese American workers tends to pave way for her conscientious rumination of the experiential and experimental feasibility and possibility for her to make her way to take a very great challenge to remind more and more Chinese American writers of the very great importance that is supposed to be attached to the accomplishment of the ideological and epistemological transcendence over the true previous dichotomous perceptive and cognition adopted to help most Chinese American workers to avoid the identity crises they are inclined to suffer from the unbearable and unforgivable cruelty and brutality exemplified in the very vicious and demonic social discrimination, cultural discrimination, as much as, ethnic discrimination they have been forced to be faced with in American society, American culture, and, American history in a successive fashion and in a sustainable fashion as a result of the collective unconsciousness of the very great harm the binary opposition between Chinese American culture and American culture will do to the intensification of the communicative contradictions

and communicative conflicts between most Chinese American workers and white American workers in their lives and careers in most cases.

What is very fortunate for this Chinese American stepfather, is, that the Chinese American daughter by the name of Leila as depicted in an insightful fashion and in an ingenious fashion in the experiential and experimental production of this very typical Chinese American literary work under the title of *Bone* is not quite different from the one Maxine Hong Kingston has depicted in her aesthetic and artistic production of this Chinese American literary work named *The Woman Warrior* who has turned out to be to be unlikely to understand what has been concealed in her parental warning of her “not allowed to say” because “it cannot tell”. In a comparative sense, Leila also does not complain to her parental “lies” because they “could not tell the truth”. Although she is not the real biological daughter of her stepfather, Leila has been showing a very deep love for her stepfather Leon in her everyday life because she has a full understanding of the very profound pain her stepfather has been suffering all the more in his abundant living experiences and working experiences that makes to make up her mind to take the responsibility for him the way most Chinese American parents take care of their children. To give a response to numerous pseudonyms American policemen has found that her stepfather has used to make sure of his social identity, cultural identity, and, ethnic identity, she goes through all the files he has kept to give a very clear picture of the incredible hardships her stepfather has encountered in America in a helpless fashion and in a hopeless fashion. It is in the process that she has obtained a firsthand knowledge of the tragic history of the vicious exclusion and displacement most Chinese American workers have witnessed in their struggle and resistance against the devaluation and distortion of the social values, cultural values, and, ethnic values of them in an indomitable fashion. In a more considerate fashion, she realizes that her stepfather has no son that makes him unable to win the respect he ought to be shown for in Chinatown, so she has been trying her best to show her respect for

him in an honest fashion and in a conscientious fashion. Moreover, he is very insignificant in the mainstream society as everything he has possessed in his life has been excluded from American society, American culture, and, American history. However, the actual poverty of his social, cultural, and, ethnic status and status does not prevent her from showing her true respect and love for her stepfather. In her mind, he is not her biological father but he is the one who has been there for her just as what he has always told her like this: “it’s time that makes a family, not just blood.”¹⁸⁵ To be honest, it is this mental maturity that inspires her to treat her stepfather as her biological father as she has claimed that: “[I]’m the stepdaughter of a paper son and I’ve inherited this whole suitcase of lies. All of it is mine. All I have is those memories, and I want to remember them all.”¹⁸⁶ Therefore, it is obvious that a Chinese American girl as she is, very great changes have taken place on the overall development and improvement of her very worthwhile personality in sharp contrast made to the Chinese American girl as depicted in the Chinese American literary work Maxine Hong Kingston has produced in an insightful fashion under the title of *The Woman Warrior*. Although she complains about the very unbearable perceptive and cognitive ambivalence that has thrown her into the confusion with which she has been caught between the two worlds, she is not the girl who has rebelled against traditional Chinese American culture and traditional Chinese culture in a deliberate fashion to enable her to adapt herself to American culture, she has her own ideas about the ways she is in a position to take to cope with the perceptive and cognitive overlaps and gaps between two worlds in an appropriate fashion and in an acceptable fashion. From the point of view of the admirable characterization of Chinese American literary work, she might account for the true ideological and epistemological transcendence this Chinese American writer by the name of Fae Myenne Ng has incorporated into the impressive, insightful, as well as, intelligent characterization she has to make best use of in an intentional fashion and in an insightful fashion in the experiential and experimental production of her Chinese

American works to encourage her to take a great challenge to get over the perceptive and cognitive barriers carried in the previous perceptive and cognitive confinement exemplified in the very explicit popularization of the dichotomous perception and cognition in American society, American culture, and, American history to help most Chinese American workers to be exempt from the serious crises in which they have been lost right on the way to the formal and final establishment of their genuine social identities, cultural identities, and, ethnic identities in a legal fashion owing to the gradual permeation of the previous cultural dualism into their minds for the aim of reminding them of the genuine ideological and epistemological profundity and perspicacity of cultural pluralism.

The fourth analysis to be made of the good the objective and dialectical subversion to the harm carried in the experiential and experimental continuation of the dichotomous perception and cognition of the identity complexity and identity anxiety is likely to do to the successful and sufficient stimulation and promotion of the very insightful and ingenious achievement of the ideological and epistemological wisdom as implied in the increasing transmission of the cultural pluralism into the minds of an growing range of Chinese American writers right on their way to their acquisition of the true ideological and epistemological transcendence over cultural dualism and cultural elitism, is, in close relation to the appropriate and adequate awareness of the very great perceptive and cognitive importance that this Chinese American writer named Fae Myenne Ng has attached on the authentic, adequate, and, essential revelation of the sound bitterness exemplified in the terrible injuries of most Chinese American workers in the curious and cautious production of this Chinese American literary work under the title of *Bone* as opposed to what has been epitomized in the binary opposition between the continuous persistence in the social mores, cultural mores, and, ethnic mores personified in the major experiential and experimental preference to the social reality, cultural reality, and, historical reality as mirrored in very authentic and artistic articulation of traditional Chinese American

culture and traditional Chinese culture, and, the curious and cautious acceptance of the cultural views and cultural values of American culture to highlight the essential and objective existence of the social identity, cultural identity, and, ethnic identity of most Chinese American workers in the visualization of the traumas entailed in the victimization of them. That is because the traumas that have been torturing Leila and her family are not just the traumatic microcosm of an individual Chinese American family, but also the very tragic traumatic macrocosm of almost all Chinese American families. To this extent, what the minds of those very insightful Chinese American writers are supposed to be impressed is that the psychological trauma of an individual Chinese American family is doomed to be inseparable from that of all Chinese American families owing to the crucial interdependence between them. The primary aim to develop the holistic awareness of those Chinese American writers as implied in the aesthetic and artistic production of this Chinese American literary work titled *Bone* is to remind them of the very painful trauma the strong perceptive and cognitive ambivalence between American history and American reality at that historical moment has brought most Chinese American families, and, the cautious and conscientious concern they are in a position to show for those traumas in their literary production to draw the attention of international readers who have been interested in their own Chinese American readers. What differs from the overall elaboration of the traumatic history of Chinese American workers in the second chapter of this doctoral thesis, and, the alleviation of the cultural conflicts and cultural confrontations between Chinese American parents and Chinese American children in the first part of this chapter, is, that what this Chinese American writer by the name of Fae Myenne Ng has focused on in the distinctive production of this Chinese American literary work titled *Bone*, is, that she makes the protagonist of this Chinese American literary work by the name of Leila take a lonely perceptive and cognitive journey where she has to experience the perceptive and cognitive growth from what has reflected in the traumas of her Chinese American family as has been

shown in her perceptive and cognitive transition from her hostile confusion and complaint to her harmonious conciliation in a natural fashion and in a normal fashion. In a dialectical sense, it is this ambivalence perception and conception that provide her with a virtuous inspiration as tends to give rise to her insightful and intelligent awareness of the great perceptive and cognitive necessity for her to take a first step toward the profound and perspicacious acquisition of the very insightful and intelligent perceptive and cognitive intelligence embedded in the inspiration she is able to get a good access to indebted to her essential and authentic rumination and reflection of the imagination and association existing in the Chinese American literary works produced by her Chinese American pioneers in a rational fashion and in a logical fashion for the aim of searching for the genuine ideological and epistemological transcendence she is likely to acquire from her rational analyses of the increasing popularization of the cultural pluralism concealed in their respective literary production in a subtle fashion, in a strategic fashion, and, in a systematic fashion.

From the point of view of the characterization of Leila in the production of this Chinese American literary work under the title of *Bone*, it is inclined to come to the minds of most of its readers in an impressive fashion that this character by the name of Leila has been playing an indispensable and irreplaceable from in the appropriate and acceptable pacification the perceptive and cognitive opposition between the insistence on traditional Chinese American culture and traditional Chinese culture, and, the critical and cautious acceptance of American cultures with the help of the strong willingness to be developed to quicken the very appropriate and acceptable responses that ought to be given to the increasing popularization of cultural pluralism in a fashionable fashion when they are invited to take into account the very rational rumination of the perceptive and cognitive dichotomy popularized in the exploration made of the feasible solutions to be worked out to the problems existing in the exemption of most Chinese American workers from the disturbance

and interference of the social isolation, cultural isolation, and, ethnic isolation of American workers regardless of the harm this is quite likely to do to the further intensification of their identity anxieties, identity problems, and, identity crises either in an expected fashion or in an unexpected fashion. A typical example in this respect is that when the policemen asks Leila to share with them the genuine reason for the suicide of Ona, she feels it in an impressive fashion that had she no understanding of the way American policemen speak and think in a very clear fashion, it is truly impossible for them to imagine, let alone understand the explanation she has made to them as to be demonstrated below: “[H]e didn’t get it. He was looking at the typical stuff. He was looking at now. Maybe I could have said something about how Ona felt stuck. In the family, in Chinatown. Ona was the middle girl and she felt stuck in the middle of all the trouble...I could have given him Leon’s explanation that it was because Grandpa Leong’s bones weren’t at rest. But I didn’t say any of this; it wasn’t anything he could use for his report. Besides, it started to get on my nerves that he called me Miss; that he couldn’t understand why Ona and I had different last names. Bringing Mah and Leon into it wouldn’t explain anything; talking about them always confused things; I didn’t have any ready answers about them. I mumbled that it was a long story. We’re sisters. I said.”¹⁸⁷ In reference to what has occurred to this Chinese American girl, it is evident in an apparent fashion that without having a profound understanding of the way American workers speak, think, and, do, it is of incontestable difficulty for most Chinese American workers to work very hard for the logical legalization of their social identities, cultural identities, and, ethnic identities in an acceptable fashion to make appropriate perceptive and cognitive room for the diversification of the perceptive and cognitive inclination to cope with their profound identity anxiety, identity problems, and, identity crises in an appropriate fashion.

To get over this difficulty in a feasible fashion, it is indispensable for those Chinese American workers to have a good perceptive and cognitive access to the

very apparent articulation of the valuable ideas that have come to the minds of their American peers in a regular fashion or in an irregular fashion, and, the adequate accumulation of the increasingly rich living experiences, working experiences, and, communicating experiences of those American peers whose ideas and experiences are different a great deal from what they have been used to in a convenient fashion and in a confident fashion in traditional Chinese American culture and traditional Chinese culture. In an essential fashion, this is by no means the job that a good translator is able to do, for what it takes them to do is to strike an appropriate and acceptable perceptive and cognitive balance between what has been proposed in traditional Chinese American culture and traditional Chinese culture and what has been popularized in American culture on the ground of the great familiarity with the true cultural overlaps and cultural gaps between them in an overall fashion and in a profound fashion. For the sake of what has been indicated in what Leila has done in this example, what is supposed to be kept in an apparent fashion in the minds of most readers is that she doesn't make the point of the perceptive and cognitive incompatibility between those two types of culture in an intentional fashion. What she does focus on is the perceptive and cognitive compatibility between them to work hard for the very feasible and flexible transformation between the perceptive and cognitive diversity into the perceptive and cognitive similarity that tends to give rise to the true exemption of the perceptive and cognitive ambivalence between most Chinese American workers and their American peers in a strategic fashion and in a dialectical fashion in combination with the perceptive and cognitive illumination and inspiration as acquirable from the theoretical suggestion Homi Bhabha has given in the construction of the theoretical frameworks of postcolonial theory in the view of the translation of culture in trans-cultural communication as what to be elaborated in the following quote: "cultural translation desacralizes the transparent assumptions of cultural supremacy, and in that very act, demands a contextual specificity, a historical differentiation *within* minority positions."¹⁸⁸ In accordance

with this theoretical suggestion, the specific act in relation to the translation of culture in this cultural context “passes through *continua* of transformation¹⁸⁹” to reach the genuine aim of enabling them to “yield a sense of culture’s belonging”¹⁹⁰ that is inclined to be considered as a “secondary elaborations”¹⁹¹ or “a transgressive act of cultural translation.”¹⁹² To this extent, what has been made clear is that either the translation of language or culture in this cultural context is “the performative nature of cultural communication.”¹⁹³ In this way, the appropriate and acceptable translation of cultural insights and cultural thoughts carried in those two different types of cultures are quite likely to make it rather feasible and flexible for most Chinese American workers to make a normal and natural communication with their American peers and to get free from the contradictions and resistance between them in a rational fashion and in a resonant fashion with the help of their increasing acquisition of the ideological and epistemological enlightenment and encouragement particularized in the very insightful and intelligent preparation that has been made for the successive and sustainable stimulation and promotion of the valuable ideological and epistemological transformation of them as a result of the good their rational rumination and reflection of the true ideological and epistemological transcendence this Chinese American writer named Fae Myenne Ng has been seeking for in her literary production for the sake of the very strategic salience of the social dignity, cultural dignity, and, ethnic dignity of those Chinese American workers.

In connection with what has been manifested in the production of this Chinese American literary work titled *Bone*, what its readers ought to caught sight of in their perception and cognition of this character by the name of Leila, is, that she has been awakened after a long period of very painful rumination and reflection of what has happened to her family, she has been aware in a sensitive fashion and in a sensible fashion that in addition to being the speaker for her two Chinese American sisters, namely, Ona and Nina, she has to make her voice heard and make her

decision accepted in a logical fashion and in a legal fashion to quicken her perceptive and cognitive growth in a distinctive fashion and in a diverse fashion. In an honest sense, she is not willing to follow the miserable examples of those two sisters even if they have made their own decisions in an independent fashion. What ought to be figured out is that they are not intelligent and rational enough when they make their respective decisions, for it can be seen in an obvious fashion that Ona she chooses to take suicide in an impulsive fashion because she does not want to be a filial daughter at the cost of love while Nina decides to exile herself to the east and exile into the air. In a dialectical sense, although this is also a choice, it is one to be made the way their American peers think and behave at the expense of the losses of what ought to come to their mind with the instructive and impressive enlightenment and encouragement as available in traditional Chinese American culture and traditional Chinese culture. In a conscientious fashion, she believes that her two sisters are not supposed to be considered as the typical victims of Chinese American women, for they have given up traditional Chinese American culture and traditional Chinese culture and adapted to American culture. To be specific, they ought to have chosen to resist against the strong oppression of race, gender, and, family although it takes them a great deal to do so. For the part of most Chinese American women, she thinks in a rational fashion and in a responsible fashion that the destinations of her two sisters are not the best ones. On the basis of this awakening rumination and reflection, she realizes that she does not want to follow the footsteps of any of her two sisters because she is supposed to be responsible for her Chinese American parents, boyfriend, and even her life. With those factors taken into account in an overall fashion and in an objective fashion, she chooses to accept the co-existence of the cultural duality in Chinese American community on the ground of respecting the choices of hers and others in a dialectical fashion by putting herself into the shoes of them in a considerate fashion just as what has been exemplified in her confession like this: “[F]or me, it was as if time broke down: Before and After Ona

Jumped. I didn't want anything to be the same. I wanted a new life as if to say that person then, that person that wasn't able to save Ona, that person was not me. All of us took that trip, but we came back to ourselves, to our old ways. I had to believe that it'd been Ona's choice."¹⁹⁴ Based on the very profound perceptive and cognitive exploration to be made of the genuine experiential and experimental feasibility and possibility for her to make a groundbreaking perceptive and cognitive progress when she is caught in the perceptive and cognitive dichotomy in a discouraging fashion and in a despairing fashion, Leila has acquired and accumulated very appropriate illumination to enable her to live in two worlds in a simultaneous fashion in a rational fashion and in a responsible fashion on the way to her continuous pursuit of the essential ideological and epistemological transcendence over the ideological and epistemological plights a great many Chinese American workers have fallen into when they are forced to make a choice between the two they have been given. To reach this aim, she begins to make an overall review of the very confusing binary opposition between the past and present, between life and death, and, between Chinese culture and American culture as she has hold in a firm fashion that those two perceptive and cognitive extremes are likely to be transformed from hostile opposition to each other in a harmful fashion into the harmonious incorporation into each other in a peaceful fashion. It is this inclusive tolerance and tolerable inclusion that make her to retain the biological ties of Ona but continue her life in a positive fashion, for she has realized in a sensitive fashion that "inside all of us. Ona's heart still moves forward. Ona's heart is still counting, true and truer to every tomorrow."¹⁹⁵ Therefore, what has turned out to be very instructive and impressive in her rational and responsible choice that it is this positive attitude held toward the dichotomous perceptive and cognitive ambivalence she has to be faced with in a flexible fashion that has inspired her to be faced with the binary oppositions of the two perceptive and cognitive extremes mentioned above, and, to make way to the rational and responsible acceptance of the similar diversity and the diverse similarity

between those two perceptive and cognitive extremes indebted to the inspiration she has perceived and conceived in her rational rumination and reflection to redefine either opposite extreme of those two perceptive and cognitive extremes, and, to encourage her to be entitled to make a new voice heard in the description of her new life in an optimistic fashion.

With the help of this ideological and epistemological illumination instilled into her mind, it turns out to be rational that at the end of this Chinese American literary work, Leila has succeeded in sitting and taking dinner with her mother, her stepfather Leon, and, her boyfriend Mason in a hospitable fashion, in a peaceful fashion, and, in a harmonious fashion, feeling at the bottom of her heart in an impressive fashion that “the soft suck of rice in our mouths, the click of the chopsticks against the bowls. These sounds were comfortable.”¹⁹⁶ As a matter of fact, it is at this pleasant moment that Leila “was tempted to fall back into the easiness of being Mah’s daughter, of letting her be my whole life.”¹⁹⁷ In spite of her satiation with those pleasures, she has tried to reassure them in a cautious fashion when she leaves her home because she “knew what I held in my heart would guide me. So I wasn’t worried when I turned that corner, leaving the old blue sign, Salmon Alley, Aah and Leon - everything - backdaire.”¹⁹⁸ In essence, what she is trying to know is the true nature of the hidden threat of the partial choice she has made in that she knows in a very clear fashion that “[L]eaving everything backdaire” speaks about the ambiguity of her choice which is not only to liberate her but also threaten her in the entire process of prompting her to continue to make a new exploration of new solutions to the problems she has run across on a daily basis. In line with the theoretical feasibility for this exploration, it has turned out to be evident that when Homi Bhabha comes up with those crucial theoretical terms like in-betweenness or third space, multi-specialty, and, multi-positionality of culture, the purpose to be reached in this theoretical exploration is to look for a translatable and negotiable environmental space and cultural space to replace the fixed one in a very appropriate

fashion because Homi Bhabha's¹⁹⁹ has inherited and developed what Edward Said has reminded most readers in a careful fashion that it is unwise for them to think about the crucial problems characterized with the perceptive and cognitive dualism that they have been accustomed to in a static fashion, in an absolute fashion, and, in a minimal fashion in spite of the hegemonic penetration of binary opposition into their popular perceptive and cognitive inclination in an unstoppable fashion and in an unavoidable fashion.

In accordance with what has been personified in the cultural assimilation and cultural dissemination most Chinese American workers in this Chinese American literary work under the title of *Typical American*, the disillusionment of their American dreams in *Mona in the Promised Land*, and, the genuine ideological and epistemological transcendence over previous dichotomous perception and cognition exemplified in an apparent fashion in *Bone*, it is supposed to be summarized in an essential fashion and in an evident fashion that an increasing number of Chinese American writers like Gish Jin and Fae Myenne Ng have been working very hard from their very rational and objective rumination and reflection of the crucial social phenomenon, cultural phenomenon, and, historical phenomenon the growing living experiences, learning experiences, working experiences, as well as, communicating experiences of a growing range of Chinese American pioneers, Chinese American parents, as well as, Chinese American children in connection with the perceptive and cognitive resonance between what has been depicted in those influential Chinese American literary works and what has been elucidated in the very valuable and veritable theoretical explorations of Homi Bhabha to enable them to make their very great ideological and epistemological progress in a gradual fashion to lay an experiential and experimental foundation for the extremely reliable and responsible acquisition and adoption of the ideological and epistemological transcendence over the previous dichotomous perception and cognition as has been applied into the very appropriate exemption of the identity crises most Chinese American pioneers,

Chinese American parents, and, Chinese American children in a rational fashion, in a systematic fashion, in a strategic fashion, and, in a logical fashion to protect and promote the successive and sufficient preparation they are supposed to make for the natural and normal establishment of their social identity, cultural identity, and, ethnic identity in a profound fashion, in a particular fashion, in a perspicacious fashion, and, in a prophetic fashion.

To sum up, a very good look taken at what has been dealt with in the interpretation of a good many Chinese American literary works picked out to be the specific analytical samples for the very substantial and sufficient justification of the major academic proposition of this part in this doctoral thesis in view of the critical emphasis placed on the profound and perspicacious rumination and reflection of the crucial perceptive and cognitive predicaments of the harm done by the very blind adaptation of most Chinese American workers to the perceptive and cognitive imprisonment sentimentalized in the blind preference to the very strong ideological and epistemological preconception and misconception beautified and mystified in the impressive elaboration of the theoretical thoughts and theoretical insights in the experiential and experimental refinement and reinforcement of the true conceptual denotations and connotations of the postcolonial terms like this monist cultural hegemony and this dualism-based cultural dichotomy without knowing in a reliable fashion and in a responsible fashion that although most Chinese American workers don't aim to show their very appropriate rejection to the very vicious assimilation of the genuine ideological and epistemological disturbance, inference, governance, and, dominance of their American peers in a hostile fashion or in a brutal fashion, they are in a position to be very cautious about the appropriate and adequate acceptance of the indispensable and inevitable adaptation to American culture when they are forced to be faced with this uncontrollable domination and manipulation in the coat of cultural communication to distract and dissociate the perceptive and cognitive precaution and caution in a very confidential fashion in that they have been caught

in their increasing hesitation for the confrontation between the irrational preference to traditional Chinese American culture and traditional Chinese culture, and, the very critical and cautious adaptation to American culture as a result of the growing popularization of the unstoppable and uncontrollable instillation of the misleading dichotomous perceptive and cognitive inclination into the legal establishment and improvement of the legal social identities, cultural identities, and, ethnic identities of those Chinese American pioneers, those Chinese American parents, as well as, those Chinese American children. Therefore, it is for this reason that it is of very great theoretical and practical significance for those Chinese American workers to make their way to the ambitious and aggressive acquisition of the decisive diversification of the perceptive and cognitive liberation and salvation from the very insightful and intelligent transformation of the cultural dichotomy particularized and popularized in the image of analytical and synthetic dichotomy into the indomitable, invariable, and incontestable exploration of the feasible experiential and experimental solutions to those identity problems cropping up in the very miserable lives, experiences, and, careers of those Chinese American pioneers, Chinese American parents, as much as, Chinese American children to seek for the very apparent and appropriate salience of the perceptive and cognitive good the very essential ideological and epistemological transcendence perceivable and conceivable from the very rational absorption and adoption of the ideological and epistemological essence and quintessence from the genuine perceptive and cognitive profundity and perspicacity of this postcolonial term cultural polychotomy in accordance with the very nutritious perceptive and cognitive inspiration and illumination achievable from the exploration made of the feasibility and possibility to do so in an insightful fashion and in an ingenious fashion to reduce to the least the probability of making irretrievable mistakes in a careless fashion.

For the sake of the further refreshment and refinement of the ideological and epistemological nutrients from the cautious and meticulous meditation on the

carious or precarious ideological and epistemological stigmatization of the cultural monism and the cultural dualism as potentiated in the very vicious politicization of cultural hegemony and cultural dichotomy, and, the profound and perspicacious reflection of the magnetization of the genuine ideological and epistemological essence and quintessence of this term cultural polychotomy in the crucial critical practices and critical processes of a large number of literary scholars, it is of very great experiential and experimental feasibility for most readers of those Chinese American literary works to be aware in a sensitive fashion and in a sensible fashion that it is quite unwise for Chinese American writers to show their great imaginative and associative concern for the perceptive and cognitive ambivalence between what has been persisted in traditional Chinese American culture in an excessive fashion, the inevitable perceptive and cognitive confrontation between a good many Chinese American parents, and, their Chinese American children in an aimless fashion and in an irrational fashion, and, what has been popularized in the continuous perceptive and cognitive imprisonment of cultural hegemony and cultural dichotomy in an irrational fashion, for what has turned out to be more and more evident in the ideological and epistemological evolution of those Chinese American writers in their actual literary production in terms of the development and improvement of their critical literacy and critical supremacy rooted in such a dichotomous aesthetic and artistic milieu, is, that it is quite wise for them to show their sympathetic concern for either the bearable or unbearable tortures of those Chinese American pioneers, those Chinese American parents, and, those Chinese American children in line with what has been proposed in the very specific development and improvement of the crucial theoretical framework and theoretical system of the perceptive and cognitive pluralism acquirable from the postcolonial multiculturalism and the perceptive and cognitive eclecticism obtainable from French literary and French philosophy when they have to be faced with the essential exemption of the identity anxieties, identity problems, and, identity crises those Chinese American pioneers, Chinese American

parents, and, Chinese American children have been suffering from all the time in their own living experiences, working experiences, as much as, their communicating experiences in a peaceful fashion and in a harmonious fashion.

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Chapter Five: Conclusion

On the foundation of the three major answers that have been given from the second chapter to the fourth chapter of this doctoral thesis to the three major research questions put forward in the first chapter of it in a respective fashion in accordance with the three major research aims to be reached in the objective, essential, and, logical justification of the experiential and experimental feasibility and possibility for the author of this doctoral thesis to make an exploration of the acceptable and admirable answers to those three questions in combination with what has been dealt with in the general theoretical development and improvement of the conceptual enlightenment and encouragement new historicism, post-colonialism, and multiculturalism with respect to the application of the concepts like historical fiction, fictional history, historical reality, diaspora, third space, power relations, in-betweenness, as well as, unhomeliness to make an exploration of the solutions to the problems most Chinese American workers have come across in their living experiences, working experiences, and, communicating experiences in the case of the historical reality, diasporic diversity, and, legal identity of Chinese American pioneers, Chinese American parents, and, Chinese American children according to what has been shown in an evident fashion and in an essential fashion in the ruminative and rational interpretation of the narrative facts and narrative events depicted in the Chinese American literary works produced from the 1960s to the present, it has turned out to be true that it is quite possible for her to answer those three major research questions in a systematic fashion and in a strategic fashion with the help of the organic combination of the theoretical insights of new historicism, post-colonialism, and, multiculturalism and the crucial textual examples that are quite likely to be picked out from those Chinese American literary works just in a particular fashion as what to be exemplified in the summary to be made of the three

major findings perceivable and conceivable from the very systematic and strategic justification of the objective and authentic existence of the high experiential and experimental feasibility and possibility for the author of this doctoral thesis to have a very good access to the very good exploration made of the true historical cruelty, diasporic diversity, as much as, identity complexity those Chinese American pioneers, Chinese American parents, and, Chinese American children have to be faced with in American society, American culture, and, American history in a ruminative fashion, in a reflective fashion, and, in a rational fashion to make it possible for them to get free from the true plight they are inclined to fall into when their environmental space and cultural space have been surrounded with the social problems, cultural problems, and, ethnic problems that have been with the increasing popularization of the social discrimination, cultural discrimination, and, ethnic discrimination here and there in America on account of the hatred most Americans have had for them for a very long time.

5.1 The Illuminative Findings Acquired from the Cautious Exploration Made of the History, Diaspora, and, Identity as Implied in Chinese American Fictions Published from the 1960s to the Present

In accordance with the exploration made of the feasible answers to the three major research questions from chapter two to chapter four in a respective fashion in the light of the very accusative cruelty of the true historical reality most Chinese American pioneers, Chinese American parents, and, Chinese American children have to be faced with, the objective, inevitable, and, intrinsic existence of the diasporic perplexity their living experiences, learning experiences, and, working experiences have been characterized with, and, the identity anxiety that has been haunting on their anxious minds for a very long time in reference to what has been concealed in an increasing number of Chinese American literary works produced

from 1960s to present on the ground of the objective, essential, as well as, authentic consistence between the very and conducive crucial theoretical illumination and inspiration of post-colonialism and the textual implications of those Chinese American literary works. With a very good look taken at what has been articulated and explicated in those three chapters in a cautious fashion and in a curious fashion, the major illuminative findings of this study are supposed to be concluded in the following three respects in a respective fashion.

In the first place, on the basis of the rational rumination of this question how Chinese American pioneers, Chinese American parents, and, Chinese American children get over the major difficulties they have come across in their lives to enable them to survive in new communities they have to get used to in America, to adapt themselves to the devalued and distorted identities they have been endowed with there in disgraceful fashion and in a dishonorable fashion, and, to build their new spiritual homelands when they have to be faced with to the embarrassing problems brought about social exclusion, cultural exclusion, and, ethnic exclusion they have been surrounded with just as what has been indicated in the cultural microcosm permeated into the very aesthetic and artistic production of a good many Chinese American literary works produced from the 1960s to the present, it has been found in the exploration that has been made of the historical reality of American society, American culture, and, American history in the second chapter of this doctoral thesis that at the thought of the very vicious devaluation, destruction, and, distortion of the social values, cultural values, and, historical values of those Chinese American pioneers, Chinese American parents, and, Chinese American children who have been isolated from Americans, it is of very great importance for an increasing number of versatile Chinese American writers to have a very good perceptive and cognitive access to the objective, essential, and, authentic facts and events related to the ambitious and aggressive pursuits of the admirable but adventurous American dreams those Chinese American pioneers, Chinese American parents, and, Chinese

American children have been keeping in their minds in a patient fashion despite the unbearable social discrimination, cultural discrimination, and, ethnic discrimination they have to put up with to make a living, to make a life, or, even to make a fortune, for this is inclined to help them to work very hard for the appropriate and adequate salience of the very great social contributions, cultural contributions, and, historical contributions they have been sending to the appropriate and adequate stimulation and promotion of the successive, sustainable, as well as, sufficient development and improvement of American society, American culture, and, American history in combination with what has been implied in the ideological and epistemological insights carried in the crucial concepts proposed and popularized by Hayden White to deal with the very authentic correlation between history and story in a systematic fashion and in a symbolic fashion, for the intuitive gratitude they are supposed to remind Americans of when they have a very strong social, cultural, and, ethnic hatred for their Chinese American benefactors who have been trying their best to overcome all the difficulties they have on the way to the construction of American railways, and, for the insightful transmission of the social justice, cultural justice, and, historical justice they have inherited from their ancestors into the minds of Americans as long as they are willing to enable themselves to make the best use of the extent to which they are brave enough to resist against the social vices, cultural vices, and, ethnic vices popularized in America, the extent to which they are able to seek for the very peaceful and harmonious transformation of the repressive and suppressive social violence, cultural violence, and, ethnic violence Americans have imposed upon them in a very hegemonic fashion, as well as, the extent to which they are likely to make an appropriate negotiation with themselves with regard to the appropriate and adequate inheritance of traditional Chinese American culture and traditional Chinese culture, and, the critical and cautious acceptance of American culture, and, to make an acceptable negotiation with Americans in relation to the harmonious and peaceful prevention of the social conflicts, cultural conflicts, and,

ethnic conflicts between them and Americans indebted to their having a profound understanding of the perceptive and cognitive overlaps and gaps as epitomized in the very profound and perspicacious ideological and epistemological similarity and diversity potentiated in the cultural virtues and cultural values of traditional Chinese American culture, and, traditional Chinese culture, and, the cultural views and cultural values of American culture from the lens of new historicism.

In the second place, with the help of the profound perceptive and cognitive illumination and inspiration acquired from the very rational, essential, and, objective exploration made of the highly possible answers to this question what enables most Chinese American pioneers, Chinese American parents, and, Chinese American children to make a rational, reliable, and, responsible judgement of the objective, authentic, and, essential existence of the diasporic diversity their lives, experiences, and, careers have been characterized with in relation to the strong perceptive and cognitive enlightenment and encouragement that are likely to be dug out from the living experiences, learning experiences, and, working experiences of them in a systematic fashion and in a logical fashion in combination with what has been exemplified in the narrative facts and narrative events concealed in most Chinese American literary works explicated in the systematic and strategic justification in the third chapter of this doctoral thesis when they are surrounded with an ocean of disturbing cultural prejudices, cultural barriers, cultural stereotypes, and, cultural crises in the contact they have been trying to keep with Americans in their lives and careers in connection with the ideological and epistemological enlightenment and encouragement acquirable from those very crucial and conducive concepts diaspora, third space, power relations, in-betweenness, as well as, unhomeliness proposed and persisted in the overall development and improvement of post-colonialism apart from the social discrimination, cultural discrimination, and, ethnic discrimination showing up one after another in this crucial process and practice in their inevitable, indispensable, and, irreplaceable communication with those American citizens in the

community they live on a daily basis to make it more convenient and conducive for them to make a living and even make a life over there in an independent fashion and in an insightful fashion, what has been found in a clear fashion in the exploration made of the diasporic complexity the living experiences, learning experiences, and, working experiences of those very ambitious and aggressive Chinese American pioneers, Chinese American parents, and, Chinese American children have tended to be characterized with in a diverse fashion and in a distinctive fashion, is, that it is of very great ideological and epistemological importance for a growing body of Chinese American writers to help most readers of their Chinese American literary works to be aware of the objective fact in a successful fashion and in a sufficient fashion that most Chinese American pioneers, Chinese American parents, as much as, Chinese American children have been forced to be faced with the diasporic lives that have been torturing them all the time in an absurd fashion and in an abnormal fashion on account of the cruelty and brutality suggested in the social reality, cultural reality, and, historical reality hidden behind the significant historical facts and historical events transplanted into the major narrative facts and narrative events of an increasing number of Chinese American literary works produced from the 1960s to the present in a realistic fashion just as what has been exemplified in the interesting stories and increasing experiences very valuable for the gradual enrichment and improvement of the very impressive ideological and epistemological denotations and connotations of the Chinese American literary works as interpreted in a critical fashion and in a cautious fashion in this doctoral thesis, for it has turned out to be true that the great efforts those Chinese American writers have been making to develop and improve the perceptive and cognitive inclination of the vast majority of the readers of their very creative Chinese American literary works in an impressive fashion and in an instructive fashion, is, sending their social contribution, cultural contribution, and, historical contribution to the popular transmission of the valuable perceptive and cognitive insights they have occurred either in an intentional fashion or in an

unintentional fashion into the minds of those readers who are inclined to share with most of those very enterprising Chinese American pioneers, Chinese American parents, as much as, Chinese American children the feasible empirical and practical concession that is quite likely to be made for the strong perceptive and cognitive ambivalence in which they have been caught in a helpless fashion and in a hopeless fashion by means of striking an appropriate, acceptable, and, admirable balance between the rational absorption and acquisition of the crucial cultural ingredients of traditional Chinese American culture and traditional Chinese culture and the rational rejection to the cultural values and cultural virtues of American culture to meet their objective needs of seeking for a sense of belonging and that of homesickness in Chinese American community, and, looking for a strong sense of satiation accessible from the rational concretization and crystallization of the essential and objective truth exemplified in the ideological and epistemological overlaps and gaps of the genuine valuable perceptive and cognitive enlightenment and encouragement just as what has been diversified in the submission to traditional Chinese American culture and traditional Chinese culture, and, the actual adaption to American culture either in an apparent fashion or in an ambiguous fashion in combination with what has happened to those who have lived and worked in the very miserable China town that has to be transformed from a society of bachelors into a community of families as a result of the great perceptive and cognitive progress to be made to give a very strong perceptive and cognitive impetus to the further stimulation and promotion of the ideological and epistemological progress to make it possible for them to help Americans to make their way to the sufficient achievement of their ideological and epistemological liberation from the binary perception and cognition in which they have been lost in an unconscious fashion and in an unintentional fashion on account of their experiential and experimental failure to get far away from the perceptive and cognitive imprisonment of the very strong dichotomous opposition between the submissive and successive insistence upon traditional Chinese American culture and

traditional Chinese culture in a very conservative fashion, and, the very rational and critical acceptance of American culture in an appropriate fashion and in an adequate fashion even if they have failed to be fully aware of the genuine experiential and experimental feasibility that the profound ideological and epistemological liberation of Americans are inclined to give rise to the perceptive and cognitive governance on the limitation of Chinese American women immigration and the banishment of the prevention of the increasing cross-cultural, cross-ethnic, and, cross-national love and marriage between Chinese American workers and Americans because what has been hidden behind this liberation is the profound and perspicacious ideological and epistemological foundation to be laid for translation of the society of bachelors into the community of families to help most of those very insightful Chinese American pioneers, Chinese American parents, as well as, Chinese American children to get free from the potential spiritual crises, identity crises, moral crises, and, affective crises that have been doing unexpected and unperceived harm to their health and happiness either in an explicit fashion or in an implicit fashion.

In the third place, in line with the objective and authentic examination that has been given to the logical legalization of the social identities, cultural identities, as much as, ethnic identities most Chinese American pioneers, Chinese American parents, and, Chinese American children in the fourth chapter of this doctoral thesis in connection with what the valuable perceptive and cognitive diversification of the exploration to be made of the feasible and possible solutions to the social problems, cultural problems, and, ethic problems that have cropped up in their growing living experiences, learning experiences, as well as, working experiences in their inevitable communication with Americans on a daily basis in reference to the perceptive and cognitive approximations between what has happened to them in this process and what has been proposed and persisted in a very gradual fashion in increasing development and improvement of the theoretical system and theoretical framework of multiculturalism right on the way to their exemption from the physical tortures

and spiritual tortures as engendered in the great efforts they have been trying to make to reduction to the least the identity crises they have been suffering from the intentional popularization of the social discrimination, cultural discrimination, and, ethnic discrimination they have to be faced with in American society, American culture, and, American history right at that historical moment when the Chinese American literary works analyzed in this chapter are produced to show the very profound concern a good many Chinese American writers have been showing for the gradual avoidance of the very sound bitterness those Chinese American pioneers, Chinese American parents, and, Chinese American children have been forced to stand on account of the experiential and experimental failure to get rid of the very great impact the previous dichotomous perceptive and cognitive inclination has on the exceptionally insightful and ingenious salience of the legal establishment and improvement of the social identities, cultural identities, as much as, ethnic identities of them, it has been found in the very aggressive and ambitious exploration to be made of the very feasible answers to the third research question as has been put forward at the beginning of the first chapter of this doctoral thesis in an apparent fashion and in an essential fashion that what has been realized in the very systematic stratification of the great social contribution, cultural contribution, and, historical contribution they have been making to the successive and sustainable stimulation and promotion of American society, American culture, and, American history in the pursuits of their American dreams, and, the appropriate and acceptable balance to be struck between the irrational submission to the blind inheritance of the cultural values and cultural views of traditional Chinese American culture and traditional Chinese culture, and, the critical and cautious acceptance of the cultural ingredients of American culture in relation to the diasporic existence of those Chinese American pioneers, Chinese American parents, and, Chinese American children in America, have turned out to be the valuable experiential and experimental foundation that has to be laid for the very conducive enlightenment and encouragement an increasing

range of Chinese American writers have to acquire from the ruminative and reflective rationalization of the actual perceptive and cognitive imprisonment in which their forebears have been caught in making their minds to enable themselves to get free from the excessive emphasis on the inappropriate and unacceptable exaggeration of the very strong perceptive and cognitive confrontation between the irrational preference to what has been pursued and persisted in traditional Chinese American culture and traditional Chinese culture, and, the rational acceptance of what has been popularized in American culture in a critical fashion and in a cautious fashion, and, the dichotomous barriers that have been preventing them from their working hard for the successful and sufficient achievement of their perceptive and cognitive breakthroughs that are inclined to give them a very strong perceptive and cognitive impetus for them to have a very profound and perspicacious perceptive and cognitive impetus to the stimulation and promotion of their developing a very strong willingness to make their way to the acceptable and admirable acquisition of the ideological and epistemological transcendence to pave way for the very great experiential and experimental good they are supposed to do to the extremely reliable and responsible establishment and improvement of the legal social identities, cultural identities, and, ethnic identities of those Chinese American pioneers, those Chinese American parents, as well as, those Chinese American children in response to the increasing permeation of the cultural pluralism into the perceptive and cognitive practices of those Chinese American writers in their literary production as what has been personified and particularized in a clear fashion in the aesthetic and artistic production of the Chinese American literary works interpreted in the fourth chapter of this doctoral thesis in a specific fashion to highlight the diverse and distinctive legalization of the social identities, cultural identities, and, ethnic identities of those Chinese American pioneers, Chinese American parents, and, Chinese American children with the help of the ideological and epistemological insights acquirable from the very appropriate, acceptable, and, adequate acquisition, accumulation, and,

application of the valuable theoretical enlightenment and theoretical encouragement of post-colonialism into the specific analytical and synthetic practices related to the exploration made of the ideological and epistemological wisdom as what has been hidden behind most of the Chinese American literary works as analyzed in the fourth chapter of this doctoral thesis in a profound fashion and in a perspicacious fashion.

According to the three major findings stated above in a respective fashion, it has turned out to be natural and normal for the author of this doctoral thesis to draw a conclusion in an evident fashion, in a logical fashion, and, in an objective fashion that a growing number of Chinese American writers have been showing their imaginative and associative concern for the objective, essential, and, authentic salience of the incredible and indispensable social contribution, cultural contribution, and, historical contribution most of those conscientious Chinese American pioneers, Chinese American parents, and, Chinese American children have been sending to the overall development and improvement of America in more than one field in the production of their Chinese America literary works that have been published from the 1960s to the present in connection with the perceptive and cognitive consistence between what has been implied in those Chinese American literary works and what has been emphasized on in the crucial theoretical exploration of new historicism, post-colonialism, and, multiculturalism, for the reasonable, reliable, and, rational revelation of the authentic, miserable, objective attributes their very rich living experiences, learning experiences, and, working experiences have been characterized with both in a helpless fashion and in a hopeless fashion, and, for the very symbolic and systematic stratification of the experiential and experimental foundation that has been laid for the stimulation and promotion of the ideological and epistemological liberation of those Chinese American pioneers, Chinese American parents, and, Chinese American children to inspire them to get across the increasing perceptive and cognitive barriers as have been concealed in the dichotomous inclination that

has been throwing them into the tortuous danger of the successive and sustainable confrontation between the very irrational submission to the perceptive and cognitive persistence in traditional Chinese American culture and traditional Chinese culture, and, the traditional Chinese culture and the very crucial and critical acceptance of American culture, and, to get access to the ideological and epistemological essence of the aesthetic and artistic insights carried out in their literary production with regard to its perceptive and cognitive relevance to the very insightful and ingenious promotion of the legalization of the social identities, cultural identities, and, ethnic identities of most Chinese American pioneers, Chinese American parents in their literary production as indebted to the true perceptive and cognitive rumination and reflection of the harm the cultural essentialism and cultural elitism have been doing to the successful and sufficient achievement of the ideological and epistemological transcendence valuable for the logical diversification of the legalization of the social identities, cultural identities, and, ethnic identities of them in an apparent fashion on account of the true perceptive and cognitive pace that is in a position to be kept with their very rational meditation on the increasing instillation of cultural pluralism into the imaginative and instructive practices and processes in the ingenuous and intelligent production of their Chinese American literary production.

5.2 The Instructive Implications Exemplified in the Present Exploration Made of in This Study

With respect to the instructive implications that are likely to be dug out from the in an impressive fashion and in an insightful fashion from the true ruminative and reflective perception and cognition of the very cautious and critical exploration made of the crucial historical facts and historical events valuable for the objective, logical, and, systematic argumentation of the very important social values, cultural values, and, historical values of most Chinese American pioneers, Chinese

American parents, as well as, Chinese American children in a logical fashion, in a systematic fashion, and, in an objective fashion in reference to the very authentic and essential summarization and stratification of the incontestable and indispensable social contributions, cultural contributions, and, historical contributions they have been sending to the continuous stimulation and promotion of the future and further development and improvement of American society, American culture, as well as, American history in a profound fashion, in a particular fashion, and, in a popular fashion, the objective, intrinsic, and, essential existence of the diasporic complexity their simplified and complicated living experiences, their learning experiences, their loving experiences, and, their working experiences have been characterized with in an apparent fashion or in an ambiguous fashion, and, the feasibility for the logical legalization of the social identities, cultural identities, and, ethnic identities of them on account of the true awareness of the increasing popularization of the strong cultural pluralism in American society, American culture, and, American history in an prophetic fashion, it will turn out to be true that the continuation of this ambitious and aggressive exploration made of in this doctoral thesis in an instructive fashion and in an insightful fashion will give rise to the successive and sustainable enrichment and improvement of the genuine rich ideological and epistemological implications that are inclined to come to the minds of a variety of literary readers, Chinese American writers, and, literary critics of all those Chinese American literary works and this doctoral thesis in a particular fashion, in a prophetic fashion, and, in a predictable fashion after having a very good understanding of what has been dealt with in this doctoral thesis as to be elaborated below in three respects one after another.

In the light of the profound ideological and epistemological implications most literary readers of this after their profound and perspicacious rumination of the perceptive and cognitive consistence between what has been instilled into most of the crucial Chinese American literary works published from the 1960s to the

present and what has been perceived and conceived either in a direct fashion or in an indirect fashion from the impressive and instructive illumination and inspiration existing in the essential interpretation that has been given of the actual historical reality, diasporic complexity, and, identity uncertainty of most Chinese American pioneers, Chinese American parents, and, Chinese American children as exemplified in those ingenuous Chinese American literary works, what the readers of those Chinese American literary works and this doctoral thesis will be aware of in this respect in a clear fashion, is, that this interpretation is inclined to remind them of the very crucial role they have been playing in the extensive transmission of the ideological and epistemological essence and quintessence of the cultural insights and cultural wits into the minds of an increasing number of poor Chinese American pioneers, Chinese American parents, and, Chinese American children because those cultural insights and cultural wits are those the Chinese American writers of those valuable Chinese American literary works analyzed in this doctoral thesis have been transplanted into the very crucial narrative facts and narrative events most stories told in those Chinese American literary works have to be composed of in an organic fashion, in an objective fashion, in an intrinsic fashion, as much as, in an essential fashion to show the true ideological and epistemological profundity and perspicacity of the aesthetic and artistic conscience as what has been exemplified in the very great imaginative and associative concern they have been showing for the meticulous and miraculous alleviation of the very unbearable identity anxiety, identity inferiority, as well as, identity superficiality of more and more Chinese American pioneers, Chinese American parents, and, Chinese American children to protect and promote their identity liberty, their identity equality, as well as, their identity superiority in a conscientious fashion and in a cautious fashion, for the very essential and evident ideological and epistemological profundity and particularity of the perceptive and cognitive inclination of those readers who have been able to have an essential and authentic access to the genuine ideological and epistemological governance and

leadership of those Chinese American writers in their literary production, have been laying a very sound perceptive and cognitive foundation for their natural and normal transmission of the perceptive and cognitive ingredients of those Chinese American writers into the minds of most Chinese American pioneers, Chinese American parents, and, Chinese American children to enrich their insightful ideological and epistemological nutrients, to broaden their perceptive and cognitive horizons, and, to highlight their ideological and epistemological pursuits in an overall fashion and in a subversive fashion. Therefore, what has to be kept in mind is that it is in this sense that those readers have been quickening the true ideological and epistemological transcendence of those Chinese pioneers, Chinese American parents, and, Chinese American children in a direct fashion, and, sending their crucial social contribution, their cultural contribution, and, their indispensable historical contribution to the increasing development and improvement of American society, American culture, and, American history in an indirect fashion as indebted to the ideological and epistemological transcendence they have acquired from their very rational, dialectical, and, essential rumination and reflection of the profound, particular, potential, and, perspicacious ideological and epistemological denotations and connotations that have been concealed in those Chinese American literary works in a confidential fashion. In a simultaneous sense, it is this transmission that has been doing a lot of perceptive and cognitive good to the successive and sustainable enrichment and improvement of the true ideological and epistemological values of those Chinese American literary works that have connected the valuable and meaningful literary production of those Chinese American writers with the reliable and responsible transmission of the ideological and epistemological values of them in an organic fashion and in a logical fashion. In an insightful sense, this impressive and instructive connection will give a very strong impetus to a growing range of Chinese American writers in the future in the light of the instructive and impressive stimulation and promotion of the ideological and epistemological inspiration and illumination they

will be inclined to implant into their literary production in the future to enable those readers to help those Chinese American pioneers, Chinese American parents, and, Chinese American children to get away from the ideological and epistemological imprisonment in which they have been caught due to their failure to resist against the hegemonic penetration of dichotomous perception and cognition into their perceptive and cognitive growth that is quite likely to draw the close attention of American government in a very particular fashion and then give rise to the legal formation, transformation, and, reformation in American legal system in a very popular fashion.

In the case of Chinese American writers who are intended to show their very great sympathetic and symbolic concern for the ideological and epistemological essence and quintessence that have been suggested in the extremely popular social phenomenon, cultural phenomenon, as well as, ethnic phenomenon that have been keeping most Chinese American pioneers, Chinese American parents, and, Chinese American children from enabling themselves to achieve the great success in seeing through the genuine perceptive and cognitive vices of American society, American culture, and, American history in a strategic fashion, in a systematic fashion, and, in a symbolic fashion, and, having a very good perceptive and cognitive access to the perceptive and cognitive virtues of the true social reality, cultural cruelty, and, ethnic brutality they have been imposed upon in an uncontrollable fashion and in an unstoppable fashion in reference to what has been illuminated in the very insightful ideological and epistemological liberation that has been running through the very appropriate and adequate acquisition, adoption, and, application of the ideological and epistemological imagination, inspiration, and, illumination very valuable for the cautious and curious production of an increasing number of Chinese American literary works, it is in a position to be made very clear in the minds of a good many Chinese American writers that the insightful and ingenuous interpretation of those Chinese American literary works produced and published from the 1960s to the

present is also the realization of their social values, cultural values, and, historical values in an indirect fashion as long as they have had a profound understanding of the connection between the interpretation as has been given of the true ideological and epistemological progression of their own literary production and the very great ideological and epistemological progress the readers of their Chinese American literary works tend to make right after their having a very good perceptive and cognitive access to the ideological and epistemological truth and essence implied in their Chinese American literary works produced to address the very crucial social problems, cultural problems, and, ethnic problems those Chinese American pioneers, Chinese American parents, as much as, Chinese American children are inclined to run across in a continuous fashion in their increasing living experiences, learning experiences, loving experiences, and, working experiences either in an apparent fashion or in an ambiguous fashion, for the essential and authentic rumination and reflection of this interpretation is likely to enable those Chinese American writers to be aware in a sensitive fashion and in a sensible fashion that the interpretation of their Chinese American literary works in a virtuous fashion to highlight the social conscience, cultural consciences, and, ethnic conscience of the vast majority of the readers and interpreters of their Chinese American literary works, is likely to pick up the speed at which the ideological and epistemological suggestions of a great many Chinese American writers proposed in the form of literary production, are inclined to come to the minds of the policy makers of America who are in charge of the legislation of America and are likely to do perceptive and cognitive good to the very logical legalization of the social identities, cultural identities, and, ethnic identities of most Chinese American pioneers, Chinese American parents, as much as, Chinese American children. To this extent, it can be seen in an insightful fashion and in an impressive fashion that the rational rumination and reflection of this interpretation is valuable for those Chinese American writers to be aware of the true ideological and epistemological transcendence they are supposed to achieve is that what they

have been doing in the production of their Chinese American literary works in a direct fashion, is also taking a good responsibility for the exceptionally profound and perspicacious stimulation and promotion of the authentic and essential development and improvement of the ideological and epistemological refreshment, refinement, as well as, reinforcement of American society, American culture, and, American history in an indirect fashion in accordance with the perceptive and cognitive pace that has been kept in with the increasing popularization of the cultural pluralism conducive and crucial for the efficient and essential exemption of the bearable or unbearable identity crises of those Chinese American pioneers, Chinese American parents, and, Chinese American children.

In relation to the very valuable ideological and epistemological implications that tend to occur to a good many literary critics in their very rational, dialectical, and, objective meditation on the critical values and critical virtues carried in the meaningful interpretation of the Chinese American literary works as produced and published from the 1960s to the present in view of the true history, diaspora, and, identity of most of those Chinese American pioneers, Chinese American parents, and, Chinese American children who have been working very hard for the profound and particular salience of their genuine identity liberty, identity equality, and, identity superiority in American society, American culture, as well as, American history, it is inclined to be made very evident that the very critical, cautious, and, conscientious rationalization of the ruminative and reflective perception and cognition of the very insightful interpretation that has been given of the ideological and epistemological wisdom and freedom most of those Chinese American writers have been permeated into the remarkable experiential and experimental enrichment and improvement of the ideological and epistemological components of their Chinese American literary works personified and particularized in the aesthetic and artistic exploration made of the essential experiential and experimental feasibility for them to try their best to help a wide variety of Chinese American pioneers, Chinese American parents, and,

Chinese American children to break away from the perceptive and cognitive dualism that has been imprisoning their minds when they try to reduce to the identity crises they are quite inclined to be faced with in American society, American culture, and, American history in a helpless fashion, in an aimless fashion, and in a hopeless fashion, is of very great ideological and epistemological values for those literary critics who are in a position to share with the readers and writers of those Chinese American literary works the very critical conscience they have to stick to in the development and improvement of their critical spirits and critical insights in their critical practices and critical processes, the critical essence, critical truth, and, critical justice they are supposed to focus on in those rich practices and processes show their own critical concern for the sound bitterness most Chinese American pioneers, Chinese American parents, and, Chinese American children have been tortured in an inevitable fashion and in an unstoppable fashion, the critical quintessence they are quite likely to dig out from their very rational rumination and reflection of this interpretation given of those Chinese American literary works from the perspective of post-colonialism, and, the true critical transcendence they ought to seek for in their very critical explorations made of what has been associated with the feasible solutions they have tried their best to work out in a systematic fashion, in a symbolic fashion, and, in a strategic fashion so as to help those Chinese American pioneers, Chinese American parents, and, Chinese American children to strive for the logical legalization of their very crucial social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history, for it is possible for them to make best of this valuable interpretation to inspire them to develop and improve their perceptive and cognitive impetus to take their critical responsibility for the insightful and intelligent protection and promotion of the very peaceful pacification of the ideological and epistemological conflicts between China and America in a harmonious fashion with the sufficient use made of the cultural overlaps between them in spite of the cultural gaps between them. In this sense, it

will turn out to be truth that the rational analyses those literary critics are going to make of this interpretation will be extremely valuable and veritable for them to give a strong impetus to those Chinese American pioneers, Chinese American parents, and, Chinese American children with respect to the continuous and conscientious consolidation of the effective and efficient communication between most Chinese culture transmitters and American culture receptors in the future. To the honest, the genuine ideological and epistemological transcendence of the very critical pursuits of those literary critics lies much in the realization of this pacification in a rational fashion, in an objective fashion, in a dialectical fashion, as much as, in an essential fashion.

Grounded on what has been implicated in what has occurred to literary readers, writers, and, literary critics as analyzed above in a respective fashion in terms of giving their ruminative and reflective responses to what has been concretized and crystallized in the interpretative exploration made of the historical reality, historical objectivity, and, historical authenticity of an increasing number of living experiences, learning experiences, loving experiences, as much as, working experiences of most ambitious and aggressive Chinese American pioneers, Chinese American parents, and, Chinese American children, the diasporic existences they have to be faced with in America, and, the identity embarrassments they have been running across over there due to the continuous empirical and emotional estrangement of Americans in most cases, what has turned out to be true in the objective and rational rumination and reflection of this exploration made of those matters in this doctoral thesis is that the reliable, reasonable, and, responsible rumination and reflection of most of those literary readers, writers, and, literary critics have been standing for the gradual increase of the perceptive and cognitive breakthrough they are inclined to acquire from this interpretative exploration as has been made of what has been catching the eyes of most versatile Chinese American writers in an impressive fashion and in an instructive fashion, for this very distinctive perceptive and cognitive breakthrough

will tend to give rise to the true successive and sustainable achievement of their ideological and epistemological transcendence as exemplified in the very profound and perspicacious development and improvement of their ruminative and reflective awareness that what they have been doing in the very optimistic stratification and systematization of the strategic encouragement and enlightenment they are quite likely to acquire from this exploration, is, showing the very sensitive and sensible development and improvement of the conscientious sense of social responsibility, cultural responsibility, and, historical responsibility they have been taking for the coherent and cohesive stimulation and promotion of the horizontal and vertical progression and promotion of the truly essential ideological and epistemological enrichment and improvement in American society, American culture, and, American history where the bodies, minds, and, souls of a wide variety of Chinese American pioneers, Chinese American parents, and, Chinese American children are inclined to be pacified and purified in a harmonious fashion, in a helpful fashion, and, in a hopeless fashion in that the veritable ideological and epistemological transmission of those literary readers, the ideological and epistemological production of insightful writers, and, the ideological and epistemological stratification of literary critics are inclined to give rise to the steady increases of the experiential and experimental possibility and probability for them to draw the extensive attentions of American governmental officers and American policy makers in a symbolic fashion and in a strategic fashion owing to their very sufficient awareness of the ideological and epistemological leadership of literary production as has been manifested in an euphemistic fashion to replace the sound bitterness of most Chinese American pioneers, Chinese American parents, as well as, Chinese American children with the sweet happiness of them in a very legal fashion right on the way to the increasing establishment and improvement of their genuine social identities, cultural identities, and, ethnic identities to be acknowledged in American society, American culture, and, American history indebted to the increasing perceptive and cognitive pace that has

been kept in with the salience of the experiential and experimental necessity for the valuable and veritable rumination and reflection of very great importance for those literary readers, writers, and, literary critics to awaken the true ideological and epistemological liberation of those Chinese American pioneers, Chinese American parents, and, Chinese American children in an appropriate fashion, in an adequate fashion, and, in an acceptable fashion with the help of the full use that has been made of the increasingly valuable and veritable transmission of the very nutritious ideological and epistemological instruction and illumination of cultural pluralism into their minds in an impressive fashion and in an insightful fashion.

5.3 The Insufficient Perception and Cognition as Unaccomplished in the Present Exploration Made of in This Study

With a glance on the perceptive and cognitive needs to be met to zoom in on the crucial matters that are of the greatest topical relevance to what is supposed to be researched in the organic, overall, and, systematic justification of the major argument of this doctoral thesis in terms of the very ambitious and aggressive exploration made of the ideological and epistemological transcendence valuable to be achieved to highlight the distinctive perceptive and cognitive diversity as has been exemplified in great the ideological and epistemological progress needed to be made for the acceptable and admirable salience of the true social dignity, cultural dignity, and, ethnic dignity of most Chinese American pioneers, Chinese American parents, and, Chinese American children in combination with the legal reformation that gives rise to the normal and natural legalization of their legal social identities, cultural identities, and, ethnic identities owing to the increasing replacement of the popular perceptive and cognitive inclination characterized with the extremely unstoppable, uncontrollable and unavoidable transplantation of the cultural dualism and cultural elitism into the dichotomous perception and cognition of the very repressive and

suppressive identity anxiety and identity complexity they have been coming across in an inevitable fashion in their unbearable living experiences, learning experiences, loving experiences, and, working experiences in America with the perceptive and cognitive adaptation to the growing instillation of the cultural pluralism and cultural populism into the very overall and profound perception and cognition of the rather depressive dichotomous imprisonment in the very great efforts made to give a very strong perceptive and cognitive impetus to the very systematic, symbolic, and, strategic legalization of the social identities, cultural identities, and, ethnic identities in a sympathetic fashion, it seems to be of increasing clarity in this exploration that the perceptive and cognitive insufficiency appears to be on the increase in the entire process of striking a perceptive and cognitive balance between what to be dealt with in the organic argumentation of the major argument of this doctoral thesis, and, what to be explored to broaden the perceptive and cognitive horizons of this exploration, and, to highlight the ideological and epistemological pursuits of the author of it in an insightful fashion and in an intelligent fashion as what to be explicated in the following three respects.

The first perceptive and cognitive insufficiency in the very indomitable protection and promotion of the intuitive and intrinsic social dignity, cultural dignity, and, ethnic dignity of most Chinese American pioneers, Chinese American parents, and, Chinese American children as has been personified and particularized in the legal establishment and improvement of their social identities, cultural identities, and, ethnic identities in American society, American culture, and, American history when they are forced to be faced with the social discrimination, cultural discrimination, and, ethnic discrimination over there, is, that the exploration to be made of the very unwilling feminization of the bachelors living and working in China towns for a long time where very appropriate jobs and women have become a kind of scarce social resources in such an excessive fashion so that love and marriage have become unreachable dreams for most of those bachelors who have to be forced to accept

the very unbearable bitterness of playing the role in Chinese American community as what women have been playing in traditional Chinese American culture and traditional culture at the cost of spiritual castration and cultural castration, seems to be inadequate for the overall and profound revelation of the cruel social reality, cultural reality, psychological reality, and, historical reality that tend to give rise to the miserable existence of them who have been suffering all the more from the very disgraceful and dishonorable exploitation of the very precious opportunity for those bachelors staying and living over there to seek for the masculinization that stands for masculine dignity in a rational fashion and in a reliable fashion due to the repression of their sexual identities as a result of the very intolerable substitution of the vicious feminization they have been imposed upon in a violent fashion and in a vicious fashion in view of what has been exemplified either in an apparent fashion or in an ambiguous fashion in the Chinese American literary works as analyzed in the third chapter of this doctoral thesis in a profound fashion and in a perspicacious fashion.

The second perceptive and cognitive insufficiency existing in obtaining the intentional exemption from the identity anxieties, identity problems, and, identity crises most insightful Chinese American pioneers, Chinese American parents, and, Chinese American children who are unable to get free from the social reality, cultural reality, and, historical reality that have been associated with the increasing scarcity of the women they have to depend a lot on to make it possible for them to get free from the lonely bitterness and bitter loneliness that they are inclined to throw them into the affective and marital danger of being made bachelors whether they like it or not as shown in the affective and marital infidelity epitomized in the affective and marital violence revealed in the Chinese American literary works devoted to the objective and authentic exposition of the intuitive and intrinsic personality of those bachelors who have been forced to be faced with the affective and marital harm this lonely bitterness and bitter loneliness are doomed to do to them in an natural fashion and in a normal fashion on account of the legal prevention of the migration

of women into the society of bachelors, is, that with the account taken into the centrality, compatibility, as well as, and compactivity of the systematic and strategic justification of the major argument of this doctoral thesis in a rational fashion and in an objective fashion in the elaboration of the affective and marital disturbances and confusions of an growing number of those very miserable Chinese American bachelors, inadequate perceptive and cognitive room has been made for the very thorough and overall revelation of the malicious social vices, cultural vices, and, ethnic vices the preventive isolation of American government at that given historical moment has brought for those Chinese American bachelors in a treacherous fashion even though it has been made in a very clear fashion in the minds of a wide variety of American officers and policy makers who have been making best use of this isolating prevention and viewing it as a demonic approach to the autonomous and ontological extinction of those Chinese American bachelors in the entire process of the implicit devaluation, degradation, destruction, and, distortion of the worthwhile personality of them by means of the intentional instillation of the dreadful cruelty and brutality of the affective and marital violence into their own lives, loves, and, marriages to give rise to the increasing confrontation between either two of them that their excessive exaggeration of this competitive confrontation and contradictory competition between either two of those is bound to bring about the increasing popularization of their very strong competitive conflicts between either two of those Chinese American bachelors to the effect that what has been hidden behind this intentional and intolerable isolation of those Chinese American bachelors from Americans is the tragic homicides, genocides, and, femicides cropping up in more and more China towns where most Chinese American bachelors living in Chinese American community are inclined to struggle for their precious respective affective and marital opportunities at the cost of the decisive unpredictable, unavoidable, and, unimaginable abandonment of the social bottom-lines, cultural bottom-lines, and, ethic bottom-lines they have been sticking to all the time when they have to be faced

with the cruel reality that they have to fight against one another or even kill one another to win the favor of a fair lady to make it possible for them to get free from the explicit or implicit tortures of the very unbearable alienation of their spiritual world as is bound to give rise to their distortion of their initial personality and even humanity and the translation of their very admirable personality and humanity into the unacceptable and unbearable bestiality in a helpless fashion and in a hopeless fashion. Therefore, the appropriate and adequate development and improvement of the sensitive and sensible awareness of the spatial inadequateness of this perception and cognition of the great importance that ought to be attached to the very essential and authentic revelation of those social vices, cultural vices, and, ethnic vices has turned out to be extremely valuable for the insightful and intelligent revelation of the harmful perceptive and cognitive treacheries of American officers and American policy makers on the ground of their seeing through the very malicious and vicious intentions and motivations of them to prevent the transmission of this perceptive and cognitive malice into the terrible lives and careers of those Chinese American bachelors in a treacherous fashion.

The third perceptive and cognitive insufficiency as embodied in the very ambitious and aggressive exploration as has been made of the genuine experiential and experimental feasibility and flexibility for the reasonable and reliable clarification of the legal social identities, cultural identities, and, ethnic identities of most Chinese American pioneers, Chinese American parents, and, Chinese American children the vast majority of the Chinese American writers who have been showing their burning concern for in the very aesthetic and artistic production of their respective Chinese American literary works that have been interpreted in the authentic, objective, and, logical justification of the major argument of this doctoral thesis in a dialectical fashion, in a diverse fashion, and, in a distinctive fashion, is, that since the growing popularization of the harmful perceptive and cognitive confinement engendered in the successive and sustainable implantation of the vicious dichotomous impact into

the perceptive and cognitive practices and processes of most of those Chinese American writers even when they are fully aware of the very great experiential and experimental importance for them to get rid of the very dangerous perceptive and cognitive barriers that have been preventing the genuine essential ideological and epistemological progress of most Chinese American pioneers, Chinese American parents, and, Chinese American children, it has been turned out to be true in an impressive fashion that the inadequate efforts have been made to have a profound and perspicacious understanding of the objective fact in the valuable exploration made of in this doctoral thesis that the true ideological and epistemological essence of the dichotomous confrontation between the submissive insistence on the major cultural values and cultural virtues of traditional Chinese American culture and traditional Chinese culture, and, the critical and cautious acceptance of the popular cultural mores and cultural beliefs is the very essential product of the competitive cooperation and cooperative competition of the intelligent cultural elites of China and America in most cases in more than one respect in combination with what has been embedded in the cautious perceptive and cognitive interweavement of the ideological and epistemological nutrients in the extremely insightful and imaginative production of most Chinese American literary works as have suggested an objective truth in an ambiguous fashion that the writers of those two countries have been playing an indispensable, incontestable, and, irreplaceable role in the imaginative and impressive and instructive governance and leadership of the genuine ideological and epistemological inclination of the vast majority of the learners and followers of the respective cultures they have been handing down from generation to generation in a successive fashion and in a sustainable fashion. That is why a very close ideological and epistemological attentions is supposed to be paid to the rich ideological and epistemological inspiration and illumination of the literary thoughts and literary insights articulated in the production of their respective literary works to seek for the very profound and perspective distinction to be made between the ideological

and epistemological similarity and diversity of the cultural insights, cultural beliefs, and, cultural mores in their respective cultures. In some measures, most of those cultural learners and followers are inclined to be considered as the direct transmitters of the ideological and epistemological pursuits and spirits of writers, while, most writers as the founders of those insightful ideological and epistemological pursuits and spirits in a euphemistic fashion and in an intangible fashion. Judging from this role writers have been playing in the systematic, symbolic, and, strategic construction, deconstruction, and, reconstruction of the ideological and epistemological system interwoven in the structural veins of mots literary works of a country, it is in a position to be admitted in an honest fashion that the deep analytical and synthetic concern that has been shown for the perceptive and cognitive good most Chinese American writers have been doing to the coherent and cohesive stimulation and promotion of the ideological and epistemological diversification and sophistication of the aesthetic and artistic thoughts and insights the narrative facts and narrative events of the stories told in the stories told in the Chinese American literary works analyzed in this doctoral thesis is inadequate for the dialectical and distinctive particularization of the very euphemistic governance and leadership the experiential and experimental production of most of those ingenuous Chinese American literary works have been characterized with in an apparent fashion or in an ambiguous fashion as those influential Chinese American literary works have been decorated with very unintelligible and unspeakable wisdom that ought to be dug out from the interpretative exploration made of in this doctoral thesis to make way to the actual promotion of the ideological and epistemological transcendence as is supposed to be obtained in this process.

With a dialectical look taken at what has been achieved in an adequate fashion or in an inadequate fashion in the exploration made of the exemption from the social discrimination, cultural discrimination, and, ethnic discrimination most enterprising Chinese American pioneers, Chinese American parents, and, Chinese

American children have been imposed on in a harmful fashion, in a hostile fashion, and, in a hegemonic fashion in their increasingly miserable living experiences, learning experiences, loving experiences, and, working experiences when they have to be faced with the demonic social isolation, cultural isolation, and, ethnic isolation. American officers and American policy makers have been racking their brains to make best use of to dispose of the harmful perceptive and cognitive imprisonment they have been penetrated into the minds of those Chinese American pioneers, Chinese American parents, and, Chinese American children as what has been shown in the very popular insistence on the extensive and excessive transmission of the dichotomous perception and cognition into their minds to give rise to the birth and growth of the perceptive and cognitive discrepancies between with two of them, between either two families of them, and, between most men and women in their Chinese American families for the aim of throwing them into the very vicious chaos of endless conflicts, controversies, and, contradictions that are destined to bring about their cruel homicides in an autonomous fashion and in an ontological fashion notwithstanding the consequence of those worsening homicides, genocides, and, femicides that are bound to result in the very miserable social extinction, cultural extinction, and, ethnic extinction of those Chinese American pioneers, Chinese American parents, and, Chinese American children existing in an indirect fashion in American society, American culture, and, American history to meet the very absurd and abnormal needs of those American officers and policy makers who have been having an unintelligible hatred for the successive and sustainable reproductions of Chinese American children and the increasing popularization of the cultural thoughts and cultural insights carried in traditional Chinese American culture and traditional Chinese culture in a philosophical fashion owing to the instinctive and distinctive inheritance of the philosophical beliefs transplanted into the very crucial cultural nutrients of traditional Chinese American culture and traditional Chinese culture in that those American officers and American policy makers have failed to make them

aware in a sensitive fashion and in a sufficient fashion that the excessive and exact transmission of the very insightful and intelligent philosophical beliefs of traditional Chinese American culture and traditional Chinese culture into the minds of most Americans are doomed to throw most of those Chinese American pioneers, Chinese American parents, and, Chinese American children into an invisible danger of the revengeful destruction of Americans who are inclined to do harm to those Chinese American pioneers, Chinese American parents, and, Chinese American children by making best use of what they have learned a lot from traditional Chinese American culture and traditional Chinese culture. To this extent, it ought to be of very great perceptive and cognitive importance for those Chinese American writers to know it in a very insightful fashion that it is a fatal danger for them to implant the genuine philosophical values as implied traditional Chinese American culture and traditional Chinese culture into the treacherous minds of a variety of malicious Americans in a blind fashion, in an irrational fashion, and, in an aimless fashion as long as they have taken into account in a profound fashion, in a particular fashion, as well as, in a perspicacious fashion the unpredictable and prophetic risks that have to be taken to do so in the midst of the successive and sustainable establishment and improvement of the very legal social dignity, cultural dignity, and, ethnic dignity of most of those Chinese American pioneers, Chinese American parents, and, Chinese American children in an appropriate fashion, in an acceptable fashion, in an amiable fashion, and, in an admirable fashion before the extent to which they have already known in a rational fashion and in an honest fashion what is in a position to be input into the arrogant minds of those Americans in an acceptable fashion and in a considerate fashion, and what not has been kept the depressed minds of those who are best at the extensive transmission of the philosophical thoughts and philosophical insights of China into the minds of those Americans whose minds are likely to be governed and dominated by disgraceful and dishonorable ingratitude either in an intentional fashion or in an unintentional fashion even though they are inclined to be told in an

objective fashion and in an authentic fashion that their American ancestors and them have benefited a great deal from what most conscientious Chinese American workers have done to them in an unselfish fashion.

5.4 The Impressive Suggestions to be taken for the Further Promotion of the Present Exploration Made of in This Study

In correspondence with what has been what has appeared to be inadequate for very systematic, symbolic, and, strategic stratification of the ideological and epistemological essence, quintessence, and, transcendence that are supposed to be achieved in an overall fashion and in a profound fashion in the successive and sustainable exploration made of the experiential and experimental feasibility and flexibility for a growing range of Chinese American writers to have a very good perceptive and cognitive access to the appropriate solutions to the social problems, cultural problems, and, ethnic problems most Chinese American pioneers, Chinese American parents, and, Chinese American children have come across in their living experiences, their learning experiences, their loving experiences, and, their working experiences in reference to what has turned out to be indicated in the perceptive and cognitive predicaments those Chinese American writers have given an account of in a confidential fashion and in a cautious fashion in their imaginative and instructive production of the Chinese American literary works as have been analyzed in this doctoral thesis in the objective and authentic justification of the major argument proposed at the outset of it to show their sympathetic concern for the ambivalent perception and cognition that have been keeping most of those Chinese American pioneers, Chinese American parents, and, Chinese American parents from the very successful and sufficient exemption from the social repression, cultural repression, and, ethnic repression owing to their perceptive and cognitive failure to get far away from the mechanical and ritualistic juxtaposition of the perceptive and cognitive

inclination either in the extensive or excessive exaggeration of the successive and sustainable confrontation between what has been particularized a great deal in the continuous inheritance of and insistence on traditional Chinese American culture and traditional Chinese culture from generation to generation, and what has been popularized too much in the transmission of American culture as typified in the very harmonious pacification of the contradictory attitudes between Chinese American parents and, Chinese American children, between either two of the very miserable Chinese American bachelors living and working in China towns, and, between those Chinese American men and Chinese American women over there on account of the continuous instillation of the dichotomous perceptive and cognitive inclination into the very ambivalent minds of those Chinese American pioneers, Chinese American parents, as much as, Chinese American children, it has turned out to be of great ideological and epistemological values to be aware of the great importance to get a very good access to the perceptive and cognitive suggestions that are supposed to be given to make an ideological and epistemological preparation for the more valuable and more meaningful ideological and epistemological contributions the continuation of the very valuable exploration made of in the strategic legalization of the rather reasonable social identities, cultural identities, and, ethnic identities of an increasing number of ambitious and aggressive Chinese American pioneers, Chinese American parents, and, Chinese American children in a diverse fashion and in a distinctive fashion with the help of the extremely admirable ideological and epistemological transcendence as acquirable and accessible from the profound and perspicacious rumination and reflection of the perceptive and cognitive inadequateness showing up in the rational examination of this dichotomous perception and cognition just as what to be explicated in the following three respects one after another in terms of what has been manifested in the feminization of Chinese American bachelors, the diasporic devaluation and distortion of the very crucial and conducive social values, cultural values, and, historical values of traditional Chinese American culture and

traditional Chinese culture in American society, American culture, and, American history, and, the acceptable and accessible legalization of the genuine social identities, cultural identities, and, ethnic identities of Chinese American pioneers, Chinese American parents, and, Chinese American children as demonstrated in a very clear fashion in the characterization of the Chinese American literary works interpreted in this doctoral thesis.

With a glance on the perceptive and cognitive inadequateness with respect to the sexual repression and sexual exploitation most Chinese American bachelors isolated from the mainstream society, culture, and, history of America due to the intentional prohibition of the immigration of Chinese women and the prevention of American women from falling in love with or getting married to any of those Chinese American bachelors who have been living and working in Chinatown to stand the affective and spiritual tortures engendered in the lonely bitterness and bitter loneliness they have to be faced with in a helpless fashion and in a hopeless fashion at that historical moment when Chinatown has been turned into a society of bachelors in the pace that has been kept with the very extensive and excessive exaggeration of the vicious social discrimination, cultural discrimination, and, ethnic discrimination they have been imposed on in their lives and careers in a hostile fashion and in a hegemonic fashion, and their hometown a society of widows as a result of the intentional prohibition of the normal and natural immigration of the family members of those Chinese American bachelors, it will be suggested in the further exploration made of the very unforgettable and unforgivable victimization of those Chinese American bachelors and their family members that very great perceptive and cognitive concern should be shown for the objective, profound, and, authentic revelation of the unintelligible and unimaginable sexual crises and spiritual crises those Chinese American bachelors have been putting up with in their own lives, experiences, and, careers in an unstoppable fashion and in an uncontrollable fashion in America when the overall implementation of this immigration reform has

taken place in America at that critical historical moment, the absurd and abnormal psychological reality of those American officers and American policy makers of America in an authentic fashion and in an objective fashion to see through the genuine instinctive and distinctive motivation and intention that have been kept in their minds when they come up with this hostile plan made for the extensive and excessive popularization of the affective and marital treacheries they have plotted to give rise to the thorough extinction of those Chinese American bachelors at the cost of the disgraceful and dishonorable consumption of the essential social conscience, cultural conscience, and, ethnic conscience they ought to have been keeping in their minds in an unforgettable fashion before they are determined to bring about the very vicious unbalance between men and women in Chinatown to intensify the very unforgivable conflicts between either two men who have been trying every means to win the favor of a fair woman, between either two women who have been trying to maximize the profits they are quite likely to make from their very unreliable and irresponsible communication with those Chinese American bachelors in a greedy fashion, and, between men and women who have been caught in the strong conflicts related to either the intentional or unintentional exploitation of the property the former have possessed, and, the solutions that have to be worked out to address the social problems, cultural problems, and, ethnic problems those Chinese American bachelors have been running across in their increasing living experiences, their learning experiences, their loving experiences, and, working experiences to resist against, to subvert to, and, even to tear into pieces the very vicious motivation and intention of those confidential American trouble makers in the overall and evident interpretation of the valuable ideological and epistemological essence and truth as epitomized in the insightful and instructive production of those Chinese American literary works.

In connection with the very ambivalent and ambiguous perceptive and cognitive inadequateness the very great perceptive and cognitive exploration made

of the authentic and essential diasporic existence of most Chinese American bachelors dealt with in the third chapter of this doctoral thesis in association with the social reality, cultural reality, psychological reality, and, cultural reality resonated in the narrative facts and narrative events of most Chinese American literary works produced and published from 1960s to present in the pace that has been kept with the very profound and particular perceptive and cognitive concern most Chinese American writers at that time have been showing for the miserable and chaotic situation their living experiences, learning experiences, loving experiences, and, working experiences of those Chinese American bachelors who have to turn a blind eye to the physical needs and spiritual needs that ought to have been met in an appropriate fashion to make them get free from the sound bitterness engendered in the corporeal tortures and mental tortures they have been suffering from on account of the sexual repression and spiritual repression they are forced to be faced with in their lives and careers on a daily basis even if it has been made very clear in the minds of American officers and American policy makers at that time that the excessive repression of the intuitive desire and instinctive desire of those Chinese American bachelors are not appropriate for the normal and natural development and improvement of their the very admirable rationality of their liberal and equal personality and humanity, what is in a position to be aware of in a sensitive fashion and in a sensible fashion in this respect is that it is supposed to be suggested in a decisive fashion and in a distinctive fashion that the further and future continuation of the exploration to be in this regard needs to be focused on the development and improvement of the ideological and epistemological inspiration and illumination as are inclined to be perceived and conceived from the very ruminative and resonant rationalization of the consideration that is in a position to be taken into in the very profound and perspicacious interpretation of the very strong affective and marital embarrassment of those Chinese American bachelors in reference to the perceptive and cognitive awareness to be developed and improved to draw attentions of great

necessity to zoom in on the protect and promote the liberal fraternity and fraternal liberty that ought to be persisted and popularized in an equal fashion and in an objective fashion to help those Chinese American bachelors to have a very good experiential and experimental access to their genuine physical liberation and spiritual salvation in an acceptable fashion and in an admirable fashion on account of the very successful and sufficient stimulation and promotion of the strong perceptive and cognitive motivation and intention those American officers and American policy makers are supposed to have been keeping in their minds in a sensitive fashion and in a sensible fashion that it is of great ideological and epistemological importance for them to make appropriate and adequate ideological and epistemological progress in making their very great social contributions, cultural contributions, and, historical contributions to the successive and sustainable prosperity of American society, American culture, and, American history in an objective fashion, in an essential fashion, and, in a rational fashion on the basis of their conscientious, autonomous, as well as, ontological abandonments of their shortsighted harmful and hostile banishment of the ambition and expectation of those Chinese American bachelors and the alienation of their ambitious and aggressive spirituality indebted to what they have acquired, adopted, and, accumulated to enrich and highlight their elegant ideological and epistemological pursuits, and, to broaden and sharpen their insightful ideological and epistemological horizons in order to make a very good ideological and epistemological preparation for the much better development and improvement of America and the maximization of the benefits all Americans are able to acquire in an unselfish fashion and in a farsighted fashion.

In compatible with the experiential and experimental exploration made of the very rational legalization of the social identities, cultural identities, and, ethnic identities of most intelligent Chinese American pioneers, Chinese American parents and, Chinese American children at the historical moment when the social values, cultural values, and, historical values of them have been dwarfed, devalued, and,

distorted in a harmful fashion and in a hegemonic fashion in American society, American culture, and, American history in the logical and systematic justification of the major argument proposed at the outset of this doctoral thesis to have a very good perceptive and cognitive access to the concern a growing number of Chinese American writers have been showing for the enrichment and improvement of the ideological and epistemological foundation that has to be laid for the successful and sufficient exemption from the emotional crises and mental crises hidden behind the identity crises those Chinese American pioneers, Chinese American parents, and, Chinese American children have been suffering from the very harmful and hostile juxtaposition between the very crucial cultural ingredients of traditional Chinese American culture and traditional Chinese culture, and, the cultural nutrients of American culture in an unintelligible fashion, in an illogical fashion, and, in an irrational fashion, it has turned out to be of very great experiential and experimental importance for the author of this doctoral thesis to share with the rest of the researchers in the similar field her actual suggestion that a very strong perceptive and cognitive importance is in a position to be attached to the objective, essential, and, dialectical rumination and reflection of the true ideological and epistemological simplicity and superficiality of the very harmful and hostile popularization of the continuous implantation of the very vicious dichotomous perceptive and cognitive inclination into the minds of those Chinese American pioneers, Chinese American parents, and, Chinese American children to give rise to the very irrational and innocent confrontation between either two of them and the malicious stupefaction of them to make it possible for American officers and American policy makers to go on with their domination and manipulation of the perceptive and cognitive progression of most of those honest Chinese American pioneers, Chinese American parents, as much as, Chinese American children, or, even to make the best use of their honest innocence to devalue and distort the very unforgettable social values, cultural values, and, historical values of traditional Chinese American culture and

traditional Chinese culture in a very treacherous fashion, for the overall development and improvement of the very essential perceptive and cognitive potentiality as is extremely valuable and indispensable for most of those Chinese American pioneers, Chinese American parents, and, Chinese American children to see through either the explicit or implicit ideological and epistemological simplicity and superficiality of this dichotomous cultural parallelism exaggerated in America, is, very crucial for them to enable themselves to work much harder for the genuine achievement of the ideological and epistemological pluralism that is inclined to work well in the very cautious consolidation of the perceptive and cognitive preparation to be made for the successive and sustainable stimulation and promotion of their ideological and epistemological transcendence to pave way for their very insightful, ingenious, and, intelligent acquisition of the particularly profound and perspicacious ideological and epistemological essence and quintessence perceivable and conceivable from the true literary thoughts and literary insights potentiated in the ingenuous narrative facts and narrative events of those Chinese American literary works to dig out more and more perceptive and cognitive enlightenment and encouragement to give a much stronger perceptive and cognitive impetus to the distinctive experiential and experimental diversification of the logical legalization of the social identities, cultural identities, and, ethnic identities of most of those very innocent and sincere Chinese American pioneers, Chinese American parents, and, Chinese American children indebted to the increasing transmission of the cultural pluralism into their minds.

Given the three major perceptive and cognitive suggestions that have given above in a respective fashion, it has turned out to be very evident in an impressive fashion that appropriate and adequate perceptive and cognitive room remains to be made for much greater ideological and epistemological progress on the way to the reevaluation of the realistic cruelty and brutality concealed in the very vicious and hostile feminization of most Chinese American bachelors isolated in Chinatown in an unbearable fashion, the very insightful and ingenious perception and cognition of

the diasporic existence of most insightful Chinese American pioneers, Chinese American parents, and, Chinese American children with regard to the intentional devaluation and distortion of the crucial and conducive social contributions, cultural contributions, and, historical contributions they have made to the successive and sustainable enrichment and improvement of the true ideological and epistemological denotations and connotations of American culture in the stimulation and promotion of the continuous development and improvement of American society, American culture, and, American history in a cautious fashion, and, in a conscientious fashion, and, the accumulation and application of the perceptive and cognitive inspiration and illumination that are likely to be dug out from the exploration made of in this doctoral thesis to make it very possible for the acceptable and admirable legalization of the crucial social identities, cultural identities, and, ethnic identities those Chinese American pioneers, Chinese American parents, and, Chinese American children have to count a lot on to enable them to get free from the dichotomous imprisonment of the vicious juxtaposition between the inheritance of the cultural values and cultural views of traditional Chinese American culture and traditional Chinese culture, and, the acceptable adaptation to the cultural mores and cultural views of American culture to make a living, to make a life, or, even to make a fortune in America. To be honest, a lot as has been done in the interpretation given of most Chinese American literary works, a lot will also need to be done in the further studies in this field in the future. One more honest dream to be realized after the completion of this doctoral thesis is that had there any unintentional disrespect shown for any literary scholar, literary critic, and, literary expert in this interpretation, their generous perceptive tolerance, cognitive tolerance, ideological tolerance, and, epistemological tolerance would be expected in a sincere fashion owing to the experiential and experimental inadequateness of the author of this doctoral thesis in her actual rationalization of the ruminative and reflective practices and processes devoted to the essential and efficient achievement of the ideological and epistemological breakthrough in this

study as a result of the temporary devoid of the sufficient perception and cognition of the ideological and epistemological profundity, particularity, and, perspicacity of the critical thoughts and critical nutrients that are supposed to be applied into the analytical practices and analytical processes of this study in an adequate fashion.

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