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《唐老鸭》中对东方主义的抵抗

厦门大学

硕士学位论文

《唐老鸭》中对东方主义的抵抗

On the Resistance Against Orientalism in *Donald Duk*

李清

李清

指导教师姓名: 张龙海 教授

专业名称: 外国语言学及应用语言学

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指导教师: 张龙海 教授

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Abstract

During more than one hundred years after the first immigrants stepped on the ground of America, Chinese Americans suffer greatly from racial discrimination, rejection and negative stereotypes imposed by the white society. The prolonged uglification and demonization have made them internalize the colonial ideology, thus develop a psychology of self-loathing and sense of inferiority, which does great harm to them mentally and psychologically. The protagonist in Frank Chin's *Donald Duk* is a Chinese boy suffering ethnic identity crisis and self-Orientalization at the beginning.

Frank Chin is one of the most prominent and influential figures in Chinese American literature, who has an unyielding personality. He is famous for his slogan of "writing is fighting" and his dauntless efforts to challenge racial stereotypes, the emasculation and the silence imposed on Chinese Americans by American hegemonic discourse.

With the development and prosperity of Chinese American literature studies in China mainland during the past decade, many scholars and researchers have focused their attention on Frank Chin and made insightful and comprehensive studies on him and his works. Perspectives of study on his first novel *Donald Duk* mainly include reconstruction of history, creating skills, cultural heroism, subversion of stereotypes, cultural identity, Bildungsroman theory and so on. Said's Orientalism offers an ideal theoretical and ideological explanation for the discrimination, suppression and psyche of self-contempt Chinese Americans suffer in America. Frank Chin's fighting spirit and his indefatigable efforts in struggling against Orientalist stereotypes of Chinese Americans and hegemonic discourse make it a significant and worthwhile subject to analyze his resistance against Orientalism in *Donald Duk*. So, based on a close text reading and theory study, the thesis aims to explore Frank Chin's revelation and resistance of Orientalism in this novel from the perspective of Orientalism.

The thesis consists of three chapters.

Chapter One is an introduction to the writer, the novel and the employed theory. It mainly includes his career, his creative thoughts, summary of the novel, its reviews and studies at home and abroad and Said's theory of Orientalism.

Chapter Two analyzes the revelation of Orientalism in this novel, which is focused on three aspects: the racist prejudice and negative Orientalist stereotypes imposed on the Chinese American, the self-Orientalization and internal colonization the protagonist is suffering; and the erasure of Chinese immigrants' history of building the transcontinental railroad by the hegemonic discourse.

Chapter Three explores the writer's cultural resistance against Orientalism in the novel. First, by creating a series of positive and masculine Chinese male images, he subverts the Orientalist Chinese stereotypes. Second, he exploits Chinese traditional heroes to demonstrate the heroic elements in Chinese culture and reconstruct the masculinity of the Orient. Third, he bestows the suppressed history an opportunity to reappear through the strategy of dream representation, so as to challenge the hegemonic history of the white authorities and break the imposed silence.

Key Words: Frank Chin; *Donald Duk*; Orientalism; stereotypes

摘要

华人移民在美国不仅遭受白人主流社会的种族歧视和排斥，还被刻意丑化，扭曲，施加以种种消极负面的刻板形象。殖民话语的长期贬抑使世代华裔内化了殖民意识，形成了自我仇恨和自卑心理，给华裔群体带来极大的精神伤害。赵健秀小说《唐老鸭》中的主人公刚出场时就是一位深受主流文化影响而产生族裔认同危机的华裔少年。赵健秀是华裔美国文学史上一位多才多艺而极具影响力的重要作家。他有着桀骜不驯的个性，提倡战斗精神，在其文学评论和创作中不屈不挠地挑战种族主义强加于华裔的负面形象和霸权话语对华裔的阉割和静音。

随着华裔文学研究的发展和繁荣，近年许多学者和研究生对赵健秀及其作品展开越来越广泛而深入的研究。对其第一本小说《唐老鸭》的研究，目前已有从历史的重建、创作技巧、文化英雄主义、刻板形象的解构、身份认同、成长小说等多种角度展开分析。萨义德的东方主义理论为华裔遭受的歧视，排斥和自我殖民心理提供极佳的理论阐释。因此，鉴于赵健秀一直倡导的战斗精神，和他为抵抗东方主义刻板形象和霸权话语所做的不懈努力，对其在《唐老鸭》中抵抗东方主义的文化策略进行研究无疑具有一定的现实意义。

本文在文本细读和东方主义理论研究的基础上，从东方主义的视角出发，着重探讨赵健秀在该小说中对东方主义的揭露与抵抗。全文分为三章。第一章是对作家、作品和理论的介绍，主要包括赵健秀创作生涯，创作理念，对《唐老鸭》的国内外评论和研究以及萨义德的东方主义理论。第二章分析小说中对东方主义的揭露，表现在三个方面，即对华裔的种族主义偏见和建构的刻板形象，主人公唐老鸭身上体现的自我东方主义和殖民内化现象，以及霸权话语对华工筑路历史的消音和抹杀。第三章探讨小说中抵抗东方主义的文化策略。一是通过塑造积极正面的华裔男性形象解构东方主义的刻板形象。二是利用中华传统神话和英雄故事彰显中华文化中的英勇特质，重塑东方的阳刚气概。三是通过梦境的艺术手法重现被隐抑的华工筑路历史，以挑战东方主义的霸权话语，打破静音。

关键词：赵健秀 唐老鸭 东方主义 刻板形象

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Introduction

Since the 1960s, with the rising of various social movements in America, such as American Civil Movement and Women's Liberation Movements, the Chinese American literature has stepped into a stage of development, maturity and prosperity. One of its chief indications is the publication of epoch-making *Aiiieeeee!: An Anthology of Asian-American Writers* (1974) co-edited by Frank Chin, Jeffery Paul Chan, Shawn Hsu Wong, and Lawson Fusao Inada, which broke the silence of the Chinese American as a marginalized "Other" and yelled out their suppressed experiences and feelings. From the 1990s, with its flourishing, Chinese American literature entered the research field of the mainstream literature, initiating the academic study on it. During the past decade, research on Chinese American literature within China has obtained great development and yielded rich harvests.

In the blooming realm of Chinese American literature, Frank Chin is one of the most prominent and influential writers. He is at the same time a critic, playwright, novelist, and essayist. Critics gave him such evaluation, "Coming as it did in a period of American history marked by racial discontent and social upheaval, Frank Chin's work contributed not only to the growth of Asian American literature but also to the opening up of the American literary landscape to the efflorescence of a multitude of culturally diverse voices" (Wong). Due to his contribution and status, he is often referred to as "godfather of Asian American literature" or "founder of Asian American literature." He is famous for his slogan of "writing is fighting" and his efforts to subvert the racial stereotypes imposed on Chinese Americans by the American mainstream society.

During more than one hundred years after the first immigrants stepped on the ground of America, Chinese Americans suffer greatly from racial discrimination, prejudice and emasculation. American postcolonial theorist Edward Said points out that the West fabricates and reconstructs the Orient on the basis of its interests and the

Oriental image which is constructed by means of literary, historical, and academic works serves for its political, military and dominating purposes. By inflicting a series of negative and disparaging stereotypes on Chinese Americans, the white mainstream attempts to construct and maintain their dominant status as the center while pushing the Chinese American onto the marginalized position as the “Other,” and from it obtains a sense of superiority and supremacy.

Frank Chin holds a bitter detestation of the Orientalist stereotypes of Chinese Americans, which mainly include “racist love” represented by Charlie Chan and “racist hate” represented by Fu Manchu. The former, which symbolizes an effeminate, submissive and humble Chinese image, is what Chin spares no efforts to criticize and subvert. In *Donald Duk*, adhering to his philosophy of “writing is fighting,” he endeavors to subvert the Orientalist stereotypes by creating a series of positive and masculine Chinese male images, such as the ideal father image King Duk and the manly foreman Kwan. And by writing the Chinese heroic tradition represented by Kwan Kung and heroes in *The Water Margin*, he aims to construct a masculine and valiant Orient, challenging the Orientalist cliches. Moreover, convinced of the key role the authentic history plays in the construction of ethnic identity and resistance against the hegemony, he bestows the suppressed history an opportunity to reappear through the strategy of dream representation, so as to subvert the hegemonic history of the white authorities and break the imposed silence.

Chapter One Frank Chin and Orientalism

1.1 Frank Chin's Life and Writing Career

Frank Chin was born in Berkeley, California on February 25, 1940. He was raised by a retired white couple in Placerville in his childhood to avoid his grandmother who disapproved his parents' marriage and at the age of six he was brought back by his mother to Oakland Chinatown in San Francisco Bay Area. His father Frank Chew Chin was a new immigrant to America from China's Guandong Province and his mother Lilac Bowe Yoke (Quan) Chin was a fourth-generation Chinese American in Oakland Chinatown, so Frank Chin regarded himself as the fifth-generation Chinese American. He attended college at the University of California, Berkeley from 1958 to 1961. From 1961 to 1963 he joined in the Writer's Workshop at the university of Iowa and two years later he returned to the University of California to take a bachelor of arts degree.

He first worked as a clerk for Western Pacific Railroad in Oakland, California for two years, then became a brakeman on the Southern Pacific Railroad. From 1966 to 1969 he was employed by King Broadcasting in Seattle, Washington as a story editor and production writer. After that he became a part-time lecturer in Asian American studies at the University of California, Davis. His two plays, *The Chickencoop Chinaman* (1971), which won the 1971 East-West Players Playwriting Award and was the first play by an Asian American playwright performed on a mainstream New York stage, and *The Year of the Dragon* (1974), brought him big fame. He began to teach creative writing at the University of California, Berkeley from 1972. In 1974, he collaborated with Jeffery Paul Chan, Shawn Hsu Wong, and Lawson Fusao Inada to edit the groundbreaking anthology *Aiiieeeee!: An Anthology of Asian-American Writers* (1974), which brought writings by Asian Americans to public and academic attention and hence was endowed with an epoch-making significance. It is the first anthology in America to introduce and comment on Asian American writings. In 1976,

he helped to found the Asian American Theater Workshop and held the post of artistic director in it. Now he lives in Los Angeles with his third wife and son.

As one of the most versatile Asian American writers, Frank Chin had published two novels, *Donald Duk* (1991) and *Gunga Din Highway* (1994), a volume of short stories and a collection of essays and co-edited two anthologies, *Aiiieeeee!: An Anthology of Asian-American Writers* (1974) and *The Big Aiiieeeee!: An Anthology of Chinese and Japanese American Writers* (1991) and won a lot of honors, such as the James T. Phelan Award in short fiction (1971), the Rockefeller playwrights grant (1974), the American Book Award (1988) and several creative writing grants from the National Endowment for the Arts and from corporate and humanitarian sponsors. Being one of the first Asian American writers that gained attention from the mainstream society, he is the pioneering figure in Asian American literature and often referred to as “godfather of Asian American literature” or “founder of Asian American literature.”

1.2 Frank Chin’s Creative Thoughts

Frank Chin plays a prominent part in the introduction and development of Asian American Literature, but at the same time he is controversial and has received as much criticism as praise. In addition to the recognition of his contribution, some critics and authors hold critical view towards his radical attitude and harsh language when criticizing some popular Chinese American writers such as Maxing Hong Kingston, Amy Tan and David Henry Hwang to be “fake” Chinese American writers. In his essay “Come All Ye Asian American Writers of the Real and the Fake,” the preface of his anthology *The Big Aiiieeeee!: An Anthology of Chinese and Japanese American Writers* (1991), he accused those who had been successfully accepted by American mainstream society of distorting and misrepresenting Chinese culture to pander to white society’s Oriental prejudice and taste for exoticism. Actually, in their writings there are a great deal of exaggerated descriptions about superstitions, absurd feudal customs and habits and brutal way of eating in China. Frank Chin believes

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