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CULTURAL HYBRIDITY IN MAXINE HONG KINGSTON'S *THE WOMAN WARRIOR*, *CHINA MEN* AND *TRIPMASTER MONKEY: HIS FAKE BOOK*

YÜKSEK LİSANS TEZİ

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Ege Üniversitesi Sosyal Bilimler Enstitüsü Müdürlüğü'ne sunduğum "Hybridity in Maxine Hong Kingston's *The Woman Warrior*, *China Men* and *Tripmaster Monkey: His Fake Book*" adlı yüksek lisans tezinin tarafımdan bilimsel, ahlak ve normlara uygun bir şekilde hazırlandığını, tezimde yararlandığım kaynakları bibliyografyada ve dipnotlarda gösterdiğimi onurumla doğrularım.

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I. INTRODUCTION

In this work I intend to examine the cultural changes that the Chinese people who migrated to America experience in Kingston's three books *China Men*, *The Woman Warrior* and *Tripmaster Monkey: His Fake Book*. I will analyze why her characters leave their cultural identities and how they create a new third space between Chineseness and Americanness, as they are unable to obtain a new American identity.

In the first part, "The Story of Chinese Immigration to America", I will focus on the social conditions of the late nineteenth century China, handle the politic and the social problems that the Chinese people were facing like the Taiping Rebellion (1851-1864), which is the outcome of the Opium Wars and the Treaty of Tientsin (1858), as the pushing factors of the migration. On the other hand, the pulling factors in my work will be shown as the California Gold Rush and the construction of the Transcontinental Railroad latter of which has a great importance in Chinese-American history. While giving examples of how the Chinamen became successful as railroad workers, I will use Benedict Anderson's ideas in *Imagined Communities* about how people create nations in their minds and believe that the nation in their minds really exists. The letters from the sojourners in America, the stories about the wealth and prosperity that exists in the Gold Mountain are going to be my supporting materials while the main point turns into how the Chinese people, on purpose, change their identities by substituting China with America as their homeland.

After the pulling and the pushing factors, the Angel Island Immigration Station, as the gate of the Gold Mountain will be the one to examine. The poems inscribed to the

walls of the Immigrant Station by the Chinese immigrants are going to be analyzed as the expression of the paranoia of being deported.

I will make a detailed explanation of how the Chinese Exclusion Laws are used as Repressive State Apparatuses, as Louis Althusser names them, in order to show how the American government tried to shape the immigrants and assimilate them. This will also show the reaction of the Americans to the Asian immigration and the zeitgheist of the United States of late nineteenth and twentieth centuries. At this point, I will also use Edward Said's Orientalism, and analyze how the American culture created a Chinese image which was not representing the truth in order to create common Anti-Chinese ideas among the society, and analyze how the Asian immigration turned into "The Yellow Peril" in the American minds. In Antonio Gramsci's work *"Hegemony, Intellectuals and the Sate"* I will analyze the reasons why the dominant powers have to control the civil society in order to continue to lead the inferior group. Before applying Homi K. Bhabha's theories about colonialism and hybridity, the "Model Minority Thesis" of William Peterson, by which the Japanese immigrants are shown as role models for the other immigrant communities, is going to be handled as a version of Said's Orientalism in 60s America.

The process of Americanization of the Chinese immigrants in the United States and their struggle to get rid of their otherness will be the point where Bhabha's contribution to my work will start. Using the theories of Bhabha in his work *Location of Culture*, I will analyze the reason why the immigrants need to mimic the American culture. Visual mimicry and the usage of cultural commodities, the first and the easiest attempts of Americanization, will be focused on in all three works of Kingston. The

same work of Bhabha and ideas of Freud in his essay entitled *"The Unconscious"* which are based on the social and anthropological in-betweenness that is faced by the people experiencing cultural interactions, will be used in order to support the idea that the Chinese-American society in the United States of America is predestined to have a third space between two cultures.

After the history of the Chinese-American migration, I will give the biography of Maxine Hong Kingston. As her first book *The Woman Warrior* and the second one *China Men* have many biographical elements in them, this part of my work will function as an introduction to the rest of the work. As Kingston's first two books are not only based on her experiences but also her family's, I will introduce both her mother, Brave Orchid, and her father, BaBa, in addition to Maxine Hong Kingston. Although it is not a human character in the life and books of the author, the physical environment she lives in will be one of the elements that will be analyzed in Kingston's biography.

The first book to be examined is *China Men* because this book is the one depicting the beginning of the Chinese-American migration. Mostly referring Benedict Anderson's *Imagined Communities*, I will focus on how the Chinese people disliked their own country and created a new vision in their minds. The four major male characters, great grandfather Bak Goong, the grandfather Ah Goong, Maxine's father and Maxine's brother who goes to Vietnam as an American soldier represent a stage of the cultural change of the Chinese.

In the chapter *"The Great Grandfather of Sandalwood Mountains"* Bak Goong shows the helplessness of the Chinamen by the harsh working conditions he faces in

Hawaii. The first examples of the Chinese who tries to mimic the life around him and alienates his own national identity are seen in this chapter.

In Grandfather Ah Goong's story Kingston depicts how the Chinamen in the construction of the Transcontinental Railroad were so successful that they named themselves the founding fathers of the country. The chapter "*The Grandfather of the Sierra Nevada Mountains",* as the chapter where the first interaction between the Chinese and American culture occurs, will be regarded as the beginning of the Americanization.

As the main character of the book, Kingston's father has two chapters in the book about him. In *"The Father From China", my* study will be about the reasons that made Kingston's father leave China for the Gold Mountain. In this chapter the social unrest that functioned as a pushing factor of the migration will be seen. Also, in the memoirs of her Maxine's father, I will analyze the first impact of the migration in China to the Gold Mountain. The time BaBa spends in Angel Island Immigration Station and his first experiences in America will be what I am going to focus on in order to examine the cultural difficulties that an individual experience and a need for cultural change he faces. And I will use Homi K. Bhabha's theories about mimicry to explain the strategy the Chinamen use in order to survive in America.

In *"The Brother in Vietnam"* Kingston introduces her brother who goes to Vietnam for America. This chapter has a special importance as Kingston tells her own memories with her brother. Mostly giving information about their experiences during the first years in school, the author illuminates the psychology of the in-betweenness that the second-generation immigrants have.

Similar to the *China Men*, I will work on *The Woman Warrior* by analyzing the main characters of the book who are No Name Aunt, Fa Mu Lan, Brave Orchid, Brave Orchid's sister Moon Orchid and the silent girl in Maxine's primary school. What I intend to examine in this book are the reasons that make a Chinese woman leave her cultural identity and dislike her Chineseness. Because of this, working on this book, I will use the feminist approach in addition to the post-colonial.

What I will concentrate on in *The Woman Warrior* is the relationship between Brave Orchid, as the representative of the first-generation immigrants and Maxine, as the representative of the second-generation. The talk-stories Brave Orchid always tells and the comments that the author makes at the end of very chapter will function as evidences of my theory that Maxine hates her culture because of her mother's talk-stories. By the experiences of a second generation Chinese-American, Maxine Hong Kingston herself, I will concentrate on her trials to turn herself into an American feminine and how she is stuck in a space between Chinese and American culture.

The characters of *The Woman Warrior*, however, are not very much different from each other like the characters of *China Men*. They are either silent and obedient characters like the No Name Aunt and Moon Orchid who fails in reclaiming her husband and spends the rest of her life in an American asylum or strong woman characters like Fa Mu Lan the swordswoman and Brave Orchid, who is likened to Fa Mu Lan in many ways by Kingston. Having woman characters from different times and places, I am going to expose the reasons Kingston uses in order to justify the feminist hatred to Chinese culture.

The third book, *Tripmaster Monkey: His Fake Book*, is different from the first two as it is a fiction and has no autobiographical elements in it. The significance of the book in this work is that it reflects the social conditions of a fifth-generation Chinese-American, Wittman Ah Sing, during the sixties of America.

Wittman Ah Sing is the only character among the books who lives in a period without any anti-Chinese law. Because of this, unlike the characters of *China Men* and *The Woman Warrior*, he has the chance to decide his identity by himself. Like a quest story, throughout the book, it is seen that Wittman searches his national identity. I will handle Wittman as a representative of sixties' Chinese-American community and the symbol of the hybridity as Wittman shows the characteristics of both the Chinese and the American communities.

Hegel's triadic philosophy will be used in order to make a proper analyze on his in-betweenness, and I will examine Wittman the American as the thesis and Wittman the Chinese as the antithesis that will bring the synthesis which is an individual who continues his existence in a space that he created for himself, Wittman the in-between.

Consequently, analyzing Maxine Hong Kingston's *China Men, The Woman Warrior* and *Tripmaster Monkey: His Fake Book,* I will show that the Chinese-American community, since the first days of their immigration to America, could not succeed in become Americans nor could they keep their Chinese identity, but created a third space; they merely became Chinese-Americans, having the privilege of none.

II. THE STORY OF THE CHINESE IMMIGRATION TO AMERICA

Nineteenth century did not start with prosperity and sufficiency for the Chinese people. During the last decades of the Qing Dynasty, which was the last, the overpopulation of China was undoubtedly the main reason of the economic and social problems that the nation faced. The more populated the country got, the less land they could rent from the landlords to cultivate. The taxes paid to the landlords became impossible to be paid due to the decrease of the crops, which were the only income of the peasant Chinese people. Moreover, the increase of population resulted in the lack of food in most parts of China. The loss of the Opium War against the Great Britain created a movement from Great Britain to Chinese lands and Chinese government. With Treaty of Tientsin 1858 Britain broke down the walls of China's containment policy that banned the moving in and out from the country. Some of the most important results of the treaty were that more European countries and United States got the right to form embassies in Beijing; Chinese ports would be open to merchant ships of other countries and these outlanders would have right to travel inlands of China and as a great burden to Chinese economy; China was fined to pay Britain and France four million taels, which was a silver currency of that time weighting nearly 40g.[1] One hundred and sixty tones of silver had to be paid and the taxes of the peasants were the source.

[1] http://en.wikipedia.org/wiki/Second_Opium_War

It was not only the economic problems that made thousands of Chinese leave their homes but also the social unrest that was caused by the rebellions within the country for and against the dynasty. Peasants were rebelling as they could not get enough to survive, landlords were rebelling against the British authority forcing peasants join their armies and die fighting for them. Among many rebellions Taiping Rebellion (1851-1864) was the most significant one as it has been considered as the most bloody civil war of history with nearly 20 millions death behind it. 20 million deaths in a country of 431 million-population (Banister, 4) make nearly 5% of loss of lives of a nation, which was a good reason to leave. Maxine Hong Kingston, in her autobiographical book *China Men* tells stories about how people mutilates themselves in order not to be chosen as soldiers of landlords. The social and economic problems that pushed Chinese people to unbearable lives, which made them accept anything that could take them out of the country.

It was these hard times when the news came from the other edge of the world that would be a turning point in the history of Chinese people. Gold was found in the New World, America. The California Gold Rush created a great ideal in the minds of millions of Chinese. America, "Gold Mountain" as the Chinese called her, suddenly became the only dream for them. Those who could afford the expensive and long voyage across the ocean left their homeland for the Gold Mountain where they believed to find gold on the streets. The rest stayed home trying to save the money for the road dreaming of wealth, comfort and happiness that the Gold Mountain would give them every single moment of their days.

The movement to America due to the California Gold Rush was increased and fastened by the start of the construction of the Transcontinental Railroad. With the start of this industrial era of railroad construction, companies sent agents to China to convince the Chinese men and make contracts for long-term periods like 3 or 5 years for quite low wages that the Chinamen could not earn in their homeland.

Although Chinese were thought as not suitable for such a hard work, as soon as the first Chinese workers started working, Chinamen became the most favorite workers in the New World. The reasons for this were first, that the minimum wages were acceptable for them as the wages were enough to keep them and their families in China alive. Secondly, Chinamen were perfect workers as they gave great importance to obedience and hardworking, and lastly the Chinamen were in need of any money they could earn.

A labor force of millions, who only wanted to survive and was satisfied with little payment, was a perfect solution for the capitalist American employers who were looking for cheap labor after President Lincoln's Emancipation Proclamation prohibited slavery in 1863.

> That on the first day of January, in the year of our Lord one thousand eight hundred and sixty-three, all persons held as slaves within any State or designated part of a State, the people whereof shall then be in rebellion against the United States, shall be then, thenceforward, and forever free; and the Executive Government of the United States, including the military and naval authority thereof, will recognize and maintain the freedom of such persons, and will do no act or acts to repress such persons, or any of them, in any efforts they may make for their actual freedom. (Arnold, 263)

The end of slavery created new labor expenses to the employers, as there were no more no-paid slaves. The only workers that could work for lower payments than the freed black men were the Chinamen. Leland Standford, the founder and the first president of Central Pacific Railroad Co., explains why the Chinamen were preferred as employees in the railroad construction:

> As a class they are quiet, peaceable, patient, industrious and economical—ready and apt to learn all the different kinds of work required in railroad building, they soon become as efficient as white laborers. More prudent and economical, they are contented with less wages. We find them organized into societies for mutual aid and assistance. These societies, that count their numbers by thousands, are conducted by shrewd, intelligent business men, who promptly advise their subordinates where employment can be found on the most favorable terms.[2]

The great need for cheap labor in the Gold Mountain and the over-poverty that the Chinese were facing made the opportunity more and more attractive and charming for the poor peasants.

All the economic advantages of America were reasons only for migrating this country. What really made America the Gold Mountain was in the minds of millions of Chinese. Not only their bodies but also their minds immigrated to America as this land was supposed to give them what a country had to give its citizens. The migrating Chinese were creating an America in their minds, and that was the America they wanted to face. They intended to fill the material lack they experienced in China with the ideological salvation by the Gold Mountain in their ideas. The letters coming from those

[2] http://www.cprr.org/Museum/Chinese.html

who were lucky enough to start their journey to America were depicting the New World as a place of wealth, equality, safety and prosperity, all of what the Chinese extremely needed then. By every single message a shinier Gold Mountain image was being shaped in the eyes of masses in China.

By the letters from America the sojourners, the name for the Chinese who left their homelands planning to turn back, became the first bricks of the Chinese-American wall which turned into the Chinese-American nation with the decisions of not turning back to China. The letters of the first sojourners had an important role in the creation of the Chinese-American nation because those letters were the matches starting the fire in the hearts and minds of the ones back in China. The exaggerated letters about America created an unseen and unknown image of a nation, a nation that most of them had never seen and would not see.

Benedict Anderson, in his book *Imagined Communities*, explains the unseen image of the Gold Mountain in the minds of the Chinese as the creation of the idea of nation and the start of nationalism.

> In an anthropological spirit, then, I propose the following definition of the nation: it is an imagined political community – and imagined as both inherently limited and sovereign.
>
> It is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each life the image of their communion. (Anderson, 6)

This quotation from Benedict Anderson is followed by a footnote, a quotation from the book *Nations and States*, which has a message as important as what Anderson is saying:

> All that I can find to say is that a nation exists when a significant number of people in a community consider themselves to form a nation, or behave as if they formed one. (Seton-Watson, 20) [3]

The Chinese got information about the Gold Mountain from the letters, which had been sent by the sojourners in America, most of whom they did not know. They did not know them, but what is more important according to Anderson's depiction is that they knew that they existed. Every Chinese in America or was on the way to America had the belief of being a part of a community having a shared destiny.

> Finally, it is imagined as a community, because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship. Ultimately it is this fraternity that makes it possible, over the past two centuries, for so many millions of people, not so much to kill, as willingly to die for such limited imaginings. (Anderson, 7)

Another important element that has a great role in the creation and shaping of the Chinese-American nation is the "Wall Poems". These are the poems that were written by the Chinese waiting in the Angel Island Immigration Station, and they were written on the walls of the station. The poems are first hand information about the social, economic and psychological conditions of the Chinese people waiting in the interrogation rooms, the last stop for the Chinese people before entering the United States from the west coast. According to the official web site of the Angel Island, the purpose of the immigration station was to prevent Chinese from entering the United States due to the immigration acts trying to minimize the immigration from Far Eastern

[3] From Seton-Watson, *Nations and States* Quoted in Anderson, Benedict *Imgagined Communities*

countries to America. Because of this, the island was also named as “The Guardian of the Western Gate”.

> Although it was billed as the "Ellis Island of the West", within the Immigration Service it was known as "The Guardian of the Western Gate" and was designed to control the flow of Chinese into the country, who were officially not welcome with the passage of the Chinese Exclusion Act of 1882.[4]

The immigration station served as the symbol of the Chinese Exclusion Acts working in order to reduce the population of Chinese both living in America and trying to live in America. The Asian American Immigration Foundation declares the number of the Chinese people who were processed at Angel Island as approximately 175.000 between 1910 and 1940. Considering that the number of the Chinese that were allowed to America was limited to 105 by the 1924 Immigration Act, one can conclude that only nearly 2% of the immigrants on Angel Island were accepted to the Gold Mountain.

What I want to point is not the 2% who entered to America and saved their lives or the rest 98% who shared the grief and sorrow of not being accepted but the experience that they all shared in the interrogation rooms. The possibility of not being accepted for a Chinaman who spent all he and his family had got in order to pay the shipment for the journey to America, or another Chinaman who left his homeland in order not to be taken to the armies of the landlords and be sent to death, or another Chinaman who saw his family members dying from starvation there was no other solution from entering the Gold Mountain.

> No more arresting emblems of the modern culture of nationalism exist than cenotaphs and tombs of Unknown Soldiers.

[4] From the Angel Island official web site. June, 8 2006 http://www.angelisland.org/immigr02.html

> The public ceremonial reverence accorded these monuments precisely because they are either deliberately empty or no one knows who lies inside them, has no true precedents in earlier times. To feel the force of this modernity one has only to image the general reaction to the busy-body who discovered the Unknown Soldier's name or insisted on filling the cenotaph with some real bones. Sacrilege of a strange, contemporary kind! Yet avoid as these tombs are of identifiable mortal remains or immortal souls, they are nonetheless saturated with ghostly national imaginings. (This is why so many different nations have such tombs without feeling any need to specify the nationality of their absent occupants. What else could they be but Germans, Americans, Argentineans…? (Anderson, 9-10)

Today what is left from the fight for survival of a nation on an island is the spirit of the unknown soldiers who inscribed their existence to the walls of their battlefield, Angel Island Immigration Station. The unknown Chinese poets worked as the soldiers who, according to Anderson's ideas, played a very significant role in creating and shaping nationalist ideas.

From the walls of Angel Island Immigration Station, author unknown, Poem 69

Poem 69

Detained in this wooden house for several tens of days,
It is all because of the Mexican exclusion law which implicates me.
It's a pity heroes have no way of exercising their prowess.
I can only await the word so that I can snap Zu's whip.
From now on, I am departing far from this building
All of my fellow villagers are rejoicing with me.
Don't say that everything within is Western styled.
Even if it is built of jade, it has turned into a cage. (Lai, 134)

Poem 6

Everyone says traveling to North America is a pleasure.
I suffered misery on the ship and sadness in the wooden building.
After several interrogations, still I am not done.
I sigh because my compatriots are forceably detained. (Lai, 38)

In the desperate situation of the Chinamen those who were educated enough wrote these poems on the walls and left a cultural message of one of the world's greatest diasporas to the world. As much as the messages they contain, it is important that, as mentioned in Anderson's ideas, the poets are unknown. This is not because they intended to be unknown and be the founding fathers of a nation but because the poets did not want to be identified as they wrote their ideas about being unhappy to be where they were and to be in the conditions they were in.

While the Chinamen recorded their sorrow to the walls of the Angel Island Immigration Station, the reaction of the United States' citizens were recorded to the American Constitution by every immigration act that prohibited or limited the amount and the rights of the immigrants and those who applied for immigration.

As it was mentioned before the construction of the transcontinental railroad and the need for the cheap labor force were the main reasons of the Chinese-American migration. Estimately 20.000[5] Chinamen entered America as contracted workers of railroad companies, and with this number of workers, the Chinese had already become a threat for the American labor force.

Although there were serious problems during the building of the railroad, the real crisis started with the end of the construction as 20.000 Chinamen were in the United States looking for new jobs. Their satisfaction with lower wages helped them fill the need for cheap labor of domestic services. Those who preferred to set up their own enterprises successfully got the laundry business or became an important part of the restaurant business in San Francisco.

In 1868 the United Sates of America and China signed the Burlingame Treaty letting all citizens of America and China travel and migrate the other country freely and limitlessly. And at the same year the Fourteenth Amendment declared all neutralized Americans to have the same rights with the native-born Americans.

> The United States of America and the Emperor of China cordially recognize the inherent and inalienable right of man to change his home and allegiance, and also the mutual advantage of the free migration and emigration of their citizens and subjects

[5] According to the statistics of Central Rail Road Official web site www.cprr.org

> respectively from the one country to the other, for purposes of curiosity, of trade, or as permanent residents. The high contracting parties, therefore, join in reprobating any other than an entirely voluntary emigration for these purposes. They consequently agree to pass laws making it a penal offence for a citizen of the United States or Chinese subjects to take Chinese subjects either to the United States or to any other foreign country, or for a Chinese subject or citizen of the United States to take citizens of the United States to China or to any other foreign country, without their free and voluntary consent respectively[6]

The process of Chinese people's becoming a part of America, and America's becoming a part of the Chinese people was very disturbing for many Americans as there were more economic competitors for the white people everyday. All the protests against the existence of the Chinese made the new-comers isolate from the society and form ghettos of their own, which they called as the "Chinatowns".

In order to stop the growing power of the Chinatowns more effective Anti-Chinese movements started. The danger coming from the other side of the Pacific was called as "The Yellow Peril". Although the Japanese, Vietnamese and the Korean people were also included in the list of the Yellow Peril, Chinese people, with their increasing number, were constituting the greatest part of the threat. The growing unrest of the American people made the government have a more powerful control over this ethnic group. So, two years after the Burlingame Treaty, in 1870, the first anti-Chinese laws started to be declared with the 1870 Nationality Act, which limited the neutralizable ethnic groups with "free whites" and "African allies". This has a very

[6] Article of The Burlingame Treaty, Signed in Washington D.C., July 28, 1868, and in Peking, November 23, 1869

important role in the Chinese-American history as it declared the third race of the world, the yellow race, inferior to the white race and the black race.

This discrimination of the Yellow race is one of the most significant examples of American Orientalism of Edward Said, one of the most-respected authorities in the field of comparative literature, cultural, ethnic and postcolonial studies of the world.

Edward Said, in his work *Orientalism*, explains that the Orient which is the territory in the eastern side of Eurocentric maps, is a creation of European mind. Europe chose the conservative Orient as the symbol of exotism and antiquity.

> To some extent, the Orient was a European invention; since antiquity, the Orient has been a place of romance, exotic beings, haunting memories and landscapes, and remarkable experiences. By the mid-seventies, it was disappearing. Perhaps it seemed irrelevant that Orientals themselves might have an interest in the process. The main thing for the European visitor was a European representation of the area … The Orient is not only adjacent to Europe; it is also the place of Europe's greatest/richest/oldest colonies, the source of its civilization (especially language), its cultural contestant, and recurring image of the "Other." In addition, the Orient had helped define Europe (or the West) as its controlling image, idea, personality, experience. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies (Said, 42)

Said explains the birth of Orientalism with the colonialist expansion of Europe to Asia. In every colony they got, as the colonizer, dominating European powers had to

prove either their superiority or the colonized's inferiority. In either way the gap between Europe and Asia, the East and the West, the Occident and the Orient was getting bigger.

> The relationship between the Occident and the Orient is a relationship of power. One should never assume that the structure of Orientalism is nothing more than a structure of lies or myths. Orientalism is valuable as a sign of European-Atlantic power over the Orient. (Said, 45)

Here it should be also mentioned that what is meant by the term "Orientalism" in the lines above by Edward Said is the discourse that is used by the West to define the East.

> Since the late 18th century, the term (Orientalism) has designated the corporate institution (a discourse) for dealing with the Orient, i.e., a Western style for dominating, restructuring, and exerting authority over it. My contention is that, without examining Orientalism as a discourse, one cannot understand the systematic discipline by which European culture was able to produce and manage the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period … This book [Orientalism] argues that European culture gained strength as well as identity by setting itself off against the Orient as a sort of surrogate self. (Said, 44)

Antonio Gramsci also gives an explanation about the relation between the Occident and the Orient in his work "*Hegemony, Intellectuals and the State"*.

> The methodological criterion on which our own study must be based is the following: that the supremacy of a social group manifests itself in two ways, as 'domination' and as 'intellectual

> and moral leadership'…. A social group can, and indeed must, already exercise 'leadership' before winning governmental power (this indeed is one of the principal conditions for the winning of such power); it subsequently becomes dominant when it exercises power, but even if it holds it firmly in its grasp, it must continue to 'lead' as well. (Gramsci, 57-8)
>
> In the sense that one might say that State = political society + civil society, in other words, hegemony protected by the armour of coercion (Gramsci, 262-3)

The explanation of Gramsci illuminates the reason why Said uses the statement "nothing more than a structure of lies or myths" while talking about the European and/or American Orientalism. According to the ideas of Gramsci, the colonization of the east is the way of the structuring the domination. However, having the economic domination, which brings the political domination as well, is not enough as the force has to lead the inferior one whom Gramsci calls as the "consent". Because of this, after having the control of the "political society", the "civil society" is the one to be controlled.

It is the attempts of Europe to show the Orient as the symbol of antiquity and the West as the symbol of Enlightenment. By this way, there would be a need for an intellectual and moral leadership in the East, and the West would fill that need.

> With regard to cultural discourse, we must remember the following lesson: What is commonly circulated by a culture is not "truth" but "representations" (that is, social constructions): language is a highly organized and encoded system, which employs many devices to express, indicate, and exchange messages and information (Said, 50)

Edward Said analyzed the European Orientalism as lies and myths created in order to be the presentation of the Orient. The quotation above shows that it is not what really exists but what is seen that forms the accepted reality. Those who had no chance to go and see what the life and culture were like in China had nothing to do but to believe what was given to them as the representation of the Chinese.

This relation between what the reality is and what is represented is also mentioned by Louis Althusser in his work "*Ideology and Ideological State Apparatuses"*.

> What is represented in ideology is therefore not the system of real relations which govern the existence of individuals, but the imaginary relation of those individuals to the real relations in which they live. (Althusser, 157)

So, we reach to the idea in which Said, Gramsci and Althusser come to the same point, and it is that the presentation of the being can be more real than the real being itself.

The Nationality Act of 1870 was not the last law degrading the Chinese people. Many laws shaping the Chinese-American culture followed this one. Maxine Hong Kingston gives the laws one by one to the reader in the chapter entitled "The Laws" in her second book *The China Men*. Kingston lists thirty-three laws and court verdicts all of which has important roles in regulating the life of the Chinese in America.

In 1878, in the Constitutional Convention that was held in California, as a solution to "the Chinese Problem" the Chinese were prohibited to enter California.

Two years later, the Fifteen Passengers Bill limited the number of the Chinese in any ship coming to America to fifteen, which meant there would be no more passenger ships carrying people from China to America.

Burlingame Treaty was suspended for twenty years in 1881, and as a protest China ordered the Chinese having education in America to return home.

The most significant Anti-Chinese law was the Chinese Exclusion Act of 1882 by what the entrance of any Chinese to the United States was banned for ten years. What made the Act of 1882 so significant was that it closed the gate of Angel Island, and declared the national opposition to the immigration of the Chinese

Twenty thousand Chinese were left outside the United States as their Certificates of Return, the certificate that enables the Chinese re-enter America, were declared void by The Scott Act of 1888. Kingston also mentions that a Chinese ambassador committed suicide as he was humiliated by the immigration officers.

Chae Chang Ping v. The United States is another significant point in Chinese-American history as the Supreme Court rejected his demand to have his certificate of return back for the reason that Chae Chang Ping was the member of an ethnic group not fitting to the American society.

> The differences of race added greatly to the difficulties of the situation. Notwithstanding the favorable provisions of the new articles of the treaty of 1868, by which all the privileges, immunities, and exemptions were extended to subjects of China in the United States which were accorded to citizens or subjects of the most favored nation, they remained strangers in the land, residing apart by themselves, and adhering to the customs and usages of their own country. It seemed impossible for them to assimilate with our people, or to make any change in their habits or modes of living. As they grew in numbers each year the people of the coast saw, or believed they saw, in the facility of immigration, and in the crowded millions of China, where

> population presses upon the means of subsistence, great danger that at no distant day that portion of our country would be overrun by them, unless prompt action was taken to restrict their immigration. The people there accordingly petitioned earnestly for protective legislation.[7]

The validity of the 1882 Exclusion Act was extended for ten more years in 1892 by The Geary act.

Four years after the Chae Chang Ping v. The United States, in the case of Yue Ting v. The United States, Yue Ting could not stay in America as the Congress had the right to expel those who were single-minded about being assimilated in the American society.

In 1898, in Wong Kim Ark v. The United States, the Court ruled a decision, which is the base of most Chinese-Americans' citizenship today. A person born in the United Sates to Chinese Parents was admitted as American.

Starting with the twentieth century, it is seen that new laws were declared trying to regulate the American life, which seemed to continue with the Chinese in addition to the laws trying to keep the Chinese away.

The first of these regulating laws was the order of The San Francisco Board of Education making the Chinese, Korean and Japanese children to continue their education in segregated oriental schools in 1906. And one year later the Congress decided every immigrant older than sixteen had to pass an English reading test.

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[7] Chae Chang Ping v. The United States, No. 1466 Argued March28, 29, 1889 -- May 13, 1889. Appeal from the Circuit Court of the United States for the Northern District of California, http://www.tourolaw.edu/patch/Chae/

In order to prevent the miscegenation, the Congress passed the 1924 Immigration Act that made any American marrying a Chinese woman lose his citizenship. This was also the first law targeting the Chinese women, not an economic competitor for the American labor force, instead of the Chinese Men.

Although America openly showed her objection to the Chinese immigration for long times, when China and America became allies and signed a treaty against Japan in the World War II, the first thing that the Congress did about the Chinese was repealing the Exclusion Act of 1882 in 1943 by the Magnuson Act, but the quota remained 105.

In 1946 The War Bride Act allowed the soldiers to bring oriental wives to America, and let the family members of Chinese Americans apply as non-quota immigrants.

The next law that favored the Chinese during the alliance of World War II was The Displaced Persons Act of 1948 which provided a six-years term to the Chinese already living in America to apply for citizenship.

The take over of the communist government in China started the Anti-Chinese are again in the United States and the results were The Immigration and Nationality Act of 1952 making easier to deport the Chinese already in America, and the Supreme Court's decision in 1954 banning Chinese Americans to send money to their relatives in China.

The second half of the fifth decade of the twentieth century, the start of the ethnic revival era, ended the Anti-Chinese laws starting with The Refugee Relief Act of 1957 which distributed 18.000 visas that had been unused. And the quota of 105 was reallocated to 20.000 people. However, the most important immigration law in the second half of the twentieth century was surely The Immigration and Nationality Act of

1965, which changed the meaning of "national origin" from "race" to "country of birth". Nationality was no more a matter of blood, race or physical appearance, and the meaning of being Chinese and being American changed legally.

The sixties was also the era when a new kind of pressure was created on the minorities, not only on the Chinese but on all. In January 9th, 1966, sociologist William Peterson's essay, "*Success Story: Japanese American Style"*, was printed in New York Times Magazine. In this essay Peterson introduced the "Model Minority" term to the world by praising the Japanese people for their values and ethics, which saved them from turning into a "problem minority". By this way, Peterson defined a minority group as the "Model", which meant that the others were not.

> Asked which of the country's ethnic minorities has been subjected to the most discrimination and the worst injustices, very few persons would even think of answering: "The Japanese Americans." Yet, if the question refers to persons alive today, that may well be the correct reply. [8]

The usage of the model minority thesis as the criteria of being a good and accepted minority member in America adds to the term the function of an Ideological State Apparatus. Louis Althusser explains that the state has to have Repressive State Apparatuses and/or Ideological State Apparatuses in order to continue its existence by making the people behave and think the way it wants.

> To my knowledge, no class can hold State power over a long period without at the same time exercising its hegemony over in the Ideological State Apparatuses. (Althusser, 155)

[8] William Petersen, "**Success Story: Japanese American Style**," New York Times Magazine, 9 January 1966, P 180

The Repressive State Apparatuses function by punishment and violence whereas the Ideological State Apparatuses function differently as in the latter the state tries to make the ruled class believe that they should do what is necessary. Considering the end of the Yellow Peril as the aim of the white American community, which is also the state according to Althusser's explanation since the white community owns the dominant culture, the Chae Chang Ping v. The United States case and the Immigration Act of 1924 served as Repressive State Apparatuses because the States used punishment. On the other hand, it is clear that the Model Minority Thesis also served for the same reason, the end of the racial problems. However, there is an important difference between the laws and the thesis as the second one aimed to make the immigrants believe that they had to reshape themselves according to the formerly defined criteria of the dominant culture instead of forcing them to do so.

The Model Minority Thesis, at this point, can also be defined as a tool of Said's American Orientalism, but this time the Americans did not create an oriental image which they wanted to see and believe, but created an oriental image which they wanted the orientals to see and believe.

One of the most-respected postcolonial theorists of the world Homi K. Bhabha, as a member of the colonized Indian community, has very important studies on the communities' willingly or unwillingly facing the experience of a cultural change.

Bhabha's explanation about the origin of the attempts of the Western civilizations to assimilate the East is more dramatic than Said's explanation which is that it is the result of colonialist expansion that every colonizer has to prove either its superiority or the colonized's inferiority to have the right to rule the colonized one. Bhabha chooses

the words ‘human and not wholly human’ in order to define the colonizer and the colonized.

> If colonialism takes power in the name of history, it repeatedly exercises its authority through figures or farce. For the epic intention of the civilizing mission, ‘human and not wholly human’ in the famous words of Lord Rosebery, ‘writ by te finger of the Divine’. (Bhabha, 85)

By the classification of the communities as “human” and “not wholly human”, Bhabha satirizes the disrespect shown to the Oriental cultures by the Western “humans”. The process of humanizing the “not wholly humans” creates a need for the criteria of humanity to which the “not wholly humans” are intended to reach. According to both Said and Bhabha, in order to fill this need, the Eurocentric ideology defines the criteria and constitutes the main reason of the cultural struggles of the colonial powers. Due to the rules of power relations, the pressure of the colonizer over the colonized experiences a resistance of the inferior. Michael Foucault expresses this in his work entitled *“Method”*:

> Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in position of exteriority in relation to power … there is a plurality of resistances, each of them a special case: resistances that are possible, necessary, improbable; others that are spontaneous, savage, solitary, concerted, rampant or violent. (Foucault, 167)

As the resistance to the pressure of humanization process, one of the most significant methods that the colonial powers use is mimicry.

> In this comic turn from the high ideals of the colonial imagination to its low mimetic literary effects mimicry emerges as

> one of the most elusive and effective strategies of colonial power and knowledge. (Bhabha, 85)

In his essay "*On Mimicry and Man"*, Bhabha uses a very appropriate and simple explanation of mimicry, done by Jaques Lacan, as the introductory quotation in which Lacan expresses that mimicry is the way the resisting colonial subject pretends instead of transforming himself into what is expected.

> Mimicry reveals something in so far as it is distinct from what might be called an itself that is behind. The effect of mimicry is camouflage … I is not a question of harmonizing with the background, but against a mottled background, of becoming mottled – exactly like the technique of camouflage practiced in human warfare. (Lacan, 532)

When Bhabha's theories are applied to Chinese American experience, the Chinese immigrants who, by the use of State Apparatuses, forced to Americanize are the "not wholly humans", and the owners of the WASP culture of America are the "civilized humans". The Anti-Chinese laws, which punished the people like Chae Chang Ping who did not assimilate enough according to the Supreme Court, and the Model Minority Thesis, which continued the function of the Anti-Chinese laws, defined the criteria of Lacan's "humanity" for the Chinese. As a community who created an image of Gold Mountain, which was the only hope for survival in the lives they lived in, they had no choice other than being humanized in order to be accepted. The helplessness was the main reason of Chinese American mimicry.

In many works about the first Chinese immigrants on the American territories, the descriptions and the pictures inform the readers about what most sojourners firstly did in the Gold Mountain was to buy themselves western clothes which would show them

more American, more human as visual mimicry is the easiest and the fastest step to be like the mimicked one.

Bhabha argues that it is impossible for the Indians to be completely Englishmen as the difference of their race is an obstacle they can never overcome. In order to support his claims, he uses a Freud's statements.

> Their mixed and split origin is what decides their fate. We may compare them with individuals of mixed race who [were] taken all round resemble white men but who betray their colored descent by some striking feature or other and on that account are excluded from society and enjoy none of the privileges. (Freud, 89)[9]

The obstacle of being a member of a different race brings the colonial subject, as it is seen in Freud's explanation, to the situation of being "almost the same but not quite". In other words, both the Indians, whom Bhabha talks about, and Chinese people in America are predetermined to experience the "interdictory otherness" which Bhabha defines as "precisely the 'other scene' of this nineteenth century European desire that repeats, rearticulates 'reality' as mimicry" (Bhabha, 91).

Another term Bhabha uses in explaining the condition of the in-between subject is the "Metonymy of Presence" which is Bhabha's explanation of the difference between the real identity and its representation. He accuses the western culture for creating unreal images of the colonized people.

> Those inappropriate signifiers of colonial discourse - the difference between being English and being Anglicized; the identity between stereotypes which, through repetition, also

[9] Freud, Sigmund. *"The Uncounscious"*. Quoted in Bhabha, Homi K. *Location of Culture* P.89

> become different; the discriminatory identities constructed across traditional cultural norms and classifications, the Simian Black, the Lying Asiatic - all these are metonymies of presence. They are strategies of desire in discourse that make the anomalous representation of the colonized. (Bhabha, 90)

With the humiliating classifications like the "Simian Black" or the "Lying Asiatic" the colonizing power, successfully, created a "Lying Asiatic" image and attached the concept of lying to the Asiatic character. So, the only way to get rid of the lying image, the Asiatic people had to hide their ethnical identities. And this caused "a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect – in other words a mimic man raised 'through our English School'" (Macaulay, 49).

At this point, Bhabha defines two different attitudes of the colonial subject as those who mimic the domain culture in order not to be excluded and those who use mimicry as a reaction to the authority.

> This results in the splitting of colonial discourse so that two attitudes towards external reality persist; one takes reality into consideration while the other disavows it and replaces it by a product of desire that repeats, rearticulates 'reality' as mimicry. (Bhabha, 91)

The Chinese immigrants mostly take part in the first group as the community they imagined, which existed in the Gold Mountain was their only hope to survive. And they have used mimicry as a method to fit to survive.

For the colonized people taking place in the second group, mimicry can be used as a reaction to the authority because it is only the repetition of the role model. By

mimicking the subject does not transform into something else but just pretends. So, the better the colonized mimics the colonizer, the less difference they have between, and so by mimicking the authority, the colonized subject equalizes both sides of the colonization.

> Mimicry, as the metonymy of presence is, indeed, such an erratic, eccentric strategy of authority in colonial discourse. Mimicry does not merely destroy narcissistic authority through the repetitious slippage of difference and desire. It is the process of the fixation of the colonial as a form of cross-classificatory, discriminatory knowledge within an interdictory discourse, and therefore necessarily raises the question of the authorization of colonial representations, a question of authority that goes beyond the subject's lack of priority (castration) to a historical crisis in the conceptuality of colonial man as an object of regulatory power, as the subject of racial, cultural, national representation. (Bhabha, 90)

When it comes to the future of the colonization process, Bhabha expresses that his ideas are different from T.S. Eliot's ideas as he, unlike T.S. Eliot, does not believe in the possibility of a combined and harmonized World Culture which means the world having one common culture, in other words, the assimilation of all cultures of the world except one to control all.

> A world culture which was simply a uniform culture would be no culture at all. We should have a humanity de-humanized. It would be a nightmare. But on the other hand, we cannot resign the idea of world-culture altogether. … We are therefore pressed to maintain the idea of a world-culture, while admitting that it is something we cannot imagine. We can only conceive it as the logical term of relations between cultures. …We must aspire to a

> common world culture, which will yet not diminish the particularity of the constituent parts. …We are the more likely to be able to stay loyal to the ideal of the unimaginable world culture, if we recognize all the difficulties, the practical impossibility of its realization. (Eliot, 62-63)
>
> Faced with fatal notion of self –contained European culture and the absurd notion of an uncontaminated culture in a single country, … The fatality of thinking of "local" cultures as uncontaminated or self-contained forces us to conceive of "global" culture, which itself remains unimaginable. What kind of logic is this? (Bhabha CIB, 54)

Instead of a harmonized world culture, Bhabha gives the postcolonial studies the "Third Space" term for the people who, because of their mixed origins, do "enjoy none of the privileges" according to Freud's explanations.

> The migrations of modern times. . .have transplanted themselves according to some social, religious, economic or political determination, or some peculiar mixture of these. There has therefore been something in the removements analogous in nature to religious schism. The people have taken with them only a part of the total culture. . . . The culture which develops on the new soil must therefore be bafflingly alike and different from the parent culture: it will be complicated sometimes by whatever relations are established with some native race and further by immigration from other than the original source. In this way, peculiar types of culture-sympathy and culture-clash appear (Bhabha CIB, 54)

That the immigrants take not the whole culture of theirs with them is the defect of the immigrants. The Chinese culture that exists in the lands of the United States where many laws were made in order to Americanize the immigrants is not and cannot be the

same with the Chinese culture that exists in China. Certain changes had to be made by the immigrants due to the differences between the dominant American culture and the Chinese culture. So, in the field of cultural studies it is not right to define the Chinese immigrants in America as Chinese anymore as they posses a culture different from the one in China.

> The non-synchronous temporality of global and national cultures opens up a cultural space - a third space - where the negotiation of incommensurable differences creates a tension peculiar to borderline existences. (Bhabha, 218)

In their third space between being American and being Chinese, the people of immigration have the life style which Bhabha calls “almost same but not quite”. Instead of trying to define these people according to the cultural norms of China or America, creating a third space in which they can constitute a new hybrid Chinese-American culture is the inevitable outcome in Bhabha’s argument as “the baffling alikeness and banal divergences”, a different expression of almost the same but not quite, are obstacles that cannot be overcome.

III. MAXINE HONG KINGSTON

Maxine Hong Kingston, Maxine Ting Ting Hong her original name, was born as the eldest of the six children of two first generation Chinese immigrants in America on 27th October 1940 in Stockton, California. Her parents, Tom Hong and Chew Ying Lan, are introduced as BaBa and Brave Orchid in Kingston's works.

Kingston, after experiencing her first years in school as an insignificant character, won scholarship to the University of California, Berkeley where she continued her education and got teaching certificate. After teaching English for two years in Hayward, California she and her husband, Earl Kingston, decided to leave America in order to go to Japan because the antiwar movements going on in America were getting more violent. On their way to Japan the Kingston family stopped in Hawaii where they stayed for seventeen years. She taught English in a private school until she started to work as a professor in the University of Hawaii in Honolulu. During the time she spent in Hawaii Kingston had enough time to finish her first two books, *The Woman Warrior* in 1976 and *China Men* in 1980, which have become Kingston's masterpieces and taught in courses on cultural and gender studies. Unfortunately the draft of her third book was burned in a fire in Hawaii. When she was able to rewrite the book and completed it, she published the book as *The Fifth Book of Peace* nearly twenty years later in 2003. After spending seventeen years in Hawaii, Maxine Hong Kingston returned to California and started to work in the University of California where she is still continuing her occupation.

The biography of Kingston as a Chinese-American writer cannot be separated from the lives of her parents as her maps of meaning were constructed and shaped by them. Her father, Tom Hong, who was brought up to be a scholar was educated for the Imperial Examinations of China, immigrated to the United States after teaching Chinese classics in his village. In his life in America the laundry business that he set up with his wife was not his first job. In the beginning of his American life he was one of the four partners of a laundry in New York. After he was cheated and lost his share on the business, he managed an illegal gambling house for a rich American until he got enough money to run his own laundry house in Stockton.

Brave Orchid, educating mother, is an educated person like her husband. Before she joined BaBa in Gold Mountain she studies medicine and midwifery in China where she was taught both traditional Chinese medicine and new western investigations, and worked as the doctor of the village where her husband had been the teacher. After her respectful job in China, Brave orchid helped his husband as a laundrywoman and maid in his business and picked tomatoes in tomato fields. What is more important about Brave Orchid is her talk stories which are the bases of her communication with her children. She talk stories in order to give her educational messages “Whenever she had to warn us about life, my mother told stories that ran like this one, a story to grow upon.” (Kingston WW, 5)

Talk stories are seen as the only apparatus for the transmission of the Chinese culture from the first generation to the second generation in Kingston’s books as the mother is the only one among the elders who resists acculturation and protects the

original moral values. In the first book, *The Woman Warrior*, Kingston collects many of her mother's talk stories and makes comments on how they affected her life.

The environment that Kingston was brought up is also another significant element in the creation of her personality and maps of meaning. Kingston's childhood, which she depicts in *The Woman Warrior,* takes in a middle-class suburb, Stockton. She describes her neighborhood as a place where she sees "hobo ghosts", "wino ghosts" and "burglar ghosts" in *The Woman Warrior*.

Kingston has an important place among the Asian American writers due to the success of her books. Her first book *The Woman Warrior* earned her the National Book Critics Circle Award for Nonfiction in 1976 and her second book, *China Men*, the National Book Award in 1980. In these books, completing each other, Kingston tells the story of Chinese men and women in their ethnical, sociological and historical movement between China and America. However, it is not only these post-colonial approaches she uses what puts her works among the masterpieces of post-colonial studies. Her feminist writing as an avenger of her female ancestors, who are symbolized with her aunt in *The Woman Warrior*, makes her a strong criticizer of Chinese patriarchy.

As she depicts the cultural story of the Chinese in America by telling the stories of her relatives, the first two books of the author are considered as autobiographical. However, the talk stories most of which are fantasies and tales from Chinese mythology have features of fiction genre. So, the genre of these books has not certain boundaries. Like her characters, the genre she uses is in-between.

Tripmaster Monkey: His fake Book, different from *The Woman Warrior* and China Men, is a complete fiction about the Chinese-American Whitman Ah Sing, a bohemian character trying to clarify his cultural identity in the sixties America.

Silence and lack of communication are two important themes in all Kingston's books. She gives us a silent aunt, a non-speaking Chinese woman in search of her husband in America, suppressed grandfathers who could not speak while working, silenced childhood and in each of the books the psychological relief comes only after the unspoken is spoken. At this point the significance of Maxine Hong Kingston, as a Chinese-American writer, is more obvious as she lets the bound feet and bound voices of Chinese women free.

IV. CHINA MEN 1980

> "The hungrier the family got, the bigger the stories, the more real the meat and the gold."

The second book of Maxine Hong Kingston , *China Men*, focusing on Chinese experience of migration to America and the social problems that lead them to cultural hybridity in the New World will be the first book to analyze. I will not follow the order of publication of Kingston's books preferring to go on the timeline of the plots that are used in the books.

Kingston takes the story of the interaction of Chinese and American communities just from the beginning. She goes four generations back to her great grandfather Bak Goong who left his home in order to work in the sugarcane fields of Hawaii in the first half of the nineteenth century. The experiences of the first immigrant generation on the first step on the way to America are seen in the chapter "*Great Grandfather of the Sandalwood Mountains"*. Kingston comes one generation to the present in the next chapter of the book where the story continues in America. The next generation of her family is represented with the grandfather Ah Goong who is the first of the family on the lands of the New World as a worker of Transcontinental Railroad Company. The deeds that made him consider himself as one of the founders of The United Sates of America, and how grandfather Ah Goong was proud of that are described in *"The Grandfather of the Sierra Nevada Mountains"*.

After great grandfather Bak Goong and grandfather Ah Goong the author comes one other generation closer, to her father whose original Chinese name is not given in the book. Kingston only informs us of the translation of her father's name, which is "Inner Truth". Two chapters are dedicated to the father dividing father's life into two as his life until leaving China and his life after he reaches America. Kingston emphasizes this difference on his father on the titles of the chapters. In "*The Father From China"* her father's life in China and the reasons why he decides to leave are shown, and in "*The American Father*", as understood, she tells about how and how much her father changed into an American and what experiences he had during his time in America.

"The Brother in Vietnam" is the chapter where the reader is introduced to the last generation in the book and the third in the United States. In this chapter we are introduced to Maxine Hong Kingston's brother going to Vietnam War for his country. As this is also the generation of Maxine herself, this is the most autobiographical part of the book.

Among the fifteen chapters in the book the first one and five more are Chinese talkstories. After and before the stories of the four generation men of her family, Kingston tells talkstories which symbolically represent the real events that the members of her family experience.

In this part of my work, I intend to examine four main male characters in their times focusing on their significance and their contribution to the process of hybridity in the way of Americanization. Great grandfather Bak Goong, grandfather Ah Goong, Maxine's father, and Maxine's brother, four generations of migration and hybridity

lasting from the beginning of the nineteenth century till the end of sixties of the twentieth century.

The very first chapter of the book *"On Discovery"*, which can also be thought as the introductory part of the book, is quite interesting with its story of a Chinese man called Tand Ao who came along the Land of Women looking for the Gold Mountain. (Kingston CM 3). Captured by the women in the land, Tang Ao enters into a process in which he will be turned into a woman.

> They bent his toes so far backward that his arched foot cracked. … Tang Ao wept with pain … they fed him with women's food: the tea was thick with chrysanthemums and stirred the cool female winds inside his body; chicken wings made his hair shine; vinegar soup improved his womb. … Every night they unbound his feet, but his veins that had shrunk, and the blood pumping through them hurt so much, he begged to have his feet re-wrapped tight. … powdered him white, painted hid eyebrows like a moth's wings, painted his cheeks and lips red. (Kingston CM, 4)

After having a long and painful process of transformation, Tang Ao is made serve to the queen in the meal. From the comments of the diners we see that Tang Ao is turned into a woman "She's pretty, don't you agree?" (Kingston CM, 5). And Kingston finishes the chapter by saying that the Land of Women is somewhere in North America. "Some scholars say that the country was discovered during the reign of Empress Wu (A.D. 694-705), and some say earlier than that, A.D. 441, and it was in North America" (Kingston CM, 5). Although this Chinese talk-story seems irrelevant in the integrity of the book at first sight, after reading *The Woman Warrior*, it can be thought that this

chapter is a bridge between two books and serves as a transition chapter as Kingston makes a male enter into the Land of Women and turns the attention to the men after focusing on after *The Woman Warrior* which is based on only female characters. The chapter can also be read from a feminist perspective as an example of writing giving the message that "Take a man, add a lot of difficulties and painful traditions. You will have a woman". If this is what Kingston intended, the outcoming idea is that it does not matter what difficulties and problems the male characters face in this book, they do not feel as bad as the Chinese women feel.

There is a certain situation in the story that there is a character who is forced to be something else in a land in which he is not one of the dominating class. In other words, there is a certain colonial situation here consisting of a colonizer and a colonized, and resulting in an in-between element which is Tang Ao being neither man nor woman but a hybrid character in a place "in North America". This in-betweenness can be also a foreshadowing about the rest of the book.

"No, that wasn't your father. He did look like BaBa, though, didn't he? From the back exactly." (Kingston CM, 7) This answer of the mother of Maxine in the second chapter of the book, *"On Fathers"*, raises questions in the mind of the readers first. How can it be that children cannot recognize their fathers and think somebody else is their father? The answer is hidden in the phrase "from the back exactly" because you see the back of someone when he turns his back to you that means when he leaves you. The other man looks like BaBa, actually all fathers of that time look like BaBa as they all shared the same destiny. All fathers of that time were turning their backs to their

families and leaving them in China. That's why the chapter is titled as "On Fathers" not as "On My Father".

The first meeting of Chinese with American culture is seen in the great grandfather Bak Goong's travel to Sandalwood Mountains, Hawaii, in order to work in sugarcane fields. Bak Goong is one of the thousands of Chinamen who were cheated and used as cheap labor force by signing contracts for long periods. An agent from Royal Hawaiian Agricultural Society offering good working conditions convinces him to sign a contract as a worker for one-dollar payment per week.

> We're offering free passage, free food, free clothing and housing … I have six dollars right here … You repay it with just six week's work … We can't fire you because you sign this three year contract, and for ore protection, this five-year contract … You'll have people discuss things with, we are giving you dormitory just like going to college. And did you know that Sandalwood Mountains are very close to the Gold Mountain? … You'll get there before the Gold Rush is over. … Figure: You start with nothing. You already have six dollars' advance. Three years from now today, home with riches. (Kingston CM, 92)

Kingston prefers not to tell about the religious belief of great grandfather. She does not show him worshipping in any part of his story, however on the board when Bak Goong thinks about how often addicts smoke opium, the sequences in his mind "how often- once a week? Five times a day?" (Kingston CM, 94) are quite interesting as once a week and five times a day are the worshipping sequences of Christianity and Islam. The relation that Bak Goong creates between opium and religion directly reminds us of the lines of Karl Marx:

> Religious distress is at the same time the expression of real distress. Religion is the sigh of the oppressed creature, the heart of a heartless world, just as it is the spirit of the spiritless situation. It is the opium of the people. (Marx, 26)

So, like the religious people do with worshipping in their own way, the Chinese on the board, the "oppressed creatures", use opium in order to give a "heart to the heartless" lives they live in and have the endurance to their "spiritless situations".

When they arrive in the land, it doesn't take too long for Bak Goong to understand that the life on the Sandalwood Mountains will not be as it was told to him in China. When he is paid, he sees that they are cheated about the money they can save there "He would bring home maybe a hundred dollars after three years. The big talk about thousand dollars must have been about men who came home old to die after scrimping for thirty years and more" (Kingston CM, 103) In spite of the harsh working conditions and being cheated, we see that he prepared himself to a slave-like life: "He buffered himself in case the demon used his whip on men" (Kingston CM, 97), and it does not take much time to experience what he is ready for: ""Shut up. Go work Chinaman go work." He found a cut on his shoulder." (Kingston CM, 101). Being whipped by the "white demon" as Bak Goong calls them is not the first place in the book where the Chinese men are turned in to slaves. Slavery that is identified with feminity "When we Chinese girls listened to the adults talk-story, we learned that we failed if we grew up to be but wives or slaves." (Kingston WW, 23), is addressed to Bak Goong like Tang Ao in the first chapter. They both are losing their masculinity according to the patriarchal way of thinking of the Chinese. However, it will be more accurate to consider Bak Goong's situation as a sacrifice of a father for his family. He goes on working although

he gets sick. “On the hottest days, the coughing made his nose bleed. He stuffed rugs in his nostrils and kept working” (Kingston CM, 104), and he explains the reason of his forbearance to that kind of life with his responsibility for his family: “If there were only yourself, you would have the luxury of dying” (Kingston CM, 115). A better explanation for his deeds is that for the good of his family, and because he had no other chance to do, great grandfather Bak Goong admitted slavery.

Among many difficult conditions on the island, what affects Bak Goong is the rule of keeping silent while working: “The plantation had a rule that they not talk at work” … “"If I knew I had to take a vow of silence," he added, "I would have shaved off my hair and become a monk.” (Kingston CM, 99-100). Lack of communication symbolized with silence in Maxine Hong Kingston’s works shows itself as the most important and dangerous threat that the Chinese workers face in the sugarcane fields. “Uncles and Brothers, I have diagnosed our illness. It is congestion from not talking. What we have to do is talk and talk.” (Kingston CM, 115). Ah Goong, after telling his friends the story of the prince having cat ears, the Chinese version of King Midas, in order to have the psychological relief, they decide to do what is done in the story.

> They dug a white hole. They threw down their tools and flopped on the ground with their faces over the edge of the hole and their legs like wheel spokes. ...
>
> "I've become an opium addict."
>
> "I don't even look Chinese any more"
>
> "I am sorry I ate it all by myself."
>
> “I want to be home” Bak Goong said. (Kingston CM, 117)

When, at last, everybody confesses his secrets to the walls of the hole by saying instead of keeping inside it is seen that things go better for them “From that day of the shout party, Bak Goong talked and sang at his work” (Kingston CM, 118).

Bak Goong and the other Chinamen do not spend all their time working. We see that sundays on Hawaii are the first interaction of two cultures. “On their “Day –offu” the Chinamen went to Honolulu to spend their pay.” (Kingston CM, 106). Kingston also gives the reader the first reason of the acculturation that will lead them to hybridity: Sandalwood Women. Being dissatisfied with their own identities, many Chinamen create imaginary lives and identities for them to be able to have relations with the women they meet in the town. The men believe their imaginary identities and live so much that the imagined becomes more real than the real and erases the real lives of many Chinamen in Honolulu.

> Most of the men were young enough to have their entire lives changed on a day off. A farmer could come to town, change his name and become a merchant. Bak Goong met men who had forgotten the names of their Chinese family or the name and location of their Chinese village … They had lost the last piece of paper or letter with the address on it (Kingston CM, 106)

These forgetters are not the only kind. The author divides the Chinamen into three main parts. The forgetters who never turn back to China is the first group. In the same chapter, Kingston likens these not-returned men to the seamen of Odysseus.

> But the air was still, and the high, clear sound wound through the trees. It continued until we departed. It was, I know it, the island, the voice of the island singing, the sirens Odysseus heard. (Kingston CM 90).

> The sirens are another temptation for Odysseus, perhaps the most powerful of all … the sirens' island is piled with the bones of dead men. It was the land of the dead … (Homer, 34).

So, it can be said that, metaphorically, Kingston symbolizes the Hawaiian women with the mythical evil sirens as they both break families apart by capturing the fathers and husbands who pass through.

The second group is the ones who turn back to their families like great grandfather Bak Goong. "Though he was leaving his good wife and his village, they were connected to him by a gold net or a light" (Kingston CM, 95). He spends all his time and money, except the one-time opium smoking, for his family back in China. "He did not smoke opium again on the journey because he did not want to become an addict or to spend money" (Kingston CM, 96). His "gold net" between him and his family and the Chinese talkstories that he always tells keep him connected to his lands. "Jesus pictures, which were grisly cards with a demon nailed to a cross, probably a warning about what happened to you if you didn't convert" (Kingston CM, 112). Bak Goong turns back to China as a man knowing that their contributions to the Sandalwood Mountains made them the founding fathers of the land where he remained Chinese enough to build a huge dragon for the New Year.

> "That wasn't a custom," said Bak Goong. "We made it up. We can make up customs because we're the founding ancestors of this place. … None of the men had seen a longer dragon in China. "This is the longest dragon of the world." They said. (Kingston CM, 108).

And lastly, Kingston gives us the third group of men like Bak Sook Goong, "the other grandfather" as Kingston calls him in the book, who turns back to China bringing

a Hawaiian Sandalwood Woman who will be known as the “Black Grandmother”. What Kingston tells about the life of Black Grandmother in China is only that “She fell mute” (Kingston CM, 86). With this interracial marriage, which is the first in Kingston’s family history according to her books, the first example of racial hybridity is given “He became the godfather of many Hawaiian children” (Kingston CM, 107).

Silence, having a significant importance in the chapter *“Great Grandfather of the Sandalwood Mountains”*, is also the focus point of the following two chapters in which the Chinese talkstories of Tu Tzu-chun and Maui the Trickster give the message that the human race cannot keep the silence and because of this, immortality is beyond the reach of humankind.

The family of Kingston makes its first meeting with the Gold Mountain when Grandfather Ah Goong arrives in the United States of America as a railroad worker in Nevada for the construction of the Transcontinental Railroad, which started to be built by the Central Pacific and Union Pacific Railroad Companies according to the 1862 Pacific Railroad Act of President Lincoln to connect two coasts of America. The admiration to the Gold Mountain is seen better in this chapter. Ah Gong’s words clearly show the power of the “Imagined Nation” for him. “"Same as in China. Same moon. Why not same stars?" Nah. Those are American stars." (Kingston CM, 129). American stars cannot be the same as those on the Chinese sky for him. It is not hard to guess what the differences can be between the Chinese and the American stars for Ah Goong, a man who leaves his homeland where there is poverty, hunger and social unrest. Being paid six times more than great grandfather Bak Goong was paid in Hawaii, and being a

member of an inevitable labor force for the railroad company, the greatest industrial sector of the time, make Ah Goong's life in Gold Mountain more bearable.

Most of the information Kingston gives the reader about her grandfather is how much he works for the railroad and for America. The hardwork of the Chinamen in the transcontinental railroad construction has always been praised since the first Chinamen started to work for the railroad companies. One of the most appreciating comments on the Chinamen was made by John Taylor Doolittle, a Californian republican member of the House of Representatives.

> Without the efforts of the Chinese workers in the building of America's railroads, our development and progress as a nation would have been delayed by years. Their toil in severe weather, cruel working conditions and for meager wages cannot be under appreciated. My sentiments and thanks go out to the entire Chinese-American community for its ancestors' contribution to the building of this great Nation.10
>
> FIFTY-NINE years ago a squad of eight Irishmen and a small army of Chinese coolies made a record in track laying that has never been equaled. In one day, on April 28, 1869, these men, fired with the enthusiasm of the greatest railroad construction race in the history of the world, laid ten miles and fifty-six feet of track in a little less than twelve hours to bring the railhead of the Central Pacific three and one-half miles from Promontory, Utah, where connection was made a few days later with the Union Pacific to form the first transcontinental railroad
>
> The names of the Irish rail handlers have been passed down through the years. Their super-human achievement will be remembered as long as there is railroad history.

[10] From the speech of John Taylor Doolittle in April 29,1999 in House of Representatives.

> So, too, will that day's work of "John Chinaman" be recalled as the most stirring event in the building of the railroad. (Heath, 3)[11]

Ah Goong explains the reasons of their "super-human achievement" as "Chinamen always won because of good teamwork, smart thinking, and the need for the money." (Kingston CM, 139). Need for money what makes Bak Goong being whipped in Sandalwood Mountains, similarly makes Ah Goong, his son, and his fellows to handle the most dangerous part of the railroad construction, dynamiting the mountains for the railroad. "The dynamite added more accidents and ways of dying." (CM, 136) "There is no record of how many died building the railroad. Or maybe demons doing the counting and Chinamen not worth counting" (Kingston CM, 138).

Benedict Anderson, in his book *Imagined Communities*, defines death as a very powerful and effective tool for creating the feeling of nationalism among those who have relation among themselves and with the dead ones. Every single dead China Man, John Chinaman as called in *Southern Pacific Bulletin*, is now a brick in the base of the (Chinese)-American nation. It is not only their blood and lives that they gave for the Gold Mountain that makes them ancestors of this land. They feel the right to be Americans in them because they shape even the landscape of the country. Kingston shows her ancestors' great work on her country by describing how the Chinamen worked for long years to finish the tunneling of Sierra Mountains, the last barrier between two railroad lines, The Central Pacific and Union Pacific Railroad in Utah.

> After tunneling into granite for about three years, Ah Goong understood the immovability of the earth. Men change, men die,

[11] By Erle Heath, Associate Editor ***Southern Pacific Bulletin***, Vol. XVI, No. 5, May, 1928, pp. 3-5.

> weather changes, but a mountain is the same as permanence and time. (Kingston CM, 135)

Ah Goong's believing in the impossibility of the destruction of the granite is a proof of his ideas on the weakness of human power against the universe. That hard kind of a work is impossible to be done in China maybe, but what makes Ah Goong think that American stars are different from those on the Chinese sky is the possibility of Gold Mountain that makes everything possible to be done. And so it happens in the book, "In the third year of pounding granite by hand, a demon invented dynamite." (Kingston CM, 135). On May 8, 1869 they succeed in finishing the tunnel leaving numerous lives behind them and they do the impossible work and be Americans. ""Only Americans could have done it." they said, which is true. … he was an American for having built the railroad" (Kingston CM, 145)

Kingston approves that the work can be only done by "Americans" what she and her family become through the construction of the railroad. The Americanization of Ah Goong and Chinese values comes with the railroad. In the New Year railroad workers do not build a dragon, like Bak Goong's one in Hawaii, to celebrate the New Year. It can be thought that this is because they preferred to keep their money to themselves. The explanation, however, is one of the most striking examples of Chinese-American cultural hybridity in the book.

> They arranged strings of chain reaction in circles and long lines, banging faster and louder to culminate in a big bang. And most importantly, there were random expositions- surprise. Surprise. SURPRISE. They had no dragon, the railroad their dragon. (Kingston CM, 139)

The Chinamen re-build their dragon out of steel instead of paper and wood as it is in China because they are not people of rural China but the people of industrial America. The ghost of the dead, which haunts the living until reaching home according to the Chinese superstitions, is not taken seriously by the workers as they do not care superstitions as much as they used to.

> Maybe his ghost will ride the train home. "The scientific demons said the transcontinental railroad would connect the West to Cathay. "What if he rides back and forth from Sacramento to New York forever?" "That wouldn't be so bad." (Kingston CM, 138)

They even make fun of the superstitions about the ghost of the dead. Because, whether they are aware or not, every single dynamite that break the granite into pieces also breaks the Chinese superstitions in them, which are not suitable for an American. Every day they have more and more common points with the demons they work for and less with their pasts.

> Funerals were short. “No time. No time,” said both China Men and demons. The railroad was straight as they could build it, but no ghosts sat on the tracks; no strange presences haunted the tunnels. The blasts scared ghosts away. (Kingston CM, 139)

It is seen that the Chinamen give less importance to even their funerals. The traditions that make a group of people a nation are not the same with the Chinamen in China and the Chinamen in America anymore. As “individuals of mixed race who [were] taken all round resemble white men but who betray their coloured descent by some striking feature or other and on that account are excluded from society and enjoy none of the privileges”. In their Third Space, they are not Americans; on the other hand,

it is also obvious that they differ from those back in China; this means that they are not Chinese either.

They think building the railroad is enough reason for them to be taken as Americans as they prove that they can do the impossible. And they leave many of their Chinese superstitious traditions for there is no time and place for that kind of waste of precious time habits. Also some of the immigrants like Ah Goong buy the citizenship papers by bribing the citizenship officials, and become a legal citizen of The United States of America.

> The demon said "I Citizenship judge invite you to be US citizen. Only one bag gold." ... He was already a part of this new country, but now he had it in writing. (Kingston CM, 142)

The economic crisis which started with the end of the railroad construction has also an important role in *China Men* as, according to the words of the author, attitudes towards the Chinamen change when the construction finishes on May 10, 1869. There is no more need for their labor force, and so, there is no need for them either.

> The second day the China Men cheered was when the engine from the West and one from the east rolled toward one another and touched. ... While the demons posed for the photograph, the Chine Men dispersed. It was dangerous to say. The Driving Out had begun. Ah Goong does not appear in railroad photographs. (Kingston CM, 145)

Figure 1. "Meeting of Engines, Laying Last Rail, Promontory." , May 10, 1869, Promontory, Utah[12]

The picture above taken from the official web site of the Central Pacific Railroad Company describes exactly the same portrait that Kingston draws for us. Two engines touching each other face to face, people shaking hands and no Chinamen anywhere.

Ah Goong chooses to turn back to China after the construction even though he thinks that this place is his. "After the Civil War China Men banded the nation North and South , East and West, with crisscrossing steel. They were the binding and building ancestors of this place." (Kingston CM, 146). He leaves because of the first Anti-Chinese sentiments of the American people who are not happy with the cheap-waged Chinamen who are economic threats for them. On his way to San Fransisco where he can catch a ship to China Ah Goong witnesses the oppression made to the Chinese.

[12] From the Central Pacific Railroad Photographic History Museum. August 20,2006

> In China bandits did not normally kill people, the booty the main thing, but here the demons killed for fun and hate. They tied pigtails to horses and dragged chinamen. (Kingston CM, 146)
>
> Demons believed that the poorer a chinaman looked, the more gold he has buried somewhere, that chinaman stuck together and would always ransom one another … The Rock Springs Massacre began in large coal mine owned by the Union Pacific; the outnumbered chinamen were shot in the back as they run to Chinatown, which demons burned. They forced chinamen into the open and shoot them. … The hunt continued for a month before the federal troops came. (Kingston CM, 148)

From the point of view of the Chinamen, Maxine Hong Kingston expounds only the Anti-Chinese discourse and laws of the American society. On the other hand, Greatfather Ah Goong, on his way back to China, watches a Chinese theatre in Sacremento where the third book of Kingston, *Tripmaster Monkey: His Fake Book* takes place. The theatre shows that it is not only the Anti-Chinese discourse existing in America. There are Chinese theatres like the one Ah Goong watches with great refreshment and inspiration "Ah Goong's heart leapt to recognize hero and horse … Guan Goong, the God of War and Literature, had come to America – Guan Goong" (Kingston CM, 149). At the end of his adventure in America Ah Goong is still Chinese enough to feel the inspiration of the Chinese play, but he, like the other great grandfather Bak Sook Goong, also serves for the Chinese-American hybridity with his illegal marriage and child.

> He had also been seen carrying a child out of the fire, a child of his own in spite of the laws against marrying. He had built a

> railroad out of sweat, why not have an American child out of longing? (Kingston CM, 151)
>
> However, the greatest Americanization in the book happens just before Ah Goong leaves America for China, The San Fransisco Fire of 1906. All the citizenship documents were burned in the Hall of Records.
>
> The Hall of Records burned completely, Citizenship Papers burned, certificates of return, birth certificates, residency certificates, passenger lists, marriage certificates ... "Burned up in the fire of 1906" Every China Man was reborn out of that fire a citizen. (Kingston CM, 151)

The word “reborn” refers to the Chinese people who were not American citizens before, but claimed citizenship after all the citizenship papers were burned out, as there was no more evidence that would prove them wrong. Many Chinese who could prove their resistance in America claimed that they had sons who applied and were admitted to American citizenship. The fire killed many Chinese as they were reborn as Americans.

The chapters about Maxine’s father, called as BaBa in the book as his children call him, are the most important ones as they contain the information about why and how everything started to happen. The reader is informed about the reasons that make China an unbearable place to live, how the people created the “Imagined Community” in their minds, and what Baba experienced as an immigrant before, during and after his voyage to America.

The reasons why people needed to leave China were mentioned before in this work. The economic results of the Treaty of Tientsin and the Civil War, as the most important outcome of the treaty, the hunger and the social anxiety are seen in the book exactly as they are in the real life.

The greed of the Chinese people is the most important social reason to erase the pride of being a member of Chinese community. The Chinaman image the demons created, “that chinaman stuck together and would always ransom one another” (CM, 148), seems to be true according to the information Maxine gets from her parents.

> “Dangerous times,” said Kau Goong. He shook his head. “Sixty dollars for an old lady.” This was a family saying, meaning nobody was safe from kidnappers. (Kingston CM, 44).

Thievery, as we learn from the book, becomes a frequent part of the life in China. What is significant is that what the thieves steal are quite worthless things to be stolen. “These old shoes hardly replace all the loot the bandits took from us.” (Kingston CM, 44). The value in the eyes of the town people is better understood when we see that they even take the account of their feces. “He tarried so long that he had to use the outhouse, but he carefully weighted his shit on the outhouse scales so that these neighbors could return a like amount to his fields” (Kingston CM, 18)

Also the image of the corrupted villagers discourages many sojourners to return China and caused many to be American citizens. They are shown as people just demanding whatever they can, whether they need it or not.

> An automobile and some electrical kitchen appliances were rusting in the yard, stuff brought back from the Gold Mountain; there was no gasoline or electricity in the village. (Kingston CM, 87)
>
> The Chinese American Newspapers list names of tourists from United States and Hong Kong who disappear visiting China. (Kingston CM, 86)
>
> He read that a Gold mountain sojourner, upon returning to his village, had gotten bilked by relatives, most of whom he had

> never met before. They had flocked him. They tricked him … (Kingston CM, 60)

In these examples the residents in China are described as parasites living on the sojourners. These rumors about the attitudes towards the sojourners work like those about the Gold Mountain. One served as pushing factors and the other pulling factors in the immigration from China to America.

> Another Sojourner put his life savings into a bank that the entire village set up just to get his money. The sojourners were quoted as saying they were coming back to America. (Kingston CM, 61)

The life in china changes as more sojourners leave the town for the Gold Mountain and new stories of prosperity come back.

> He [a friend of the author who visited his ancestral village] found the farmers less eager to meet production quotas. In the middle of the workday, young men sat talking about how someday soon they would move to the Gold Mountain, where their ancestors, American pioneers had gone ... Indeed there was different about the people in our village (Kingston CM, 87)
>
> "Why do we need to write?" the students asked. [to BaBa, their teacher] "We can pay letter writers." "We are to going to starve," they said. ""We'll got o sea and pick up the free gold on the Gold Mountain" … Four sojourners whom somebody actually met in Hong Kong had returned from the Gold Mountain in 1850 with three or four thousand American gold dollars each. These four men verified that gold rocks knobbed the rivers; the very dirt was a twinkle with gold dust. In their hunger the men forgot that the gold streets had not been there when they'd gone to look for themselves. (Kingston CM, 40-41)

The exaggerated rumors people start about how it is easy to live and get rich in America become their only hope day by day. “Americans are careless; you can get rich picking over what they drop” (Kingston CM, 50). The admiration to the Gold Mountain gets so high that they add supernatural features to their “America-a peaceful country, a free country. America. The Gold Mountain. The Beautiful Nation.” (Kingston CM, 42).

> “In Cuba the sky rains fish-live, edible fish. Fish this big fell on the roofs and sidewalks. Their tails and fins were flipping. Thick gray fish, little orange and yellow ones, all different species of fish. I caught a rainbow fish in my frying pan. We had to shovel them off the roof before sun rotted them.”
>
> “Isn’t Havana a seaport?” BaBa asked. “Isn’t Cuba an island? Couldn’t it have happened that a tornado sucked the seas up into air, and water fell back down like rain on the land, fish and seaweed and all?”
>
> “No. We were inland, and it wasn’t salt water but fresh water sprinklings in raindrops. In fact, they were fresh water trout that fell. And it wasn’t storming. I saw fish fall. It rains fish in Cuba.” Everyone believed Dai Bak, since he was older than BaBa. (Kingston CM, 42/43)

They prefer to believe Dai Bak not only because he is older than BaBa but also because they want to believe him. They believe that it rains fish in Cuba because in their helplessness they are in need of a solution for their problems. And they do not let anybody ruin the Imagined Country where they can find the salvation and prosperity.

> Grandfather also said "The Gold Mountain is lonely. You could get sick and almost die, and nobody come to visit. When you're well, you climb out of your basement again, and nobody missed you." "Idiot," shouted grandmother. "What do you know?

> Don't listen to that idiot. Crazy man. Only an idiot would bring up bad luck story like that tonight." They acted he hadn't said it. (Kingston CM, 42)

And with each letter sent from the Gold Mountain, the image that they create gets more real and real as “the hungrier the family got, the bigger the stories, the more real the meat and the gold” (Kingston CM, 42). The author describes the residents as “[They] did not need sleep in order to dream” (Kingston CM, 43).

When we come to Baba, father of Kingston, we see that his story has different point from the others. Unlike his brothers Dai Bak, Ngee Bak and Sham Bak, he was destined to be a scholar instead of a peasant. “"Look at the length of his hands and fingers," said Ah Po[Ah Goong’s wife]. ""This kind of hand was made for holding pens. This is the boy we'll prepare for the imperial examinations." (Kingston CM, 16). And so Bibi, as his brothers call BaBa, started a life of education in order to pass the Imperial Examinations and be one of the scholars of the Emperor. Things got harder for Bibi when he learned that the first Imperial Examinations that he attended was later announced as the last one. He starts to work as the teacher of the village. As a man of literature, he cannot find academic satisfaction in his work with the children. “As he recited, two boys were whispering; he needed to reprimand them, knock their heads together right now, but a scolding would interrupt the poem.” (Kingston CM, 36) So, he prefers to go on the poem instead of punishing the children, and “The students had lost respect for him.” (Kingston CM, 37). He is not a suitable Chinese teacher “BaBa did not learn how hard and often students have to be hit to make them polite” (Kingston CM, 40). His insufficiency in teaching the children makes him decide to go to Gold Mountain with the others of his family.

> If the Imperial Examinations had not been cancelled, he might have tried for a job away from children, become not a magistrate refereeing quarrels but a scribe or a bookkeeper. Mental work was harder that physical work, although it was not exactly that teaching strained (Kingston CM, 41)
>
> BaBa set down the date, which was 1024, and listened: Third Grandfather, Fourth Grandfather, Great Uncle, Second Uncle, and Third Uncle. After third uncle's name he wrote his own name. He wanted to taste the rain fish, he wanted to pocket some gold. He wanted to say good-bye to the students. "You'll have to find a new teacher; I'm going to the Gold Mountain." He would quit the school in the middle of the lesson. (Kingston CM, 45)

All the men of the family decides to go. And even BaBa, as an educated man, sees no other way of solution than going to the Gold Mountain. Like the other Chinamen, he believes in the Gold Mountain so much that he gives up his entire career that he has built in his life although a "coolie" is, most probably, what he will be there.

> "… How are you going to prove that you're a scholar? Open up your skull and show them your brains?" "Just because he is skinny and too weak for physical labor, he thinks the white demons will say he's obviously a scholar. But they can't tell a teacher's body from a laborer's body."
>
> "I have a diploma."
>
> "Huh. He thinks they make laws to search out scholars to teach them and rule them. Listen, stupid, nobody gets to be classified 'scholar.' You can't speak English, you're illiterate, no scholar, no visa. 'coolie.' Simple test" (Kingston CM, 45)

In the process of preparing to the Gold Mountain, Kingston shows the reader that there are "Paper Sons" also among her family. BaBa, as the literate one, reads the

details of the lives of the dead chinamen to his family. Different from the “Paper Sons” definition after the San Francisco Fire of 1906, the author describes the “paper son” condition as follows:

> These Americans [the Chinese who became legal citizens of America] had declared birth of a new son for every year they had been visiting China and thereby made “slots” for many “paper sons.” When a sojourner retired from going-out-on-the-road or died, he made another slot. Somebody took his place. … A test Book accompanied the papers; the Sojourners who had traveled on that set of papers recorded the questions the Immigration Demons had asked and how they answered … Baba read Test Books to their new owners, who repeated the words to memorize another man's life, consistent life, American life.” (Kingston CM, 46)

This is the milestone where the China Man voluntarily has his second identity, which will be day by day his first and only one. The whole family prepares for America where they are destined to go; or where they made themselves destined to go.

> Grandmother boiled gold and they drank water for strength. Gold blood ran in their veins. How could they not go to the Gold Mountain again, which belonged to them, which they had invented and discovered? … "We need to go-out-for-the-road again," Kau Goong roared. "We need to go to the Gold Mountain." And since the Chinese word "need" and "want" and "will" is one and the same word, he was saying "We want to go-out-on-the-road again. We will go to the Gold Mountain" (Kingston CM, 43-44)

The acculturation and enthusiasm for the American can be easily seen in the requests of the women. It is not the good they want to have but the meaning it contains.

> In a consumer society, all commodities have cultural as well as functional values. To model this we need to extend the idea of an economy to include a cultural economy where the circulation is not only of money, but of meanings and pleasures. (Fiske, 27)

> At the request of the women, he wrote lists of things to bring back from Gold Mountain: Dunhill lighters, Rolex wristwatches, Seth Thomas clocks, Parker pens, Singer sewing machines, glass window panes, davenports, highboys, pianos (Kingston CM,46)

BaBa's travel to America starts by the help of a smuggler who enables BaBa to travel inside a box in the ship, and he is not the only one who goes to America inside boxes. Before BaBa leaves the ship he marks other boxes "Fragile" in case there are other chinamen in them. "… marking them "Fragile" in Chinese and English and Spanish. Yes, he may have helped another father who was inside a box." (CM, 48). By calling the other "possible" man in the box "another father", the author stresses on that, from the point of a child, the most significant common point of these men is that they all are fathers sharing the same fate of leaving their families.

Before BaBa's life in America the reader sees the Angel Island, last stop before the Gold Mountain. 1924 is the year of one of the most effective acts against Chinese-immigration as, according to the quota of the act, no women but only one hundred men is allowed to America when BaBa enters the crowded room in the Immigration Station on Angel Island.

> These must be the hundred China Men who could enter America, he thought. But the quota was one hundred a year, not one hundred per day, and here were packed more than one hundred, nearer two hundred or three. … He wasn't really going to

> stay here for more than a day or two was he? (Kingston CM, 53-54)

We learn that many of the men in the room have been waiting for years in the station for acceptance.

> "A couple of years ago," said the president of the Self-Governing Association, "the demons tried to starve us to death. They were taking the food money fro themselves. If it weren't for us rioting, you newcomers wouldn't be eating so much today. We faced bayonets for this food." (Kingston CM, 55)

In the Immigration Station BaBa writes letters for those who cannot write, and by this way he witnesses himself the creation of the perfect image of the Imagined Country.

> The legal father learned many people's thoughts because he wrote their letters. They told their wives and mothers how wonderful they found Gold Mountain. "The first pace I came to was The Island of Immortals," they told him to write. "The foreigners clapped at our civilized magnificence when we walked off the ship in our brocades. A fine welcome. They call us 'celestials.' " They were eating well; soon they would be sending money. Yes, a magical country. They were happy, not at all frightened. The Beautiful Nation was glorious, exactly the way they had heard it would be. (CM, 57)

Although the men are in the Angel Island, where they are treated as bad as they could be, they still depict the conditions as if they are welcomed like kings by the Americans. And every letter they send from the Angel Island turns them back as "newcomers".

What is a more significant aspect about Angel Island is the "Wall Poems" one of which, according to Kingston, belongs to her father.

> He read the walls, which are covered with poems. Those who could write protested this jailing, … the unfair laws, the emperor too weak to help them. … In the middle of the night when he was the only one awake … he wrote a poem on the wall, … He wrote about wanting freedom. He did not sign his name (CM, 56)

The wall poems are very significant as they play an important role in the construction of the American side of the Chinese. Like the unnumbered dead in the construction of the Transcontinental Railroad, the unknown poets of the Angel Island are the cultural roots of the Chinese in America as they are the footprints of their ancestors who were the founding fathers of the land they live on. It does not matter which Chinese was it; it can be any Chinese because this is not a personal situation but a national one.

As mentioned earlier, Benedict Anderson in his book *Imagined Communities*, focuses on nationalism's origins and gives a similar example about the Unknown Soldier myth that can be seen in all nations; Anderson explains the use of the Unknown Soldier as a perfect unifier of the nation and a creator of national proud.

> No more arresting emblems of the modern culture of nationalism exist than cenotaphs and tombs of Unknown Soldiers. The public ceremonial reverence accorded these monuments precisely because they are either deliberately empty or no one knows who lies inside them, has no true precedents in earlier times. (Anderson, 9)

So, the poets of the poems on the Angel Island Immigration Station walls can be seen as the unknown soldiers of Chinese War of Salvation. They are the true founding fathers of the Chinese-American community.

Writing a poem on the wall is the last Chinese work BaBa does till the end of the book. Angel Island becomes the place where he leaves his Chineseness when he gets his permission to enter America. He does not protest the situation like other Chinamen when he learns that the Chinese women are settled in the second floor of the Immigration Station, higher than the floor where the Chinamen are settled.

> "The women are up there" the father was told. Diabolical, inauspicious beginning-to be trodden by women. "Living under women's legs," said the superstitious old-fashioned men from the backward villages. "Climbed over by women. It was bad luck even to talk under women's pants or clotheslines. No doubt the demons had deliberately planned this humiliation. The legal father decided that for a start in the new country, he would rid himself of Chinese superstitions; this curse would not count. (Kingston CM, 55)

Although BaBa is a man who does not even eat the patisserie because women's fingers touch the dough, "Eating pastries is eating dirt from women's fingernails and from between their fingers" (CM, 14) he doesn't care being trodden by women because America is not a place for superstitions. He decides to "find himself a new American name when he landed" which will be Ed.

> "Do you have relatives who are American citizens?"
>
> "My grandfather is American. My father is an American. So, I am an American, also my three brothers and my three uncles- all Americans." (CM, 58)

This answer BaBa gives to the interrogation officer contains all men of his family and takes them out of Chineseness and puts them into situation of Americanness. Angel Island can metaphorically be thought as a symbol of the hybridity and in-betweenness of the people waiting permission for entrance as geographically it is an island, and it is not on the American continent. Even though it is very close to San Fransisco City, it is not America yet for its residents. BaBa's body is on an island somewhere between China and America, and so is BaBa's spirit. He is not a Chinese as he leaves superstitions and wants to have a new American name whereas he is Chinese enough to write poems on the walls waiting until everybody is asleep. Before BaBa passes the American Examination, the interrogation, he spends enough time to see people committing suicide for not being accepted.

> One morning barracks awoke to find a man hanged himself … he had tied his legs bent at the knees like an actor or beggar playing a man with no legs, and hung himself pushing over his chair. … When new arrivals looked for beds, nobody told them that a dead, hung man slept in that one. (Kingston CM, 58)

In the first times in America, with three other Chinese friends, Woodrow, Roosevelt and Worldster, Ed runs a laundry. We see a significant similarity between these four men and their ancestors back in the Sandalwood Mountains. Starting from their appearances they change themselves into Americans. They mimic the famous actors whom they take as role models.

> "I want to go tea dancing," said Worldster, "1and take driving lessons." He had a thick moustache and tried to look like Clark Gable. (CM, 61)

> At a very good store, he paid two hundred dollars cash for a blue and gray pinstripe suit, the most expensive suit he could find. In the three-way mirror, he looked like Fred Astaire. … They looked all the same Americans. (Kingston CM, 63)
>
> He saw himself in mirrors and they looked like the movies. (Kingston CM, 65)

The keyword of the three similes above, "like", also works as the keyword of Mimicry here as it shows us that "they want to be like". Being "like" Americans is all they can do because they are "almost the same but not quite" as Homi Bhabha defines their situation.

> They nibbled carefully at their sandwiches, chewed their mouths shut, sipped tea, and dabbed their lips even though they had not slobbered or made crumbs. (Kingston CM, 64)

Not only in their appearances but also in their manners great changes are seen. Kingston, especially, chooses the word "sipped" instead of "drank" and "dabbed" instead of "cleaned" in order to stress on their intentional change of manner. Although it is not depicted in detail, the day offs of the China Men in Sandalwood Mountains are spent similarly, dressing good clothes and trying to find girls to dance with. So is the day off of the four "Sophisticated New York Gentlemen" (CM, 64).

> Then all four gentlemen went to tearoom. Ed regretted having to check his gray felt hat at the door. It looked good with his new suit. Girls liked the way he chocked his head and looked at them sideways his hat brim tilted at a smart angle. (Kingston CM, 64)

> [In the dance party] They danced until they had no more tickets. And they danced with as many different blondes as they pleased. (Kingston CM, 65)

It can be concluded that the fondness of women had an important role in the Chinese-American hybridity. Although he spends some time with the white women, Ed decides that it is time to bring his wife, Brave Orchid, to America. As he is turning into an American, he does not want anything Chinese around him. So, he does what should be done.

> He would not end his American life but show her how to live one. "Here's what you have to do if I'm bring you to America," he wrote though there was a law [The Immigration Act of 1924] against her "I will bring you to America on one condition, and that is, you get a western education." (CM, 67)
> "He did not want an ignorant villager for his American life" (CM, 68)

As soon as Brave Orchid arrives in America, Ed, starting from her appearance as expected, takes her to the process of Americanization. Every change is made according to the taste of the dominant white culture.

> "You ought to put your earrings in the safe deposit box at the bank. Pierced ears look primitive in this country." He also told her to buy makeup at a drugstore. "American people don't like oily faces. So you ought to use some powder. It is the custom. Also buy some rouge. These foreigners dislike yellow skin."
>
> She also bought a long black rat of hair to roll her own hair over for an upswept hairdo. At a beauty parlor, she had her wavy hair cut and curled tighter wit marcel. She washed, ironed, and wrapped her silk pants and dresses and never wore them again. (Kingston CM, 70)

Those lines above show the ceremonial change of Brave Orchid into an American femine. That she never wore her silk clothes from China is a symbol of the process of losing her Chineseness. That she embroidered English words on the Chinese heirloom is another sign of the hybridity of Brave Orchid and her culture.

> "The heirloom." a red phoenix and a red dragon played across the strip of linen; the Chinese words down one end and English words across the top said, "Good Morning." she had cross-stitched it herself.
>
> "You could write English even then," he teased her, "and getting ready to come here." "I didn't know what it said," she demurred, "I only copied it from a needlework book" (Kingston CM, 69)

The pattern "Good Morning" in the same place with the phoenix and the dragon, the most popular symbol of Chinese culture, forms an example of bricolage adding a "Good Morning" to the thousand years old Chinese culture.

While they try to hide their Chineseness by changing their visual forms, they are not so successful in camouflaging and changing their language. Trying to speak English with a Chinese accent, the first comers created a hybrid accent that will later be called as "the Hong Kong – San Fransisco Accent".

> She [Brave Orchid] went from white ghost to white ghost shouting over the trains, which sounded like Japanese bombing, "Easu-bu-odd-way su-ta-son" [the only English words Brave Orchid knows] And a conductor said, "Of course East Broadway Station go That way."
>
> "He understood me," she proudly told the men. "I can speak English very well." (CM, 71)

On the other hand, compared to Brave Orchid's experience, Ed's experience about his disability to speak English is quite tragic. He cannot defend himself against the gypsy women claiming that their clothes are torn in his laundry, and demanding money for the clothes.

> She and the other one who acted witness concocted a big story in English for the police. And you couldn't speak English well enough to counteract it. Fell it for twice. You fell for it twice. (CM, 13)

As Kingston attributes China Men to China Men, she does not give many details about her mother. But, still, we see the courage and power of Brave Orchid when she criticizes her husband for doing nothing but sitting at home after being kicked out of the laundry business by his friends.

> My father sat. "You're so scared," MaMa accused. "You're shy. You're lazy." "Do something you never do anything. … You poet. You scholar. What's the use of a poet and a scholar on the Gold Mountain?" (CM, 247/248)

As a woman she is so powerful that "Her energy slammed BaBa back into his chair" (CM, 250). Ed's depression does not take long time. Soon he goes out to look for a good job for him and at the end of his chapter he buys a place of his own to run as a laundry. So, he becomes the first member of his family to own a place in the Gold Mountain.

> So my father at last owned his house and his business in America ... He owned a small piece of land where he grew enough to eat without working too hard so he could write poems (CM, 255)

Maxine Hong Kingston continues with her ideas about her father. Actually, she is not talking about him but directly talking to him. Kingston confesses to her father how much she has been sorry and sad about him. When we look at the quotations, we will see that whatever Maxine does not like about him is the remainings of the Chinese humiliation of women what he could not completely get rid of on Angel Island.

> But usually you didn't play. You were angry. You scared us. Everyday we listened to you swear. "Dog vomit, Your mother's cunt, you mother's smelly cunt" ... Obscenities. … I Made a wish you only meant gypsies and not woman in general (CM, 12)
>
> What I want is from you to tell me that those curses are only common Chinese sayings. That you did not mean to sicken me at being female. "These were only sayings," I want you to say me. "I didn't mean you and your mother. I didn't mean your sister or grandmother or women in general." … That your mother had done you some unspeakable terrible wrong, and so you left China forever. You hate daughters. You Hate China
>
> Worse that the swearing and the nightly screams were your silences when you punished us by not talking. You rendered us invisible, gone (Kingston CM, 14)

The last and least mentioned character is Maxine's brother whose full name is not mentioned in the novel. As the last male figure that is analyzed in this work, he has got some important contributions to his family's story from China to America.

Kingston gives the reader an important message exposing her brother's role in Americanization by telling his second name. Her brother in Vietnam, and her other brothers, are named "Bridge", which she metaphorically likens them to a bridge between two cultures.

> In addition to his American name, this new brother was named Han Bridge like a bridge between Han and here. We're Han people from the Han Dynasty. Bridge is the name of my brother's generation (Kingston CM, 265)

As Kingston says, bridges are in-between so, they take place in neither side they connect although bridges are also in both sides of the places, however, the information given about him shows that he is at the American end of the bridge. Kingston starts the chapter with her memories of childhood about her brother. She shows how their bilateral nationality was shaped.

> "Usually my father took us to American movies, my mother to Chinese movies … My father cut a picture out of a magazine and pinned it on the wall. The yellow light came from it. "You look like this," he said, or "this girl looks like you." She was shining because of her golden hair. A golden girl. … "Shirley Temple also looks like this girl". (Kingston CM, 263-264)

It is Shirley Temple given to Maxine to mimic. Her father, BaBa, plays the role of the Americanization in the family while her mother represents the Chinese conservatism with her talk stories on which the author focuses in *The Woman Warrior*. In spite of her blonde role model, she is still different and not like one of the American children in her school.

> The kids at school said, "Are you Catholic?" "No" "Then you're a protestant" "So our dog tags had O for religion and O for race because neither black nor White. Mine also had O for blood type. Some kids said O was for "Oriental" but I knew it was for "other" because the Filipinos, the gypsies, and the Hawaiian boy were O's. Zero was also the name of the Japanese fighter plane, so we had better watch our step. (Kingston CM, 276)

The second and the most important point of the chapter on the brother is the World Wars and the Vietnam War causing quite significant changes in the Chinese American community and Kingston's family. Many Chinese who left China because of the wars going on are disappointed as they faced other wars more bloody from those in China.

> Whichever army reached the village first would force him to fight on its side or shoot him for an enemy, so he might as well volunteer. His mother told him that she didn't want that money. But the farmer said he would have to get some sleep if he was to got to war in the morning. That night as he lay sleeping, his mother stabbed his eyes out with her two hairpicks.
>
> Freedom from the draft was the reason for leaving China in the first place. The Gold Mountain does not make war, is not invaded and has no draft. The government does not capture men and boys and send them to war (Kingston CM, 269)

In the talk story above the mother blinding his son represents the fear of war surrounding the people of the first half of the twentieth century America ""The war" I wrote in a composition, which the teacher corrected, "Which war?" there was more than one" (Kingston CM, 276)

On his way to Vietnam, the brother gets an important duty "A personnel officer had read the brother's records, and gave him the collateral duty of teaching English classes on board ship" (Kingston CM, 289). So, within one generation the Classical Chinese Literature educated Chinese teacher BaBa's son became An English teaching Chinese-American shipping to an Oriental country in order to fight for the United Sates

of America. Fighting for America would not be so significant if it was not the Vietnamese whom they were fighting against.

The Vietnamese call their parents Ba and Ma; phuoc means “happiness”, “contentment,” “bliss,” the same as Chinese; lan is “orchid,” the same as mother’s name; Vietnamese puns are like Chinese puns, lettuce, life; they probably also bring hads of lettuce home on holidays. Study, university, love – the important words are the same in Chinese and Vietnamese. (Kingston CM, 300-301)

By showing the similarities between the Vietnamese and Chinese cultures, the author gives the message that as it is said many times in the book and among the Chinese-American community the war is “Chinese Americans against Chinese” (Kingston CM, 277). They are Americanized enough to fight back their own culture, and at the end of the war they get their reward, Americanness.

> “Thank you. Thank you. I got something out of the Navy,” the brother blurted. “I am getting something good out of the Vietnam War.”
>
> The government was certifying that the family [Kingston’s family] was really American, not precariously American but super-American, extraordinarily secure – Q Clearence Americans (Kingston 298-299)

So, the story starting with great grandfather Bak Goong in the Sandalwood Mountains of Hawaii ends with the brother in Vietnam as American as it can be. Throughout the four generations of the family the Chinaman tries to look like or be American in order to find girls to dance with in Saturday dance parties of Honolulu, and in order to get equal right with the white workers in the construction of the Transcontinental Railroad, and in order to be able to insist on his rights against gypsy

women claiming money for their torn clothes in the laundry and in order not to be labeled as the other with an "*O*" sign in the school.

V. THE WOMAN WARRIOR 1975

"You must not tell anyone", my mother said, "what I am about to tell you" (Kingston WW, 3)

The Woman Warrior, the first book of the author, is undoubtedly the masterpiece of Maxine Hong Kingston. Experiences directly from Maxine Hong Kingston's own life are written in the book and this makes *The Woman Warrior* a more autobiographical book than The *China Men* in which a little about her childhood is introduced to the reader. Although *The Woman Warrior* is an autobiographical book, Kingston herself is not the only one the book is dedicated. She is only one of four female characters in the book: No Name Aunt, Maxine herself, Maxine's mother Brave Orchid and Brave Orchid's sister Moon Orchid. Adding the mythical Chinese warrior Fa Mu Lan, there are five female characters who are connected to each other in different ways. By the stories of these women, Kingston creates the bases of her own identity in the Gold Mountain.

In the previous work, The *China Men*, I focused on the reasons for leaving China from the eyes of the China Men. From the masculine point of view, it is seen how the men justified their being-out-on-the-road and not turning back. In this book I will do the same analysis to the China Women. *The Woman Warrior* will serve my work as a reflector of the psychology and inner world of immigrating China.

In the book we will see how it is to be a woman in China, and how it is to be a Chinese woman. *The Woman Warrior* is the backside of the camera that recorded the

China Men out-on-the-road. The same story is told, but this time from the point of view of the wives and slaves "… we learned that we failed if we grew up to be but wives or slaves" (WW, 19).

What *The Woman Warrior*'s function is among all three books of my work is that in addition to the social situation of the women in China in past and present, the book also depicts the estrangement of little Maxine to her patriarchal culture due to the over-humiliation of the women in China what she learns from the talk-stories of her mother, Brave Orchid. By this way, the comparison of two cultures and two countries is also made. Kingston, using two countries as texts, shows with many examples how the concept of womanhood defers in these cultures. The society which thinks that "there is no profit in raising girls, better to raise geese than girls" (Kingston, 46) is introduced from the land where parents pay two hundred dollars for the birth of a girl.

> "How much money did you pay to buy her [the slave girl in China]?"
>
> "One hundred and eighty [Chinese] dollars" [makes fifty American Dollars]
>
> "How much money did you pay to the doctor and hospital when I was born?"
>
> "Two hundred [American] dollars." (Kingston WW, 83)

Dividing the book into five chapters, Kingston tells the stories of five female characters whose lives shaped her identity as a Chinese famine in America. The first chapter, "No Name Aunt", is dedicated to the aunt in China who committed suicide. After telling the story of the Chinese legendary swordswoman Fa Mu Lan in "White Tigers", the author introduces Brave Orchid, Chew Ying Lan her original Chinese name, who is surely the base of Kingston's personality as a female as her mother. The

chapter is entitled “Shaman” referring to the medical education of Brave Orchid and her interactions with various ghosts. Opposing to the strong female character Brave Orchid, in the fourth chapter “At The Western Palace”, aunt Moon Orchid takes place as a representative of the oppressed, silent Chinese women. And the last chapter “A Song For The Barbarian Reed Pipe” another silent female figure, the silent girl in Maxine’s school, is depicted.

At the end of each story Kingston adds her own comments, by which she explains how her thoughts and way of thinking were affected and how she was shaped as an American. In other words, Kingston tells the stories that changed her from a Chinese into an American, the stories that are based on the over humiliation of the Chinese women and their reactions against. Because of this, the feminist approach will be mostly used in analyzing *The Woman Warrior* instead of the postcolonial approach.

In the very beginning of the first chapter, *“No Name Aunt”*, the author starts with her mother’s warnings about being silent, which is shown as the biggest problem of great grandfather Bak Goong in the Sandalwood Mountains “You must not tell anyone”, my mother said, “what I am about to tell you” (Kingston WW, 3). The prohibition of the expression of the ideas is the first subject Kingston points in the first book of her. She is not allowed to talk about her aunt because her family decided to forget her existence. The aunt was punished as she gave birth to a baby although her husband had been in Gold Mountain for years “She could not have been pregnant, you see, because her husband had been gone for years” (Kingston WW, 3). After the aunt gave birth to the baby, the villagers made a raid to the house she was living in order to ruin the house and

show the reaction of the village. Kingston finished the story by telling her aunt committed suicide by drowning herself and her baby in a well.

In the story of the "drowned-in-the-well aunt" the raid was not done after the adultery, but after the pregnancy that made the adultery visible. This also shows that it was not her moral values of the aunt that was punished but her fecundity. After telling the story, the author gives information about how the aunt affected her life.

> Don't let your father know that I told you. He denies her. Now that you have started to menstruate, what happened to her could happen to you. Don't humiliate us. You wouldn't like to be forgotten as if you had never been born. The villagers are watchful. (Kingston WW, 5)

Two most important determinations of the Chinese women are mentioned above: menstruation and the villagers and according to the warning of the Brave Orchid there would not have been a problem if there had not been the menstruation or the villagers. Here the villagers are depicted as the Repressive State Apparatus using violence and harsh punishment in order to keep the order "The villagers broke in the front and the back doors at the same time, even though we had not locked the doors against them … some them took bowls that were not broken and clothes that were not torn" (Kingston WW, 4-5). The merciless villagers, who are "watchful", are shown as the protectors of the village people from evil deeds like adultery. However, Kingston prefers to look from the point of view of a Chinese woman to the situation and puts forward two different justifications to her aunt's pregnancy. Firstly, says the author, the aunt did only what she was told to do as an average Chinese woman.

> Woman in the old China did not choose. Some men had commanded her to lie with him and be his secret evil … his demand must have surprised, then terrified her. She obeyed him; she always did as she was told … the other man was not, after all, much different from her husband. They both gave orders; she followed. "I you tell your family, I will beat you. I will kill you. Be here again next week." (Kingston WW, 6-7)

According to the social norms of power relations in old China, the aunt had no fault. She was a model Chinese woman obeying the orders of the men says Kingston defending her aunt whom she calls “my aunt, my forerunner” (Kingston WW, 8). Then she adds that it is also a possibility that her aunt could have enjoyed her relation with the unknown man “It could have very well have been, however, that my aunt did not take subtle enjoyment of her friend, but, a wild woman, kept rollicking company” (Kingston WW, 8). The author not only defends her aunt but also puts the blame on the society and her aunt’s husband. She calls her aunt’s marriage not a normal one:

> In 1924 just a few days after our village celebrated seventeen hurry-up weddings – to make sure that every young man who went ‘out on the road’ would responsibly come home – your father and his brothers and your grandfather and his brothers and your aunt’s new husband sailed for America, the Gold Mountain. (Kingston WW, 3)

With a hurry-up wedding the aunt was married to a man who stayed with her only a couple of days. Her desires as a woman were neglected so, whatever the punishment was, it was not only deserved by the aunt but also the whole community that treat women as commodities “Daughter in laws lived with their husband's parents, not their own; a synonym for marriage in Chinese is "taking a daughter in law"” (Kingston WW,

7). However, although the aunt is justified, Kingston accepts that what she did was a big shame for her family “poverty hurt, and that was their first reason for leaving. But another, final reason for leaving the crowded was never said” (Kingston WW, 10).

The fear of being the one who humiliated her family and being rejected and forgotten by them affects Kingston’s personality in every stage of her life.

> As if it came from an atavism deeper than fear, I used to add "brother" silently to boys' names. It hexed the boys, who could or would not ask me to dance … But of course, I hexed myself also – no dates … Marriage promises to turn strangers into friendly relatives – a nation of siblings. (Kingston WW, 12)

She uses the title “brother” for every boy she speaks to as she is so much afraid of her own sexuality that she calls the possibility of repeating what her aunt did “atavism” which is the recurrence of any peculiarity or disease of an ancestor in a subsequent generation. Defining adultery as a genetic disease, the author shows the burden of womanhood that her society put her back “Adultery, perhaps only a mistake during good times, became a crime when the village needed food” (Kingston WW, 13). At the end of the chapter Kingston states that she does not approve her aunt’s punishment and as a revenge from those who tried to forget her aunt’s existence, Kingston gives immortality to her aunt in her book.

> But there is more to this silence: They want me to participate in her punishment. And I have … My aunt haunts me – her ghost drawn to me because now, after fifty years of neglect, I alone devote pages of paper to her (Kingston WW, 16)

Maxine Hong Kingston focuses on her mother, Brave Orchid in the following two chapters “White Tigers” and “Shaman”. Brave Orchid uses talk stories whenever she

needs to give a message to her children. As the only member of the Hong family who did not change the Chinese name into an American one, Brave Orchid is the symbol of conservative Chinese culture: “Night after night my mother would talk-story until we fell asleep. I couldn't tell where the stories left off and dreams began, her voice the voices of the heroines in my sleep” (Kingston WW, 19). With these words Kingston expresses how her mother inscribed the cultural messages to her. Her mother, although she helps her husband in the laundry all day and goes to tomato picking, does not give up teaching her children the Chinese culture, which she believes that they have to know. The first message is about the social determination about the girls “When we Chinese girls listened to the adults talk-story, we learned that we failed if we grew up to be but wives or slaves.” (Kingston WW, 19). However, she also teaches them that being a slave or wife is not the only destiny. They could also be Warriors fighting against the evil forces “She said I would grow up a wife and a slave, but she taught me the song of the warrior woman, Fa Mu Lan. I would have to grow up a warrior woman” (Kingston WW, 20). The desperation of Maxine as a Chinese famine creates a need to find successful female role models to be followed. She denies the predetermined fate of her gender as slaves or wives and tries to find justifications: “Perhaps women were once so dangerous that they had to have their feet bound. It was a woman who invented white crane boxing only two hundred years ago” (Kingston WW, 19). With every powerful woman image, she concretizes her dream of success and makes it more possible to be a woman warrior what she wants to be. In the chapter “White Tigers” Kingston uses twenty-six pages for the story of Fa Mu Lan. Compared with the original text of the myth, it is seen that the author’s version has got some differences especially in the

ending. Fa Mu Lan, guided by a bird, goes into a forest where she meets two old people who offer her to teach how to be a warrior in fifteen years so she can defeat the lord who takes the men of the village to his army. Fa Mu Lan's absence makes her family upset, but not for her absence as a child but her absence as a labor force "We'll have to harvest potatoes without her help this year." (Kingston WW, 22). In her version of the story Kingston mentions the embarrassing point of womanhood: Menstruation.

> Menstrual days did not interrupt my training; I was as strong as on any other day. "You are now an adult," explained the old woman … "You can have children." … "However," she added, "we are asking you to put off children for a few more years."
>
> "Then can I use the control you taught me to stop this bleeding?"
>
> "No. You don't stop shitting and pissing," she said. "It's the same with the blood. Let it run" (Kingston WW, 30-31)

The author gives her message through the words of the old woman stressing on that there is no difference between menstruation and pissing, both the natural needs of the human body. That menstruation is not a curse on the women and it is not inferiority because a woman can be the same everyday like Fa Mu Lan if she only "lets it run".

Only one time during her education Fa Mu Lan takes help. A rabbit saves her from starvation by sacrificing itself by jumping into fire and become a meal for her. After her fifteen years of education, Fa Mu Lan returns to her village and takes the place of her father disguising herself with men's armor and clothes. Still in need of Men's visual appearance in order to reach her goal, Fa Mu Lan leads her own army which left no sad women after it.

> I took [to the army] the ones their family could spare and the ones with hero-fire in their eyes, not the young fathers and not

> those who would break hearts with their leaving … My army did not rape, only taking food where there was an abundance. We brought order everywhere we went. (Kingston WW, 17)

The feminist point about the foolishness of men is given by the description of the imaginary army of a woman which is a comparison to the armies of the lords forcing the Chinese peasants fight and die for them and so constituting a reason for the immigration.

Different from the original version, in *The Woman Warrior* Fa Mu Lan, as a sign of Kingston's pessimism about being a slave or wife, turns into an ordinary Chinese wife who needs her parents-in-law's permission to visit her own parents after many years of fighting for her village.

> [Fa Mu Lan speaking] Wearing my black embroidered wedding coat, I knelt at my parents-in-law's feet, as I would have done as a bride. "Now my public duties are finished," I said. "I will stay with you, doing farmwork and housework, and giving you more sons."
>
> "Go visit your mother and father first," my mother-in-law, a generous woman. "They want to welcome you." (Kingston WW, 45)

In order to satirize the Chinese patriarchy, the author turns the woman who became one of the most successful commanders of China into a woman who is satisfied to give birth to not more children but more sons, and appreciates her mother-in-law for letting her see her own parents.

After telling the story of Fa Mu Lan, Kingston adapts the story to her own life and although she wants to be a warrior like Fa Mu Lan, she states the differences they have

starting with that Fa Mu Lan had a village to rescue while she could not name any place to call as her village "I could not figure what was my village" (Kingston WW, 45) and she decides that she belongs both China and America.

> To avenge my family, I'd have to storm across China to take back our farm from the Communists; I'd have to range across the United States to take back the laundry in New York and the one in California. (Kingston WW, 49)

The compulsion that Kingston feels in her to prove her success has several reasons related to Chinese social system and gender relations. With the naivety of a child, she lives in her mother's talk stories and she believes that she, like any female character in the talk stories, will be sold unless she, somehow, proves that she is worth to be kept. "And it was important that I do something big and fine, or else my parents would sell me when we made our way back to China" (Kingston WW, 46). In the same page and the following Kingston lists the pressure on her about being a girl one after another and she creates a depressing atmosphere in which she tries to make the reader feel the distress.

> "Feeding girls is feeding cowbirds," … "There is no profit in raising girls. Better to raise geese than girls." … Bad girl! Stop! … emigrant villagers shook their heads at my sister and me. "One girl – and another girl," they said, and made our parents ashamed to take us together … When he [Maxine's great-uncle] heard girl's voices, he turned us and roared, "No girls!" and left my sisters and me hanging our coats back up, looking at one another. The boys came back with candy and toys … There is a Chinese word for the female I – which is "slave." Break the women with their own tongues! (Kingston WW, 46-47)

And at the same pages she gives the main reason why the girls are treated so merciless. “It is said. “There is an outward tendency in females,” which meant that I was getting straight A’s for the good of my future husband’s family, not my own.”

Against all these pressures on her, little Maxine creates reactions as her way of escapism. Having no chance to survive as a Chinese girl, she tries to get rid of her Chineseness and gender by not doing what she is expected to do. However, it is seen that she also wants to transform herself into an American girl which offers her a better life.

> "I am not a bad girl," I would scream "I Am not a bad girl I Am not a bad girl". I might as well have said, "I am not a girl" … And all the time I was having to turn myself American feminine, or no dates … I refused to cook, when I had to wash the dishes, I would crack one or two "Bad Girl" my mother yelled, and sometimes that made me gloat rather that cry. Isn’t a bad girl almost a boy? (Kingston WW, 46-47)

Kingston, after expressing the psychological trauma caused by the humiliation she faced and her reactions as a child, reevaluates the situation as an adult at the end of the “White Tigers” and states that the reason why she could not be as successful as Fa Mu Lan is not that she gave up fighting but she has not been as lucky as her, and she concludes the chapter by expressing that she is still eager to be a woman warrior in order to save her community from the evil, which is the social inequalities of Chinese culture.

> I mustn't feel bad that I haven’t done as well as the swordswoman did; after all, no bird called me, no wise old people tutored me. I have no magic beads, no water gourd sight, no

> rabbits that will jump in the fire when I'm hungry. (Kingston WW, 49)
>
> The swordswoman and I are not so dissimilar. May my people understand the resemblance soon so that I can return to them (Kingston WW, 53)

In "Shaman" there is a more detailed focusing on Brave Orchid. The author tells how her mother turns into a well-respected village doctor. Brave Orchid, due to her husband's will, "I will bring you to America on one condition, and that is, you get a western education." (Kingston CM, 67), goes to Hackett Medical College for Women where she gets educated proficiency in midwifery, pediatrics, gynecology, medicine, surgary, therapeutics, ophthalmology, bacteriology, dermatology, nursing and bandage.

Kingston, although not stating openly, likens his mother to Fa Mu Lan with some clues in the story. She tells that there was a bird painted on the ship by which her mother left her village. Like the swordswoman, her mother started her education with the guidance of a bird, taking her bowl and silver chopsticks, exact equipments that Fa Mu Lan took with her. And both women wear clothes that hide their feminity. While Fa Mu Lan wears Men's armor, Brave Orchid has a dress which was cut as if women had no breasts.

> [Fa Mu Lan speaking] The call would come from a bird that flew over our roof (Kingston WW, 20)
>
> There was a sea bird painted on the ship to protect it against shipwreck and winds (Kingston WW, 61)
>
> [Fa Mu Lan speaking] They gave me a choice of ivory or silver chopsticks. I took the silver ones because they were lighter … and culled for travel only a small copper cooking bowl. (Kingston WW, 35-36)

> Then she [Brave Orchid] took out … her bowl and silver chopsticks. (Kingston WW, 61)

During her education in the Medical school Brave Orchid experiences an encounter with a "Sitting Ghost" which, in a midnight, comes out under the bed and sits on her chest in a room which is known as haunted by the students. In the room, where she is sleeping in order to prove the other students that she can cope with any ghost, she fights with the ghost by expressing that she is not afraid of it as she is strong enough not to be harmed by a ghost. When the sun rises, Brave Orchid comes out of the room as the victorious one: "I do not give in," she [Brave Orchid] said. "There is no pain you can inflict that I cannot endure. You're wrong if you think I'm afraid of you." (Kingston WW, 70).

In this supernatural talk story that Kingston tells us about her mother what Brave Orchid fights symbolized by the "Sitting Ghost" is the superstitious Chinese believes. The fights in not between Brave Orchid and a ghost, but between the reason and superstition.

After telling about her mother's days in the medical school and her works in the village, Kingston again tells how deeply her mother's talk stories affected her psychology.

> One child born without an anus was left [to death] in the out house so that the family would not have to hear it cry … As a child, I pictured a naked child sitting n a modern toilet desperately trying to perform until he died of congestion … When I woke at night, I sometimes heard an infant's grunting and weeping coming from the bathroom … I did not go to rescue it but waited it to stop

> … a box of clean ashes beside the birth bed in case of a girl. "The midwife or relative would take the back of the girl baby's head in her hand and turn her face in to the ashes," said my mother. "It was very easy." (Kingston WW, 86)

Brave Orchid, telling talk stories about dead babies and how baby girls were killed in ashes created nothing but fear and hatred in the minds of her children for the Chinese Culture letting such terrible things happen.

> To wake my waking like American-normal, I turn on the lights before anything untoward makes an appearance. I push the deformed into my dreams, which are in Chinese, the language of impossible stories. Before we can leave our parents, they stuff our heads like the suitcases which they jam-pack with homemade underwear. (Kingston WW, 87)

The kitchen is another traumatic aspect in Kingston's childhood because of Brave Orchid's attitudes.

> My mother has cooked for us: raccoons, skunks, hawks, city pigeons, wild ducks, wild geese, black-skinned bantams, snakes, garden snails, turtle … We children used to hide under the beds with our fingers in our ears to shout out the bird screams and the thud, thud of the turtles swimming in the boiling water, their shells hitting the sides of the pot. (Kingston WW, 90-91)

And as one of the most disturbing stories Brave Orchid tells Maxine how people in China, when they have money, go to restaurants where they sit around a table with a hole in the middle where they clamp an alive monkey's head, and after opening the skull of the monkey by the help of a hammer and surgeon's saw, the customers eat the brain with their spoons.

> I have wanted to say, "Stop it. Stop it," but once I did say "Stop it." …
>
> Did she [Brave Orchid] say, "You should have seen the faces the monkey made"? Did she say "The people laughed et the monkey screaming"? It was alive? (Kingston WW, 92)

Maxine repeats the question "did she say?" to show the shock she is in when she hears the atrocity of the people of her culture. And in order to increase the disturbance that she makes the reader feel, in the following paragraph in the same page, she tells how her mother made them eat although they had reasons for not to ""Eat! Eat!" my mother would shout at our heads bent over bowls, the blood pudding awobble in the middle of the table.". And like the other chapters, Kingston adds more reasons why breaks her ties with China.

> … but I did not want to go China. In China my parents would sell may sisters and me. May father would marry two or three more wives, who would spatter cooking oil on our bare toes and lie that we were crying for naughtiness. They would give food to their children and rocks to us. (Kingston WW, 99)

The chapter continues in the present time Maxine visiting her seventy-six years old mother Brave Orchid who complains about Maxine's being sick every time she comes to visit her. "You're always catching colds when you come home. You must be eating too much yin. Let me get you another quilt." (Kingston WW, 100). Before Kingston finishes the chapter on her mother with her reason of her sickness, Brave Orchid comments on her own life spent in the laundry and tomato fields and states that she feels sorry about it.

> I have not stopped working since the day the ship landed. I was on my feet the moment the babies were out. In China I never even had to hang up my own clothes. I shouldn't have left, but your father couldn't have supported you without me …
>
> Human beings don't work like this in China. Time goes slower there. Here we have to hurry, feed the hungry children before we are too old to work. I feel like a mother cat hunting for its kittens (Kingston WW, 104-105)

At the end of her speech Brave Orchid reasons her pessimism about her life. She informs Maxine about the death of her last uncle and her father letting the villagers share his lands among themselves. With this decision BaBa, the first member of the family to have a place in the Gold Mountain, becomes also the first member of his family to have no land in China.

> "Its good thing I taught you children to look after yourselves. We're not going back to China."
>
> "You've been saying that since nineteen forty-nine."
>
> "Now it's final. We got a letter from villagers yesterday. They asked if it was all right with us that they took over the land. The last uncles have been killed so your father is the only person left to say it is all right, you see. He has written saying they can have it. So, we have no more China to go home to." (Kingston WW, 106)

Kingston's answer contains ideas of both Bhabha's third space and T.S. Elliot's world culture. She says that their cultural existence is not connected to China but to whole world which they live in.

> "We are belong to the planet now, mama. Does it make sense to you that if we're no longer attached to one piece of land, we

> belong to the planet? Wherever we happen to be standing, why, that spot belongs to us as much as any other spot." Will American flower smell good now? (Kingston WW, 107)

And lastly, Kingston tells her mother about her illness by confessing what she really wants to say her mother but has not been able to say.

> "I don't want to hear Wino Ghosts and Hobo Ghosts. I've found some places in this country that are ghost-free. And I think I belong there, where I don't catch colds or use my hospitalization insurance.
>
> She yawned. "Its better, then, for you to stay away." …
>
> A weight lifted from me. The quilts must be filling with air. The world is somehow lighter. (Kingston WW, 108)

In the chapter *"Shaman"* it is seen that most of the problems Maxine faced during her childhood are the results of the lack of communication of Kingston and her mother as Brave Orchid rejected Maxine when she attempted to ask details about her talk stories "I cannot ask that. My mother has told me once for all the useful parts. She will add nothing unless powered by necessity." (Kingston WW, 6). And although an adult now, Kingston states that the belief that her family has no reason to keep or love her unless she is somehow useful for them still exists in her as a suppressed Chinese famine. "But I am useless, one more girl who couldn't be sold. When I visit the family now, I wrap my American successes around me like a private shawl; I am worth of eating the food" (Kingston WW, 52)

Like the other chapters, the author entitles the next chapter with of her mother's talk stories, *"At the Western Place"* in which the Earth's Emperor who has four wives living in palaces in the four directions of the compass is imprisoned by the Empress of

the West and the good and king Empress of the East goes to the Western Palace to defeat the Empress of the East and free the Emperor. In this talk story Brave Orchid tries to encourage her sister Moon Orchid because Moon Orchid is in the same situation the Empress of the East is. Moon Orchid comes to America to see her husband who left his home long years ago for the Gold Mountain and has not returned back. Like the No Name Aunt, Moon Orchid spends her years waiting her Chinaman to come back. When Brave Orchid insists her to come to America and claim her rights as a wife, she accepts and does what her sister advises her.

At the airport while Brave Orchid is waiting for her sister, the paranoid of the interrogation rooms arise in her mind and compares the old and the new conditions showing that the fear of being deported is still present after thirty years of her interrogation.

> These new immigrants had it easy. On Ellis Island the people were thin after forty days at sea and had no fancy luggage. … Ellis Island had been made out of wood and iron. Here everything was new plastic, a ghost trick to lure immigrants into feeling safe and spilling their secrets. Then the Alien Office could send them right back. (Kingston WW, 115)

Describing the first days of Moon Orchid in her sister's house, Kingston focuses on the Americanized children of Brave Orchid's impression on Moon Orchid and her impression on the children. By this way, Kingston brings the American Chinese and the Chinese face to face by omitting accustoming process.

> "My children can talk to you too," said Brave Orchid. "Come and talk to your aunt," she ordered.
>
> Her sons and daughters mumbled and disappeared – into the bathroom, the basement, the various hiding places they had dug

> through the house. One of them locked herself in the panty-storeroom. (Kingston WW, 128)
>
> "She's [Moon Orchid] driving me nuts!" the children told each other in English. (Kinston WW, 141)

Before Brave Orchid takes her sister to Los Angeles to her husband, Moon Orchid helps the work in the laundry. Her experiences in the work and in the neighborhood of her sister show that unlike Brave Orchid, Moon Orchid is not suitable for the American life, what everybody around her will see and agree. "She never could work ant faster than she did on the first day." (Kingston WW, 140)

> "You should start off with an easy job," she [Brave Orchid] said. But all jobs seemed hard for moon Orchid, who was wearing stockings and dress shoes and suit. (Kingston WW, 136)

The main contribution of Moon Orchid to the book is her questions and comments on her sister and her Americanized children.

> How greedy to play with presents in front of the giver. How impolite ("untraditional" in Chinese) her children were …Moon Orchid looked up at the grandparent's photographs that hung on the wall above the desk. Then she turned around and looked at the opposite wall; there, equally large, were pictures of Brave Orchid and her husband. They had to put up their own pictures because later their children would not have the sense to do it.
>
> "Oh look," said Moon Orchid. "Your pictures are up too. Why is that?"
>
> "No reason. Nothing," said Brave Orchid. "In America you can put up anybody's picture you like." (Kingston WW, 122)

Although Brave Orchid denies, she knows the fact that her conservatism and authority could not be enough to keep her children connected to their national identities.

They can speak Chinese as Brave Orchid says her sister but they do not prefer to as they have no reason to keep the Chineseness in them alive. Unfortunately, her children are no more Chinese enough to hang the pictures of their parent to the walls of their houses. “Her American children could not sit very long. They did not understand sitting; they had wandering feet.” (Kingston WW, 113). By “wandering feet” Kingston stresses on the inclination of the children to mobility like their grandfathers and their father. So, maybe referring her residence in Hawaii for seventeen years, Kingston foreshadows the continuing movement of the Chinese.

When brave Orchid tells her sister that it is time to go her husband and live there, Moon Orchid starts to speak as the representative of the “Silent Chinese Women”. She rejects to go to her husband, as she is afraid of doing something without the permission of her husband. Instead of claiming him back, she prefers to accept that her husband lives with an American wife in the land of ghosts.

> I’m scared. Oh, let’s turn back. I don’t want to see him. Suppose he throws me out. Oh, he will. He’ll throw me out, coming here, disturbing him, not waiting for him to invite me. Don’t leave by myself. You can talk louder than I can. (Kingston WW, 144)

As seen in the discourse of Moon Orchid, she is just a Chinese famine who was brought up anything but as a slave or wife. After waiting thirty years in China, she still don’t feel the right to go to her husband before his invitation. Only after the strict insistence of Brave Orchid, she accepts to face her husband.

> “You want a husband, don’t you?” said Brave Orchid. “If you don’t claim him now, you’ll never have a husband. Stop crying,” She ordered. “Do you want to see him to see you with

> your eyes and nose swollen when that young so-called wife wears lipstick and nail polish like a movie star?"(Kingston WW, 151)

However, the pre-coded identity of the silent Chinese woman is superior to Brave Orchid in Moon Orchid's mind as although her sister wants her to claim her husband back, she is Americanized enough to break her silence and express herself as an individual.

> "What do you want?" he asked … "You weren't supposed to come here." … "It's a mistake for you to be here. You can't belong. You don't have the hardness for this country. I have a new life."
>
> "What about me?" whispered Moon Orchid.
>
> …
>
> He looked Moon Orchid. Again the rude American eyes. "You go live with your daughter. I'll mail you the money I've always sent you. I could get arrested if the Americans knew about you. I am living like an American ... "Look at her. She'd never fit into an American household. I have important American guests who come inside my house to eat." He turned to Moon Orchid, "You can't talk to them. You can barely talk to me." (Kingston WW, 153)

Silence, a respect of Chinese women shown to Chinese men, has been the biggest mistake that Moon Orchid has done because her husband was losing his Chineseness and changing into something else while she was waiting in China as Chinese as he left her.

> "I don't know," he said. "Its as if I had turned into a different person. The new life around me was so complete; it pulled me

> away. You became people in a book I had read a long time ago." (Kingston WW, 154)

Moon Orchid's husband, by calling his life in America "complete", expresses his message that his life in China was "incomplete" although he was not a girl. Like BaBa, he was not satisfied with a woman who cannot show her personal existence in his life. However, unlike BaBa, he did not prepared his wife for a new life but preferred to leave her in China and have a completely new life.

In the last chapter of the book, *"A Song For a Barbarian Reed Pipe"*, Kingston tells her own childhood experiences that shaped her ethnical identity and how her ties with China are cut. Especially focused on her first years in school, she reasons her in-betweenness. Like Moon Orchid becomes silent meeting her husband who she thinks is superior to her, Maxine turns out to be a silent character when she starts to school and has to make an interaction with the American culture

> When I went to kindergarten and had to speak English for the first time, I became silent. A dumbness -a shame- still cracks my voice into two, even when I want to say 'hello' causally, or ask an easy question in front of a check-out counter, or ask directions of a bus driver. I stand frozen, or I hold up the line with the complete, grammatical sentence that comes squeaking out at impossible length. "What did you say?" says the cab driver, or "Speak up," so I have to perform again, only weaker the second time. (Kingston WW, 165).
>
> The teacher called my sister to recite first … She opened her mouth and a voice came out that wasn't a whisper, but it wasn't a proper voice either …When it was my turn, the same voice came out, a crippled animal running on broken legs. (Kinston WW, 168-169)

It was not the second generation's but the first's mistake that those like Maxine had not learned English before the time that they had to do. The containment policy that the first settlers of Chinatowns could not foresee the future that will make them obliged to interact with the host culture. The differences between the Chinese and English grammar make the second language so hard for her that she names the act of speaking as "performing" as if she performs a work of art. The discomfort Maxine feels about the Chinese language is caused by her belief that Americans are disturbed by the sound of Chinese.

> "Why is it that I can hear Chinese from blocks away? Is it that I understand the language? Or is it they talk loud?" they turn the radio up full blast to hear the operas, which do not seem to hurt their ears. And they yell over the singers that wail over the drums, everybody talking at once, big arm gestures, spit flying. You can see the disgust on American faces looking at women like that. It isn't the loudness. It is the way Chinese sounds, chingchong ugly, to American ears, not beautiful like Japanese sayanora words with the consonants and vowels as regular as Italian. We make guttural peasant noise and have Ton Duc Thang names you can't remember. (Kingston WW, 171-172)

Irritated from the characteristics of her ethnicity, Maxine mimics the American girls' voices "We American-Chinese girls had to whisper to make ourselves American-famine. Apparently we whispered even more softly than the Americans." (Kingston WW, 172). Unable to express herself as she cannot speak English like her parents "the teachers called my parents to school … The teachers pointed to the picture and looked serious, talked seriously too, but my parents did not understand English." (Kingston WW, 165), Maxine cannot establish her identity as a member of the community she

lives in. in other words her disability hinders her socialization. The more she tries to speak and the more she speaks, the better she does.

> "Mymotherseztagimmesomecandy," I said to the druggist. Be cute and small. Nobody hurts the cute and small.
>
> "What? Speak up. Speak English," he said, big in his white druggist coat.
>
> "Tatatgimme somecandy."
>
> The druggist leaned way over the counter and frowned. "Some free candy," I said. "Sample candy". (Kingston WW, 170)

After Moon Orchid the author introduces another silent female character in this last chapter, a silent girl in her school who never talks even a word. Disturbed by her silence, Maxine decides to warn her about being silent. She intends to tell her what she will lose if she does not speak. From the words of little Maxine, the author gives her most important message in the book. Her speech is very much like the speech of Brave Orchid to Moon Orchid about reclaiming her husband. Her words are addressed to all silent women.

> You don't see I'm trying to help you out, do you? Do you want to be like this dumb (do you know what dumb means?), your whole life? … Somebody has to marry you before you can be a housewife. And you, you are a plant. Do you know that? That's all you are if you don't talk. If you don't talk, you can't have a personality. You'll have no personality and no hair. You've got to let people know you have a personality and a brain. You think somebody is going to take care of you all your stupid life? You think you'll always have your big sister? You think somebody's going to marry you, is that it? … Nobody is going to notice you … Talk. Please talk. (Kingston WW, 180-181)

In this speech of Maxine the influence of Brave Orchid can be seen as Maxine tries to convince the girl mostly by ordering her what to do, using psychical repression if necessary. She warns her about being an insignificant being in the world what she should not be in order not to be like Moon Orchid but to be a woman warrior like Fa Mu Lan. Although their parents still channels to silence, they are aware that in order to be like the ghosts they have to be able to speak "They [parents] called us a kind of ghost. Ghosts are noisy and full of air; they talk during meals. They talk about anything." (Kingston WW, 183-184).

> But if I can make myself unsellable here, my parents need only wait until China, and there, where anything happens, they would be able to unload us, even me –sellable, marriageable. So, while adults wept over the letters about the neighbors gone bersek turning Communist … I was secretly glad. As long as the aunts kept disappearing and uncles dying after unspeakable tortures, my parents would prolong their Gold Mountain stay. (Kingston WW, 190)

Like the peasants in China trying to go to the Gold Mountain created the image of the country from what they learned from the letters, Maxine created the image of China from her mother's talk stories and letters all of which were not reflecting the reality. There were so much talk stories that she "couldn't tell where the stories left off and dreams began". And in order to symbolize her life of talk stories Maxine Hong Kingston determined the titles of the chapters in the book as the names of Brave Orchid's talk stories trying to make the reader feel the chaos she felt between the real life and the fantasies of the talk stories.

Brave Orchid and her talk stories have great importance in the shaping of Maxine Hong Kingston's personality as said before because they made Kingston afraid of her mother country. According to her own words, what Kingston wanted in her childhood was not to be sold. Although it was obvious that Brave Orchid would not sell a girl for whose birth she paid two hundred American dollars. However, because of the lack of their communication, she could not express this fact to her daughter and could not relieve her daughter "I cannot ask that. My mother has told me once and for all the useful parts. She will add nothing unless powered by necessity." (Kingston WW, 6). By not answering her children's questions, Brave Orchid causes them give up being curious about their culture

> "What do you say when you open the door like that?" her children used to ask when they were younger.
>
> "Nothing. Nothing," she would answer.
>
> "Is it spirits, mother? Do you talk to spirits? Are you asking them in or asking them out?"
>
> "It's nothing," she said. She never explained anything that was really important. They no longer asked. (Kingston WW, 121)

Through the talk stories Kingston has become afraid of the Chinese people as they were kidnapping old ladies and cheating visiting sojourners; she has become afraid of Chinese rulers as they were taking fathers and husbands to their armies in order to die for them; she has become afraid of her own villagers because they raided their house although her No Name Aunt might not be guilty and she has become afraid of the Chinese kitchen because of Brave Orchid's fixed ideas about their eating habits.

Throughout the book the father is never speaking to his children about China. So, the mother, as the only connection between her children and their homeland, created an

image of their country which can never be accepted by those who had the chance to see the life of another culture and became able to make comparison between. And instead of accepting her own culture in which she is not allowed to express herself, Kingston chooses to learn the language and culture that will let her be.

> I've stopped checking "bilingual" on job applications. I could not understand any of the dialects the interviewer at the China Airlines tried on me, and he didn't understand me either.(Kingston WW, 205)

VI. TRIPMASTER MONKEY: HIS FAKE BOOK 1989

"There comes a time in life when everybody must take a piss in the sink"

Postmodernism is seen in Maxine Hong Kingston's style and in her characters that she created in *Tripmaster Monkey: His Fake Book*. The legendary members of Lost Generation of the sixties, represented by a Chinese-American young man and his point of view about life make this work a little bit different from the first two books of the writer. The difference is that it is not very clear if the social problems that Wittman Ah Sing who is the main character of this book faces through the novel are all due to his ethnicity or are those the common problems of all people of that period of time.

The peculiarity of this era that is a milestone in American culture, and will affect the whole world within the following decade shows itself in the change of ideology of Wittman Ah Sing through the novel. In this point *Tripmaster Monkey: His Fake Book* is a quest story. What Wittman becomes at the end of the novel can be considered as the last chain of the circle that started with the first immigrants to the Gold Mountain and their voluntary and compulsory leaving of their values and their identities.

> For what reason must I sit in jail?
> It is only because my country is weak and my family poor.
> My parents wait at the door but there is no news.
> My wife and child wrap themselves in guilt, sighing with loneliness.
> Even if my petition is approved and I can enter the country,
> When can I return to the Mountains of Tang with a full load?

From ancient times, those who venture out usually become worthless.

How many people ever return from battles? (Lai, 84)

The poem above has got a significance as it is a first hand information from the walls of the Angel Island Immigration Station, the last stop before the Gold Mountain for the Chinese immigrants, the last step before salvation, the last barrier before the enlightenment of a nation. The written literature of Chinese-American culture can be thought as started in Angel Island Immigration Station's walls focusing on the themes as loneliness, broken promises, disappointment, harsh conditions of life and alienation which seems to be the fore-tellings of Chinese-American life of their and their descendants' lives.

Maxine Hong Kingston's story that started with China Men's struggle to get the acceptance and start a new life among the ghosts and Woman Warrior's fight to be one of the ghosts ends with her last protagonist Wittman Ah Sing's struggle to find his identity in the crashing culture of 60's that he lives in.

Anger against the dominant white culture was a common feeling in the members of sixties' minorities. Ethnic communities like Hispanics, Mexicans, Native Americans and Asian–Americans demanded their rights for equality. They wanted to end the segregation in schools, they wanted to end the segregation on buses, they wanted to end the segregation in unemployment lines, and as the most important and impossible one they wanted to end the segregation in the minds. The best expression of their feelings was probably made in 1963 at the Lincoln Memorial, Washington D.C.

> I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."
>
> I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together." (King, 753)

This everlasting revolt against the WASP culture is the main difference of *Tripmaster Monkey: His Fake Book* and the first two books of Kingston: *China Men* and *The Woman Warrior* because in this work it is not only the problem of being "the other" or "American" but also being a part of American community that gave the world's greatest damage to Hiroshima and Nagasaki on the world map and did not much better in Vietnam.

The United States of America succeeded in having a four decades of past full of wars and political intrigues all of which caused the loss of trust to the government in her especially young citizens who protested against their elders and their elders' values for being the reason for all the problems in and the massacres out of the nation. These people protested the devastating face of the wars and how the wars affected the people is symbolically shown by Kingston in *"Twisters and Shouters"* chapter where Wittman is in a house party of a friend.

> But suddenly a whistling, started up, higher and higher, then a supersonic jet war fighter plane crashed through the sound barrier right there inside the house-the fucking house taking of. People ducked to the floor, backed against the walls, dived under tables. Hung on the shag rug. Sound waves pushed on them, and

> held them flattened. What the fuck was that? Oh my god they've gone and done it. This is it. Blown up the planet. Nothing left but the noise. The Bomb. Has set off the earthquake. California at last breaking loose from North America. The Rad Lab- on the fault. Blown. And resonating booming further sound. People laughed and giggled, holding their faces. Some of them might have been screaming-you could scream all you want, nobody could hear you- opening their mouths like the Munch painting. And the skull and the planet split into bowls of mush brains.
>
> What it was were the sounds of World War II playing full blast out of the loudspeakers, of which there were twelve, hooked up to the roof and corner eaves… (Kingston TMM, 110)

Many clues about the paranoia of the 60's are given in the text above. The terrific sounds they hear in the middle of the party makes Wittman express the conspiracy theory of him and his age. Wittman's emphasizing that the jet plane is supersonic can be held as a reference to the high-tech armament of the armies. It is more significant that it is clear that Wittman uses the article "the" with "the bomb" and "the earthquake" signifying that whatever he predicts there is a common and pre-plotted and most striking of all an expected theory of the era. Having a rebelling generation in such circumstances is not a surprising situation for the American community.

All these worked as good reasons for the youth to reject the old. People started to question how democratic their nation's system was. This uncertainty in the minds caused all the coming-togethers against the forcing of the dominant culture.

> If you have principles, you don't like him anymore when you find out somebody's a racist or a Green Beret or a Republican or a narc. You ought to be able to sense such a defect. (Kingston TMM, 151)

The spirit of the 60's is very well explained in the lines above. The hatred is to the racists who caused the wars, the Green Berrets who fought in the wars and made the wars longer, the Republicans who were the governmental form of the racists and lastly, the narcs prohibiting the best way of escapism the people have: drugs. The striking point is that being in one of these situations is seen as a defect. With an anti-essentialist approach the meaning of "defect" changes according to the addresser and the addressed of the word in the book. The subculture names the high as defected while the high calls the sub the same.

> A Chinese girl doesn't like beards. You be one Beatnik, you scare her away. You be cleancut All-American Ivy-Leak boy, okay?
>
> "I have a daughter I hope she won't marry somebody second-rate" said Aunt Marleese. (Kingston TMM, 187)

It should not be forgotten that sixties is an era of a long period of cultural transformation, and Wittman is a character who seeks his place and ideas in his sphere and through his story he has changing ideas and attitudes as time passes. So, the reader sees the ideological changing of Wittman till the end of the book. Beginning from the first page of the book, I will analyze *Tripmaster Monkey: His Fake Book* having Wittman Ah Sing as a representative of Chinese-American community of sixties.

The author introduces Wittman Ah Sing as an irresponsible, and quite pessimistic individual. He is a lost individual of the Lost Generation.

> … but Wittman Ah Sing considered suicide every day. Entertained it. There slid beside his right eye a black gun. He looked side-eyed for it. Here it comes. He actually crooked his trigger finger and –bang! - his head breaks into pieces that fly far

> apart in the scattered universe. Then blood, meat, disgusting brains, mind guts, but he would be dead already and not see the garbage. (Kingston TMM, 3)

Not much after these words Wittman lets the reader know that this pessimistic approach to life and the unimportance of the individual's own body as he calls the remaining of his dead body as "garbage" and choosing death as escapism is shared by many people in those days.

> So far, two hundred thirty-five people, while taking a walk alone on the bridge (Golden Gate) –a mere net between you and the grabby ocean- had heard a voice out of the windy sky – Laurence Oliver asking them "To be or not to be?" And they'd answered, "Not to be" and climbed on top of the railing… they take the side of the bridge that faces land. And the city. The last city… Wittman would face the sea. (Kingston TMM, 3)

Wittman Ah Sing is a fifth generation Chinese-American living in San Fransisco. Educated in Berkeley University and trying to become an American as much as he can. His parents are separated. His mother Ruby lives with her sisters in a mostly old-fashioned Chinese life, and his father Zeppelin Ah Sing lives with his brothers and war buddies a hippie life in caravans. Wittman prefers to define them as free spirits. "My parents are free spirits - I am a descendant of free spirits." (Kingston, 15) and explains what he means by free spirit:

> My mother's name is Ruby, and my father is Zeppelin Ah Sing. He was a Stagedoor Johnny, then a backstage electrician, then emcee on stage. To get mom marry him, he bought out the front row of seats for entire runs. He loved her the best when she was on stage as Ruby Long Legs; and she loved him the best

> leading his army buddies in applause. They got married in Carson City, which is open for weddings twenty-four hours a day. (Kingston TMM, 15)

As Homi Bhabha expresses in his essay *Culture's in Between,* "Change of cultures is a complex process that produces indefinite effects and verifications, and culture, society and the individual must be tied together as a unit." (Bhabha, 53). It is clear that this necessary unity is in order to prevent the social community from acculturation and/or assimilation.

> "The girl and her roast duck will ride beside him all the way across the San Fransisco-Oakland Bay Bridge. She must have figured he (Wittman) was saving this seat for her, fellow ethnic" (Kingston TMM, 73)
>
> "Stop it. Look, identify with Chino the reject, "stick to your own kind" What kind of people are Tony and Maria anyway, with black wavy hair…"(Kingston TMM, 71)

A better example about sticking to own kind is given by the end of the book where Wittman tries to convince the owner of the theater to the need and necessity of the play to be staged.

> "But uncle, we bad. Chinaman freaks. Illegal aliens. Outlaws. Outcast of America. But we make our place-this one community house for benevolent living. We make theater, we make community." (Kingston TMM, 261)

The Chinese community of migrated people mostly used their talk-stories, their most powerful grand narratives, to keep in touch with their roots and culture as seen in all Kingston's books. What Wittman tries to do is nothing but the same. He wants to stage the story of the Monkey King who brought the ideas of Buddha to China, and this

means bringing the salvation to homeland for the Buddhist China. That Wittman doesn't make any speech about the politics of the time can be handled as a proof of that Wittman is not a political activist. On the other hand, he is not also a pacifist as he tries to resist. Somewhere in the middle where he keeps his communal consciousness he found his own way to resist the forcing culture and do something for his kind. He aims to set his own theatre and perform the play which will be a place of unity for all his companions. He wants to bring the salvation to his place as he is the Monkey King of his time. Also his will as a playwright matches this social rebellion as an immigrant in the play of the all "that has been left out".

> I'm going to start a theater company. I'm naming it The Pear Garden Players of America. The Pear Garden was the cradle of civilization, where theater began on Earth. Out among the trees, ordinary people made fools of themselves acting like kings and queens. As playwright and producer and director, I'm casting blind. That means the actors can be any race...I'm including everything that is being left out, and everybody who has no place. My idea for the Civil Rights Movement is that we integrate jobs, schools, buses, housing, lunch counters, yes, and we also integrate theater and parties. The dressing up. The dancing. The loving. The playing. Have you ever acted? Why don't you join my theater company? I'll make a part for you. (Kingston TMM, 52)

While Wittman describes the Pear Garden, he gives the example of people acting like the king and entertaining themselves. He intends to make the theatre a carnival place for the ones who is in need of social relief. In the essay *Carnival and the Carnivalesque*, Mikhail Bakhtin defines the carnival as a place where all the pressure of the authority is gone, and the individual is completely free to express himself.

> Carnival is the place for working out in a concretely sensuous, half-real and half-paly-acted form, a new mode of interrelationship between individuals, counterposed to the all-powerful socio-hierarchical relationships of noncarnival life. The behavior, gesture, and discourse of a person are freed from the authority of all hierarchical positions… (Bakhtin, 251)

In addition to Bakhtin, John Fiske explains the theory of carnivalesque in his essay *Offensive Bodies and Carnival Pleasures* as an outcome of the subordinate groups' suppressed pleasures. Referring to Bakhtin's ideas Fiske states the reason as:

> The carnivalesque is the result of this collision and is a testament to the power of the "low" to insist upon its rights to a place in the culture. The carnival constructs a "second world and a second life outside officialdom" (Fiske, 82)

Wittman's idea about the Pear Garden Theatre also shows the relation between him and Walt Whitman whom Wittman was named after. Walt Whitman is included in the novel not only with his name but also with his ideas that are seen through Wittman. The theatre where "everything that is being left out", all members of any ethnical minority group, will come is an application of the idea of Unity in Diversity. As Whitman welcomes any kind of lands, Wittman welcomes everyone to his theatre.

> Welcome are all earth's lands, each for its kind;
> Welcome are lands of pine and oak;
> Welcome are lands of the lemon and fig;
> Welcome are lands of gold;
> Welcome are lands of wheat and maize—welcome those of the grape;
> Welcome are lands of sugar and rice;

> Welcome the cotton-lands—welcome those of the white potato and sweet potato;
>
> Welcome are mountains, flats, sands, forests, prairies;
>
> Welcome the rich borders of rivers, table-lands, openings;
>
> Welcome the measureless grazing-lands—welcome the teeming soil of orchards, flax, honey, hemp;
>
> Welcome just as much the other more hard-faced lands;
>
> Lands rich as lands of gold, or wheat and fruit lands;
>
> Lands of mines, lands of the manly and rugged ores;
>
> Lands of coal, copper, lead, tin, zinc;
>
> LANDS OF IRON! lands of the make of the axe! (Whitman13)

Being not a part of the ruling WASP class is an overwhelming need to convene for Wittman. Like the great poet Wittman sings the song of himself. Although he is angry to be called as "twinkling little Chinese, A poem of Jack Keurack gives clues about Wittman's song of himself. The main difference between Whitman and Wittman is that in the songs of Wittman the host culture, by what I mean nobody lower than the middle class WASP is not included.

> [Wittman thinking] No boulevardiers here. Who's here? Who are my family? Here I am among my familiars, yeah, like we're Keuroac's people, tripping along street.
>
> Soldiers, sailors,
>
> The panhandlers and drifters,
>
> [no] zoot suiters, the hoodlums,
>
> the young man who washed dishes in cafeterias
>
> from coast to coast,

[13] http://www.bartleby.com/142/81.html (Song of the Broad-Axe Walt Whitman)

the hitchhikers, the hustlers, the drunks,
the battered young lovely Negroes,
the twinkling little Chinese,
the dark Puerto Ricans [and braceros and pachuos]
and varieties of dungareed Young Americans
in leather jackets
who were seamen and mechanics and garagemen
everywehere…
the same girls who walked in the rhythmic pairs,
the occasional whore in purple pumps and red raincoat
whose passage down these sidewalks always
so sensational,
the sudden garish sight of some incredible homosexual
flouncing by with an effeminate shriek of
general greeting to everyone, anyone:
"I'm just so knocked out and you all know it,
you mad things!"
-and vanishing in a flaunt of hips… (Kingston TMM, 69)

The poem of the subculture above addresses to some different groups of people. It is seen that all they are eccentric, abnormal, "the other" kind of people: African-Americans, Chinese- Americans, Latinos, prostitutes and homosexuals. "Dungareed Young Americans" are also added to that group although they are Americans because they are "dungareed" what means that they are lower class workers. At this point maybe it will not be wrong to say that the standard accepted citizen of The United States of America has added a new letter to his abbreviation: WASP. Being a White Anglo Saxon Protestant is not enough to be accepted into the walls of the society. By adding an "R" to WASP and making it WRASP what would mean White Rich Anglo Saxon Protestant

will be a better explanatory expression as monetary success is one of the main elements of the American Dream.

Admitting the WASP or WRASP idea as the standard of acceptance to American society, the social position of Wittman is not very good. He is not white, not Anglo or Saxon or both, not a Protestant or Catholic and unfortunately not rich as an unemployed man. Having none of these sine-qua-non characteristics of the society he lives in, he still admits himself as an American "What do you know, Keurack? What do you know? You don't know shit. I'm the American here. I am the American walking here. Fuck Keurack and his American road anyway." (Kingston TMM, 70). This struggle to change the identity of Wittman brings about the cultural conflict that makes Wittman worth to be analyzed.

The natural identity that Wittman has, the one he wants to get in and the expected results of the struggle between leads us to Hegel's triadic philosophy of Thesis, Antithesis and Synthesis by which Hegel expressed that there is an inevitable process starting when a conviction is faced with its opposite and this process results in a new aspect that contains parts from both but is something different.[14] So, when we take the migrating Chinese as the thesis, the American society who does not want NON-WASP Chinese to their country and showed this with 1882 Chinese Exclusion Act as the antithesis, then the Chinese oriented and shaped but Americanish behaving character comes as the synthesis of both. This character is both Chinese and American while he is neither Chinese nor American. He is the synthesis that is called the Chinese-American

[14] http://www.philosophypages.com/dy/t.htm

in cultural studies. And for having the characteristics of both sides but being none of them Bhabha's "almost the same but not quite" theory applicable to this situation.

The in-betweenness of the synthesis citizens is stamped to their most precious belongings, their names. The fifth generation Chinese-American protagonist can be enough American to have the name Wittman, the name of the most American American poet, however his surname, which is the label that specifies someone's origin, is still Chinese. So, metaphorically the name Wittman Ah Sing means, "Made in China and shaped in USA". Giving always the same name as the example does not mean that Wittman Ah Sing is the only one in that situation. Kingston gives the readers many more characters sharing the same with him. All names belong to the United States while the surnames do not.

Name	**Surname**	
Ruby	Ah Sing	Wittman's mother
Zeppelin	Ah Sing	Wittman' father
Nanci	Lee	The girl Wittman met on the bus.
Victor	Wong	An actor whose other name is Arthur Ma
Lincoln	Fong	Popo's husband
Lance	Kamiyama	Witmman's Japanese friend
Bruce	Lee	More famous than the others

> "I should think Wittman is just your American name.
> Yes, that's all it is.
> My middle mane is Chloe" she said.
> "My other name is Joang Fu." (Kingston TMM, 128)

The conversation between Wittman and Tana openly shows the situation of having double-identities of the migrated. They faced the need of situational names since the first comers and have done whatever necessary. As one of these double-identity situations Wittman is an American shaped Chinese, as he should be. As a Chinese in America he had two choices: staying Chinese and being American. In a different explanation of Hegel's triadic philosophy according to what Wittman is between "being" (American) and "non-being" (American) what also means being Chinese. The situation between is "becoming" which as I mentioned before means being both while it means being none. Wittman is both American and Chinese while he is neither American nor Chinese.

What is the significant point in making in-between Wittman a valuable subject for cultural studies is that he is a representative of becoming process and has got characteristics of both what he was and what he intends to become. Staring the first page the reader learns that he is American enough to pay for his American outlook, "His cowboy boots, his old brown Wellingtons hit the pavement hard." (Kingston TMM, 3). Cowboy boots the symbol of American freedom, westward expansion and wild life has become a cultural commodity in the plants of Wellington Boot Co. and sold to those who prefers buying the cultural item in order not to have the item but the message that it contains. John Fiske, professor of communication arts at the University of Wisconsin, in his work *Understanding Popular Culture* taking jeans as the main subject of his essay "*The Jeaning of America"* he explains the using of commodities as a way to one's representing himself to the society he lives in. "All commodities can be used by the

customer to construct meanings of self, of social identity and social relations." (Fiske, 11)

Fiske also expresses that the struggle between Hegel's "being" and "non-being" results in the inclination of the "becoming" to such commodities. The becoming subject irritated from being in-between looks for ways in order to quicken and shorten the process of becoming. And as visual appearance is the first signifier of identity among individuals, the choosing of the commodity is accordingly.

> All these formulations are made within a structure of power relations, all social allegiances have not only a sense of with whom, but also of against whom: indeed, I would argue that the sense of oppositionality, the sense of difference, is more determinant than that of similarity, of class identity, for it is shared antagonisms that produce the fluidity that is the characteristic of the people in elaborated societies. (Fiske, 24)

So, the rejection of the dominant culture results in the resistance of the subordinate culture, and this is a very expected situation according to John Fiske. The social and psychological difficulty of otherness channeled the immigrants to a resistance in which they fought against not the community labeling immigrants as "the other" but fought against their otherness. They did not succeed in exterminating the segregative ideas. So, they chose the second way and started to work in order to be one of "them". Using cultural commodities has been a well-working way to support to process of becoming. Whatever American has become a suitable apparatus for the ones trying to become.

> She drove a Porsche Speedster…. "Wanta drive?" Tańa offered him the keys, and got into the suicide seat. The engine started up noisily high in the throat, an angry muffler. James Dean

> had been killed in a Porsche, a silver Spyder. …. The sign says No Stopping and No Turning Around. No Suicides Allowed. (Kingston TMM, 159)

The lines above show how the popular culture uses and shapes commodities. James Dean, the symbol of the young rebel of the 60's, is ideologically connected to Porsche, which had already had that freedom and rebellion messages in its own. Porsche's reputation is empowered by the connotative meanings James Dean contains. So, if you want to be James Dean, or if you want to be as accepted as James Dean, than doing what he did is what Wittman has to do.

> "Do you want to stop?" No, he does not want her to contain him in her crystal ball. He wanted to be driving the Porsche by himself, his Porsche, and he did not want to take her to his secret tunnel… (Kingston TMM, 160)

The ambition in the words of Wittman is the voice of the dying Chinese in him. He wants to drive the Porsche and he wants to own it. Actually he believes that the car already belongs to him. He drives "his Porsche" fast to Americanization. He wears his Wellington cowboy boots, drives "his Porsche", and has his girl beside him. All these are enough to be an American Dream. There is no more need to identify with the "Chino". He doesn't have to have a gang anymore. "White boys don't need a gang because they own the country. They go about individually and confidently, and not on the look for whom to ally with" (Kingston TMM, 71).

Wittman supported his confidence with the 1600cc engine of the Porsche Speedster and he became Dean. Wittman Ah Dean, or James Ah Sing or maybe James Ah Dean. These are the names symbolize the hybrid identity Wittman is in while he is

driving his Porsche. But, none of these names sounds correct until it is completely James Dean and what, with his visual appearance, Wittman is surely not.

So, at this point, looked inside the book it is seen that, naturally, Wittman is shown as a character in between two. Two cultures, two lives, two ways of thinking, two different points of view and two opposite edges of the World. In the process of being the synthesis, he contains element of both the thesis and the antithesis. We see Wittman as a Chinese man in some pages on the other hand he becomes a good representative of American Culture on some others. In order to see and make a comparison between his identities we can handle Wittman as a Chinese and Wittman as an American and make a conclusion by what we got at the end what we started with, Wittman the in-between.

The book contains many ideas and behaviors of Wittman that make the reader consider him as a Chinese nationalist. To begin with, the play that he intends to stage is the story of Monkey King, which is one of the greatest Chinese myths. Added to written literature by Chinese writer Wu Ch'eng-en in his work called "Journey to the West" in sixteenth century, Monkey King's story is based on the true story of the seventh century Chinese monk Xuan Zang, who in the return of his journey to India where Buddhism was born, he translated Sutra, the Buddhist holly book to Chinese and by this known as the greatest contributor of Buddhism in China. As Xuan Zang, the Monkey King, worked for the shaping of Chinese culture, similarly Wittman works to empower and continue the culture by presenting the story to a more extensive audience by staging the play in a theater. He is trying to reach to his fellows by the means of theater which has a great cultural importance in Chinese culture.

> Wittman's not crazy and he's not lazy. The reason he doesn't have right livelihood is that our theater is dead. A company of one hundred great-great-parents came over to San Fransisco during the Gold Rush, and put on epic Kung Fu opera and horse shows. Soon the city had six companies-not those six business companies- the Mandin theater, the last to die; the Great China theater, which runs movies now. The difference between us and other pioneers, we did not come here for the gold streets. We came to play. And we'll play again. (Kingston TMM, 249)

This decision to "play again" and claming the reason of coming to America as not for the gold streets but to play clearly shows that what Wittman has turned his life to is nothing materialistic but purely idealistic. He has a dream in the end of which there is no material satisfaction which makes his dream American. He tries to awaken national feelings and create a proper situation to reunion by staging one of the greatest Chinese grand narratives and he does this in a non-American way. No doubt, he is a pure Chinese nationalist working for the good of his kind.

> Well, the place that a Chinese holds among other Chinese-in a community somewhere – matters ... It would pain a true Chinese to admit that he or she did not have a community, or belonged at the bottom on the margin. (Kingston TMM, 10)

Wittman is the applicator of Homi K. Bhabha's warning about "uniting together" in order to protect and survive in the social and cultural field of migrated lives. He can be thought as a "community father" for the Chinese community around him. He voluntarily picked that mission for himself as he has a talent the others has not. This superiority of him, writing plays, makes Wittman responsible for using his talent for the good of all. This sincere help for the survival of Chinese by the use of a Chinese talk

story is decided by Wittman in the third chapter of the book *"Twisters and Shouters"* in which Wittman experiences a great change in his way of looking of things going on around him. However, before that, in the very first pages of the book, Kingston's protagonist, although thinking about suicide everyday, is also depicted as a man of community. The change in his way of thinking is not a complete changing into the opposite but rather a change into a more developed and powerful situation than the former position.

Now there comes out a need to clarify what is meant by "former position". As a man who studied literature, the reader sees that Wittman reads books aloud in busses. As a literature student of Berkeley University, he loves literature and wants to share the beauty of literature he feels with everybody around him. He describes this situation of him as "A fool for literature, the railroad reader of the S.P. is getting his start busting through reader's block on the Muni. Wittman's talent was he could read while riding without getting carsick." (Kingston TMM, 10). The talent must be used for the good of all. This socialist idea makes Wittman a "railroad reader" as he calls so, and more importantly this is the most significant similarity between Wittman and Whitman in the book.

> None of the passengers was telling Wittman to cool it. It was pleasant, then, for them to ride the bus while. Rilke shaded and polished the City's greys and golds. Here we are, Walt Whitman's "classless society" of "every-one who could read or be read to." Will one of these listening passengers please write to the City Council and suggest that there always be a reader on this route? Wittman has begun a someday tradition that may lead to a job as a

> reader riding the railroads throughout the West. (Kingston TMM, 9)
>
> Wittman's need to define the direction of the railroads is significant. It is not east, north or south but west. The importance of West is undeniable as it has been the destination of the American expansion for centuries. The first and the dominating settlers, coming from Europe passing the Atlantic Ocean landed to the New World from her east shores and as others continued coming, a great movement started to the west until they reached to the west shores of America where the continent ended. What is significant is that there is no more west for a railroad reading for the rides in San Fransisco as it is already in the west-end of America. A good explanation can be made by creating a relation between Wittman's railroad travels to the west and Wu Ch'eng-en's work "Journey to the West" in which he tells us the story of Monkey King reading and translating the Sutra to Chinese in his way back to China from India. Like Monkey King, Wittman reads texts and, if necessary, interprets them for the others. So, we can say that they both are a kind of messenger bringing new concepts to the lives of their audiences.

From this point of view, Wittman is socially responsible enough to be taken as a role model for his community and humanity. However, not all of the Chinese characteristics of Wittman are as appreciative as this legendary mission of reunion. As a mutating character "We are going to have a mutating generation" (Kingston, 96) he does not contain many characteristics of his ancestors, Chinamen, especially those about men's domination over women.

Having feminist messages in all her works, Kingston dedicated a chapter in her first book *The Woman Warrior* to her aunt, and wrote a whole chapter for her: *No Name*

Woman. The extreme pressure on the Chinese women is not seen as much as it is in the first two works of the author *The Woman Warrior* and *The China Men*. *Tripmaster Monkey: His Fake Book* is similar to the first two works as the superiority of men to women is still seen through the book. However, as 60's is the era of civil rights movement including the women, in the female characters of the last book it can be seen that many things have changed since *The Woman Warrior*. The slave-woman and the silent-woman characters are not focused in anymore in *Tripmaster Monkey: His Fake Book*. The main reason for this is that Kingston, in this work, preferred to plot her novel centering a male character and analyzing the man instead of the woman. In an interview made in 1995 with Neila C. Seshachari she explained her reason to use a male's point of view as below.

> Seshachari: Feminists especially talk of writing alternate myths, and I think alternate myths, in very simplistic terms, imply there is a view of one myth from the male or patriarchal perspective and there is a view of the same myth from a woman's or feminist perspective. When written from a woman's perspective, the myth takes on different shapes and can be interpreted in opposite ways.
>
> Kingston: That explains, why, as a woman, it's absolutely clear to me that we have the freedom of creating alternate myths (Seshachari, 203-204)

Kingston, with an anti-essentialist way of thinking, expresses that she is aware of the great importance of the idea of intertextuality in post-modern approach which has been quite popular in the last four decades of twentieth century.

The social conditions of the women are shown by situations of the women around Wittman and their lives. To begin with, the reader is introduced to Judy Louis, a talkative Chinese girl living in San Fransisco long enough to break the walls of the Chinese Woman's characteristics. While going in the bus Judy Louis comes near Wittman and starts a conversation without any invitation by Wittman. ""Going Oakland?" asked the girl. She said "Oak Lun" (Kingston TMM, 73). Unlike the silent girl character who preferred to keep herself in a complete silence and Moon Orchid unable to discuss with her husband even when he tells her that he has another woman in his life where Moon Orchid has no place, Judy Louis an over-talkative Chinese female figure. Within two pages Judy speaks so much and she speaks jumping from one thing to the other.

> "I am in the City Fridays to work," she said … "I signed up for psychology" she said. … but we're learning about P plus Q arrows R or S. What's that, haw? … "I am thinking of dropping philosophy." She said. (Kingston TMM, 74-75)

Kingston turns Judy into an exaggerated chatty character and gives an example to us how a Chinese woman can break the high walls of her silence. Judy Louis can be considered as the "mutated" form of the Silent Girl in *The Woman Warrior*. ""The first thing you have to learn the old woman told me "is how to be quiet."" (Kingston WW, 23) Judy is the living proof of the sound of Chinese female.

> "Do you know my cousin Annette Ah Tye?" she asked. "She's from Oak Lun.
>
> "No," He said.
>
> "How about Susan Lew? Oh come on Susie Lew. Robert Lew. Do you know Fanny them? Fanny, Bobby, Change Ong,

> Uncle Louis…. Oh yeah, Susan them. I'm related by marriage to her cousin from Walnut Creek." (Kingston TMM, 75)

What is significant about Judy is not only the amount of words she tells in a certain length of time but also what she does dare to say has more importance when Judy is considered as a representative of the women of the migrated Chinese community. As mentioned before, in *The Woman Warrior* when Moon Orchid found her husband, went to him in order to ask why he had not returned to her or taken her to America, what Moon Orchid can say is only a whispering.

> "It is a mistake for you to be here. You can't belong. You don't have hardness for this country. I have a new life."
>
> "What about me?" whispered Moon Orchid." (Kingston WW, 153)

Moon Orchid is an admirable character brave enough to go to her husbands place without his approval. Moreover, she does this by crossing an ocean. She is a legendary woman. These ideas may be possible in the minds of the women back in China where the villagers caused in the suicide of Maxine's aunt in *"No Name Woman"*. But looking from the American point of view, Moon Orchid is a loser. She is a loser because she does not fit into the place where she should have been for a long time. Although she is put into a situation in which she is completely right, she has not got the social ability to talk and defend herself. And this is also one of the reason why her husband does not want her anymore. "You can't talk to them [American visitors]. You can barely talk to me." (Kingston WW, 153).

However, Judy uses a much more different discourse in her words. She has the moral courage to speak to men and criticize them if she feels necessary.

> "You ought to develop yourself," she said. "Not only mentally but physically, spiritually and socially." What a nerve. "You may develop yourself mentally." She said. "But you know what's wrong with Chinese boys? All you do is study, but there more than that in life. You need to be well rounded. Go out for sports. Go out on dates … You want a deep life don't you? That's what's wrong with Chinese boys. Shallow lives." (Kingston TMM, 75)

It is clearly seen that these criticisms do not belong to a Chinese girl thinking that she will fail if she "grows up to be but wives or slaves". The new culture that they had to meet in the New World and the great social movements based on the civil rights of all groups of people considered as the subculture has resulted in the Judy Louis character who is a symbol of the changing image of the silent Chinese woman in the revolutionary period of America. But, still Judy is realistic enough to see what is really going on in the real life and she knows that the mistakes that the Chinamen do will affect her life too.

> Because no matter how dumb-soo, every last short boy unable to get a date in high school or at the college can go Hong Kong and bring back a beautiful woman. Chinese boys don't bother to learn how to socialize. It is not fair … And if Chinese boys don't learn to date, and there are millions of wives waiting to be picked out, then what becomes girls like me, haw? (Kingston TMM, 76)

Interestingly, the reaction is as important as the action here. By reaction I mean the attitude of Wittman towards Judy for her way of expressing herself.

> So how come she is so boring? She's annoying him … She's reporting him as to how one of our kind is faring. And she has a

> subtext: I am intelligent. I am educated. Why don't you ask me out? (Kingston TMM, 74)

Wittman is irritated because according to him, the girl speaks too snobbish. Wittman does not make any comment on her gender. The only problem about her is her style. Wittman, as an educated man in Berkeley, is not against the active presence of women in society but this does not mean that he is not proud of his masculinity. "Shit. The "Twinkling little Chinese" must be none other than himself. "Twinkling"? "Little"?! Shit … A man does not twinkle. A man with balls is not little." (Kingston TMM, 69). These phallo-centric sentences are Wittman's inner thoughts. But when we look at the ideas of Tana De Weese who is the wife of Wittman, it is seen that the phallo-centric ideas still exist. Tana knows and informs the reader about how important the phallus for Wittman is.

> Tana thought about complimenting Wittman on how nice and soft his penis was. But he was such a worrier over masculinity, he'd take it wrong. Men don't understand that a penis is the loveliest softness to touch, more tender than a baby's earlobe softer than a woman's breast … Wittman was not one you could praise for his softness. Tana saved up her acclaim. (Kingston TMM, 157)

Wittman's mother Ruby Long Legs is another Chinese female character who experienced great changes in her cultural position with her sisters. The significance of these women is that Ruby Long Legs, with her sisters was once a showgirl, playing "Flora Dora girl" and trying to help their country as "The California Society to Rescue China" (Kingston TMM, 189). As Chinese women, they danced in their shows for the

nation. In the whole book these Vaudeville actresses are the most famous and popular symbols of Chinese-American hybridity.

> "We had a painting party." Said Aunt Carmen "and painted our airplane –a Chinese flag and American flag- red, white, and blue.
>
> "We painted across our plane in Chinese and English: California Society to Rescue China." said Aunt Marleese. (Kingston TMM, 189)

Chinese women, working together in order to help their country. They tried to rescue China. But why? Because they were Chinese or because they were Americans helping their allies? The answer changes according to who they were. "You should have seen me in my Baby Uncle Sam outfit. The stripped pants had an open seam in the back." (Kingston, 15). That Ruby Long Legs preferred his child to wear Baby Uncle Sam costume strengthens the possibility that the members of The California Society to Rescue China were not Chinese but Americans. Maybe not complete Americans but surely not Chinese. They were American enough to make a nationwide touring and have "the most active chapter of the Association of Vaudeville Artistes". They were American enough to have relationships with a Stagedoor Johnny and "got married in Carson City, which is open for weddings twenty-four hours a day".

"Oh King of Monkeys, help me in this Land of Women." (Kingston TMM, 184). These words of Wittman are the only clear idea about men-women relationships when Wittman is spending time with his mother and aunties. The main feminist messages about the lives of the women are given by describing the lifestyles of them. They were free-spirited in their youth and they still are.

> My beloved is a Sai Yun (western man). He is fifty-five years old, and so distinguished. All his clothes are Brook Brothers. My sai yun lover is offering to divorce his wife for me, but I don't want to be married. Monday, Tuesday and Friday are enough. (Kingston TMM, 182)

Although the sisters have become American in many ways, when the girl whom Wittman will marry is concerned, they turn into Chinese traditionalists suddenly.

> "I know a girl who would like your boy" said See Nigh, who didn't speak English. "She came from Hong Kong a month ago, and already has a job. Her sponsor pulls influence, and her papers are legal. She's a very good old-fashioned, traditional girl. Not in this country long enough to be spoiled. She'll make a good wife."
>
> "Listen to See Nigh, Wit Man," said mother. "A Chinese girl like that doesn't like beards. You be a Beatnik, you scare her away. You be clean-cut All-American Ivy-Leak boy, okay?" (Kingston TMM, 187)

Looking for a traditional Chinese girl for an All-American Ivy-Leak boy. This is exactly what is meant by "hybridity" in this book.

Another important event in the book that makes the reader consider Wittman as a Chinese is the plan he makes against the enemies

> Always invite your enemies to parties … at pre-game activities and half-time, and everywhere they go we'll be playing the enemies ethnic music and speaking their language. We'll take their ways, and slow them down, unable to distinguish themselves from us … Slaughter a black ox and a white horse, make them into steaks and hamburgers in full shocking en-scene view of the audience. Audience participation –they eat and they're sworn in

> this blood ceremony that will change everybody into a Chinese. (Kingston TMM, 143-145)

What Wittman starts to tell is a perfect long-term political strategy to resist to being assimilated. Moreover, it turns out to be a way of assimilation. By this way, Wittman puts himself to the place of a hidden organization unifying the Chinese people against the dominating culture, and this is what he is trying to do by staging the play and re-open the theater.

However, none of these examples is as striking as the scene where Wittman questions the dominant culture for turning Buddha into a commodity.

> What theater do we have besides beauty contests? Do we have a culture that's not these knickknacks we sell to the book gwai? If Chinese-American culture is not knickknackatory –look at it- backscratcher swizzle sticks, pointed chopsticks for the hair, Jade East aftershave in a Buddha shaped bottle, the head screws off and you pour lotion out of his neck- then what is it? No other people sell out their streets like this. Tourists can't buy up J-town. Wait a goddamn minute. We don't make Jade east. It's one of your hakujin products by Swank. Would we do that to you? Make Jesus-on-the-cross bottles, so every morning all over the country, hairy men twist his head off, and pour his green stuff out of his neck? (Kingston TMM, 27)

Wittman openly defines himself as a Chinese as he uses the pronoun "we" while talking about making Jesus shaped bottles as a revenge. Wittman is an atheist and so he does not need to protect Buddha and his teachings. Then, what makes Wittman feel necessary to give an answer to what is done is his Chinese heritage that gives great importance to Buddhism. He feels the need for defending his kind and "stick together"

when an attack is made to a cultural grand narrative of them. “The sense of oppositionality is more determinant than similarity.” (Fiske, 24) This oppositeness is the reason of Wittman’s objection of even the Americanized Chinese names.

> And Red Pony alias Oryu alias Lady Yakusa. No, no, no. Wait. We keep the men’s Chinese names, we keep women’s names untranslated too, no more Pearl Buck Peony Plum Blossom haolefied missionary names. No more accessible girls and unspeakable men. The Women: Hoong Ngoak, Fa Moke Lan, Ku San the Intelligent, Mr. Shen the East Star. Let the gringo Anglos do some hard hearing for a change. (Kingston TMM, 138)

When we turn to Wittman, the American, the supporting ideas in the book are not as powerful as those that handle him as a Chinese. The reason for this is that Wittman has many things pure-Chinese in him and he is in the process of becoming an American which means that it is not quite right to expect to see completely-American attitudes in him. Therefore, what will be analyzed here will be how American Wittman became.

It is mentioned before that Wittman wears Wellington cowboy boots and he uses the cultural commodities in order to have the acceptance to the host culture. This visual inclination to the American culture, mentioned in the very first page of the book shows Wittman’s discomfort caused by the disadvantages of being “the other” in the USA. His trials to change into an American are based on this problematic situation. “The motor of social change can come only from a sense of social difference that is based on a conflict of interest.” (Fiske, 19). John Fiske explains the situation similarly. Wittman’s has a conflict of interest as he and his kind have had a social change by leaving China and encountering American culture. By wearing the American style he tries to get out of the stereotype Chinese character has been formed since the beginning of immigration.

> In America, many stereotypical and often contradictory characteristics are imposed on Asians. A short list of some of these oversimplified stereotypes of Asians include: a love of rice, poor driving skills, small penises, studiousness and diligence, sleazy dishonesty, imitation of White American culture, adherence to their own foreign cultures, superior ability at martial arts, conservatism, "broken English", inability to speak English first[15]

His own attempts to seem like an American is also supported by his own anatomy.

> What color was his own hair? He pulled a mess of it forward. It's brown but he always put "black" on his i.d.s. I've got brown hair. And never knew it though combing it at the mirror daily because when you think of Chinese. Chinese have black hair. This hair is brownish, and two of the heads of hair in front of are brownish too. He felt the for those four people. (Kingston TMM, 59)

Having a kind of hair that a Chinese has not is a proof of Wittman's non-Chineseness. The black color of Chinese has gotten lighter in Wittman's head and life. In the world of "White Man" Wittman is turning into something else. "Here individuals of all nations are melted into a new race of men, whose labors and posterity will one day cause great changes in the world." (Crevecoeur, *70*). As in Hegel's "becoming", Wittman is like 0 º water, neither water nor ice, in the third place between the solid and liquid situation of matter. However, when we look up to what Wittman says for himself, we can see that he considers him as an American as Maxine does in *The Woman Warrior*. He considers himself so American that he even complains about the immigrants.

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[15] 03 October, 2006 From the search result of "Stereotypes of Asians" in Wikipedia the Free Encyclopedia web site http://en.wikipedia.org/wiki/Stereotypes_of_Asians

> "Yeah," said Wittman, "they think they can come over here and take advantage of us Americans, they got another ting coming. We're wise to their actions. Good thing we don't any more people to come from China." (Kingston TMM, 267)

He is American enough to be disturbed by the immigrant Chinese, and he thanks God for that no more Chinese is allowed to the United States of America. He shows the characteristics of a racist more than an American nationalist, what he can be. He can be an American as Hector St. Jean de Crevecoeur, in his work *What is an American?*, described:

> The next wish of this traveler will be to know whence came all these people? They are mixture of English, Scotch, Irish, French, Dutch, Germans, and Swedes. From this promiscuous breed, that race now called Americans have arisen. (Crevecoeur, 68)

No Asian nations are mentioned in *What is an American?* as the Chinese immigrants were not one of the main groups of the first settlers in the time Crevecoeur wrote down his ideas in this work. As mentioned before I suppose that Crevecoeur would have added the Asian immigrants to his list if the Asian immigrants had been one of the first settlers. And as a result of being an American trying to fit into Crevecoeur's descriptions, Wittman does "necessarily feel a share of national pride" and, expresses his Americanness in many circumstances.

> "I am helping my country but. What I'm going to do for USA.: I'm not going to kill anybody. An American who doesn't kill-that's what I want to be." (Kingston TMM, 235)

> "I've got to tell you the real truth. No lie. Listen, Lois … I am really: the present-day U.S.A. incarnation of the King of Monkeys." (Kingston TMM, 33)
>
> "I'm the American here. I am the American walking here. Fuck Keurack and his American road anyway." (Kingston TMM, 70)

Calling America as "my country" Wittman shows his manifest destiny. Expressing his protest against the violence of America, he also ends his multicultural journey in the search of identity. In the journey in which he had to leave many things behind, in the journey in which he had to cut all ties with his past.

> DO NOT take friends or relatives with you". An American stands alone. Alienated, tribeless, individual. To be a successful American, leave your tribe, your caravan, your gang, your partner, your village cousins, your refugee family that you are making the money for. Leave them behind. Do not bring back-up (Kingston TMM, 246)

Wittman is trying to leave everything Chinese behind in his life. "They ate cheese and French bread, nectarines, snappy raw stringbeams, and drank Californian champagne from the bottle" (Kingston TMM, 168) Kingston's mentioning about the bread's and champagne's origin as French and Californian can be seen as a hidden message about the absence of Chinese elements on the table. While they consume American and European products, there is nothing Chinese on their table. So, having the Fauerbach's "Man is what he eats" thesis as a base point, it can be said that Wittman is what he eats, and he does not eat anything of his anthropological origin. He is leaving his Chinese identity consciously and unconsciously.

Maxine Hong Kingston, as she does in other works of her, gives the reader very crucial reasons that can have been the seeds of the idea of Americanization since he was a child, and at the center of these aspects lies the wrong family relationships of Chinese families which shapes their children's minds. "We wouldn't mind our fathers so much if Caucasian daddies weren't always hugging hello and kissing goodbye." (Kingston TMM, 205). However, Caucasian fathers hugged hello and kissed goodbye, and they, as Chinese children, cared. They cared so much that they got another reason to cut their ties with their parents who were the bridge between them and their Chineseness. The strict formality between the family members results in an inclination to something else in which they can satisfy their social need. In other words, comparing their own culture the other culture that they live in, enables them to see their deficiencies better, and they prefer to have a better way to go on.

"Just-. Just-." Said Wittman. "Just-." Just lay off me. Cut me some slack. Let me be. And let me live" (Kingston TMM, 183) While Laurence Oliver asked to those on the bridge "To be or not to be?" And they'd answered, "Not to be", Wittman did not take the same road. He wants to be, but not in the way that his parents want.

The situation turns back again to the disorder caused from the difference between existing self and the one that the self inclines to turn into. Wittman's in-betweenness can also be explained with Freud's "structural theory" by which he introduced three new terms to describe the functioning of the human mind. "Ego" which, as the meditiator between, is the representation of the struggle between the "id", the part where the inborn drives of the individual are, and the "super-ego", all cultural codes that try to shape the individual. The clash between the "id" of the Chinese people which is their will to live

according to their manners and all the Repressive and Ideological State Apparatuses that are the "super-ego" results is some meditations, which can be represented by Bhabha's "Mimicry" by the use of what the realist "ego" tries to survive the subject. Kingston showed the in-betweenness of the characters in their names and appearance. The meditation of the ego is symbolized by the double names like Wittman Ah Sing, Nancy Lee, Victor Wong or Lance Kamiyama. All names are starting and ending in different cultures. All names are bridges between two cultures and none of them belongs to any of that cultures. They are American generations with Chinese roots. The "otherness" is tried to be get ridden of by choosing American names. However, in the condition of Wittman, there is not only the adaptation of the mind but also the physical body. His hair is "not black" like any other Chinamen. "Chinese have black hair. This hair is brownish" (Kingston TMM, 59). This changing hair color is quite significant as it shows that Wittman's meditating hybridity turns out to be anatomical as well as it is cultural. He is mutating into something that is anything but Chinese. Another interesting point about Wittman's anatomy is that he is quite accustomed to traveling. "Wittman's talent was that he could read while riding without getting carsick." (Kingston TMM, 10). Similarly, the Monkey King reads and translates the Sutras on his way back to China. From past to present these Chinese are able to read on way because their lives are built on traveling. As Chinamen they are not men of one place. Chinamen feel okay when they are not at home. They are destined to be always away. The quotation below can be seen as Maxine Hong Kingston's message proving this idea that was also present in *The Woman Warrior*.

> "Are you all right?" asked Tana, patting hi shoulder.
> "I am okay, I always cough when I get near home."

> "That's interesting. Whenever I've ridden the bus and heard somebody coughing, and I turn around, most of time they are Chinese."
>
> "Yeah, they're on their way home." (Kingston TMM, 178)
>
> Here I am sick so often. I can barely work. I can't help it Mama." (Kingston WW, 108)

And as being men of not one place, they are men of not one culture either. Stability is what Wittman has not in his life, and the lack of stability results in intercultural relations and interactions causing the cultural and anthropological changes.

Another very important fact about the hybridity of the Chinese-American people in *Tripmaster Monkey: His Fake Book* is the language they speak. Like their visual appearance, their voice is also destabilized and blurred. The immigrant's trials to imitate the host culture in order not to experience the social and psychological problems of being the other has resulted in the change of their spoken language as much as their accent let them speak. "The whole family taking a cheap outing on their day offu" (Kingston TMM, 5). As no word finishes with "f" letter in Chinese, the "day off" term becomes "day offu" in the words of Wittman. The family Wittman refers to is one of any families that have come to the New World recently. As they are new in the country, they are the first steps of the hybrid culture coming out of the interaction of American and Chinese cultures. "Show the bok gwai that Chinese Ah-me-li-cans are human jess like anybody elsoo, dancing, dressed civilized telling jokes, getting boffo laffs." (Kingston TMM, 15). The word "Ah-me-li-cans" is a good word showing the situations of the immigrants as the word shows what they want to be and how much they can be what they want to be. The outcome language that is between English and Chinese is

also named in the book. “Overhauled? He had a Hong Kong San Fransisco accent.” (Kingston TMM, 58). Because of the insufficiency of the Chinese alphabet in speaking English language sometimes makes the Hong Kong San Fransisco accent too difficult to be understood. Kingston stresses on this by making her protagonist to translate some words for the reader from Hong Kong San Fransisco accent to English. ““Fu-li-sah-kah - Soo" He said "Fleischkacker Zoo" to himself in China town language.” (Kingston TMM, 6). The in-between language created by the Chinamen is mentioned like an ordinary language as it is created and accepted by the speakers; however Bhabha in his essay “Of Mimicry and Men: The Ambivalence of Colonial Discourse”, describes “normalizing the colonial subject” as dangerous.

> The effect of mimicry on the authority of colonial discourse is profound and disturbing. For in ‘normalizing’ the colonial state or subject, the dream of post-enlightenment civility alienates its own language of liberty and produces another knowledge of its norms. (Bhabha LC, 86)

Here the need of defining the colonizer and the colonized arises. As usual, American culture that is the main culture in Maxine Hong Kingston’s work is accepted as the colonizer and Chinese culture is the colonized one as the Chinese immigrants have to be colonized in order to be accepted to the Gold Mountain. However, the roles of the colonizer and the colonized change when we look from the point of view of Wittman’s plan about changing everybody into Chinese.

> Always invite your enemies to parties … we’ll be playing the enemies ethnic music and speaking their language. We’ll take their ways, and slow them down, unable to distinguish themselves from us … Slaughter a black ox and a white horse, make them into

> steaks and hamburgers … they eat and they're sworn in this blood ceremony that will change everybody into a Chinese. (Kingston TMM, 143-145)

Here, there is a metaphorical plan to colonize the American culture and make the Americans turn into Chinese. Wittman confesses that there is a cultural and national desire to acculturate the Americans. Speaking American language is not a sign of being colonized but colonizing according to this plan but at the same time, it is an undeniable fact that the Chinese immigrants represented by Wittman are getting more and more Americanized. Then, there is a bilateral interaction between two cultures affected by and affecting each other. The mimicry of speaking English is criticized by Kingston. Her criticism is transferred to the reader by the words of Wittman.

> A dog jumped on him. "Down Queenie. Behave," said Auntie Jadine, its owner. "Where your manners, Queennie?" Those who usually spoke Chinese talked to yapperdog in English. "Down, Quennie. Come heah." They spoke English to him and to the do the dog. American animals. (Kingston TMM, 179)

Speaking English to the American dog as it is American is the part where Kingston turns the mimicry into mockery. She mocks the exaggerated trials of American mimicry. Another situation that can also be considered as a mockery of Kingston is the part where Aunt Lilah speaks about her "Sai Yun" which means her American lover.

> She was a glamour girl still raising hell at seventy-five … "My beloved is a SaiYun. He's fifty-five years old, and so distinguished. All his clothes are Brooks Brothers. My sai yun lover is offering me to divorce his wife for me, but I don't want to

> be married. Monday, Wednesday and Friday are enough." (Kingston TMM, 182)

In the quotation above it is seen that Aunt Lilah and a fifty-five years old American man who is rich enough to buy clothes from Brook brothers, have a relationship between and the Aunt Lilah refuses the man's proposal just because she does not want to get married. These do not seem very possible considering the woman's social status in the other works of Kingston. That's why it can be considered as a mockery but, on the other hand, considering that Ruby long Legs and her sisters were so good in show business that they travel all around the country and even meet the president of the U.S.A., the free spirit they have and their popularity as women makes what Aunt Lilah say more possible, because Kingston's woman characters in *Tripmaster Monkey: His Fake Book* are free spirited enough to dance and sing on stages all around the country, marry stagedoor johnnies in open-twenty-four churches, make baby, divorce and go on living by themselves. So, it will be more accurate to say that there has been many social changes in Kingston's woman characters since the No Name Aunt and Moon Orchid in *The Woman Warrior*. However, all the changes, which have been social and cultural advantages for the women of the book from a feminist point of view, have been attained by leaving the extremely patriarchal cultural system of China that would never let women have their personalities out of their houses and achieve such successes. This brings us to a conclusion that every development of the women's position in the society is also a step to acculturation and hybridization of the Chinese society, which is good for them.

As seen in the fourth and fifth generation Chinese-Americans introduced in the book there is a great process of "becoming". In this process of becoming Wittman shows himself in different places through the book. He claims himself an American "I am the American here.", while some other time he admits that he is in the process of Americanization day by day.

> "It seems to me you were a conservative."
>
> No. No. No. He had been wild. … what about his white girlfriends? What about his black girlfriend? His play-in-progress?…
>
> "Conservative like F.O.B.? Like Fresh Off the Boat?" he insulted her with translation; she was so banana, she needed translation. "Conservative like engineering major from Fresno with a slide rule on his belt? Like dental student from Stockton? Like pre-optometry majors from Gilroy and Valljo and Lodi?" But I'm an artist for all the Far Out West. "Feh-see-no. Soo-dock-dun," he said, like an old Chinese guy bopping out a list of poem. "Gi-loy. Wah-lay-ho. Lo-di" (Kingston TMM, 19)

Wittman gives a clue about the classification between the Chinese in America by calling the new comers F.O.B., Fresh Off the Boats. He is not that much Chinese to be a FOB, and he is happy with that. Actually, there is not an open statement that he is happy with not being Chinese but getting angry when called conservative shows that in order to be a successful American he has left his tribe, his caravan, his gang, his partner his village cousins and even he left his religion because "An American stands alone." (Kingston TMM, 246)

> Because our Wittman had not been brought up in a religion, he admired this man's ability to know that something starts us up

> and stops us and let us move again, and that there were holly ghosts or something all around. Too much. (Kingston TMM, 49)

In the light of what is said up to now, it can be concluded that in spite of the aspects that make Wittman an individual of American culture, the zeal that he created in the hearts of his community makes Wittman a significant figure of his ethnic revival. With his play he re-awakened the feeling of being happy with being Chinese in the people's minds and Wittman set the dragon and the lion free again.

> Tana and Wittman Ah Sing were stars in a lavish, generous wedding celebration. To drums and horns, the dragons and lions were dancing again, a bunny-hopping conga line that danced out of the house and into the street. Wittman's community was blessing him, whether he liked or not. (Kingston TMM, 340)

VII. CONCLUSION

Maxine Hong Kingston, in her books *The Woman Warrior*, *China Men* and *Tripmaster Monkey: His Fake Book* tells the story of the Chinese people. By the help of the talk-stories that she heard from her mother, Kingston uses the biographical memories of her ancestors as the bases of her two major works: *The Woman Warrior* and *China Men*. Going three generations back, she starts with the first immigrant of her family, Great Grandfather Bak Goong.

Every character in Kingston's books functions as a step in the way of Americanization. As they exist in different periods of time between the end of nineteenth and the second half of twentieth century, and in different landscapes, the characters can be considered as the representatives of different stages of Chinese-American immigration.

The earliest stories start with the creation of the image of the Gold Mountain in the minds of the Chinese people. The author shows the reader how exaggerated the descriptions of the New World can be in the words of the Chinese people who are desperately seeking for a hope that will make them survive.

> In Cuba the sky rains fish-live, edible fish. Fish this big fell on the roofs and sidewalks. Their tails and fins were flipping. Thick gray fish, little orange and yellow ones, all different species of fish. I caught a rainbow fish in my frying pan. We had to shovel them off the roof before sun rotted them. (Kingston CM, 42)

Especially in *China Men*, Kingston shows that in their helplessness, the people in China created an image of America, which would be their salvation. The rumors and the

letters coming from the sojourners in America were the only information about the conditions in the New World. So, without seeing what the reality is, they imagined a nation.

Starting with the first sojourner of the family, the Chinese identity is exposed to the attractiveness of the Western Culture. The Saturday dance parties are shown as the first reason why the Chinamen feel the need of a new identity. In order to have relationships with the women in Hawaii, many Chinamen create imaginary lives and identities which are not theirs. In order to close the gap between them and the members of the Western Culture, the Chinamen mimics them. Starting with visual mimicry, they try to seem different from what they are.

The author shows that in the life in America, the Chinese Exclusion Laws works as "Repressive State Apparatuses" using violence and punishment in order to Americanize the Chinese immigrants, which constitutes another reason for mimicry.

The lack of communication is shown as a very important factor causing many problems in Chinese community in Kingston's works. The formality in the family relationships is shown as an important reason of the social problems Maxine faces during her childhood. Her mother's talk-stories and insufficient explanations about them cause Maxine create an image of China where people sell or kill the girls for no reasons. Listening to the sound of birds and boiling turtles in the kitchen, she was not brought up brave enough to tell her mother that she hates the food her mother prepares.

In order to stress on the importance of communication, in all three books Kingston's characters feel the relief only after they communicate with each other and express what they have to in order to unburden their hearts. This relief is seen in great

grandfather Bak Goong when he and his friends dig a whole and shout whatever they want in it as if their families can receive their messages. It is mentioned that only after that Bak Goong does this, he can continue his work without problem. “They had dug an ear into the world, and were telling the earth their secrets … From the day of the shout party, Bak Goong talked and sang at his work, and did not sent to punishment fields.” (Kingston CM, 118). In *The Woman Warrior* Maxine’s decision to confess five things to her mother every day is shown as the way that will solve all of her problems “If only I could let my mother know the list, she - and the world – would become more like me, and I would never be alone again.” (Kingston WW, 198). The greatest relief after confession is experienced in *The Tripmaster Monkey: His Fake Book* by Wittman Ah Sing after he confesses to his friend Lance Kamiyama that he was hating Lance. After this confession, Wittman feels the relief which makes him decide to take help of Lance to stage the play Wittman wants to be performed.

> You don’t remember a Chinese kid that was in the class for a while, and suddenly disappeared? … You don’t remember socking a lone Chinese? There was just one Chinese boy. That was me … None of you recognize me, huh? (Kingston TMM, 117)

Although Kingston calls herself an American writer, in her books it is seen that in no period of her life she has been able to get rid of her Chineseness and become completely American. She spends her childhood trying to turn into an “American Famine”, and she continues her life in California, Chinese enough to be ill whenever she goes to her father’s house where she was brought up.

Here Homi K. Bhabha’s “Almost the same but not quite” theory functions as a pre-determiner of the social in-betweenness of the subject which can be defined as an

offspring of two different species. Having parts from both cultures, it is impossible for the hybrid character to be classified as one of the species that is one of its origins. Referring to Freud's words, Bhabha expresses that the subject having elements from two different species is unable to be classified as any of those that constitutes it and is deprived of the chance to make use of the advantages of any. What the subject is destined to experience is creating a new concept, different from the first two, that will define the subject as a new kind.

Consequently, when analyzed according to the theories of Homi K. Bhabha, it is seen that in Maxine Hong Kingston's *The Woman Warrior*, *China Men* and *Tripmaster Monkey: His Fake Book* the characters who spend their lives in order to have acceptance to the American society they live in and get rid of their "otherness" are destined to continue their existence in the "Third Space" they create for themselves.

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ÖZGEÇMİŞ

1977 Almanya'nın Münih şehrinde doğdum. Almanya'da başladığım eğitim hayatımı 1984 yılı itibari ile Türkiye'de Adana ilinde devam ettirdim. Adana Anadolu Öğretmen Lisesi'nden mezun olduktan sonra lisans eğitimimi 1996 – 2001 yılları arasında Ege Üniversitesi Amerikan kültürü ve Edebiyatı Bölümü'nde tamamladım. Mezuniyet yılım itibari ile yine Amerikan Kültürü ve Edebiyatı Bölümü'nde yüksek lisans eğitimine başladım. Şu an evli ve bir çocuk babası olarak 2001 yılında başlayan öğretmenlik mesleğime İzmir Kemalpaşa Anadolu Lisesi'ndeki görevim ile devam etmekteyim.