

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

Thesis Submitted in Partial Fulfillment of The Requirements for The  
Degree Of Doctor of Philosophy in Arts of Jadavpur University

**SYNOPSIS**

Written

By

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Supervised

by

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**Jadavpur University**

**Kolkata, India**

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## SYNOPSIS

In general, there are five major chapters in this doctoral thesis in line with what to be introduced, what to be reviewed, what to be analyzed, and, what to be summarized in this study as what to be shown in the following elaboration.

### **Chapter 1: Introduction**

In the first place, it has been shown in the introduction that has been given to the research background, literature review, theoretical framework, research method, significance of this study, textual selection, and, the like of this study in combination with the specific analytical needs to be met in the promotion of this study with the help of the valuable and veritable rumination and reflection of the original analytical imagination, analytical inspiration, and, analytical illumination that have been obtained from the intensive reading of the Chinese American literary works picked out to be analytical samples of this study in order to help the readers to have a much profounder understanding of the originality and novelty of this study that have been based on the objective and authentic investigation of the critical practices and critical processes of a good many literary critics in view of what has been implanted into their critical reflection when they have made their comments on the nutrients of those Chinese American literary works.

The year of 1965 witnessed the most significant change that had taken place in the history of America for the sake of the signature of Immigration and Nationality Act, which was believed to have “liberalized the nation’s immigration policy and ushered in new generations of immigrants from throughout Asia.” The new generation, based on skills and family connections to American residents, enabled significant immigration from every nation in Asia, which led to dramatic and ongoing changes in the Asian American population and professional jobs. Judging from the first or second generation of laborers to the newly generation of white-collar workers, the social status of Chinese Americans has greatly improved.

It was right in such a very complicated and concretized historical context that the stories of early Chinese American immigrants had been woven and interwoven to promote the international transmission of the real popularity, potentiality, profundity, as much as, perspicacity of the Chinese American literary works produced by a variety of new Chinese American writers. To a greater extent, it was of high possibility for this international promotion that since most of those Chinese American writers were born in America, they would be more likely to be proficient in English and occupy an indispensable position in the literary clarification of the increasing and enriching history of the diaspora in America. They gave us a fictional form of history which

brought into light a good many unknown aspects of the immigrant life of Chinese American workers, touching upon not only the struggles of the Chinese American community against the larger American society as dominated and manipulated by the whites but also the internal conflicts that made it more complicated in the very miserable situation where they had to be faced with in their Chinese American community life in more than one respect. As a nation made up of immigrants, it is inevitable in many folds that America has a lot to do with the overall prosperity of a magnificent variety of ethnic literature which is inclined to contribute a great deal to the gradual and graceful formation of the co-existence of those diversified and personified ethnic literature in an interactive fashion. However, what does stimulate my analytical curiosity is the historical fact that the pioneering efforts Chinese American had made in the promotion of the enrichment and improvement of the very precious literary spirits and literary beliefs rooted in American literature before 1965 were devalued and disregarded by the mainstream American society where American literature had been nurtured, it could be said in an evident fashion that those Chinese Americans would start to share with the world the intrinsic voice that has been buried in their mind in a liberal way since 1965 as a result of the actualization of the appropriate tolerance of American immigration governance that has given rise to their acquisition of the freedom of speeches in comparison with what has been imposed upon them when they had failed to be allowed to do so as a result of the suppressive or repressive social, cultural, and, ethnic discrimination their lives and careers have been loaded with in a hegemonious fashion and in a hostile fashion.

The number of early works in the field of Chinese American literature ranging from the end of the 19th century to the 1960s turns out to be relatively small, being mostly seen in the form of oral literature, ballads, folk stories, etc. So to speak, they were rarely recorded in the historical evolution of American literature, let alone have corresponding impact in the virtuous promotion of the perception of American society. As shown in the accounts given in Yan Phou Lee's autobiography *When I Was a Boy in China* published in 1887, and Yung Wing's *My life in China and America* in 1909, Chinese American literature has a short history of more than 100 years. Over the previous 100 years, Chinese American literature is believed to have experienced a very tortuous and turbulent development and improvement process from being ignored to being concerned, and, from being marginalized to being appreciated in the increasing formation, transformation, and, reformation of the mainstream society, culture, and, history of America in a gradual fashion.

In general, Chinese American writers like Maxine Hong Kingston (1940- ), Frank Chin (1940- ), Louis Chu (1915-1970), Amy Tan (1952- ), Gish Jen (1955-), Fae Myenne Ng (1956-),

and the like, will be focused on in this study. The Chinese American literary works they have produced will be picked out to meet the analytical needs of it in connection with the major analytical attention to be paid to the textual particularity, structural particularity, and, thematic particularity those Chinese American writers as mentioned above have combined with their production of the following Chinese American literary works including *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.

The selection of the authors and works at different stage is deliberate as they are representatives that have dealt with a particular aspect of diaspora life and have reformulated their social identity, cultural identity, and, ethnic identity in the fictional representation seen in the production of those Chinese American literary works by means of searching for 'claim', 'compromise', 'negotiation' and 'transcendence', for these are the main perceptive and cognitive strategies working very well in their intercultural communication between those Chinese American workers and American workers. It invites an apparent introduction to be given below.

The chief analytical focus of this study in relation of the analyses to be made of the characters in those Chinese American literary works will be the representation and manifestation in *China men* produced by Maxine Hong Kingston who has left their families and travelled to America since 1850s, the married bachelors depicted by Louis Chu in the characterization of this woman by the name of Mei Oi in the production of this novel titled *Eat a Bowl of Tea*, the women characters Amy Tan has depicted in *The Joy Luck Club* to highlight their searching for the meaning existing in betweenness, and, the characters like Helen, Mona and Callie in *Typical American* (1991) and *Mona in the Promised Land* (1996) by Gish Jen. The commonality of characters depicted by those Chinese American writers are in shown in their search for meaning, and, their struggle to survive in a social sense and in a psychological sense to make very sufficient room for them to establish their social identity, cultural identity, and, ethnic identity when they are caught in the dilemmas that has been characterized with the in-betweenness that has been preventing them from getting access to the certainty where their social identity, cultural identity, and, ethnic identity lie. On the contrary, it appears to be true that they have to be suspended between the previous Chinese culture and the modern Chinese culture, the Chinese culture and American culture, and, between the real homeland and the imagined one in an uncertain fashion.

In this sense, it has occurred to me that in the study of the major historical facts and historical events cropping up in the development and improvement of Chinese American

literature, Chinese American history has been divided into three stages in a general sense. The first stage began at the late 19th century to the 1960s as considered to be the pioneering stage of it. The long span of Chinese exclusion and political agitation from 1850s to 1960s could be roughly divided into three sub-periods: the first period began shortly after the gold rush in California from 1852 to 1882. The second period began abruptly thirty years later with the passage of the 1882 Chinese Exclusion Act lasting for 60 years till 1943. The third period is a partial exclusion from 1943 to 1965. The second stage lasted from the 1970s to 1980s being regarded as the turning stage of it. The third stage continued from the late 1980s and early 1990s till today being known to all readers as the prosperous stage. As the first stage covers a hundred years with two different experiences of most Chinese American workers who have been living and working in Chinese American community, it is inclined to be divided into three major parts so that it can be made to be in agreement with the basic structure of this doctoral thesis that is composed of three major chapters in addition to what has been referred to in the first chapter of it that has given an introduction to the essential issues of the research background of this study and what has been dwelled upon in the fifth chapter that tends to make a summary of what has been perceived from the profound and particular analyses of the major textual examples from chapter two to chapter four.

For the sake of the elaboration of this interpretation to be given of those research issues in reference to the evident and essential identification of the correlative phenomenon cropping up in production of those selected Chinese American literary works in the light of the historical reality, diaspora embarrassment, and, identity crisis as embedded in the interactive interweavement of the narrative phenomenon and narrative essence of the narrative facts and narrative events resonated with the historical facts and historical events that have to be witnessed in this historical period, the combination of the theoretical thoughts and theoretical insights carried in historicism, post-colonialism, and, multi-culturalism showing up in the development and improvement of cultural and literary theories will be adopted and applied into the analytical practices and analytical processes by means of putting into those analytical practices and analytical processes those theoretical concepts like historical fiction, fictional history, and, historical reality proposed by Hayden White in his theoretical studies of new historicism; diaspora, third space, power relations, in-betweenness, as well as, unhomeliness as developed and improved in the overall development and improvement of postcolonialism; cultural hegemony, cultural dichotomy, or, cultural trichotomy turning up in the actual theoretical enrichment and improvement of multiculturalism, and, in an organic fashion so as to question the cultural essentialism for the aim of the simplification of the conflicts and contradictions running through

the social reality, cultural reality, as well as, historical reality those Chinese American workers have to be faced with in a voluntary fashion or in a reluctant fashion. It is conceptual combination and connection that make it possible for the readers of those selected Chinese American literary works to be aware that it is too naive for a good many underprivileged Chinese American workers to take it for granted in a blind fashion that they can transform their previous social identity, cultural identity, and, ethnic identity into those they have to be accustomed in a liberal fashion and in a fluid fashion in American society, American culture, as much as, American history where multicultural phenomenon has been penetrated into the social reality, cultural reality, and, historical reality of American lives, spirits, and beliefs. In a simultaneous sense, it is also this conceptual combination and connection that highlight the perception and cognition of those readers that it takes numerous efforts to be made by most of those Chinese American workers to get rid of the historical cruelty in America at that historical moment, the diaspora disturbance and depression in their lives, and, the identity crises they have been suffering in their communication with American workers as a result of their appropriate and adequate awareness of the important role the genuine acquisition of their ideological and epistemological liberation, breakthrough and transcendence in addressing various complicated social problems, cultural problems, and, ethnic problems they have to be faced with in their rich living experiences, working experiences, and, communicating experiences to make it possible for them have a very good access to the final and formal establishment of their social identities, cultural identities, and, ethnic identities in America in a harmonious fashion and in a peaceful fashion.

As what has been indicated in the critical practices and critical processes of a variety of literary studies designed for the interpretation of the correlative literary works picked out to be analyzed to reach a set of given research objectives, it has to be known in advance that the major method to be used in this study is the textual analysis that has been based on the very sound foundation as has to be laid for the stratification and systematization of the analytical samples existing in those selected Chinese American literary works and being translatable into the indispensable and irreplaceable textual evidences valuable for the cooperation with the theoretical concepts acquirable from the theoretical thoughts and theoretical insights of historicism, post-colonialism, as well as, multi-culturalism. In this case, it can be expected that both the interactive combination and combinative interaction between those textual evidences and theoretical concepts are inclined to give a strong confidence and impetus to me who aims to make the way to the concretization and crystallization of the nutritious ideological and epistemological ingredients obtainable from the appropriate inspiration, imagination, and, illustration of the interactive resonance and resonant interaction between those textual evidences and those theoretical concepts

to enable them to work out strategic, symbolic, and, systematic solutions to the social problems, cultural problems, and, ethnic problems that have been torturing those Chinese American workers for a very long time, and, to set an ambitious and aggressive example for the readers of those selected Chinese American literary works to make an exploration of the appropriate solutions to deal with the social crisis, cultural crisis, and, historical crisis they have to be faced with, and, to deal with in a given historical period when they are surrounded with a wide variety of social, cultural, and, ethnic conflicts and contradictions in an unavoidable and unpredictable fashion.

## **Chapter 2**

This chapter deals with the aggressive and ambitious pursuits of the dreams that is bound with the expectation of the Gold Mountain where numerous Chinese American pioneers have gone overseas with the help of the stratification of the social, cultural, and, historical context in which their lives and experiences have been situated in an unescapable fashion. With a good look taken at the correlation between the historical facts and historical events of their lives and careers and the narrative facts and narrative events reflected in the literary works produced by Chinese American writers, it can be seen that Maxine Hong Kingston has made *China Men* very remarkable in the light of the narrative approaches and narrative techniques she has applied into her literary production when she has tried to offer the vast majority of the readers of her Chinese American literary works from a different perspectives in connection with the immigrant experiences and lives of those immigration pioneers. Since a narrative strategy is considered as an essential and effective mode of communication, what has been narrated in the content of this Chinese American literary work has a very great influence on the inspiration of those readers who are inclined to have a good look at the narrative strategies adopted by the Chinese American writer who has a strong will to restore the social, cultural, and, ethnic identities of those Chinese American pioneers. In a specific sense, Kingston has designed the basic structure of *China Men* consisting of the historical and mythological structures absorbed from Chinese history and Chinese mythology in line with the very crucial role they have been playing in the appropriate and adequate implementation of them in an organic fashion and in a systematic fashion. In a dialectical sense, it needs to be understood in an essential fashion that the true historical nutrients this Chinese American novel has narrated the rich experiences of her forefathers in an objective fashion, while, the mythological ingredients have been made best use of to mystify those experiences in an optimistic sense. As has been shown in the investigation that has been given of those Chinese American pioneers, it has come to the mind of this Chinese American writer



Maxine Hong Kingston that she attempts to probe the silence of her forefathers and indicate that it is of great importance for them to work out the possible ways to seek for the salience of what has been buried in their silence owing to the violent exploitation of their authentic voices dwarfed in silence and the deprivation of the actual possibilities for them to perform their rights to speak out what they are supposed to in reference to the sufficient and successful acquisition of their discursive rights as shown in the discourse analysis perceivable from the analysis to be made of Chinese American literature in the form of resistance, transformation and inheritance that have resonated with the great efforts Maxine Hong Kingston has been making to negotiate with various social, cultural, and, political voices articulated in America indebted to the flexible application of the complicated, nuanced, and, debated way into the development and improvement of her aesthetic and artistic imagination and inspiration in her literary production as shown in the end of this Chinese American literary work. In accordance with what has been acquired from the narrative strategies applied in the production of this Chinese American novel, it can be seen in an apparent fashion that the major strategies Maxine Hong Kingston has realized in the negotiation with her social and cultural adversaries in America has turned out to be implemented in the following two ways. The first way to negotiate with them in this regard as indicated in her production of this Chinese American novel is that she has made the characters reflect on the subject of the very ambiguous relationship between immigrant places and their ancestral lands. The second one to do so is to question the actual boundaries between Asian Americans like Chinese Americans and Vietnamese Americans and white Americans during the civil war in the veritable history of America, and, between the racism of those ethnic groups and the imperialism in the transmission of Asian American culture like Chinese American culture by the virtue of the sufficient employment of the crucial role in the development and improvement of their communication with those adversaries in a negotiable fashion in the process of the practical establishment and improvement of their social, cultural, and, ethnic identities in a transitional fashion. In a general sense, it can be seen in this chapter that the enlightenment and encouragement acquirable from *China Men* has played a very crucial role in definition of her negotiation or renegotiation with their counterparts over their discursive rights in a reasonable fashion.

According to the analytical plan that has been made for this study, the Chinese American literary work that has been taken in this study is *China men* produced by Maxine Hong Kingston who has recounted the back-breaking work undertook by her Chinese American ancestors in Sandalwood located in CPRR in Sierra Nevada Mountains, in the Honolulu sugar plantations, and as such, for she has known that it is high time for her to try to recover the true history that has

recorded the living experiences, working experiences, and, communicating experiences of the vast majority of Chinese American workers as much as it is possible for her to deal with them in details. As a matter of fact, she has also reclaimed that her Chinese American ancestors have built the railroad, for their contributions have turned out to be indispensable and irreplaceable to American at that historical moment as implied in this quote: 'No Chinamen, No railroad'. Thus, it is mandatory for her to look back and put into a good order the social context, cultural context and historical context in which their Chinese American forebears have to struggle for their survivals from generation to generation by means of building their railroad for America. In this case, it can be seen in *China men* that the details of the lives and jobs of the characters depicted in this Chinese American literary work are valuable for its readers to have a very good understanding of the authentic and objective lives and difficulties of the early Chinese American workers who have to be faced with and gone through various hardships and struggles, and caught in the ambivalence choices that give rise to their successes and failures in the same pace that has to be kept with the tortures of a variety of complicated thoughts and feelings on account of anxiety, depression, and, desperation in a helpless fashion and in a hopeless fashion.

In an admirable way, contemporary Chinese American playwright Frank Chin expresses the genuine spirit of Chinese American history and culture rather than the previous social stereotypes, cultural stereotypes, and, ethnic stereotypes that have been lasted for a long time in Chinese American literature. Chin notes that a critic in the production of his own plays *The Chickencoop Chinaman* (1972) and *The Year of Dragon* (1974) to focus on the search of Chinese American workers who have been looking for their feasible social identity, cultural identity, and, ethnic identity in a racial fashion in a divided society. He has tried to define Chinese American manhood with the other members of the Combined Asian Resources Project (CAPR). CAPR's efforts have been addressed towards destroying what they call the myths that Chinese American workers are regarded as either temporary sojourners with foreign sensibilities, or, docile and compliant members of a modeled ethnic group. Since the true contributions those two myths have send to the formation and reformation of the original images of Chinese American workers have been seen as a threat to Chinese American manhood, the formulation of a new image of the Chinese American workers is still on the way to the achievement of the high priorities of them.

For this reason, Chin has condemned a number of female Chinese American writers like Jade Snow Wong for their providing very bizarre Chinese cultural heritage and stereotyped images with a modeled ethnic group with the development of Chinese American literature, for it has come to him that he should criticize Chinese American writers like Maxine Hong Kingston, David Henry Hwang, Amy Tan, and Gish Jen who have not been furious against or the struggling

against the deformation or distortion of the genuine images of Chinese American workers in an inappropriate fashion and in an unacceptable fashion. What matters much to Chin is that he views the history of Chinese American literature as a step-by-step process to eliminate Chinese manhood or a process of castration as what has been reflected in his Chinese American literary works. He believes that this castration is reflected in the absence of Chinese American literature according to what has been published by Chinese American male writers. A large number of Chinese American literary works published by Chinese American female writers have threatened the grandeur of the literary production of Chinese American male writers. Unfortunately, Chin has failed to formulate a new manhood image and provided a new culture to replace the image of the degrading Chinatown culture. The characters in his plays also give his readers a strong impression that the efforts he has made have turned out to be in vain in more than one regard.

In contrast to Frank Chin, Maxine Hong Kingston pursues the tradition of Chinese women from the perspective of modern feminism. She focuses more on the very realistic description of the confusion, helplessness, and struggle of women who have been gloomed in the ambivalence between two Chinese cultures and American culture, and that between China and America. In *The Woman Warrior: Memories of a Girlhood Among Ghosts*, Maxine Hong Kingston has made the very good storyteller of this novel contextualized in the true gap between reality and fantasy, between China and America, and, between past and present in terms of the modernity penetrated into the structural and thematic clues of the stories told in this Chinese American literary work. Very similar to what has been expressed in her resentment under the oppression of the Chinese patriarch, she expresses her loss and voice as a female in an ethnic group as isolated from the mainstream American culture. She has also shown an unusual growing process in a society that has been filled with unequal power from ontological aversion to ontological confusion and from intuitive resistance to intrinsic identification with what has been misunderstood in previous period as a result of their perceptive and cognitive ignorance of what has been potentiated in those veritable and valuable stories told in those Chinese American literary works.

Like *The Woman Warrior*, it has come to its readers in an impressive fashion that *China Men* expresses the experiential and experimental observation and meditation of a great many Chinese American workers by giving an account of the true historical traces in the synchronic and diachronic development and improvement of a Chinese American family in combination with talk-story, memory, myths, and imaginations in a distinctive fashion. *China Men* is marked with a chronological recount of Chinese American history as seems to be less particular and less personal than that of the stereotyped one. The male characters in the Chinese American literary work are the authentic archetypes of any Chinese grandfathers and fathers. The father appears in

various images, so he could be considered to be any kind of Chinese American father. He immigrates to the America in five different ways, by way of Cuba, Angel Island, or Ellis Island. As a matter of fact, it depends on the versions of this story that tells the truth as to the living experiences, working experiences, and, communicating experiences to which this novel has been related. It has been told that he could have entered the country in a legal fashion, or, come over there as a paper son on some other avenues. In this sense, he has been viewed as both the father from China and the Chinese American father. At that moment, the common purpose all Chinese American men have kept in their minds for ages, is, to claim their social identity, cultural identity, and, ethnic identity to make them entitled to be legal American citizens in most cases. Despite all the empirical and practical obstacles existing in their lives and experiences, they have taken root in America. This Chinese American writer Maxine Hong Kingston has filled the gaps of American literary history right after the evident enrichment and improvement of the history concealed in the production of *China Men* in a deliberate fashion after her having listed a variety of very crucial historical facts and historical events like the items of anti-Chinese legislation, and the rest of the interesting ones that most Americans do not necessarily know about to share with those Americans what real Chinese American men are.

Just as what Maxine Hong Kingston has put in her aesthetic and artistic production of those two Chinese American literary works under the title of *The Woman Warrior* and *China Men* together, it has struck to them in an impressive fashion that she has conceived the stories told in those two Chinese American literary works as interlocking stories about the lives, experiences, and, careers of Chinese American men workers and Chinese American women workers while *China Men* has restored the original historical facts and historical events of Chinese American men and reshaped the authentic images of them in an objective fashion and in an essential fashion from the perspective of the historicity with which the living experiences, working experiences, and, communicating experiences Chinese American workers have been characterized in an implicit fashion and in an euphemistic fashion. Together with the very concrete and vivid characterization of Chinese American women whose images have also been formulated in the experiential and experimental production of this Chinese American novel titled *The Woman Warrior*, it has come to her mind in a sensitive fashion and in a sensible fashion that she has refuted the stereotyped image of Chinese American workers from the point of view of racism and sexism in relation to what has come to her mind when she has been preoccupied with the theoretical thoughts and insights of feminism in the process of her literary exploration and literary experimentation in a conscientious fashion with an aim of highlighting the inborn rights, liberties, and identities of Chinese American women.

### Chapter 3

This chapter has elaborated what has been reflected and ruminated in Louis Chu's *Eat a Bowl of Tea* in view of what has been shaped by the 61-year Chinese Exclusion Act that has forced the vast majority of Chinese American workers to live in a deformed community of bachelor rather than in a distinguished society of families. In this chapter, I have made an analysis of this Chinese American novel produced by Louis Chu under the title of *Eat a Bowl of Tea* which has focused on several issues that have raised the frequent debates among the readers of Chinese American literary works to enable them to get close to the 'truly' or 'fake' portraits of New York Chinatown in 1940s in early Chinatown literature in the case of the kinship networks, the troubles caused by the arranged marriage between characters Ben Loy and Mei Oi, the sexual impotence of Ben Loy, the relationship between his father and him, the rebellious infidelity of Mei Oi to her marriage, the reaction of most Chinatown Chinese American workers to her adultery, their complicated home, the sense of belongings, and as such. Her analysis of those issues exemplified in this Chinese American novel tends to help readers to know that she aims to provide them with necessary information to navigate the old immigrants and new ones who can hardly be protected from the cultural shock in the new social surroundings. Although it has also problematized them a lot, it can be made clear that it is impossible for the view held by some Chinatown inhabitants of the time that traditional practices to be kept intact in the social and cultural context of America when a series of social changes have taken place to show that it is inevitable for them to accept the appropriate changes in the clannish system, the patriarchal society, the arranged marriage, and so forth. In the end, it has turned out to be apparent that these inhabitants and areas have been left behind by a series of farces that tends to help them to escape or to be forced from the transformation of previous Chinatown into a progressive one to enable them to live a new life rather than to make them thrown into another ethnic ghetto in a pitiful fashion. In an objective sense, it has to be admitted in an honest fashion that those changes are conducive for the simplification of the complicated family relations and concretization of their sense of belonging in American society. To explore the very feasible compromised strategy for both Chinese American male and female bachelors with whom Chinatown has been peopled at that very historical moment and take it as a supplement to body forth the perceptive and cognitive profundity and perspicacity of the literary analysis to be made in this study if possible by adapting to the ethnic segregation enforced in Chinatown

To be specific, the imaginative concentration on the vivid description of the diaspora of those Chinese American workers in Chinatown enables readers to give a careful examination of this Chinese American literary work under the title of *Eat a Bowl of Tea*. At the outset of the plans

to be made for this study embedded with an analytical intention of making a comparison between either two of the selected Chinese American literary works to meet the analytical needs to be met for the justification of the major argument of this study, it has been made clear and evident in the perception and cognition of those Chinese American literary works that what has been dug out from those selected Chinese American literary works is inclined to play an advertising role in promoting early Chinese American exclusions and depicting Chinatown, for there are a number of Chinese American immigrants who have also become a group of well-known writers like Lin Yutang, and Chin Yang Lee. The former has published a series of Chinese American literary works in English like *Chinatown Family* (1948), and so has the latter as exemplified in a famous one under the title of *Flower Drum Song* (1957). Those Chinese American literary works as mentioned above have been accepted as the more widely read Chinese American works compared with the extensive popularity of *Eat a Bowl of Tea*.

To a great extent, the impressions the images of Chinese American workers and Chinese American community have made on the readers of those selected Chinese American literary works have a far-reaching influence on the lives and experiences of an increasing number of Chinese American workers in a negative way as demonstrated in this quote “Much of the existing literature serves to reinforce popular stereotypes.” That is because even ordinary Americans including children who have no contact with Chinese American workers are not filled with the hostile emotion connected with anti-China inclination in a conscious fashion to the effect that the impression those Chinese American workers and Chinese American community has given to American workers is also extremely bad. It is for this reason that Chinatown is considered as a den of vices and crimes in that Chinese American workers have been believed to be opium-addicting, cunning, sneaky, and treacherous because they are good at stabbing friends in the back or betraying their friends in a friendly fashion. Just as what has been reflected in the criticism of Elaine Kim, more and more American workers know Fu Manchu and Charlie Chan than know Chinese or Chinese American human beings. In a historical sense, they used to be the dominant Chinese American counterexample carried in the increasing spread of the stereotypes in American popular culture. One of them is portrayed as ‘devil’ and the other as a ‘model minority’ man who has been lack of the basic masculinity with which a normal man ought to be equipped.

In the process of the overall implementation of the anti-Chinese policies, Chinatown has been degraded into a deformed bachelor society where prostitution, crimes, drug-taking, and gambling have made visible here and there in a vicious fashion that gives rise to the excessive exaggeration of the racial discrimination as has been imposed upon Chinese American workers. In an organic sense, the Chinese American community is organized not by families but by Tongs

an influential family over there. In an objective sense, this closed society is far away from mainland China, isolated from American society, and faced with the disgraceful breakdowns in its internal part in an inevitable fashion. After the founding of the Peoples Republic of China in 1949, Chinese Communist party has taken over the governance of mainland, which has spoiled or shattered the high possibility of those Chinatowners who have been dreaming of returning to China. From then on, Chinese American workers began to show a great concern for their political and economic prospects under the ideological and epistemological intervention of American politicians who have forced them to give up their dreams of returning home once and for all. At the same time, American government has repealed the 61-year “Exclusion Act” in 1943. Thus, a short period of immigration climax occurred later on.

According to what has been recorded in Chinese American literature, both Lin Yutang and Chin Yang Lee were pretty well-known Chinese American writers in the 1940s and 1950s because they were “China-born aristocrats”. Lin Yutang’s *Chinatown Family* is characterized with a familiar, tamed, grateful image of Chinese American workers who are able to accept brutality, injustice, and hardship ‘cheerfully’. Lin Yutang depicts a blend of Chinese feudal philosophy and American capitalist cultures as bringing success and happiness to the laundryman Fong’s family. Like what has been impressed in *Chinatown Family*, *Flower Drum Song* presents a good portrait of Chinese American community where those Chinese American workers have to be faced with the scarcity of women, racial discrimination, the conflict between Chinese American parents and their children. However, it means little to a variety of readers in a valuable way for they have regarded it as a comedy or even a farce. The main characters in this Chinese American literary works are wealthy refugees from Taiwan who have viewed Chinatown as their playground. For the sake of this, Chin Yang Lee therefore is criticized for deep devaluation or even distortion of the inherent stereotype of Chinese American workers and his work *Flower Drum Song* is condemned for the subversive humiliation of Chinese-American workers to cater to non-Chinese readers or non-Chinese American readers at the cost of the vast majority of Chinese readers or Chinese American readers whose ancestors have been painted black in an unbearable fashion.

In contrast to Lin Yutang and Chin Yang Lee, Louis Chu is very familiar with the bachelor Chinese American society in Chinatown. At the age of 9 in 1924, he moved to New Jersey with his family. Due to his personal growing and living experience, he sympathized with both the older and younger Chinese American immigrants. Louis Chu was keenly sensitive to the great impacts of the transformation of this Chinese American community from the society of bachelors to that of families after 1949. In the hope of what has occurred to him at the thought of everything showing up in this Chinese American community, it has been instilled into the production of *Eat a*

*Bowl of Tea* (1961) that it is in a position to portray the Chinatown community on the threshold of this remarkable change. Therefore, it can be seen from the descriptions of their daily activities to the depictions of the characters in the production of *Eat a bowl of Tea* that it has given a very clear picture of the Chinese sensibility of Chinatown in the 1940s in a historical fashion, after his being aware of the great necessity to shatter the “American Dream” that can thrive on hard-working and overturning the myth of “model minority” of Chinese American workers. To this extent, Louis Chu is considered as the writer of the ‘realism’ in line with what Elaine Kim has observed in a clear fashion that the Chinese American novel *Eat a Bowl of Tea* is viewed as a cornerstone in the Chinese American literary tradition.

With the standpoint of the correlation between political changes and literary production, the civil rights movement of the 1960s dominated firstly by African Americans, was raging in the late 1960s, and awakened in the massive development and improvement of the increasing social consciousness, cultural consciousness and ethnic consciousness of Chinese American workers in the pursuit of the rights they are supposed to have to establish their social identities, cultural identities, and, ethnic identities after the passages of the laws related to the immigration reforms in 1965 in a reasonable fashion. This has also invited the analytical attention to be paid to the academic prosperity of Chinese American community and the critical interest to be developed for the protection and promotion of the legal rights of the ethnic groups in America. This trend inspired not only the creative impulse of a group of well-educated Chinese American writers born in America but also provided them with theories, opinions, inspiration, and spaces to promote their literary thoughts, literary pursuits, and, literary spirits in an appropriate way and in an adequate way. Therefore, it has been witnessed from the 1970s and 1980s that a new period that has been a stage of awakening and transformation for the further development and enrichment of the genuine values of Chinese American literature.

#### **Chapter 4**

This chapter tends to focus on the explorations to be made of the very crucial narrative facts and narrative events as have been made use of to give a vivid description of the sound bitterness and sadness most Chinese American workers have been suffering from when they have been lost in the cultural conflicts and contradictions between Chinese culture and American culture because this has given rise to the ambivalence between most Chinese American parents and their Chinese American children just as what has been reflected in the Chinese American literary works that has been considered as a microcosm of Asian American literature at the outset of the progression of the Asian American movement in American society, American culture, and,



American history and the permeation of the experiential and experimental thoughts and insights into the imaginative and associative practices involved in the diverse and distinctive production of most Chinese American literary works indebted to the enlightenment and encouragement acquirable from the major adjustments to the implementation of immigration policy in the very ingenuous and insightful interweavement of the narrative facts and narrative events of Chinese American literary works after the profound and particular reflection and rumination of what has happened in 1965 in a historical sense. In accordance with what has been incorporated into the structural and systematic content of those Chinese American literary works, it can be seen that those adjustments are composed of the issues of language, education, occupation, clothing, social communications, cultural barriers, and the like in relation to the great perceptive and cognitive distance between most Chinese American immigrant parents and their Chinese American children. To be specific, what has been impressed in those Chinese American literary works has much to do with the exploration to be made of the feasible solutions to the problems exemplified in the preparation made for the pacification of the contradictions and conflicts between Chinese American parents and their Children or at least the final or formal alleviation of them apart from the negotiation to be made with each other to meet the need to strike a balance between them in line with the foundation to be laid for the adaptation to and integration of those nutrients into the enrichment and improvement of either their spiritual wonderland or their spiritual land after their gradual adaptation to their host land rather than their continuous insistence on what has been persisted in their home land. In other words, what those Chinese American parents and their Chinese American children are in a position to do in this process is to make an appropriate negotiation between the culture they have inherited from their home land and that they have acquired from their host land to strike an understandable balance between those cultures with the help of the best use to be made of the shared social, cultural, and, historical resources very valuable for them to get free from the imprisonment in the ambivalence between their previous social, cultural, and, ethnic identities and their present ones.

If a very good look is taken at what has been transmitted into the ingredients of Chinese American literary works, it can be seen in that this has been exemplified in the production of the Chinese American literary works of Amy Tan, Maxine Hong Kingston, Gus Lee, David Wong Louie, and so forth in an obvious fashion. Based on the development and improvement of the competence to enable me to see through the dichotomous phenomenon of the conflicts and contradictions between those Chinese American parents and their Chinese American children and to enable them to have a good access to the very diverse and distinctive essence existing in the unintelligible confrontation between Chinese culture and American culture, it has still been

discussed in this chapter that this elaboration has further examined the new awareness that is inclined to make it possible for those Chinese American parents and their Chinese American children to meet their desirable needs of establishing and improving their social, cultural, and, ethnic identities as shown in the great literary efforts that have been made in the production of most Chinese American literary works on account of their success and achievement of the transcendence over the dichotomy to challenge the previous cultural myths and stereotypes that have been preventing the development and improvement of the sensibility and sensitivity of those Chinese American parents and their Chinese American children in the context of multiculturalism at the age of globalization in the past fifty years. In a simultaneous sense, it can be seen in a clear fashion that the appropriate analytical example in this respect can be found out in the gradual dilution of social, cultural, and, ethnic consciousness in the Chinese American literary works of Gish Jen under the title of *Typical American* (1992) and *Mona in the Promised Land* (1996) in a respective fashion. In combination with the social, cultural, and, ethnic issues penetrated into the immigration of Chinese American workers, it has to be noticed that what has struck this Chinese American writer in the empirical and practical production of those two Chinese American literary works has transcended the model of the essentialist social, cultural, and, ethnic identity popularized in America grounded on the very blind categorization of the ethnicity, culture, and country of the ethnic groups whose ethnic members have been living, working, and, communicating in America all the more to seek for a much closer observation of the extensive confusion of identity issues and identity crises of them arising from either the devaluation or even distortion of the immigration of those ethnic groups in America from a much broader horizon. In a similar sense, it can be seen in the Chinese American novel of Fae Myenne Ng under the title of *Bone* that what has been embedded in the very ingenuous interweavement of the narrative plot of this Chinese American literary work is no more than an intelligent choice that has to be made by most Chinese American workers in Chinese American community who have to be free from the practical and empirical imprisonment of the heavy burden of American history and American reality from the point of view of new historicism, for it can be perceived from this narrative plot that this prevention of this imprisonment in an intentional fashion has tended to provide most readers of this Chinese American novel with a cultural strategy that is worthy to be considered as a reference to what those Chinese American workers are supposed to do to enable them to be faced with and to get over the traumas and tribulations brought about by the cruel reality cropping up in the gradual evolution of American history. To be brief, it has to be figured out that all discussions made in this chapter has indicated a much wider horizon with respect to the very clear elaboration of the literary phenomenon and cultural phenomenon that have been characterized

with the increasing participation of the very diverse and distinctive discourses coexisting in the actual experiential and experimental production of this Chinese American novel because it has taken from the perceptive and cognitive inclination of this Chinese American writer that apart from the continuous development and improvement of the social, cultural, and, ethnic awareness of most Chinese American workers, it tends to mean much more to them that what matters a lot for them is the decisive choice they have made between the segregation of their own culture from the mainstream culture of American and the integration of it into the enrichment and improvement of this mainstream American culture. In an objective sense, it has to be admitted that it is right in this way that they are able to rebuild a harmonious Chinese American community by themselves and to establish their social, cultural, and, ethnic identity in a particular fashion. In reference to the vivid characters depicted in the ingenuous and insightful production of Chinese American literary works discussed in the previous three major chapters, it has been highlighted that it is in this chapter that I have chosen to give an interpretation of the Chinese American literary works produced by a good many Chinese American writers like Gish Jen and Fae Myenne Ng who have experienced a gradual awakening process closely related to their reconsideration about their social, cultural, and, historical positions in relation to those of their Chinese American pioneers, their very great practical efforts to be made to achieve their experiential and experimental values, and, their successive and sustainable pursuits of their social, cultural, and, ethnic communication with their American peers in an appropriate fashion and in an acceptable fashion on the way to the increasing enrichment and improvement of the imagination and inspiration it takes them a lot to promote their literary production. From the point of view of postcolonialism adopted in the analysis of those Chinese American literary works in this chapter, it has to be known in an objective fashion that this experience of those Chinese American workers who have been going through the ontological confusion, ontological identification and ontological transcendence has turned out to be true that they are devoid of the sense of belongingness due to the ambivalence stretched between China and America and between Chinese culture and American culture in that the distance existing over there has reduced to the least the power for them to make use of to connect the two worlds and two cultures particularized in China and America. In a much broader sense, it has been impressed that this is exactly the theme of a large number of Chinese American literary works produced over the 1990s and 21st century. An evident example in this respect can be seen from the living, learning, and, researching experiences of Hajin who has received all pre-doctoral education in China before going to America to work for his doctoral degree, joined American citizenship, and, lived over there for a very long time as a result of his achievement of the transcendence of the dichotomous

confrontation between the inheritance from and insistence on Chinese culture and the adaptation to and acceptance of American culture. This has been seen in the production of his Chinese American literary works like *A Good Fall* (2009), and, *The Writer as Migrant* (2008). This has told those Chinese American readers that the liberation of them is inclined to give a strong impetus to them in the case of the refreshment, refinement, and, reinforcement of the rich ingredients those new immigrants are supposed to dig out from the specific literary phenomenon and cultural phenomenon carried in those Chinese American literary works, the dignification of the pursuit in a new world as to be personified in the production of those Chinese American literary works, the authentic articulation of their complicated love and concern for their hometown, and, the veritable and valuable indication of their confusion with and the confirmation of their social, cultural, and, ethnic identity in an appropriate fashion and in an acceptable fashion. In this sense, it has turned out to be understandable that the aim to make a mention of Hajin and his Chinese American literary works in this chapter in a particular fashion, is, to give an account of the inclination of those Chinese American workers who have been devoid of the sense of belongingness and the sense of connecting those two worlds where their lives and experiences have to be related in an unavoidable fashion in relation to the ideological and epistemological liberation that has exemplified in those Chinese American literary work to enable them to make their way to the acquisition of the true essence and quintessence of multiculturalism that is bound to give rise to the actual absorption of the transcendence over the dichotomous insistence and persistence of their Chinese American pioneers who have failed to do so owing to their falling into the plight of cultural dichotomy in an unstoppable fashion and in an uncontrollable fashion in spite of the profundity and particularity of the bitterness potentiated in their experiential and experimental inability to make up their minds to get free from this dichotomous imprisonment in a sufficient fashion and in a thorough fashion.

Since the late 1980s, Chinese American literature has begun to show new prosperity in the development and improvement of the essential quantity and the intrinsic quality of the vast majority of the Chinese American literary works most Chinese American writers have produced. Thus, Chinese American literary works have been recognized by mainstream American literature, accepted in the classrooms in American universities and high schools, and, welcomed by an increasing number of American readers in a gradual fashion. To this extent, it can be said in an evident fashion that the vast majority of Chinese American literary works have been moved out of the marginalization they have been suffering from in the late 1980s and early 1990s in an invisible fashion. To be honest, they have been moving toward a period of perceptive and cognitive prosperity and maturity apart from the artistic and aesthetic profundity and particularity

they have achieved before. What has turned out to be more impressive in this field at this historical moment is that in addition to the writers like Maxine Hong Kingston, Frank Chin, Shawn Hsu Wong, and the like who were born in the 1940s and continued to produce their respective literary works in a respective fashion to have a good perceptive and cognitive access to the historicity and continuity of Chinese American literature, a group of very active and influential young Chinese American writers have appeared one after another in the historical forum of American literature to share with their respective readers their shared passion for the historical visualization and validation of the victimization of most Chinese American workers in an objective fashion and in an authentic fashion. To be true, it has to be known in a fair sense that some of their Chinese American works have stirred a very strong sensation in America. An example to be given in this respect, is, that Amy Tan has published *The Joy Luck Club* in 1989 and this has made her become an admirable American literary star in a very short while. What is more, the successful publication of her second Chinese American novel under the title of *The Kitchen God's Wife* (1991), has immediately turned it into one of the best-selling novels in America. Therefore, it is generally believed that the production and popularization of the literary works of Amy Tan has been made her literary career accepted as another aesthetic and artistic peak of Chinese American literature after Maxine Hong Kingston. In some measure, what can be felt in this historical period related to the perceptive and cognitive growth of Chinese American writers, it was supposed to be known that if Maxine Hong Kingston was still considered to be a standout at the time in the development and enrichment of Chinese American literature, the surprising presence of Amy Tan at the production and publication of Chinese American literary works have thus brought about a splendid spring in the history of Chinese American literature. In a particular sense, it has been impressed in a popular fashion that *The Joy Luck Club* has explored the complicated relationship between Chinese-born mothers and their Americanborn daughters when they are thrown into the danger imposed upon by the collision and fusion of most Chinese American workers who have been stretched between the two worlds and two cultures as what has been resonated in the correlation between China and America, and, the difference between Chinese culture and American culture in more than one regard. To a greater extent, this Chinese American novel is inclined to be viewed as one of the most renowned imaginative and associative models in relation to the experiential and experimental production of Chinese American literary works for the aim of making an exploration of the essential and intrinsic relationships between Chinese American writers and American writers and between the Chinese cultures and American cultures euphemized in the textual textures of this Chinese American novel in an intangible fashion and in a comparative fashion in recent years. In general, Amy Tan has used the traditional

Chinese narrative techniques to give an account of the rich living experiences, working experiences, and, communicating experiences of most Chinese American parents and their Chinese American children who have to be faced with a variety of perceptive and cognitive difficulties in which they have had in the lives they have spent in America and to deal with the mental and physical ambivalence in which they have been caught as a consequence of the unavoidable distinction to be made between those two worlds and two cultures as mentioned afore in terms of their loss of homeland and their confusion with the alienation they have been suffering from their participation in the activities held in the social context, cultural context, and, historical context of America at that given historical moment, their strong communicative conflicts and contradictions as engendered in the perceptive and cognitive difference between those Chinese American parents and their children, their perceptive and cognitive clashes exemplified in the different cultures those Chinese American parents and their Chinese American children have been accustomed to in an inevitable fashion, the possible negotiation to be made between them to improve their indispensable and irreplaceable communication with each other, and, their successive and sustainable exploration to be made to enable them to establish their social identity, cultural identity, and, ethnic identity as shown in the unwillingness to be tortured in the perceptive and cognitive betweenness as epitomized in all crucial narrative facts and narrative events in the Chinese American novels Amy Tan has produced in a diverse fashion and in a distinctive fashion.

In addition to the profound aesthetic and artistic impression Amy Tan has left on the vast majority of the readers of Chinese American literary works, there are at least two more Chinese American writers who have produced a lot of imaginative and impressive Chinese American literary works that are also inclined to deserve the analytical attention to be paid to in the successive and sustainable development and improvement of the aesthetic and artistic thoughts and insights showing up in the enrichment and improvement of the critical practices and critical processes right on the way to the extrinsic and intrinsic refinement and reinforcement of the perceptive and cognitive foundation to be laid for the further enrichment of the critical thoughts and critical insights it takes most literary critics to give a very strong perceptive and cognitive impetus to the promotion of the development and improvement of the literary criticism concerning the structural, stylistic, and, thematic ingredients of Chinese American literature. One of those Chinese American writers as mentioned above is David Wong Louie (1955- ) who is known to all for the production of this masterpiece *Pangs of Love* (1991) and the other Gus Lee (1947- ) owing to the production of *China Boy* (1991). Although those two Chinese American literary works were published in the year after the publication of a series of Chinese American

literary works produced by Amy Tan, what has to be kept in the minds of the readers of Chinese American literary works is that the influence they have had on the development and improvement of Chinese American literature has turned out to be as strong as that *The Joy Luck Club* and *The Kitchen God's Wife* have had in almost all respects.

For the sake of this increasing influence, it can be felt in a profound fashion and in a particular fashion that a lot of attentions have to be paid to the relationship between the development of American literature and that of Chinese American literature on account of the true historical fact that the overall development of contemporary American literature in the 1990s has brought about a turning point in the developmental history and historical development of Chinese American literature. It has come to the mind of me that the successful publication of Gish Jen's first novel *Typical American* in 1991 has started a new era of literary production in the history of Chinese American literature. Owing to the influence of multiculturalism, Gish Jen has questioned and subverted the strong prejudice of ethnic 'essentialism' in mainstream American society, American culture, and, American history with the help of the relaxing, witty, and ironic strokes that have been made use of to produce this Chinese American literary work to advocate in an insightful fashion and in an objective fashion that Chinese American immigrants are supposed to pay appropriate and adequate attention to the inclusiveness and integration of the perceptive and cognitive essence and quintessence of eastern and western cultures in the process of the cultural assimilation and cultural dissimilation after their profound, professional, and, perspicacious analysis of the virtues and vices of those eastern cultures and western cultures in a rational fashion as what has been popularized in the increasing protection and promotion of the cultural nutrients of Chinese culture in the popularization of the cultural ingredients in America in the particular production of Chinese American literary works. This happens to be seen in the sensible and sensitive reflection and rumination of Gish Jen in his production of *Typical American* (1991) and *Mona in the Promised Land* (1996). On the basis of the reasonable consideration of the communicative contradiction and communicative conflict between Chinese American parents and their children and the harmonious integration of Chinese culture and American culture as a crucial metaphoric indicator for the inevitable negotiation to be made between either two of the diverse cultures existing in America either in a positive way or in a negative way, Gish Jen has adopted the conducive concept of the identity fluidity in the production of his Chinese American literary works in a distinctive fashion in connection with the rich possible imagination and inspiration he has absorbed from his profound and particular rumination and reflection of the virtues and vices of the American multiculturalism popularized in American society, American culture, and, American history, and, taken it as a reasonable solution to the problems existing in the

communicative practices and communicative processes of those Chinese American parents and their Chinese American children when they are tortured in the strong cultural conflicts and cultural contradictions that have been confusing them. At the same time, it has occurred to Gish Jen in an evident that the understandable cultural assimilation in their communication is inclined to do much more good to the very appropriate and adequate stimulation and promotion of their learning motivation and learning intention to have a good access to the acquisition of the learning habit, learning ability, and, learning literacy carried in the mutual learning between either two ethnic groups in America rather than the mutual alienation of their cultural roots in a barbarian fashion. Moreover, it can also be seen in this aesthetic and artistic experimentation in his literary production that the immigrant legacies of Asian Americans especially Chinese Americans are closely related to the creation of a sense of “Third space” proposed in the theoretical exploration and explication of Homi Bhabha, for this has tended to give an opportunity for the clear elaboration of such a space that is likely to free them from the perceptive and cognitive imprisonment of the ethnic identity by endowing them with a broader perceptive and cognitive horizon to enable them to have a much profounder understanding of their social identity, cultural identity, and, ethnic identity in a global context on the road to their pursuit of the ethnic empowerment in a new historical period.

In response to what has been impressed in the cultural zeitgeists exemplified in those Chinese American literary works, it has been struck to readers in a simultaneous fashion that it can be seen in the literary exploration and literary experimentation of Fae Myenne Ng in the experiential and experimental production of this Chinese American literary work under the title of *Bone* (2004) in a clear fashion that what has been showcased in this Chinese American novel carries a choice that has been made in those who have been living and working in Chinese American community under the burden of the ambivalence between American history and American reality from the point of view of multiple culturalism indebted to the empirical and practical feasibility that this literary exemplification is likely to provide them with a cultural strategy as is worthy to be taken as a reference for the continuous exploration to be made of how the vast majority of Chinese American workers are supposed to be faced with and how they ought to deal with the trauma and tribulations buried in the cultural contradictions and conflicts between American history and American reality in a rational fashion. This bears a lot of similar to what has happened to the characters depicted in the production of the Chinese American novels of Amy Tan in that most Chinese American children have not experienced the very dreadful waves of Chinese exclusion. It is for the sake of this experiential absence that they are unable to have a good understanding of the historical pain of their Chinese American parents. Therefore, what their



Chinese American parents have been suffering from in the past seems to be no more than a distant story or an interesting mystery for them in most cases. However, they have to be faced with the new dilemma they have come across in their lives and experiences as what has been exemplified in the preparation that they are supposed to make to deal with the problems related to how they are in a position to reconcile two different cultural values between the Chinese culture that have been transplanted into their minds in the Chinese families they live and grow, and, that of American culture popularized in the mainstream society of America. Unlike the correlative attitude Maxine Hong Kingston and Amy Tan have held towards the historical and realistic traumas and tribulations Chinese American workers have been faced with in terms of those the Leila family have to be faced with in a similar fashion, it has been mirrored in *Bone* that the historical traumas and tribulations of those Chinese American children has turned out to be characterized with the perceptive and cognitive duality of the miserable existence of the entire Chinese ethnic group in American society, American culture, and, American history. As a matter of fact, the attitude Leila has held toward the dilemma she has encountered when she has to be faced with the traumas and tribulations is quite enlightening and optimistic, for she has been trying her best to enable her to be faced with those traumas and tribulations in a brave fashion and in a brilliant fashion, and, to rack her brain to get free from the imprisonment of the dualistic or dichotomous perceptive and cognitive inclination with respect to the growing disturbance and interference concealed in the perceptive and cognitive ambivalence engendered in the perceptive and cognitive resistance between Chinese culture and American cultures with the help of the illumination and inspiration acquired from her profound and perspicacious rumination of the important role the strong power of tolerance and love has been playing in helping her to strive to build a harmonious world of mutual understanding and mutual respect between either two of the ethnic groups whose members have been making a living, making a life, or, even making a fortune either in a graceful fashion or in a disgraceful fashion in America at that historical moment in a conscientious fashion and in a conducive fashion. To make literary discourse and literary imagination as a conducive, crucial, and critical process characterized with the complicated negotiation process from the formation, transformation, and, reformation of the true social identities, cultural identities, as much as, ethnic identities of Chinese American workers because of the experiential and experimental feasibility for the negotiation between Chinese Americans and Americans, between Chinese American parents and their Children, as well as, between previous Chinese American writers and present ones on the way to the establishment of their social identities, cultural identities, and, ethnic identities when they have been faced with various contradictions engendered in the generation gap between either two of them.

The major analytical attention is to be paid to those selected Chinese American literary works, while the minor analytical attention to the rest of similar Chinese American literary works valuable for further justification of the major argument of this study, for the combination of the characters in those Chinese American literary works tends to be demonstrated in an explicit fashion in the inclusion of Chinese diasporic experiences available around the world that can be used to reflect the compromise, and negotiation to be made in reference to the exilic nature of the diaspora embarrassment turning up in the production of Chinese American literature as the characters like Helen, Mona and Callie are anxious about their social status, cultural status, and, ethnic status to show their respective ranks among social classes and to show their social identities, cultural identities, and, ethnic identities in the name of Chinese Americans in their communication with the dominant and wealthy Jewish neighbors they are unable to break away from; the four daughters in *The Joy Luck Club* are caught in endless choices to be made between the loyalty to the social values, cultural values, and ethnic values they have inherited from their Chinese American parents and the need that have to be met in their unavoidable communication with their new peers who have tried to assimilate them with the help of the extensive application of the social values, cultural values, and, ethnic values popularized in America.

## **Chapter 5: Conclusion**

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.

The major findings of this study has been made to show the great perceptive and cognitive breakthrough achieved in the interpretation of the history, diaspora, and, identity that have been impressed in the production of the Chinese American literary works chosen to be the analytical samples of this study in a particular fashion and in an intentional fashion, the meaningful implications that have been carried in the analytical practices and analytical processes of this

study to enable the readers to have a good access to the acquisition of the great experiential and experimental importance to be placed on the elaboration, exploration, and, explication of the essence and quintessence of the transcendence over the imprisonment of the cultural dichotomy that has been permeated into the production of those Chinese American literary works, the possible limitations existing in the analytical exploration that has been made of the historicity, diaspora, and, identity of most Chinese American workers that have been analyzed in this study as a result of the great theoretical and practical difficulty I have had in the analytical practices and analytical processes, and, the possible suggestions to be given to enrich and improve this study in a broader sense in the future in connection with what has occurred to me in the implementation of the researching plan that has been made for the final and formal completion of this study as a consequence of the successful and sufficient awareness of the great gaps to be filled in the exploration that has been made of in the systematic, symbolic, and, strategic stratification of the history, diaspora, and, identity of most Chinese American workers as exemplified in the narrative facts and narrative events of those Chinese American literary works analyzed from the second chapter to the fourth one of this doctoral thesis in a respective fashion.

Based on what to be done in those three respects in reference to what contemporary Chinese American writers have experienced in the journey of their acquisition of their own social identities, cultural identities, and, ethnic identities when they fall victims to the stressful confusion caused in the increasing popularization of the cultural conflicts between either two of the three major groups mentioned above, the desire for the achievement of their personal freedom and acceptance, the dismay at the loss of their personal values, and, the struggles against the oppression and injustice they have great difficulty in getting free from in a successive fashion and in a sustainable fashion, it is of great theoretical and practical feasibility and possibility for me to re-examine the rich living experiences, working experiences, and, communicating experiences of most Chinese American workers who have been going through ontological confusion, ontological identification, and, ontological transcendence, and, the transformation of the state of the absent or vacant sense of their belongingness to between two worlds and two cultures into that of their empowerment of connecting those two different worlds and two different cultures in an organic fashion from the perspective of new historicism, postcolonialism, and, multiculturalism for the aim of reminding themselves of awakening themselves by repositioning themselves, searching for their respective values by negotiating with others, and, seeking for their eventual communicative transcendence by taking part in cultural communication indebted to their experiential and experimental achievement of the actual perceptive and cognitive breakthroughs as opposed to the previous perceptive and cognitive imprisonment of the dichotomous conflicts and contradiction

that have been popularized in the perceptive and cognitive ambivalence between the absorption of American culture and the adherence to Chinese culture in an aimless fashion and in a careless fashion.

What has to be attempted in this study as to be explained below in an evident fashion in line with what has to be achieved in the exploration to be made of the history, diaspora, and, identity of most Chinese American literary works, is, to trace the rich enlightenment and encouragement embedded in the narrative facts and narrative events the literary works as have been produced by those Chinese American writers in reference to what has been epitomized in their rich imagination, inspiration, and, illumination acquired from the increasing living experiences, working experiences, and, communicating experiences of the Chinese American workers as have been mentioned above to give a clear account of the historical facts and historical events they have to be faced with on the ground of what has been expressed in the gradual historical development and improvement of Chinese American literature from the 1960s to present; to give an overall interpretation of the Chinese American literary works selected to be analytical samples of this thesis in accordance with the perception and cognition that have been acquired from the ruminative and reflective reading, understanding, and, thinking of the diverse and distinctive experiences carried in the lives and careers of those Chinese American workers in an impressive fashion and in an instructive fashion in relation to the close observation and examination of the actual evolution, progression and promotion of the Chinese American literary consciousness rooted in the strong literary beliefs their ontological exploration has been imprinted on in the very systematic, symbolic, as well as strategic linearization of the perceptive and cognitive essence and quintessence Chinese American literature has to be instilled in at the outset of the production of Chinese American literary works in terms of the authentic and objective historical narration of early immigrant writings in the light of telling and retelling the crucial historical facts and historical events in a literary fashion, highlighting the diaspora as narrated in the early Chinese American literature contextualized in what has happened in Chinatown in the early 1960s, revealing the increasing conflicts and embarrassing dilemmas the vast majority of Chinese American parents and their children have suffered all the more with respect to the negotiated identities that has been disturbing them from the 1970s to the 1980s, and, focusing on the complicated integration that has been particularized in the successive and sustainable achievement of the essential and quintessential transcendence of the dichotomous imprisonment in which they have been caged after 1990s and at the beginning of the 21<sup>st</sup> century to establish their social identities, cultural identities, and, ethnic identities indebted to what has been implied in all historical and diasporic details of the lives most Chinese American workers have led in

America, and, capturing the very diverse and distinctive displacements personified in the particular and professional production of those Chinese American literary works in different stages of Chinese American literary history as a consequence of the fact that every writer tends to be remembered to be of different experiential and experimental particularity in a historical sense as each of those Chinese American immigrants have their respective diaspora experience owing to their special senses of belongingness to the particular historical hours they have spent in an occasional fashion; and to investigate the selected Chinese American works in a cautious fashion, in a critical fashion, and in a curious fashion find how those Chinese American works have been equipped with their increasing living experiences, working experiences, and communicating experiences, either the adaptation to or the resistance against the policies and laws issued by American government at that specific historical moment, the strong cultural conflicts between Chinese American workers and American workers and between Chinese American parents and their children, the attitudes the mainstream workers of American society have held towards them, how those factors like individual perspective, gender relations, inter-generations, and, global visions have complicated their living, working, and, communicating processes and practices that have a great deal to do with their the deterioration of their immigrating experiences and their diaspora lives as have been connected with the numerous tests, hurdles, challenges and difficulties they have to be faced with in their everyday social lives, cultural lives, and, communicative lives, how these difficulties are inclined to be overcome and made absent in an appropriate way in their lives and careers, and how their social identities, cultural identities, and, ethnic identities are supposed to be established in an individual fashion and in a collective fashion in line with what can be dug out from the ruminative and reflective interpretation of the very profound thoughts and insights as what has been carried in the textual, structural, and thematic frameworks of those selected Chinese American literary works mentioned and analyzed in this study in a respective fashion to give an account of the traces that are inclined to be very valuable for the rational reflection and rumination of the virtues and vices of the history, diaspora, and, identity with which their lives spent in Chinese American community and their experiences available in their great social, cultural, and, historical contributions sent to the development and betterment of American society, American culture, and, American history in a respective fashion, have to be connected in a resonant fashion in response to what has been particularized and personified in the instructive and impressive production of those Chinese American literary works to be interpreted in this doctoral thesis in details from the point of view of new historicism, postcolonialism, and, multiculturalism in a respective fashion.

It can be said in a clear fashion that those Chinese American characters have been suffering from the historical trauma on the way to their struggles for the survival in the exclusionary period in America. Regarding their stories, what has to be noticed in a cautious fashion is that those characters cropping up in the Chinese American literary works produced by those Chinese American writers can hardly connect their lives with the historical background and the cruel reality of American society, American culture, and American history in a particular fashion in spite of the description that has been given of the diasporas most Chinese American workers have to be faced with in this historical period.

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

In some measures, it would be too simple to assume that the narrative facts and narrative events of those Chinese American literary works consist of the interesting stories that have been telling the diaspora experiences of the 'third' world that have been connected with the developed countries to help them to acquire new social identities, cultural identities, and, ethnic identities in their new lives when they have surrendered themselves to the objective existence of an environment filled with a variety of developmental opportunity in the pace that has been kept with the development of their own willingness and the choices they have to make on their own. In

fact, those stories are supposed to be considered as the authentic and objective narration of the lives and experiences of younger Chinese American workers who have been trying to define themselves all the more in connection with their Chinese American parents, the past, and the traditions their Chinese American parents have bodied forth just as what has been impressed in Chinese American literary works produced by those Chinese American writers like Gish Jen, Amy Tan, and Fae Myenne Ng. This is why their Chinese American literary works have been picked out in a particular fashion and taken as major analytical cases in this study.

What I have also found out in this narration is that the striking particularity the depiction of the sense of the belongingness of those Chinese American characters and the social identity, cultural identity, and, ethnic identity have been characterized with are consistent with the narrative facts and narrative events imagined to connect with the historical facts and historical events that have been running through the social, cultural, and, historical constructions of America which has been seen as a complicated and confused place that has much to do with the developmental inclination of being and becoming, and a confusing place that has been stretched in the ambivalence between promise and disappointment, between isolation and communication, and, between claim and compromise. A very profound reflection and rumination of the growing living experiences, working experiences, and, communicating experiences of the characters depicted in *China men* and *Eat a Bowl of Tea*, will make it possible for the readers of those two Chinese American literary works to pay their analytical attention to the family history as can be used as crucial evidences for the justification of the feasibility to acquire social identities, cultural identities, and, ethnic identities by means of altering myth for appropriation, manifesting the voice in silence, and negotiating with the adversaries. On the basis of this attention, it is of very valuable importance for me to give an interpretation of the systematic and symbolic representations of the constant negotiation and compromise those Chinese American workers have to make as shown in the lives and experiences of the characters in those Chinese American literary works when they are forced to be faced with the uneasy living conditions they have to improve in an inevitable fashion in the case of the exploration to be made of the possibility and necessity for them to make their way to the achievement of the transformations of their social identity, cultural identity, and, ethnic identity and that of the transformation of their living surroundings from Gold Mountain to Chinatown according to the time sequences they have been forced to accept in a helpless fashion and in a hopeless fashion. Truth told, most Chinese American writers like Maxine Hong Kingston and Louis Chu have projected the historical reality and the cruelty of this reality they have witnessed in the Chinese American community where they have lived to the minds of the readers of their Chinese American literary works and have

attempted to finish the difficult task of making unknown truths known in the production of those Chinese American literary works. This is another reason why their Chinese American literary works have been chosen to be evident analytical cases for this study.

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