

Original Paper

Tranquilizing Forgivable Feuds between Frank Chin and Maxine
Hong Kingston to Establish the Group Identities of Chinese

Americans

He Yinhua¹ & Luo Jun^{2*}

¹ Department of Comparative Literature, Jadavpur University, Kolkata, India; Yunnan Chinese Language and Culture College, Yunnan Normal University, Kunming, China

² School of Foreign Languages, Zhaotong University, Zhaotong, China

* Corresponding Author: Luo Lun, E-mail: 531678237@qq.com

Received: July 4, 2022

Accepted: July 18, 2022

Online Published: August 1, 2022

doi:10.22158/sll.v6n3p29

URL: <http://dx.doi.org/10.22158/sll.v6n3p29>

Abstract

In the midst of seeking for the true cultural identification of entire Chinese Americans, imaginative discrepancies cropped up in the actual aesthetic and artistic production of Chinese American literature due to the inconsistent insistence of the cultural stances exemplified in the aesthetic and artistic articulation of the true cultural values and cultural virtues in the diverse and distinctive production of Chinese American literary works. Among those discrepancies between either two of various Chinese American writers, those between Frank Chin and Maxine Hong Kingston has stirred a great sensation in the forum of Chinese American literature because of the persistence of the former in positive protection of the masculinity of Chinese American men and the ongoing insistence of the latter on the negative promotion of it from the perspective of feminism without knowing in a very clear fashion that their inconsistency led to the strong feud between them and the harm it has done to the establishment of the cultural identity of Chinese Americans. Indebted to the insights carried in the group identities proposed by Henry Tajfel and John Turner (1979), this article will make a rational comparison between what they have stuck to in a respective fashion and come up with the point that the feud between them are forgivable and forgettable as what they have done is very valuable for the improvement of the true social, cultural, and, ethnic identities of Chinese Americans who are composed of both Chinese American men and Chinese American women to deal with the great danger into which all Chinese Americans have been thrown into due to the excessive popularization of the social, cultural, and, ethnic discrimination of the entire ethnic group of Chinese Americans in Chinese American community.

Keywords

Feuds, Frank Chin, Maxine Hong Kingston, Chinese American Identities

1. The Misunderstood Feud between the Masculinity of Chinese American Men Emphasized in Frank Chin and the Femininity of Them in Maxine Hong Kingston

As has been impressed in the minds of a great many Chinese Americans, American Civil Rights Movement in 1960s is believed to start a new era when increasing awareness of establishing the true legal social, cultural, and, ethnic identity of Chinese Americans tends to be developed to meet the very popular need of seeking for their appropriate and adequate liberty and dignity in American society, American culture, and, American history. This very sensitive social identity, cultural identity, and, ethnic identity has been particularized in the very great efforts a variety of Chinese American literary writers have been made in their literary production to highlight the genuine social, cultural, and, ethnic identity Chinese Americans are supposed to be entitled to have in America notwithstanding the great challenges they have been taking when they have to be faced with the disturbance of previous social, cultural, and, ethnic stereotypes upon which they have been imposed in an irrational fashion regardless of the very inevitable devaluation, distortion, and, destruction of their true social, cultural, and, ethnic, personality as shown in the discriminative stories told in traditional American myths. Later on, this very profound social, cultural, and, ethnic consciousness related to the true protection of the identity reasonability of Chinese Americans and the prevention of their identity crises brought about a train of rich literary thoughts grounded on the fulfillment of the multi-ethnic identification in American society, American culture, and, American history as what has been exemplified and emphasized in the overall development and improvement of their intrinsic determination of Chinese American writers who were eager to give an authentic picture of the social, cultural, and, historical contributions of their Chinese American pioneers in the production of their Chinese American literary works.

In the continuous development of this strong social, cultural, and, ethnic awareness in the aesthetic and artistic reorientation and representation of the objective historical facts and historical events related to the essential lives and careers of Chinese American forebears whose important role played in the meticulous and miraculous promotion of social, cultural, and, historical formation of America as has been epitomized in an apparent fashion in Chinese American literature, a new aesthetic and artistic inclination cropped up in the imaginative and associative practices of Chinese American writers to make it very clear that in the course of the actual production of Chinese American literary works, few Chinese American male writers have attempted to give an account of the authentic image of Chinese American women in response to what had been proposed in the aesthetic and artistic emphasis placed on the popular promotion of cultural pluralism in America. For the sake of this aesthetic and artistic inadequateness existing in Chinese American literature, it has to be seen that a large number of Chinese American female writers tried to challenge the true masculinity of Chinese American men who have

objected to the authentic and ontological admission of their sexual identity in an honest fashion without knowing that this will lead to the very strong rejection of Chinese American male writers like Frank Chin who has argued with her over the masculine dignity of Chinese Americans even though he has failed to argue with those Chinese American female writers over the essential existence of Chinese American (Xiao, 2012, p. 69). Among those Chinese American female writers, Maxine Hong Kingston was a woman fighter who has attempted to delineate her own living, working, and, communicating experiences from the point of view of a Chinese American woman despite of the possibility that this led to the polemic feud between her and Frank Chin in that this was later regarded as a “literary battle for the soul of Chinese American (Iwata, 1990, p. 1)” in their illuminating leadership and governance of Chinese American literature into mainstream American literature in a resistant fashion or in a resonant fashion (Zhang, 2008, p. 167), their own dichotomous discrepancies over the active adaptation to white American cultural supremacy and the continuous submission to Chinese American cultural meritocracy (Chen, 2009, p. 190), their disputes on the adequate development of critical thinking (Duan, 2020, pp. 8-11), and the like.

In response to what has been challenged in the literary thoughts and literary insights embedded in the true literary expressions and literary forms of Maxine Hong Kingston, Chinese American male writers like Frank Chin have tended to allege that the primary concern this female writer has shown in her literary production is for the extension or expansion of the market place for her Chinese American literary works at the cost of the objective authenticity of the historical facts and historical events relevant to the true lives and experiences of her Chinese American pioneers. To this extent, Frank Chin even questions the literary authenticity of her literary publications by viewing her works as the forms of biography or nonfiction and accusing her of the recounts she has given of most Chinese American forefathers owing to the unauthentic stories she has told in the production of her literary works to voice her own stereotypical attitude toward Chinese American men. That is because for the part of Frank Chin, the true sense of Chinese American history is supposed to be considered as an indispensable part of the history of western America so that he calls himself Chinatown Cowboy due to the historical fact in which he wishes to assert Chinese roots over there, and, as a history that makes him believe his own people who have a very strong eagerness to be assimilated into the mainstream culture of America (Chen, 2009, p. 191). However, what he is unaware of is that it pays dear for Chinese American culture to be accepted and incorporated into mainstream American culture where Chinese Americans especially Chinese American men have been forced to be faced with the great danger of being throwing into the miserable threats of the social, cultural, historical, and, ethnic stereotypes as are popularized in an explicit way in mainstream American culture at that time in the misinterpretation or misconception of their images by regarding them as temporary sojourners who have been confused with their own foreign sensibilities characterized with their shortage of assertiveness, creativity, and aggressiveness, or, seeing them as modelled minority people who are docile, compliant, obedient, humble, and effeminate.

What has been kept in his mind is that his literary production has to be a good combination of a very strong political combative impression with a strong autobiographical imagination as what has been exemplified in his two major scripts *The Chickencoop Chinaman* (1972) and *The Year of the Dragon* (1974) that have set a precedence for Chinese American writers to work for the incorporation of Chinese American dramas into mainstream American drama. At the same time, he has also attached very great importance to the promotion of Chinese American literary works in American literary forum by making a sketch of Chinese American ethnic literature in a historical sense, and, taking part in the co-edition and publication of the first collection of Chinese American literary works under the title of *Aiiieeee! An Anthology of Asian-American Writers* (1974), and *The Big Aiiieeee! An Anthology of Asian American and Japanese American Literature* (1991).

However, this is not what Maxine Hong Kingston wants to voice in her literary works that are in a position to be produced to highlight the concern she wants to show for Chinese American women. For the sake of this consideration, she has stirred a great sensation American literature as a consequence of the successful publication of her influential Chinese American novel under the title of *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1976). From then on, she has published her subsequent works like *China Men* (1980) in succession, and, ranked among the classic writers of American literature.

In a comparative sense, if the production of *The Woman Warrior* has been shown her concerns for the increasing growth of Chinese American women from powerless slave to powerful warrior by breaking the vicious silence imposed by the racism and sexism that has been exploiting them of the rights they are supposed to have to voice their individual opinions, it will be seen that what can be seen in her *China Men* is that the narrator of this novel has indicated that she begins to show her imaginative concern for the exemption of their silence from the discriminative envelopments in which they have been lost for nearly a century even though she has been abused with the sexism of *The Woman Warrior* which has become the primary question in her own consciousness. It needs to be admitted that this is inclined to be thought of as the expedient measures to be taken for her to put into a good order the historical facts and historical events of Chinese American ancestors to show the primary emphasis that ought to be placed on the rational and evident separation of the historical reality of those Chinese American ancestors from their fantasy in order to come to terms with the dilemmas she has run across in adapting herself to the environment that has made her as a member of Chinese American ethnic group in America. According to what has imprinted on her mind, the aim for her to write *The Woman Warrior* and *China Men* together, is, to make them conceived as an interlocking story about the lives and experiences of Chinese American men and women in an interdependent way rather than to launch a polemic feud between her and Frank Chin due to their aesthetic and artistic divergence in literary production (Zhang, 2004, p. 95).

2. The Unintelligible Novelty to Forgive the Feuds between Frank Chin and Maxine Hong Kingston in Improving the Group Identities of Chinese American Ethnic Group

A good look taken at what has been diversified between what has come to the minds of Chinese American male writers and what has been emphasized in the literary works of Chinese American female writers in terms of the establishment of the gender identity of Chinese American men and Chinese American women, it can be seen from what has been argued with each other over the very appropriate perceptive and cognitive balance between masculinity of Chinese American men and the femininity of Chinese American women in the literary production of Frank Chin and Maxine Hong Kingston apart from what has been potentiated in the superficial and simple argumentation of the historical authenticity and objectivity of the major narrative facts and narrative events used to give an account of the mental bitterness Chinese American pioneers have been suffering from in their living experiences, working experiences, and, communicating experiences all the time.

What needs to be ruminated in an essential fashion is that the latter has been working very hard in the production of her literary works to guard against the interference of the oriental ideology instilled into the imagination and inspiration of a variety of oriental literary works like Chinese American literary works on the way to the representation of oriental lives and experiences. What has to be known in a very clear way is that enough imaginative attention is supposed to be paid to the gender identity and the establishment of it on the road to the legal establishment of the social, cultural, and, ethnic identity that has been resonated with the very strong resistance against the social, cultural, and, ethnic devaluation and distortion of the extrinsic and intrinsic values of Chinese American culture in the development and improvement of American culture to the effect that this resistance is inseparable from the great interactive efforts Chinese American men and Chinese American women have made together in an indomitable fashion. In this sense, it can be understood that what she has been trying to highlight is that progress Chinese American women have made in supporting and promoting the struggle for formal and final establishment and improvement of the true social, cultural, and, ethnic identity of Chinese American pioneers ought not to be overlooked in Chinese American literature owing to her sensitive awareness of the question: how can the “creative activities in literature can be ‘individually’ as opposed to ‘ideologically’ oriented (Yin, 2006, p. 4)” just as what has been dominated in the actual masculine ideology popularized in previous Chinese American literature?

To this extent, it is supposed to be put in an objective fashion that the social, cultural, and, ethnic identity Frank Chin and Maxine Hong Kingston have been doing their best to struggle for Chinese Americans in terms of language, characterization and fantasy reflected in Chinese American literature needs their further unanimous cooperation due to its incompleteness and inadequateness for them to deal with the static and dynamic complexity of American society, American culture, and, American history that tends to bring them either preventable or unpreventable challenges. For one thing, it has to be noted in a sensible fashion that Frank Chin has been aware of the crucial factors as have been

suppressing the Chinese American men in an adequate fashion, but it is rather inappropriate for him to give readers and scholars a quite wrong impression that he has worked hard for the formal and final establishment of the social, cultural, and, ethnic identity of Chinese American men at the cost of the confrontation with the efforts Maxine Hong Kingston has been made in that what they have been doing bears a lot of similarity in protecting and promoting the true liberty, dignity, and, identity of Chinese Americans in lieu of Chinese American men or Chinese American women. For another thing, it has to be known in a conscientious fashion that Maxine Hong Kingston has been misunderstood for a very long time in the perception and cognition of her Chinese American works to the effect that he has been accepted or admired as a very heroic woman warrior who has been devoted to the good protection and promotion of Chinese American women in an indomitable fashion. What they have failed to know is that it has been shown in the production of *The Woman Warrior* and *China Men*, she has just thought of them as an interlocking story carried the profound concern she has been showing for the bitter lives of Chinese American men and Chinese American women. In other words, they have had a good access to the explicit meanings of the women stories she has told in those works and broken away from the implicit meanings of them because the writer herself has been anxious that the misinterpreted and misconnected debate between Frank Chin and her will give rise to the misleading popularization of misogynous and misandrist inclination in Chinese American literary criticism in reference to the great harm this inclination will do to the construction of the social, cultural, and, ethnic identities for the entire Chinese American ethnic group in America. Therefore, it seems to be obvious that as long as Chinese American men fall victim to the very excessive transformation of the crimes of American authorities under the name of feminism into the unstoppable and uncontrollable conflicts between all Chinese American men and Chinese American women in Chinese American community, then the Chinese American women in various families will be unable to get free from the same fate in an inevitable fashion, and, vice versa. If it is the case, it will be impossible for them to battle against this strong social, cultural, and, ethnic oppression popularized in American society, American culture, and, American, for they will be busy with the innocent and ignorant manifestation of their selfish aesthetic and artistic individualism, elitism, and, heroism in the interweavement of the stories told in their Chinese American literary works on behalf of patriarchy or matriarchy rather than the characterization of insightful protagonists in their literary production, let alone enable them to tear into pieces the social, cultural, and, ethnic stereotypes imposed upon Chinese American ethnic group in lieu of Chinese American men or Chinese American women. In this case, how is it possible for them to establish the social, cultural, and, ethnic identities for the entire Chinese American ethnic group? In effects, it has been suggested in the profound rumination of Maxine Hong Kingston that it means little to be woman warrior because the quest for this dream has to connect with “a recognition of weakness and madness. (Miller, 1989, p. 149)”. For the sake of the essential revelation of the extinctive conspiracy as hidden in the immigration policy of America in an unnoticeable fashion and in an untraceable fashion, it is of

very great importance for readers and scholars to put a full stop to the short-sighted exaggeration of the untrue feuds between Frank Chin and Maxine Hong Kingston in more than one respect in terms of the fictional ambivalence and the excessive confrontation between Chinese American men and Chinese American women they have been forced to stand for in a fallacious fashion or in an unintelligible fashion for the sake of the successive and sustainable refinement and reinforcement of the true sense of the intrinsic and extrinsic identification of the group identities of entire Chinese Americans in a much more understandable fashion and in a much more acceptable fashion. This is where the genuine novelty of this study lies.

3. The Application of Group Identities into the Settlement of the Feuds between Frank Chin and Maxine Hong Kingston in Establishing the Group Identities of Chinese Americans

To tranquilize the forgivable and forgettable feuds between Frank Chin and Maxine Hong Kingston in terms of the intergroup behaviors and intergroup conflicts (Tajfel & Turner, 1979, p. 33) between them in the perception and cognition of Chinese American literary works. Three major components of this concept group identities proposed by Henry Tajfel and John Turner will be adopted in the analyses made of the great discrepancies between those two Chinese American writers in reference to what has been manifested in their respective literary works. In accordance with what Henry Tajfel and John Turner (1979) elaborated in a very clear fashion in the overall exploration of intergroup behaviors and conflicts, group identities are composed of the following three components including categorization, identification, and, comparison. The first major complement of their group identities is categorization (ibid, 38) that deals with the action of giving people the sense of belongingness to a certain group, the labels, and, images of it to identify who one is and who he not. The second one is identification (ibid, 34) that makes one associate himself with a certain group in most cases by differentiating his ingroup from the outgroups he does not belong to so as to help him to identity with the former and not to do so the latter. The third one is comparison (ibid, 40) that can encourage one to his compare ingroup with the rest of outgroups to seek for internal preference to the former, to increase his self-esteem and self-confidence from the group membership of the former, and, to get free from the disturbance of the tension between self-esteem and self-enhancement existing in ingroup distinctiveness and outgroup distinctiveness in an appropriate way. Those three major components of group identities are very valuable for the formal and final establishment and improvement of the group identities of Chinese American ethnics group in terms of the appropriate acquisition of the social identity, cultural identity, and, ethnic identity of all the group members who have been living and working all the time in Chinese American community just as what has been epitomized in the meaningful lives of Frank Chin and Maxing Hong Kingston who have been doing a great deal to promote and promote both the internal identification of Chinese American ethnic group and the external identification with America at that historical moment on the ground of the minimization of ingroup discrimination and maximization of ingroup identification in spite of the misunderstood feud between them as a result of the popular

misunderstanding of the respective argumentative stances on which they have been absorb to give a strong aesthetic and artistic impetus to the successive and sustainable prosperity of Chinese Americans in a systematic way and in a strategic way and the consolidation of the further identification of the group identities of Chinese Americans in the reasonable establishment and improvement of their social, cultural, and, ethnic identities in the face of the stereotypical prejudice, arrogance, and, indifference of white Americans.

4. The Tranquilization of the Forgettable Feuds between Frank Chin and Maxine Hong Kingston in Establishing the Group Identities of Chinese Americans

4.1 The Ambitious Eulogization of the Admirable Masculinity in Seeking for the Group Identities of Chinese American in Aiiieeeee! and The Big Aiiieeeee!

From early 1970s downward, Frank Chin started to edit two anthologies of *Aiiieeeee! an Anthology of Asian-American Writers* (1974), and *The Big Aiiieeeee! an Anthology of Asian American and Japanese American Literature* (1991) with other three male Californians namely Jeffery Paul Chan, Lawson Fusao Inada, and Shawn Hsu Wong, who had been working as writers and college literature teachers. In an objective sense, this showcased that good account was taken into to work for a new description of the true social, cultural, and, ethnic images of Chinese Americans for the aim of the continuous establishment and improvement of their social, cultural, and, ethnic identities in the overall reflection and rumination of the literariness of Chinese American literature in a diachronic sense. To a great extent, it could be perceived that those two anthologies had asserted and expressed the very strong social spirit, cultural spirit, and, ethnic spirit of Chinese American forebears who had been faced with the cruel social, cultural, and, historical contexts cropping in America at that historical moment when they had to be faced with the previous social, cultural, and, ethnic stereotypes that had been holding sway over their lives, behaviors, thoughts, and, experiences for over a century.

As a matter of fact, it was said that before the eventual publication of those two major anthologies, Frank Chan and his co-editors had come across a large number of cruel rejections to the publications of their works from a variety of publishing houses as a result of the ethnic sensitivity with which those two anthologies had been characterized, and, the prejudices that Chinese Americans were unable to speak English in a fluent way and in an eloquent way. What was worse, it had been held in a popular way that Chinese American writers could not be regarded as writers of American literature in more than one respect. What tended to be fortunate was that the joint efforts made between Frank Chin and his co-editors finally addressed the problems relevant to their “destroying what they call the myths that Chinese Americans are temporary ‘sojourners’ with foreign sensibilities or docile, compliant members of a ‘model minority’ (Elain, 1982, p. 175)”. With consideration taken into the great impact these two myths that had been having on contributing to the tremendous threat to the depictions as had been given of the very negative images of Chinese American manhood owing to their regarding Chinese

Americans as sojourners and modelled minority in America. Therefore, it was kept in their mind that it was of very great necessity for them to work hard to build a new image of Chinese American men to highlight their social, cultural, and, ethnic priorities in the production of literary works in America without knowing in a sensible fashion and in a sensitive fashion that what they had been doing had neglected the same needs to be met on the part of Chinese American women who were also anxious to be exempt from the social, cultural, and, ethnic discrimination that had been depriving them of their gender superiority and gender priority in literary production.

What seemed to diverge and distance from what has occurred to Chinese American writers like Maxine Hong Kingston is that Jeffery Paul Chan, one of the editors of those two anthologies mentioned above stated in an apparent fashion in a lecture that they ought to do first is to “throw out what’s Chinese and what’s white and then strive to get even. What’s left will be Chinese American. Chinese American doesn’t exist yet. As it accumulates, it will emerge (Jeffery, 1979)” to assist the experiential and experimental emergence of the essential existence of Chinese American literature in America to address the identity problems and identity crises of Chinese Americans at that historical moment. This is because the American racial policies issued at that time concerning the ethnic identity of Chinese Americans had worried a wide variety of energetic Chinese American writers like Frank Chin who were unwilling to see that Chinese Americans were regarded as a minority and excluded them from the essential participation in the promotion and progression of American life, American culture, and, American history, for it had been told that Chinese Americans had been taught “that we don’t exist, that we have no style, no language, no literature, and no history besides the white version of our history (Elain, 1982, p. 175)”. Therefore, according to the actual devaluation and distortion of Chinese American culture as shown in this quote, it could be seen that the only cultural identity that Chinese Americans had been given at that time was that they could serve as foreign Chinese sojourners. That meant what Frank Chin had been holding in the elaboration of Chinese American literature had been “used to exclude us from American culture, and is imposed upon us as a substitute for participation in American culture. For this reason, even anthologies of ethnic American writing confuse Chinese from China with American-born Chinese, conveniently ignoring the obvious cultural differences (Chin, 1972, p. 2)”.

As mirrored in his observation and investigation of Chin, there had been various factors that had been preventing the legal establishment and improvement of the social, cultural, and, ethnic Chinese Americans due to the objective historical fact that the long continuation of the mindsets of Americans had made Chinese Americans lotter around the margins of American society, American culture, and, American history by viewing them as the unassimilable foreigners of America. To this extent, the great distinction Frank Chin had made in his works between the very definite identification of Chinese and that of Chinese American could be thought of as a reasonable bid for the formal acceptance of Chinese Americans as part of Americans to highlight the social identity, cultural identity, and, ethnic identity of

most Chinese Americans. Therefore, it could be understood in an acceptable fashion that the reason he called himself “Chinatown Cowboy” was that he has been hoping that he was likely to make his social, cultural, and, ethnic identities rooted in the social, cultural, and, ethnic atmospheres of west America where Chinese Americans were as much a part of American society, American culture, and, American history as what American cowboys were recognized in an extensive fashion. Moreover, it had come to his mind in an impressive fashion that cowboys were the concept accepted to be very mannish as it had turned out to be quite different from the previous images upon which they had been imposed in a contemplative way. Therefore, it had to be admitted in an objective fashion and in an honest fashion that this was “in stark contrast to the exotic stereotypes of Chinese as pigtailed heathens in silk gowns and slippers, whispering Confucian aphorisms about filial piety (Ibid, 2)”.

Notwithstanding that there were very great discrepancies between what Maxine Hong Kingston had expected him of showing his concern for the identity problems, identity impasses, and, identity crises of Chinese American women, it can be seen from those two anthologies that Frank Chin had striven to differentiate and distance the true social, cultural, and, ethnic identities of Chinese Americans from the very unmanly and un-American social, cultural, and, ethnic stereotypes that had been imposed upon the genuine values and virtues of Chinese American culture in an unintelligible fashion in that he was impressed a lot on the very great importance to be placed in literary production to resist against those stereotypes as indicated in this quote to be given below in a very clear fashion: “The Chinese culture we are supposedly preserving is uniquely without masculinity; we are characterized as lacking daring, originality, aggressiveness, assertiveness, vitality, and a living art and culture (Ibid, 2)”. In an objective sense, what had imprinted a lot on his mind was that he wanted to remind Americans of the great social, cultural, and, historical contributions most Chinese Americans had been sending to the successive and sustainable construction of the railroads across America in line with his very rich living, working, and, communicating experiences in which he himself had worked as a railroad brakeman. It was those true experiences that he made it possible for him to get in touch with his numerous Chinese American forefathers and shared with Americans the unsung history in this country of their Chinese American ancestors as what to be shown in following quote:

In every engine I rode there was the possibility that I would become the intelligence of its thrusting tons. . . I carried the orders to make it go. And that meant more than just a hundred- and thirty-pound Chinese boy claiming the rails laid by his ancestors. I was above history. I was too big for the name of a little man, Frank Chin. No sir, I was a thing: brake man! That's the person I remember being, the one I enjoy remembering on the railroad, the image I love. (Ibid, 2)

Based on the very great efforts Frank Chin and his co-editors had made in their compilation of those two anthologies, it had turned into reality by the end of World War II that many Chinese Americans had become “conditionally acceptable” in the white communities dispersed and diversified in different

regions of American society. This led to the great changes that had taken place on the tragic destinies of Chinese Americans in American society, American culture, and, American history. With a review made of the cruel reality and real brutality most Chinese Americans had gone through in earlier period of American history when they had been considered as a “model minority” in a dishonorable way and in a disgraceful way on account of the extensive popularization of the stereotypical notion that most Chinese Americans were supposed to be restrained, humbled, and well-mannered, it can be seen in a clear fashion that Chinese American culture had been devalued, distorted and even devastated in American society, American culture, and, American history just as what was clearly exemplified in the rational contemplation of the hostile attitude that had been developed and held toward the traditional virtues of Chinese Americans by laughing at most Chinese Americans who had been showing their respect for laws, their passion for education, their meticulous spirits for their work, their intimacy for their family members, and, their willingness to follow their family disciplines. What meant most to Frank Chin in a conscientious sense, was, that they were supposed to be praised for their doing their best to reduce to the least the troubles they were quite likely to bring to government and society, to avoid their unnecessary complaints to others about what their government and society had been trying their best to help them out, and, to get over the great difficulties they had been having in their lives. To be short, they might have various problems, but they really didn't mind them because they were inclined to solve their problems rather than make them heavy burdens of others. In comparison with all that they had done in a harmonious way and in a considerate way, it ought to come to the minds of Americans in an absurd fashion that instead of sharing with their government and society the worries and sorrows that cropped up on the way to the development and improvement of American society, and American culture, a good many irrational Americans had been making them very unacceptable and unbearable burdens of American government and American society their needs by virtue of trying every means to search for the insurance and welfare available in American government and American society. What surprised him most was that every time they acquired those benefits, they had taken it for granted that it was their government and society that were very responsible for the sound bitterness engendered by their intuitive dependence on their government and society that worsened their idleness time and time again.

According to what was indicated in the investigation Frank Chin had given of the true reason why white Americans had changed their previous attitude towards Chinese Americans by saying in a very ambiguous fashion that many Chinese Americans were acceptable under some conditions under the influence of the fewer troubles they had brought for their American government and American society, it could be inferred from those changes in a manifest fashion that the very positive characterization of Chinese Americans for the sake of white Americans had much to do with the more preferable impression Chinese American had given them in comparison with what the rest of American ethnic groups had given them, for it took much fewer cops to catch Chinese Americans than other American

ethnic groups on the ground of the unwillingness of Chinese Americans in bringing more troubles for American government and American society in an intentional fashion in that historical context at the risk of their being misunderstood and misinterpreted in an absurd way and in an abnormal way. In other words, it was unnecessary for American government to dispatch a good many cops to catch them in contrast to what it took to suppress the rest of American ethnic groups as if Chinese Americans were timid and coward just as what to be embedded in the quote to be given below in a discriminative fashion owing to their misinterpretation and misconception of the moral virtues of traditional Chinese American culture:

Why can't you boys, you negroes and Mexicans, the visiting cop said, all creases, jingling metals, and hair on his knuckles, setting every China man boy of us up for an afternoon of fights. ...stay out of trouble like the Chinese? Mind your folks? Study hard? Obey the laws? And there we China men were, in Lincoln Elementary School, Oakland, California, in a world where manliness counts for everything, surrounded by bad blacks and bad Mexican kids...suddenly stripped and shaved bare by this cop with no manly style of my own, unless it was sissiness. (Chin, 1972, p. 64)

From the point of view of speaking against the unbearable devaluation, distortion, and, devastation of the images of Chinese American culture which white Americans had connected with the exaggerated impotence of Chinese Americans by giving them a guilty impression in a dishonest fashion and in a disgraceful fashion that they were not qualified to be men because they had made fewer troubles to exhaust American cops, it had come to the mind of Frank Chin that white Americans had made use of the historical facts and historical events showing up in Chinese American history as unauthentic and unreasonable evidences to exaggerate the apparent inferiority of Chinese Americans in an intentional fashion, and, to make it very convenient for them to emasculate Chinese Americans in an absolute fashion, in a subversive fashion, and, in senseless fashion in relation to the systematic and sufficient castration of the cultural sagacity and subtlety implied in the minds of Chinese Americans in the coat of their inscrutable modesty and mediocrity. That was because the vicious racist American laws had aimed to distort their personality, liberty, and, dignity as epitomized in this quote that those laws “warred against us... to deny our manhood, to drive us out of the country, to kill us.... [T]wenty to thirty men for every woman... Chinese-American was rigged to be a race of males going extinct without women. (Ibid, 64)” In an honest sense, this extinctive motivation kept in the minds of white Americans carried the demonic sterilization of those Chinese Americans in a bestial fashion.

What tended to be fortunate enough, was that this very excessive exaggeration of the inferiority of Chinese Americans reminded Frank Chin of the very great harm white Americans had been doing to the very dreadful deterioration of the cultural confidence Chinese Americans who had been deprived of the good opportunity for them to take to have a very good knowledge of the true cultural spirits, cultural pursuits, cultural tastes, and, cultural beliefs of Chinese American culture that had been running

through the births and growths of the cultural thoughts and cultural insights of their insightful Chinese American ancestors as particularized and personalized in the coherent and cohesive development and improvement of Chinese American history. What was worse, those white Americans had also ruined their cultural confidence by means of their isolating Chinese Americans from their normal and natural acquisition and application of English language in their lives according to what was recorded in the authentic historical facts and historical events interwoven in the studies of Chin and his co-editors who had published two anthologies as mentioned above in a respective fashion to the effect that those Chinese Americans were forbidden to use a “legitimate mother tongue” in a liberal fashion because they had been viewed as inferior foreigners who could not speak English as most Americans did. What made him and his co-editors feel very unintelligible was that only those Chinese Americans were pushed out of their so-called legitimate mother tongues and expected to stay at home to make sure that they were unable to be involved in a language they had never used and exposed to a new culture they had encountered only in books written in English. This aimful privatization of English language in the name of the protection of the piracy of their legitimate native tongues as a consequence of the permeation of white American culture were bound to the massive eradication of a recognizable Chinese American culture in an indirect fashion. Of course, he and his co-editors had been aware of the very vicious destructive essence hidden behind the deprivation of the language of those Chinese Americans was the rather monstrous strategy white Americans had taken to make their way to the cultural castration of Chinese Americans as to be potentiated in the following quote in a direct fashion.

[It has] contributed to the lack of a recognized Chinese-American cultural integrity... and the lack of a recognized style of Chinese-American manhood...Language is the medium of culture and the people’s sensibility, including the style of manhood.... Stunt the tongue and you have lopped off the culture and sensibility. On the simplest level, a man in any culture speaks for himself. Without a language of his own, he is no longer a man. (Ibid, 67)

As reflected in the extintive description that had been given of Chinese Americans in an apparent fashion in the quotes as given above, it was inevitable for Frank Chin to be aware of the strategic conspiracy of white Americans in a sufficient fashion in connection with what had been hidden behind their arbitrary stigmatization and sterilization of the heroic vitality and aggressive ferocity of Chinese American ancestors who had been getting through a variety of geographical difficulties, geological difficulties, climatic difficulties, as much as, cultural difficulties they had had in the construction of American society, American culture, and, American history in a generous fashion without thinking of the lamentable ingratitude and injustice the descendants of white Americans would be inclined to impose upon the meticulous and miraculous contributions they had been making to the further and future development and betterment of American society, American culture, and, American history based on the predictable estimation of the very great harm those white American descendants would do to the

bestial extinction of the social, cultural, and, ethnic seeds of Chinese American culture in the unlimited and undisciplined misleading destruction of the true cultural values and cultural virtues as embodied in the modest motivations, tolerable behaviors, and, harmonious attitudes that had been handed down from those Chinese American ancestors from generation to generation. Suppose they had known the unjust and ingrateful remarks and attacks of those white Americans in a nihilistic fashion or in an egoistic fashion, it would have been rational for them to put a full stop of the continuous construction of American railways it had taken America a lot to promote the successive, sustainable, sufficient, and, successful construction of American economy, American society, and, American culture at that crucial historical moment, for this would make the descendants of those Chinese American forefathers exempt from the very extinctive deviation from the virtuous images of Chinese American culture to reach the aim of the castration of Chinese Americans and Chinese American culture in a demonic fashion. Therefore, it was no wonder that Frank Chin and his co-editors would rack their brains to seek for the very successful production and publication of their two anthologies to reveal the intuitive, intrinsic and instinctive ingratitude and injustice that had been implanted into the genes of white American culture on the way to the overall revelation of the very ungrateful ideological essence and quintessence of white Americans as rooted in the development of white American culture in relevance to what had been incarnated into the hostile intention that had been caved or caged in the acquisition of their innocent and ignorant superiority and optimality with which their white American culture had to be equipped or armed to make them seem to be superior to Chinese Americans at the cost of the pains most Chinese Americans would suffer from this barbarian castration of Chinese Americans and Chinese American culture by making them located in a very fiendish context in American history.

What was worse, was, that although it would be admitted in an honest fashion that Frank Chin and his co-editors had indeed done a lot of good to the formal and final establishment and improvement of the social, cultural, and, ethnic identities of Chinese Americans who had no longer been accepted to speak English in American society, American culture, and, American history and to produce Chinese American literature in English in the entire process of the development and improvement of American literature in accordance with what had been insinuated in the quotes given below above, what did irritate them was supposed to be related to their indignation at the sterilization and stupefaction of Chinese Americans in the excessive exaggeration of their impotence by means of throwing them into the danger of suffering from the disgraceful humiliation carried in the vicious feminization of their male identities in an unintelligible fashion and in a monstrous fashion as what to be quote below: “Our white-dream identity being feminine, the carriers of our strength, the power of the race belongs to our women. The dream women of this dream minority naturally prefer white men to our own...., Four of the five American-born Chinese Americans to publish serious literary efforts are women (Ibid, 67)”. In a dialectical sense, it was of true indispensable responsibility for Chinese American men to take to show their respect for women in an elegant fashion, in an amiable fashion, and, in an amicable fashion,

but it turned out to be absurd and abnormal to mix the fulfillment of this responsibility with the humiliation of the dignity of Chinese American men and the distortion of their personality in the displacement of their sexual identities in that nightmarish fashion. For the sake of the appropriate release of the indignation of Frank and his co-editors, it was understandable that he had asserted in an indomitable fashion and in an aggressive fashion that the excessive publication of the Chinese literary works either devoted to Chinese American women or produced by Chinese American women tended to be likely to quicken the reduction of those related to Chinese American men or produced by Chinese American men owing to their taking it for granted in a blind fashion that this unbalanced publication would emasculate Chinese American men without knowing in an insightful fashion that their emotional sensitivity that would make them either go astray or go to extremes by claiming their superiority over Chinese American women in a radical fashion so that they would be lost in the absolute and excessive maximization of their creativity in the production of Chinese American literary works by claiming that the production of Chinese American literary works was bound to be the professional domain of Chinese American men as indicated in this following quote: “[I]n this culture [manliness means] aggressiveness, creativity, individuality, just being taken seriously (Ibid, 67)”. Of course, it was of much greater importance for them to be aware that the joint efforts made by Chinese American male writers and Chinese American female writers were supposed to reach the aim of establishing and improving the acceptable and achievable social, cultural, and, ethnic identities of Chinese Americans in American society, American culture, and, American history rather than those of Chinese American men or Chinese American women, for it was unwise to start an argument between Chinese American men and Chinese American women with the standpoint of the protection and promotion of the holistic images of Chinese Americans and Chinese American culture. In this sense, it had to be known in a sensible fashion that it was not appropriate for Chinese American writers like Frank Chin to put it in an extreme fashion that the formal and final establishment of the true social, cultural, and, ethnic identities of Chinese Americans counted a lot on the efforts made by Chinese American male writers apart from his insistence on the incorporation of Chinese Americans into Americans to seek for the very arrogant acceptance of white Americans. In essence, what had to be kept in the minds of all Chinese Americans was that the wise way to gain this acceptance was not to cater to either the arrogance or indifference of those white Americans, but to gather all possible creativity they were likely to offer in their literary production to challenge the social, cultural, and, ethnic stereotypes popularized in the communities of white Americans who had been taking Chinese Americans as quaint foreigners, to reject or even subvert the discriminative notion that Chinese Americans were the passive and quiet in a rational fashion, and to get rid of the inappropriate stultification disguised in the morbid social, cultural, and, ethnic limitations that had been governing the normal and natural lives and experiences of Chinese Americans and Chinatowns.

4.2 The Anxious Prioritization of Masculinity in the Coat of the Femininity in Building the Group Identities of Chinese American in The Women Warrior

As was held in an extensive fashion in traditional Chinese American culture that women had been playing an important role in traditional Chinese American society as the saying went that “women hold up half of the sky,” it had to be admitted in an objective fashion that what had been hidden behind was that women had also been making very great contributions to the development and improvement of traditional Chinese American community even if they were unable to have an adequate access to the educational opportunities that could be made use of in a sufficient fashion to smarten them at that time. Unlike what most Chinese Americans had been aware of in traditional Chinese American community, Chinese Americans were inclined to be considered to be very ill-paid railroad workers, miners, hand laundrymen, waiters, and, cooks in the regular impression of a great many white Americans at the thought of the actual occupations of Chinese Americans in America owing to their strong stereotypical discrimination of those occupations. In line with the studies of this scholar Zhou Min, women were seldom seen to live in the traditional Chinatowns owing to the limitation of the immigration policies issued at that historical moment and they wouldn’t arrive there in large numbers until the passage of 1965 Act. To a great extent, the arrival of those Chinese women had altered the gender structures of the social community in Chinatown in a dramatical fashion by transforming the monotonous community of Chinese American bachelors into the harmonious society of Chinese American families in the pace kept with the increasing marriages of young Chinese Americans. However, from the point of view of feminism, these women were inseparable from the continuous imprisonment of the patriarchal Chinese American tradition that had been treating women as controllable machines of human reproduction in a popular sense, and taking it for granted in a universal fashion that the less-educated women were, the more virtuous they would be. Nonetheless, what had turned to be unexpected in American society was that the adequate education women had received would become the rather fatal weaknesses of women in their occupational experiences in terms of their popular deficiencies in the ill-qualified education they had received, the inadequate working experiences they had gone through, and, the limited acquisition of the English language proficiency it took them in American society. To this extent, those weaknesses had made most Chinese American women fall victim to the full employment in American society on account of the following six major limitations. Firstly, they were lack of the intellectual, educational, technological, and, cultural capital that was indispensable in the actual employment of America. Secondly, they were short of the basic ability to learn and apply English language. Thirdly, they were devoid of the sensibility that made them exempt from being disproportionate for what came to their lives in an unexpected fashion. Fourthly, they were doomed to be unable to be free from the fate of being regarded as ill-paid workers of American society to the effect that they were located at the bottom of the occupational hierarchy in America. Fifthly, they cannot but become mostly housewives who were ill-paid. Sixthly, they could do nothing but to be mothers of school-aged children (Zhou,

2009, p. 175).

According to what was reflected in the actual immigration pattern and immigration practices of Chinese American women in earlier time, it could be figured out in a very clear fashion in the vivid characterization of female characters in the aesthetic and artistic production of this Chinese American literary women titled *The Woman Warrior* in reference to what came to the mind of this Chinese American writer Maxine Hong Kingston who focused a lot on the ingenuous interweavement of the respective stories of five female characters namely the long-dead aunt without name, the mythical female warrior by the name of Fa Mu Lan, the mother Brave Orchid, the sister of the mother named Moon Orchid, and Maxine Hong Kingston herself. In the light of the nameless woman, it could be seen in the struggle of the aunt of this Chinese American writer Maxine Hong Kingston that she was a woman who had been sunk into or lost in a very dangerous sexual passion for the revitalization or rehabilitation of the social, cultural, and, moral mores particularized and personified in the traditional Chinese American community with her miserable lots tossed out by what had been performed and practices in the village of Chinese American community. To a great extent, the struggle in her life had a very great similarity with that of this Chinese American writer Maxine Hong Kingston who had been attempting to make it very sensible that the traditional Chinese American true social, cultural, and, moral customs she had inherited from her mother worked well in very authentic contextualization of the social, cultural, and, moral values penetrated into the major narrative facts and narrative events of which this Chinese American novel was composed in an organic fashion and in an essential fashion.

With respect to the construction of the second section that had much to do with the good comparison made between White Tigers with the lives and experiences cropping up in the very profound reflection and rumination of the authentic life this Chinese American writer Maxine Hong Kingston had spent in America in connection with the very similar traces that had been left on her interwinding fantasy of disguising her female character as Fa Mu Lan to dig out the attitude that had been held toward women in relation to the description she had given of how the Chinese American immigrants continued to work on the devaluation of the true virtues of women in America to highlight their worthlessness, and how sayings like “better to raise geese than girls” had been made commonplace in traditional Chinese American community in a gradual fashion. This had too much to do with her impressive and instructive incorporation of the mythological elements into the characterization of her literary production to make it possible for her to turn Fa Mu Lan a girl warrior who had been immortalized in a popular fashion in Chinese American folklore into a malicious woman revenger who were ambitious to kill an evil and a misogynous baron who had been caught in the hostile hatred of women. As a result, this swordswoman Fa Mu Lan gained a very strong strength from the swears carved onto her back. What seemed to be different from the real Chinese folklore, was that those swears had been cut into the back of a male hero named Yue Fei who had been accepted as a great general in traditional Chinese culture. Although this seemed to be rebellious or even ridiculous to the original characterization of Fu Mu Lan in

traditional Chinese folklore owing to her inadequate understanding of this traditional character in an overall fashion and her intentional transformation of this character in a subversive fashion to highlight the sagacity and versatility of Chinese American women, it had been defended in her subversive version of Fa Mu Lan in the production of this Chinese American novel, this Chinese American female writer claimed recently like this: “I changed the literal tale, but no way did I change the spirit of the myth”. For the sake of the seemingly reasonable polemical explanation made to this subversive rebellion of or rebellious subversion to the characterization of Fu Mu Lan, it has been made persuasive that as Maxine Hong Kingston hadn’t visited China before her production and publication of this Chinese American novel, so it was understandable for her to give an evident depiction of the social, cultural, and, ethnic authenticity of this character in a profound fashion and in a professional fashion in addition to her failure to give a vivid account of the mountains and the clouds that looked like the paintings she had seen in person, the peaks that were “shaded in pencil”, and, the rocks that looked like “charcoal rubbings”. What sounded much stranger for the images of Chinese Americans, was that the vast majority of Chinese American men conscripted in the army, were, on the contrary, described “as lowly as slave girls” in spite of there being unintentional social, cultural, and, moral castration of the original masculinity of Chinese American men. In an objective sense, it was very harmful for her to depict the images of Chinese Army in this way without taking into consideration the feelings of Chinese Army by showing how their feet were bound when they went to the battlefield in reference to what was indicated in the way ancient Chinese ladies like the mothers or wives of those soldiers who had bound feet in a symbolical fashion to show their greedy pursuit of the beauty of Chinese women in ancient times. With regard to the essence of this castration, what Chinese American men ought to be aware of was that this description had done a lot of harms to the inspiration of the morale of Chinese soldiers in a vicious fashion. In some measures, it seemed to be shown in this part that it sounded as if Maxine Hong Kingston were actually the warrior herself who had play the role of Fa Mu Lan by playing an important role of an ancient Chinese military officer who had been putting on a set of male armors, and commanding a variety of male soldiers of whom she was in charge. To be true, it seemed that she tied her hair up and truly pretended that she could be a very heroic man who was able to intimidate and eliminate her enemies. What was fascinating to be noticed in a clear fashion was that that the weapon she had been used during this fantasy, was a magic “sky sword”. To be specific, it was not an actual blade that were either heavy or unwieldy, but a sword that she commanded indebted to an unmatched force available in the development and improvement of her personal will.

In regard to the imaginative and impressive elaboration relationship between the mother and daughter, it could be dated back to the depiction showing up in *Shaman* where this Chinese American female writer Maxine Hong Kingston had dealt with the strong conflicts and paradoxes epitomized in the living experiences of Brave Orchid to make it resonate with the mother and daughter relationship she had to deal with as echoed in the relationship between this writer and her mother. On the one hand, she

seemed to gain impressive inspiration from this character under the name of Brave Orchid who was inclined to be viewed as a woman of incredible superintendence to enable her to get free from the governance and leadership of the traditional role she had been expected to be an elegant housewife of a family and a good mother for a number of children and the unmatched intelligence to help her to make best use of her true versatility to develop her unusual superiority in the increasing enrichment and betterment of the literary expression and literary forms in an innovative fashion and in an insightful fashion in the process of her production of this novel. With a review to be made of this character Brave Orchid who had been depicted as a ghost destroyer, she acted as an ambitious and aggressive woman warrior to protect and defend the specific appropriate and adequate right she deserved in the authentic fulfillment of the missions she was supposed to in her life just as what had been implanted into the refinement and reinforcement of the spiritual tastes, spiritual pursuits, spiritual insights, and spiritual wonderlands of Fa Mu Lan who had been endowed with the grand mission to defend her motherland under the name of her aged father in an indomitable fashion and in a strategic fashion. On the other hand, it had to be kept in mind that the characterization of Brave Orchid had reinforced the merits of an imaginative and impressive inclination in Chinese American literature that was characterized with the irrational elaboration of the negative stereotypes and stereotypical defects in which most Chinese women had been caught in a profound fashion and in a popular fashion so that they appeared to be useless and mediocre in more than one case. For the sake of her mother, what seemed to be very unsatisfactory for her was that the great emphasis placed on the elaboration of the significant role the enslaved nurse had played in an admirable way tended to make it very impressive that this nurse looked so virtuous as if she would be more worthwhile and meaningful to her than her biological daughter to her in more than one regard. What was inclined to be much more impressive was that this Chinese American female writer Maxine Hong Kingston had turned the good description she had given of this character Brave Orchid in a shocking way to expose to the readers the monstrous nuisance turning up in the close observation of the spiritual commonality and spiritual inferiority as what was exemplified in the cruel objective fact that a good many midwives were seen to kill baby ladies right at their births, and suffocate them in a box made to be loaded with the clean ashes of those baby ladies in a tragic fashion and in a lamentable fashion. At the sight of the similar situation in the life of this writer in an authentic fashion as what was depicted in this novel in a factual way, this Chinese American female writer had no clear idea whether her biological mother had ever killed her biological baby or not. The exploration of the answer to this question turned out to throw her into the danger of being shocked at everything that would be likely to be thought of in her nightmarish life. For the part of the salvation of those poor baby ladies, she had been lost in the nightmares where she could give all she could to save the lives of the rest of baby ladies who were on the edge of being killed in a vicious fashion and in a malicious fashion in a confidential fashion and in a conscientious fashion as revealed in this quote that “You must not tell anyone (Kingston, 1989, p. 1)” to make sure of the final success of the salvation of

those baby ladies.

In the case of the good delineation Maxine Hong Kingston had given of the increasing tension of the correlation between Chinese American mothers and their daughters in relation to the very gradual intensification of the conflicts and contradictions between them as has been engendered in the very strong incompatibility between the social, cultural, and, moral inclination of the former and that of the latter, it was impressed in the traces left in the thematic construction of the stories told in *At the Western Palace* on which the genuine social, cultural, and moral values and virtues had been imprinted in an euphemistic fashion and in an autocratic fashion in line with the pace that had been kept in the actual progression of the Chinese American myth that dealt with the arresting story between two ancient Chinese empresses showing up in the development of Chinese American history, and, the story about her brother who had married and been strained between two wives as a result of a series of unexpected emotional tortures in seeking for the very acceptable and admirable pacification between them. An unforgettable moment interwoven in those stories was exemplified in the very strong confrontation between Moon Orchid and her children who had turned out to be unable to have an exceptionally good understanding of each other as a consequence of the very tremendous perceptive and cognitive gap between them in many cases notwithstanding there being overlaps in their daily lives. What seemed to be absurd in the mind of this mother was that she was not able to have a good access to the spiritual lives of her children at all owing to her failure to acquire a strong learning ability to enable her to catch up with what was implanted into the minds of her children on a daily basis. Of course, it was also impossible for her to do so because she was so absorbed in taking good care of her children and managing the domestic chores of the entire family apart from the practical problem of inadequate and inaccurate acquisition of new knowledge in time as she had run across in her life in that she was unable to pick up her learning speed to get a good access to new knowledge as her own children did to keep in the same learning pace with them. Therefore, it could be understood in a clear fashion in the minds of her children that although she could follow them around the house day after day, she could hardly know they thought about because they talked with one another in English about how crazy she was either in her presence or absence to seek for the success that were anxious to achieve in enabling themselves get free from the tight control she had been having over them. At the bottom of the heart of this writer, what had been carried in this story was inclined to remind her of the problem she had come across in her growth where her mother had been criticizing her children in a similar fashion, and, at the same time, everything diversified a great deal in this story had also turned into an important reminder for her to call to mind her very strong emotional attachment to her mother rather than sensitive and sensible detachment from her in an intentional fashion.

In view of what has been instilled into the story told in *A Song for a Barbarian* in the light of the continuation of the elaboration of more narrative details related to the major narrative facts and narrative events interwoven in an organic fashion and in a systematic fashion to give a good account of

the troubles that had been made in dealing with the relationship between mother and children as epitomized in the problems this Chinese American writer had encountered in her communication with her mother, it was in a position to be noticed in a reliable fashion and in a responsible fashion that she had contributed the major reasons for the failure to achieve an effective communication between her and her mother in a peaceful fashion and in a harmonious fashion to the objective fact that her mother had not done a good job to give a strong perceptive and cognitive impetus to the leadership of the harmonious development and improvement of the overall consistence between her perception and cognition of the actual social, cultural, and, moral values and virtues of traditional Chinese American community and those of her in a strategic fashion and in a symbolic fashion.

To be brief, it can be perceived from this biographical stories Maxine Hong Kingston had introduced in her literary production that it seems to occur to readers in an essential fashion and in an evident fashion that the life she spent in America at that historical moment is depicted in a stark contrast to the fantasy buried in her mind throughout her individual growth. In accordance with what has captured her a lot in the interweavement of the fantasy, what has turned out to be impressive enough is that it has come to her mind in an instinctive fashion that a woman can be developed into the liberator of a nation as tortured by social poverty, cultural poverty, moral poverty and technological poverty time and time again. With a very good look to be taken at what has occurred in reality, it has turned out to be true that she is one of the Chinese American daughters who has considered her to be a daughter filled with a wide variety of disappointments. What seems to be little understandable is that it has shown in the fantasy connected with her living experiences and learning experiences that most of her learning skills are honed in her communication with her mentors in an ingenuous fashion and in a cautious fashion with the support given by her family. However, it is evident in reality that what has turned out to be ironical is that the skills he has acquired and the education she has received are considered to be so valueless and useless that she is often derided by her parents and her neighbors living in the same Chinese American community with her on a daily basis. Indeed, it has to be admitted in an honest fashion that there exists a great distance between what happens in her fantasy and what in her life, for it can be made evident in the fantasy that she can behead the baron who speaks to her about raping and robbing women; while what turns out to be different in reality is that she meekly attempts to stand up to her racist boss rather than argue against him in an impulsive fashion to make herself fired at one setting.

With similarity and commonality shared with the rest of Chinese girls who had been living and working in Chinese American community, it tended to be apparent in the minds of a large number of readers who had been interested in the Chinese American literary works produced by Maxine Hong Kingston that she was a shy and timid girl whose voice sounded very “broken” and were cracked with the shame that seemed to work well to make a distinction of her personality from that of American girls. In the midst of proving and promoting her own aesthetic and artistic versatility and vitality in the development

and improvement of the rich imagination and inspiration of her literary production, she had tried her best to make herself seen and heard in the development and enrichment of the perceptive and cognitive insights valuable for the promotion of Chinese American feministic consciousness by talking to others over crucial issues in a melodious tone to sweeten her ambitious and aggressive potentiality for the delicate clarification of her feministic stances in an appropriate fashion and in an adequate fashion. A good care taken at the growth of her feministic awareness, it could be seen in a holistic sense that the development and betterment of her feministic sensitivity had gone through four foremost important moments and phases on which her rich life was imprinted in a distinctive fashion and in a diverse fashion as to be summed up below one after another. In view of what has been recounted in her biography, it could be made clear that in her earlier life before her literary production, she acted as a quiet, insecure, and alienated young girl who had been confused with the inappropriate balance between Chinese American culture and American culture regarding the overall development and improvement of the sensitive and sensible intelligence and independence of Chinese American women owing to the high possibility she had caught of the domestic violence in Chinese American community and the true victimization of Chinese American women; during her teenage, she was quite inclined to look like a rebellious teenaged girl who had failed to make a good communication with her mother in an effective vein so that she often blamed her mother for a variety of problems she had brought her in a cautious way or in a careless way; upon her arrival at her adulthood, she began to separate her from her innocent and even ignorant awareness developed in the past and set out to take a good look at everything in the world in a tolerable way and to “see the world logically” indebted to the development of her logical thinking acquired from the education she had been receiving in America; after the entrance to her womanhood, she realized the great importance to be placed on the compromise to be made between what she had been dreaming of and what she had to be faced with in social reality, cultural reality, and, moral reality by embracing her previous sweetness and sadness and the bitter victimization she had caught sights of in person to make them the subject matters of her literary production that tended to give rise to her exploration of the invincible power she could make best use of to help her to make way to the insightful actualization of her female authorship in the enrichment of the imaginative and associative nutrients of Chinese American literature on the ground of her very sufficient understanding of the good implied in silent transcendence and the harm carried in salient transcendence in a dialectical fashion when she tried to sharpen her own literary techniques and literary strategies to highlight the superiority and subtlety of her feminist literary production in an incredible fashion.

This superiority and subtlety could also be felt in the characterization of the Chinese American girls in her production of this Chinese American novel under the title of *The Woman Warrior* where the difference had been made in a very remarkable fashion with regard to the differences and distances lied in the attitudes held toward the births of children whose lives and lots had been diversified the moment

they were born in most families in Chinese American family, for it was noticed in a particular fashion that the births of boys were celebrated in a joyful way while those of girls unnoticed in a careless way. This unbalanced attention paid to boys and girls made her mother remind her of her tragic life and lot in the future by tell her that she would be bound to be “a wife and a slave” after her marriage without knowing in advance that this reminder had fired her imagination and inspiration that were to be developed in the systematic and strategic interweavement of the major facts and events as could be used to be the narrative facts and narrative events of the stories this Chinese American novel would be made up of to set priority to the subversive transformation of women characters into woman warriors. It was in this situation that the Chinese American woman in this novel turned herself into the very heroic character by the name of Fa Mu Lan in the same heroic Chinese American tradition who had taken lead in the leadership and governance of the dynamic situations of battlefield and commanded her soldiers to fight against the oppressors of her people with an aim of avenging the wrongs that her parents had done to her and the harm her parents had done to her regardless of the probability that this harm would be carved into her memories in a bitter fashion throughout her life. Scared to death in the terror of this harm, the narrator of this Chinese American novel resolved that she would grow up to be a woman warrior, a heroine, and a swords woman to defeat the pride in which men had been taken for a long time.

In response to what she had been striking for in her life, the problems existing in actual social reality, cultural reality, and, moral reality had to be solved in an appropriate fashion. Therefore, it has to be admitted in an objective fashion that magnificent as her dream was, it had to be taken into account in a clear fashion whether her incorporation of Chinese American cultural heritage as exemplified in the elaboration of the Chinese American tradition personified in the good recharacterization of this female character Fa Mu Lan could help her to reach her aim of highlighting the true superiority and priority of women in Chinese American community by seeking for an admirable transition from previous slaves or servants of Chinese American families to the warriors or saviors of most women in Chinese American society. Just as what had been implied in the two major anthologies of Frank Chin, she had to make it very clear what being a Chinese American woman meant in America, to address the problems she might come across in American society, American culture, and, American history, and, think of the possibility of this question whether Chinese American woman warrior had to “storm across China to take back her farm from its owners, or, to rage across America” to take back the laundries in New York and California that had been swallowed up in the very rapid expansion of American urbanization. What either mattered or meant more to her was a rational reflection and rumination of the true likelihood that Chinese heroism worked well in solving the insolvable problems that had been preventing the overall development and improvement of the embarrassing situation of Chinese American community where women warriors would be able to highlight the actual social, cultural, and, moral profundity and particularity of Chinese American community in a very perspicacious fashion rather than to win the

successes or prevent the failures in the increasing competition with Chinese American men in Chinese American community in an expedient fashion.

4.3 The Tranquilization of the Interactive Masculinity and Femininity to Highlight the Group Identities of Chinese American Identities in The Woman Warrior and China Men

A very comprehensive analysis to be made of the genuine motivation and intention instilled into the organic stratification of the perceptive and cognitive structure with which *The Woman Warrior* (1972) and *China Men* (1980) were equipped in the ingenuous and insightful arrangement of the narrative facts and narrative events in the production of those two Chinese American novels, it would be clear that what was inclined to be revealed in those two Chinese American literary works was that Maxine Hong Kingston had seldom thought of the practical embedment of the misandrist inclination into her imagination and inspiration in her insightful and ingenuous production of those two Chinese American novels despite her very strong emotional rebellion to the patriarchal inclination of traditional Chinese American culture where most Chinese American literature was nurtured in a coherent fashion and in a cohesive fashion, for she had broadened her genuine aesthetic and artistic boulder to the insightful protection and promotion of the true social, cultural, and, ethnic identities of Chinese Americans in a meticulous fashion and in a miraculous fashion with the help of her very successful and sufficient absorption of the inspiration and illumination existing in the rather superficial and simple confrontation between the masculinity and femininity that had turned out to be the two crucial elements valuable for the construction of the social, cultural, and, ethnic identities of Chinese Americans in a perspicacious fashion. Moreover, it could be seen from her real attitude towards Chinese American men that she had shared with them the most fundamental concern she ought to show for them in a sympathetic fashion in the articulation of the genuine wishes and desires most Chinese Americans were anxious to fulfilled in their growing living experiences, working experiences, as well as, communicating experiences in the practical production of Chinese American literature to voice her patriotic sentiments. In a comparative sense, it could be impressed in a profound fashion that *The Woman Warrior* carried an attempt to make out what meant to be Chinese Americans, while, *China Men* was filled with the aim to claim the very appropriate rights with American authorities for most Chinese Americans in acceptable fashion by striking an appropriate perceptive and cognitive balance between Chinese American parents and their Chinese American children for the aim of achieving the permanent reconciliation between them. In *The Woman Warrior*, the exposure of the unknown secrecy kept among Chinese Americans in Chinese American community in a confidential fashion had become an indispensable must for the exploration of the very appropriate strategies to be taken to deal with the harsh racial discriminatory immigration policies implemented all over America in that historical period.

Under the influence of the very great changes that had taken place in America at that historical moment in terms of the implementation of new immigration policies made for the limitation of the immigration of Chinese Americans in most cases, most Chinese immigrants had to change their names and tell lies

about their ages and the ports of for their entrance into American borderlines. In some cases, they had to make their lives unintelligible to their Chinese American children in a purposeful fashion to meet the special needs in an expedient fashion in that special time to the effect that “There were secrets never to be said in front of the ghosts, immigration secrets whose telling could get us sent back to China... “Don’t tell/said my parents, though we couldn’t tell if we wanted to because we didn’t know. (Ibid, 213)” Therefore, it had turned out to be true that it was quite normal that in many Chinese immigrant families, Chinese American culture had been inherited in a continuous fashion from time to time, but hadn’t been explained to their Chinese American children in a sufficient fashion to avoid the unintentional exposure of their extremely confidential intelligence to Americans to cause any inconvenience to their lives because they had to take into account the hostile discrimination of white Americans in a cautious fashion. That was why what had been depicted in her Chinese American literary works was in consistent with what was available in the actual practices rooted in the lives of Chinese American families in the case of the confusions existing in the unintelligible inconsistency of the social, cultural, and, ethnic customs dealt with in those Chinese American novels with what had been observed outside of their original social, cultural, and, historical context of them in addition to the genuine difference between the environmental description of those novels and the practical social, cultural, and ethnic environment where they lived even though they were inappropriate for their actual lives and essential existence in most cases.

What seemed to be most impressive in this respect was particularized in this Chinese American novel titled *The Woman Warrior*; it had been observed in the good perception and cognition of the confidential intelligence of the Chinese American families depicted in this novel that the vast majority of Chinese American parents were inclined to choose not to explain their genuine behaviors and practices to their children in an evident way even when they found themselves forced to learn about their rural Chinese American practices by trials and by mistakes. As time went by, their Chinese American children had no interest in having a good understanding of the original social, cultural, and, ethnic mores of Chinese American community as reflected in this situation that they would not ask when their parents “get mad, evasive, and shut up (Ibid, 215)” if they ask. As a result, they began to conclude that those Chinese Americans would “make up their customs as they go along. (Ibid, 216)” On the one hand, this had much to do with the jumbled collage of the fragmental and contradictory pictures of the mindsets of those Chinese American parents and their Chinese American culture owing to their strong unwillingness to make any explanations to their children in an authentic fashion. On the other hand, they were reluctant to imprint the vivid stories rooted in the lives of their Chinese American villages on the consciences of their children in a specific fashion. It was in this way that most Chinese American children turned out to be confused with the inconsistent feeling of being familiar with Chinese American villages and at the same time being uninformed of anything about China as tends to give rise to the embarrassment that they would be caught in the unspeakable difference

between what was to be expected of Chinese women and what it would mean to be an American woman (Phillips, 2022, p. 51). What the writer of those two Chinese American novels aimed to do was to give a good picture of what went on in China in an experimental fashion by piecing together what she had learnt from either what her Chinese American parents and their respective neighbors in Chinese American community had told her in an objective fashion or what they had failed to tell her in a speculative fashion.

In the mind of the narrator of this Chinese American novel, China was known to her as a beautiful and prosperous place where her parents often called it their “home” to show their profound and particular sense of homesickness in their spare time, for it could be imagined in their tones that there would be Han people at every corner of China. What meant more to her was that time over there passed much more slowly than in America. It seemed to be more interesting to her that the flowers growing up in China smelled much fresher and more fragrant than in America. Indeed, it was true that everything her parents had kept from her mattered a great deal to her as a result of her strong curiosity about taking a good look at the real scene, the real situation, and, the real friendliness of China and Chinese people. However, what seemed to be strange was that although her mother explained to her each night how the children might find their houses located in the village and that their parents would eventually intend to take them there, this narrator did not want to “return” to China where she had never been. That was because for the sake of her, China was the distant end of the world just as what was articulated in the following quote:

As a child I feared the size of the world. The farther away the sound of howling dogs, the farther away the sound of the trains, the tighter I curled myself under the quilt. The trains sounded deeper and deeper into the night. They had not reached the end of the world before I stopped hearing them, the last long moan diminishing toward China (Ibid, 116).

Caught in the dreadful feeling as shown above, it seemed to this narrator in an absurd fashion that the picture as had been given of China from the point of view of Chinese Americans in an imaginative fashion with the help of the rich free imagination and association running through her mental expectation of catching sights of the real scene of China in her imagination, was, a composite picture pieced together from American movies, books, or, fragments from a wide variety of Chinese letters and legends as what had been shaped in a blended way. Now that they had failed to have a very good understanding of China, it was actually understandable that she was caught in her unwillingness to visit China in person. Therefore, she chose to take it from what was told about China in most cases where a woman was condemned to suffer a lot for good and even after her death suppose she had given birth to an illegitimate child. Of course, it was also rumored at that time that most Chinese Americans had been told in a credulous fashion that the Chinese Communists, were the thieves and murderers of the power in the hands of previous China. As a matter of fact, it seemed to be relieved to her that what was

fortunate to those Chinese Americans was that those Chinese communists had also liberated the vast majority of Chinese women in modern times as shown in what she had heard of in this quote to be given below: “I’ve seen Communist pictures showing a contented woman sitting on her bunk sewing... The woman looks very pleased. The Revolution put an end to prostitution by giving women what they wanted: a job and a room of their own. (Ibid, 73)” In accordance with what had been impressed in the vivid description that had been given of China, it came to the minds of most of those Chinese Americans that they found that their relatives living in China were not the poorest ones in the world due to the increasing remittances from America. However, those who had become barons must be eliminated by the same Communists to show their strong determination to free Chinese women from the previous exploitation and desperation they had been suffering from owing to the imprisonment of the cultural impasses that had caged the crucial cultural values and cultural virtues of previous Chinese American women in more than one respect.

In an objective sense, it was of very great necessity for most Chinese Americans to pay a visit to China in person to help them to have a profound understanding of what was going on in China rather than take it from the hearsays of either their Chinese American parents or their neighbors in a blind fashion to reduce to the least gaps between what they heard in Chinese American community and what they saw, heard, observed, and experienced in their journey to China. Furthermore, it would be better for them to be aware of the great emphasis to be placed on the genuine values of paying a visit to China, making an interview with Chinese people, or giving an investigation of the social, cultural, and, historical contexts of China in terms of the reduction of the perceptive and cognitive contradictions that had been torturing the minds of this Chinese American writer in her production of this Chinese American novel. In fact, it was only in this way that most Chinese Americans would be able to find out the truth to be dug out from the possible controversies over “who’s lying—the Communists who say they have food and jobs for everybody or the relatives who write that they have not the money to buy salt. (Ibid, 239)” Just as what had been implied in the opposing views mentioned above, it would be better for them to have a very good access to what was going on in China at that historical moment rather than take it from what their neighbors or relatives had told her in letters to make it evident in an dishonest fashion that she would have to be expected to go on to finish the task of sending money to their unknown relatives herself in a reliable fashion and in a responsible fashion as what had been demonstrated in the interpretation of her duty in the following quote:

“I’ll send the relatives money, and they’ll write me stories about their hunger... I’ve been making money; I guess it’s my turn... It would be good if the Communists were taking care of themselves; then I could buy a color TV. (Ibid, 240)”

In addition to the clarification of the truth concealed in those strong controversies mentioned above in an evident fashion, it had to be noticed in a sensitive fashion that those Chinese Americans were supposed to know that they were faced with one of the most critical contradictions they had come

across in having an essential understanding of the relationship between her perceptions of her Chinese American heritage and those of American realities reflected in the living experiences and working experiences just as what had been instilled into this impressive Chinese American novel under the title of *The Woman Warrior*. As demonstrated in the stories of this novel, it could be seen in a clear fashion that this contradiction was quite likely to be explored of in their seeking for the primary answers to the questions concerning the social status of women and the important role they had been playing in the misunderstood Chinese societies and American society. On the part of this Chinese American daughter, it seemed to her that American life had not been so glorious as the tale of Fa Mu Lan in comparison with what could be seen in the “slum grubby” dispersed in Chinese American community. To be honest, it was crucial for the vast majority of Chinese Americans to identify with those legendary romances with the cultural heritage that was seen only in the confidential conversation made between either two of their Chinese American daughters who had been aware that: “Living among one’s own emigrant villagers can give a good Chinese far from China glory and a place. (Ibid, 61)” That was because it had occurred to them that it would impossible for them to argue with their relatives or neighbors over the fact that “That old busboy is a swordsman” when they whisper in a doubtful fashion. At the bottom of their heart, they were tired of the questions carried in the gossips of those relatives or neighbors to the effect that “He’s a swordsman who’s killed fifty. He has a tong ax in his closet. (Ibid, 62)” This was because it seemed to those relatives or neighbors that all the Chinese American girls could not but do in America, was either get straight A at school or to become a clerk-typist in American society rather than to be a woman hero in undertaking the omission of liberating miserable women around the world.

In comparison with what had been indicated in the diversified combination of the historical facts and historical events with her fantasy about the major narrative facts and narrative facts with which the complicated stories of this Chinese American literary work was embedded in a delicate fashion and in a distinctive fashion to highlight her aesthetic and artistic interest in the stratification and systematization of the superiority and subtlety with which the actual Chinese American heritage she had been told were characterized, it has occurred to her that American life seemed to be more ordinary and uninteresting due to the confessional exposure of her privacy to others in a tolerable fashion. An example in this respect was epitomized in what had happened to the Chinese American girl depicted in this Chinese American novel in that she had been transformed by the American schooling experience from a quiet girl with a “zero IQ” into one who had a normal American personality even though it was unbearable for her to get through this painful and difficult process in the same pace that had been kept in the revelation of her privacy to others in an intuitive fashion. On the one hand, it was true that although the true secrecy of those Chinese Americans might prevail in Chinese American community, their quietness would not, for it was very clear that the voices of normal Chinese women were strong and bossy when they spoke to the rest of Chinese Americans with all their big arms waving, their gestures appalling, and, their spit flying all the time while laughing and hollering at one another in an aggressive fashion

while watching Chinese operas and listening to the violin recitals of Charles Chopin as had been performed by their Chinese children. On the other hand, Chinese Americans had been silenced for a very long time by a combination of Chinese American influences. The reason for the quietness of those Chinese American was connected with the two major social reality they had to be faced with. One was that their parents' reluctance, failure, or, inability to make an explanation to them about what they were curious about or interested in. The other was that there was the secrecy on which had to count to enable them to defend themselves against the vicious and discriminative American policies and laws that had been imposing social, cultural, and, ethnic discrimination on them in an unintelligible way to give rise to the cultural inferiority of Chinese American ethnic group (Lisa, 1996, p. 72). To this extent, it was understandable that the narrator hated in turn the whites for their "not letting Chinese Americans talk" and the Chinese Americans for their efforts made to keep their "secrecy" in a confidential fashion.

This could be resonated in her another Chinese American novel titled *China Men*, for there was a rule in America that Chinese American laborers were not allowed to speak while working on the plantation notwithstanding that this had made them very absurd and annoyed just as what had been voiced in this quote in a very indignant fashion: "I wasn't born to be silent sort of a monk...if I do know I had to require a vow of silence, I would have shaved off my hair and become a monk (Kingston, 1989, p. 100)". What was much worse was that the character by the name of Bak Goong in this Chinese American novel, was connected the deprivation of the application of English language in this life in addition to the sexual castration he had suffered from in the hours he had spent in Chinese American community. This had been exemplified in the very cruel fact that he "withstood the hours, did the work well, but the rule of silence wrought him up whenever a demon rode by. He suddenly had all kinds of things to say (Ibid, 100)". On account of his being irritated at this absurd and abnormal rule, Bak Goong tried to resist against the obligatory rule the day he arrived at the plantation by firstly trying to convert a talk into a song "Work. Work. Work. Eat. Eat. Eat. Shit and Piss (Ibid, 100)." Then, he started to break their monotonous mode of life in an intentional fashion even if he was whipped after that. In this case, his anger grew as fierce as the fire they set on trees, so he chose not to give up. Finally, when he was faced with much stronger attacks, he learned to release his curses and disguise them as coughs in a helpless fashion and in a hopeless fashion. From then on, when the demons howled to work faster, he coughed time and time again in reply: "Get-that-horse-dust-away-from-me-you-dead-white-demon. Don't-stare-at-me-with-those-glass-eyes. I-can't-take-this-life (Ibid, 102)" to release his unspeakable anger in an unrecognizable fashion for the aim of hiding from those demons his true secrecy. However, he could find satisfaction from his passive resistance against this deprivation and castration because it could be seen in his mind that the deep long coughs, barking and wheezing were almost as satisfying as shouting. Moreover, he felt much better after his having talked in this particular way. In the process of gradual repetition of this releasing way, he became addicted to this particular talk. Therefore, he often told stories to make his work much easier. What sounded much more interesting was that he had even

adapted a folk tale to make fun of the missionary ladies to enrich the practical amusement of his life. To a great extent, this particular way of talking to those demonic demons helped him a lot in the alleviation of the mental pressure that tended to block the optimistic nutrients of her mind. Coincident enough, he started to diagnose the illness of all the Chinese American men when they fell ill and lay in bed by sharing with them his secrecy in an honest fashion as to be shown in this quote: “Uncles and brothers, I have diagnosed our illness. It is a congestion from not talking, what we have to do is talk and talk. (Ibid, 115)” At the same time, he told his fellow workmates an ancient folk story which was about a king who had kept a secret that his son had had cat’s ears. Years went by, when the king could not contain his secret any more, he scooped out a hole and shouted into it like this “The king’s son has cat ears. The king’s son has cat ears”. After that, the king felt relieved because of his having shouted his secrets into the hole and burying them. Inspired by the illuminating story, instead of plowing straight furrows at work, those Chinese American men dug a hole in a circle, threw down their tools, and plopped on the ground with their faces over the edge of the hole and their legs like wheel spokes the next day. All of a sudden, all their hidden, repressed, and unspoken emotions and wishes rushed out like flood into the “ear of the world” as elaborated in the following quote:

“Hello down there in China.” “Hello, mother.” “Hello, my heart and my liver. I miss you.” “I’ve been working for you, and I hate it.” “Sometimes I forget my family and go to clubs. I drink all night.” “I’ve coming home by and by.” “I want to be home.” Bak Goong shouted, “I want home.” “I want my home.” The others follow him, yelling, “I want home. Home. Home. Home. Home. (Ibid, 117)”

As instructed in this quote in an impressive fashion, those Chinese American men had buried their words and transplanted them into the holes they had dug in circles after their having talked with themselves over what they were very anxious to talk about in a releasing fashion. What meant much more to their actions was that their mental illness had been cured in this seemingly absurd game they had played with the help of this character by the name of Bak Goong who had even failed to know what he was doing was a kind of activities termed as psychological therapy. This led to the good effects that could be made to help those Chinese Americans get free from the very dreadful emotional impasses in such a hopeful and helpful fashion that Maxine Hong Kingston had written it in a poetical fashion as manifested in the quote to be given below “soon the new green shoots would rise, and when in two years the cane grew gold tassels, what stories the wind would tell (Ibid, 118)” to show the great importance to be placed on the revelation of the secrecy of Chinese Americans by means of seeking for their social identity, cultural identity, and, ethnic identity just as what had been manifested in the exploration of the rights they were supposed to have to voice their views and values in a direct fashion or in an indirect fashion when they were forbidden to use English language in America. If account were taken into in a profounder fashion, what Maxine Hong Kingston had indicated in the story of this king mentioned above, could be considered as a symbolic transmission of the secrecy of Chinese Americans

in a very confidential fashion indebted to the very important role the wind had been playing in blowing through the grass over the spot wherever the king had planted his secrets to help him unfold the news he aimed to release throughout the land the next year, and, through the sugar cane that would carry the stories of *China Men* throughout the world to reach the eventual aim of make it better for Chinese Americans to transmit their diverse and distinctive voices of seeking for their liberty, dignity, and, identity heard and known to all who lived and worked throughout the world on the way to their direct or indirect establishment and improvement of their social, cultural, and, ethnic identity in America and in the world.

To sum up, it has to be praised at the bottom of readers' hearts in an admirable fashion that what has potentiated in those two Chinese American novels, namely, *The Woman Warrior* and *China Men* in a profoundest fashion and in a most perspicacious fashion is not to exaggerate the extensive or excessive confrontation between Frank Chin and Maxine Hong Kingston by claiming that the former has been lost in the unlimited maximization of Chinese American heroism and masculinism while the latter caught in the supremacy of Chinese feminism, for this, in essence, has been the disturbing ambivalence buried in the mind of Maxine Hong Kingston who had been split in the inner fight between the two her-selves that has been characterized with the complicate entanglement between Frank Chin and her as if he has been trying every means to break "the stereotypical model of Chinese characters and create a new Chinese man and Chinese stature (Yin, 2006, p. 265)" while she has been racking her brain to explore "the lives of Chinese women and pays great attention to the feminist movement. (Ibid, 265)" What is supposed to enlighten their readers more is not to expect them of who will be the final winner in a superficial way but to think of who will be the forgiver of the other when they are faced with a variety difficulty they have been having in the final and formal establishment of the genuine social, cultural, and, ethnic identities of Chinese American ethnic group is inseparable from the essential and authentic existence of Chinese American men and Chinese American women just as what has been perceived in the studies of Ren Chao that different as the methods they have taken, the same are the aims they have reached in the adaptation of traditional Chinese American culture to build the positive images of most Chinese Americans in mainstream American ideology (Ren, 2008, p. 134). In fact, there has never been ambivalence between them for a very long time and the essence of this ambivalence between them derives from the superficial misinterpretation of their respective works and the misconception of their insightful and illuminating true literary spirits, literary tastes, and, literary beliefs on the basis of the exceptionally short-sighted preconception that has been imposed on their precious aesthetic and artistic imagination and inspiration. In fact, what this has occurred to those readers bears no great similarity with the growing competition of the championship between them or that between Chinese American men and Chinese American women. What has turned out to be much more dangerous than the superficial between them is the continuous domination and manipulation penetrated into the maximized exaggeration of the forgettable and forgivable feuds between them in a

treacherous fashion in that this will give rise to the division rather than the union between them. Therefore, it is high time to put a full stop to the repetitive interpretation of or the absurd and abnormal exaggeration of the strong perceptive and cognitive discrepancies between Frank Chin and Maxine Hong Kingston in the name of either the misogyny or misandry potentiated in their works in a manifest way rather than the very tremendous perceptive and cognitive distance between them to seek for the sustainable and sufficient harmonious respect Chinese American men and Chinese American women are supposed to show for each other on the way to the exploration of the admirable social, cultural, and, ethnic identities of the entire ethnic group of Chinese Americans who are made up of Chinese American men and Chinese American women for good. They have to count on each other so as to set out for the successive and sustainable achievement of the overall and perspicacious prosperity of the worthwhile and wonderful Chinese American community whose long existence and transcendence rests too much on the harmonious and peaceful production and reproduction of Chinese American men and Chinese American women, for their peaceful cooperation is quite helpful for the formal achievement of both the intrinsic identification of Chinese Americans and the external identification of white Americans owing to the social, cultural, and, ethnic tolerance of the entire group of Chinese Americans when they need to be absorbed in the critical acceptance of foreign culture in an understandable fashion.

5. Conclusion

On the ground of what has been edified in the systematic and strategic analyses made of the tolerable settlement of the forgivable and forgettable feuds between Frank Chin and Maxine Hong Kingston, a brief summary will be made of the three major findings of this study as to be dealt with below one by one. Firstly, it has struck a large number of readers and scholars that Frank Chin has indeed placed a very great emphasis on the social, cultural, and, historical contributions to the overall development and improvement of American society, American culture and American history to highlight the very great necessity for Americans to take into account the formal establishment of their social, cultural, and, ethnic identities rather than to give a great challenge to Maxine Hong Kingstone to convince her of the superiority of Chinese American men or the inferiority of Chinese American women due to his own profound awareness of the absurdity and abnormality for him to do so and his perceptive and cognitive profundity and perspicacity in the indispensability of Chinese American men and Chinese American women in the fulfillment of the rosy prosperity of the entire Chinese American ethnic group. Secondly, it has truly impressed those readers and scholars that Maxine Hong Kingston has uttered numerous remarks very unfavorable for the protection and promotion of the masculine liberty, dignity, and, identity in her *The Woman Warrior* in a superficial sense but what has to be ruminated is that what she intends to do so is to speak for Chinese American men who has been suffering from the vicious segregation of American society, American culture, and, American history at that time by making best

use of their tragic miseries and miserable tragedies to speak against the traumas and tribulations the very treacherous immigration limitation policies of American authorities have brought for Chinese American men and to draw their very close attentions to the crimes they have committed in torturing the meticulous constructors of their country to death in an extinctive fashion rather than to start a strong polemic challenge with Frank Chin to dwarf most Chinese American men with her feminist consciousness. Thirdly, it has occurred to those readers and scholars that a lot has been done in the production of *The Woman Warrior* and *China Men* to awaken the resistant consciousness of Chinese American men and Chinese American women either in a positive fashion or in a passive fashion when they have been forced to accept the popular social, cultural, and, ethnic discrimination Americans has imposed upon them. Indebted to those three major findings, it can be concluded in an evident fashion that although the sensitive masculinity of Chinese American men and the actual femininity of Chinese American women have been made to be very hostile to each other in line with the ideological and epistemological devices carried in the works of Frank Chin and Maxine Hong Kingston in a malicious fashion, it is not very difficult for cautious readers and scholars to have a very good access to the chorus sung in their minds to strive for the great importance to be put on the true achievement of the unanimous union between Chinese American men and women from different perspectives but toward the same destination right on the way to the extinctive essence of the immigration policies implemented at that time as a consequence of the strong sense of their intrinsic identification of the social, cultural, and, ethnic identities Chinese American ethnic groups deserve in an evident way and the generous sense of the extrinsic identification of white Americans due to their ambitious and aggressive spirits to protect and promote the harmonious development of Chinese American community and American society in a very tolerable fashion. Considering the perceptive and cognitive inadequateness of the authors of this study in some cases, tolerable forgiveness will be expected of academic pioneers and colleagues for the any unintentional disrespect this study might show for them.

References

- Chan, J. P. (2018). Lecture at Stanford University, March 1, 1979. Retrieved December 2, from <https://www.nybooks.com/articles/1977/04/28/the-mysterious-west/>
- Chen, L. (2009). An Anatomical Meditation on the Cultural Polemical Freuds between Frank Chin and Maxine Hong Kingston. *Journal of Chongqing University of Science and Technology* (Social Sciences Edition), 12, 190.
- Chin, F. (1972). Backtalk. *News of the American Place Theatre*, 4(q), 2.
- Chin, F. (1972). Confessions of the Chinatown Cowboy. *Bulletin of Concerned Chinese Scholars*, fall.
- Duan, S. M. (2020). Why Kwan Gong Fights with Mulan “Cultural Debate between Frank Chin and Maxine Hong Kingston” from the Perspective of Critical Thinking. *Hebei Normal University of Science & Technology* (Social Sciences), 19(3), 8-11.

- Edward, I. (1990). Word Warriors. *Los Angeles Times*, E1. 24 June.
- Elise, M. (1989). In V. J. Camden (Ed.), *Kingston's The Woman Warrior: The Object of Autobiographical Relations. Compromise Formations: Current Directions in Psychoanalytic Criticism*. Kent: Kent State University Press.
- Heather, P. (2022). The Warrior Connection: Creating, Forming and Connecting Identities. In B. Devine, & D. Lester (Eds.), *The Rock Creek Review: Identity and Reflection* (Vol. 2, p. 51).
- Henry, T., & John, T. (1979). An Integrative Theory of Intergroup Conflicts. In S. Worchel, & W. Austin (Eds.), *The Social Psychology of Intergroup Relation*. Monterey, CA: Brooks/Cole.
- Hong, K. M. (1989). *China Men*. New York: Vintage International.
- Hong, K. M. (1989). *The Woman Warrior: Memoirs of a Girlhood among Ghosts*. New York: Vintage Books.
- Kim, E. H. (1982). *Asian American Literature: An Introduction to the Writings and their Social Context* (p. 175). Philadelphia: Temple University Press.
- Lowe, L. (1996). *Immigrant Acts—On Asian American Culture Politics*. Durham and London: Duke University.
- Xiao, H. (2012). Rereading the Feuds between Frank Chin and Maxine Hong Kingston in Chinese American Literature. *Literature in Chinese*, 111(1), 69.
- Yin, X. H. (2006). *Chinese American Literature since the 1850s*. Illinois: University of Illinois Press.
- Zhang, J. (2008). Major Ethnic American Literature over Stress: Review of the Feuds between Frank Chin and Maxine Hong Kingston, the Break between James Baldwin and Richard Wright, and, the Suspicion of Contract. *Academic Forum*, 214(11), 167.
- Zhang, L. H. (2004). Guangong vs. Mulan—The Cultural Dispute between Frank Chin and Maxine Hong Kingston. *Foreign Literature Studies*, 5(7), 95-101.
- Zhou, M. (2009). *Contemporary Chinese America: Immigration, Ethnicity, and Community Transformation*. Philadelphia: Temple University Press.