

A COMPARATIVE STUDY OF WOMEN'S WRITING IN
CHINESE AMERICAN LITERATURE AND NEO-IMMIGRANT LITERATURE

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Abstract

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Qian Mao

Under the Supervision of Prof. Kara Candito

The early Chinese emigrant to the United States in the early 20th century, and then the immigrant literature emerges, which shows the process of seeking self-identity and cultural identity in the strong cultural differences. With the prosperity of the Chinese American literature in the 1970s, Chinese American women literature has opened up a new field of its own and also made a great contribution to the World Asian literature.

Since the 1980s, more and more Chinese people have left China and go to exotic culture of foreign countries, from which Neo-immigrant literature emerges. The works of women writers have become a very important part of Neo-immigrant literature.

There are many different characteristics in American literature and Neo-immigrant literature, such as, the theme of creation, focus of writing and cultural identity. Therefore, the comparative study of these two literary styles has important research value and will contribute to a better understanding of overseas Chinese literature and Chinese and Western cultures.

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Chapter I Introduction

Chinese American literature, which originated in the late 1800s and truly flourished in the 1970s, has become a very important part of American literature. Some famous writers' works, such as Amy Tan's *The Joy Luck Club*, Maxine Hong Kingston's *The Women Warrior and China Men*, are welcomed by the mainstream culture readers in America and cause a great reaction in the critics. Famous Chinese American literary critic Lingan Mei (Amy Ling) points out, in the past two decades, Asian American literature has become a literary style recognized by the mainstream discourse. It is undeniable that it has made a great contribution to the development of contemporary American multicultural. (Ling, p3)

Since the late 1970s and the early 1980s, as a new literary style, Neo-immigrant literature makes use of advantages of being in multi-cultural circle to deconstruct and reconstruct its theme. Neo-immigrant literature writers and Chinese American literature writers all shape and construct Chinese and Western image of their respective hearts, telling the story of Chinese people and facing cultural thinking and cultural choices. However, women's writing is so unique and indispensable that can be considered as the very important part of these two literary styles. Contemporary western feminist critic Elaine Showalter says, although there are no fixed or innate female characteristics or imagination, women's creation is greatly different from men's. Therefore, women's writing has its own unique attributes and traditions (Showalter, 1977). Not only in Chinese American literature but also in Neo-immigrant literature, the artistic creation of women's writing is full of different

customs, beliefs and cultural conflicts in specific cultural environment. From a feminist perspective, under the male-centered mainstream culture, the absence of men is the premise of female independence. In women's writings of immigrant literature, the feminine writers construct a relatively independent and undisturbed narrative space, in which females are the main body. The narrators or protagonists of the works are girls, mothers or daughters, which indicates that females' life and destiny is the main problem that female writers of immigrant literature are concerned about.

The focus of the paper will include the differences and similarities of women's writing in Chinese American literature and Neo-immigrant literature. The significance of the study will also be reviewed in the context of the topic.

Statement of the Problem

This thesis will compare different features of immigrant literature reflected in Chinese American women's writing and Neo-immigrant women's writing and investigate cultural hybridity in immigrant literature. The present study will be concerned with the following research questions:

1. When and how does Chinese American Women literature emerge?
2. What is the status of women's writings in Chinese American literature?
3. How to understand the themes and writing styles in Chinese American women's writings: *The Woman Warrior* and *The Joy Luck Club*?
4. How to understand self-identity and cultural identity reflected in *The Woman Warrior* and *The Joy Luck Club*?
5. What are the characteristics of Neo-immigrant women's writings?
6. How to understand cultural identity in Neo-immigrant women's writings?
7. What are the differences and similarities of women's writings in Chinese American literature and Neo-immigrant literature?
8. How to understand the cultural hybridity in women's writings in Chinese American literature and Neo-immigrant literature?

Definition of Terms

Chinese American literature: the works which were created and published in English by Chinese Americans, including the Chinese works which were written to share the experiences in America and English works which were about the Chinese

contents (Kim, 1982: 67)

Neo-immigrant literature: especially refers to literary works which is created by persons emigrated from mainland China for a variety purposes (such as study, work, business, investment, etc), expressing in Chinese and reflecting the status of the life and mentality abroad in the late 1970s and early 1980s. (Chen, 1999)

Identity: is clear and significant feature or scale for a group to confirm their existence in a particular society. It is an activity for people to look for their roots, which is also a cultural recognition behavior. (Said, 1993)

New historicism: It entails reading literary and nonliterary texts as constituents of historical discourses that are both inside and outside of texts and that its practitioners generally posit no fixed hierarchy of cause and effect as they trace the connections among texts, discourses, power, and the constitution of the subject. (Gallagher & Greenblatt, 2000: 37).

Hybridity: is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity

effects. (Bhabha, 1994:112)

Purpose of the Study

The purpose of this study is to provide a library research report on commentators on the central problem addressed in the paper. A second purpose is for the writer to provide a critique of women's writings in two literary styles.

Significance of the Study

The study will provide students in TESOL classroom a different perspective to know Chinese American's life and Chinese American literature. Not only in Chinese American literature but also in Neo-immigrant literature, women's writings play a very important role. They present cultural conflicts and cultural identity in a particular perspective. In exotic culture, women writers struggle for cultural identity. At the same time, they have to face the Patriarchy and gender discrimination both in Chinese and American culture and try to look for self-identity. Meanwhile, introduction of background information will help students have a comprehensive and thorough understanding of Chinese American literature, American literature and American history.

As a very important part of American literature, Chinese American literature helps to expand ESL students' horizons and improve their abilities of independent thinking and critical analysis. Most of Chinese American literature reflect two different cultures, values and conflicts. But it doesn't mean that two cultures are

opposite to each other and fail to coexist. In fact, through the understanding of Chinese American women's writings, ESL students can find that cultural integration can be achieved. Research and analysis of these issues will bring great benefits to ESL students. Chinese American literature can be regarded as "reflective literature" to read. Through knowing the impact of traditional Chinese culture on the overseas Chinese life, ESL students in China can increase their understanding of the essence and dross of traditional culture, which offers enlightenment to build a modern society.

Delimitations of the Study

This study will be further defined by the following delimitations:

1. The study is limited to focus on women's writings of immigrant literature.
2. The study does not cover other forms of immigrant literature except the novels.
3. Primary searches will be conducted via the Internet through EBSCO host with ERIC, Academic Source Complete and Google/Google Scholar as the primary sources.

Methodology

A brief review of literature on the studies of basic characters and representatives of two literary styles will be conducted. A second review of literature relating specific comparison of women's writing in these two literary styles, including similarity and difference will be conducted. The findings will be summarized.

Chapter II Review of Literature

1. Definition of Chinese American literature

Chinese American literature refers to the works which were created and published in English by Chinese Americans, including the Chinese works which were written to share the experiences in America and English works which were about the Chinese contents (Kim, 1982: 67).

Asian American literary critic Amy Ling thinks that Chinese-American English novel began in the early 20th century (Ling, 1999).

Most works of Chinese American Literature have the characteristics of autobiography and semi-autobiography, such as: Liu Changyi's *Father and Glorious Descendent* (1943) and Jade Snow Wong's *Fifth Chinese Daughter* (1945).

The massive U.S. civil rights movements in the 1970s awaken the national consciousness of the ethnic minorities in the United States. Under the banner of multiculturalism, ethnic minorities issued the cry of the national identity and wrote down the desire of pursuing cultural identity.

2. The Emergence and Development of Contemporary Chinese American

Women Literature

Chinese American women literature is usually defined the literary works which were written by the American-born Chinese female writers or Chinese descent female writers who immigrated to the United States at an early age. It is expressed as a mode of discourse combining the classic western literary tradition and cultural history of

ethnic minorities. (Guan & Wang, 2008. p. 53).

Chinese American women literature can be traced back to the early 20th century. Edith Eaton is the first women writer of Chinese American who writes in English. Her masterpiece *Mrs. Spring Fragrance* has reproduced the survival situation of ordinary Chinese in Chinatown, which is regarded as a pioneer for Chinese American Literature. As a second-generation Chinese American, Jade Snow Wong is considered to be the mother of the Chinese American literature, and her masterpiece *Fifth Chinese Daughter* becomes the first best-selling autobiography. This book is an autobiography of American-born Chinese women, showing Chinese Americans as the vulnerable ethnic of American model.

Since then, while the male Chinese American male writers are creating the heroic image of Chinese American men, some Chinese American female writers, such as, Maxine Hong Kingston, Amy Tan, and Gish Jen have tried to graphically describe the collision of the Chinese traditional culture and the mainstream American culture with a gentle voice.

As the best Chinese American women writers in the 1970s, Maxine Hong Kingston, in her masterpiece *The Woman Warrior*, marks the ripe rise of the Chinese American literature and the procedure from the first generation of immigrants' nostalgia of Chinese culture to the second generation of immigrants' extreme rejection of Chinese culture. It is proved that she has been trying to establish her own unique cultural exploration between the cracks of Chinese and American culture.

In the 1980s, Amy Tan was one of the most prestigious and most popular Chinese American women writers. Her major works included *The Joy Luck Club*, *The Kitchen God's Wife*, *The Hundred Secret Senses*, *The Bonesetter's Daughter*, and *Saving Fish from Drowning*. It should be said that each of her novels have had a different response, and made a significant contribution to the development of the Chinese American Literature and promoted it to a new level.

Amy Tan make use of the continuation of life to open the transformation of space and time and create the stage for the traditional barriers and cultural conflict in the perspective of the mother's role. In her works *Joy Luck Club* and *the Bonesetter's daughter*, Mother's life experiences become the reference for daughters to get rid of the adversity of life.

In the 1990s, the rise of the new generation of ethnic Chinese American woman writer Gish Jen developed ethnic identity into a more diversified style. Also in female perspective, Gish Jen increased the intensity of Americanization and Globalization in her works *Typical American* (1991) and *Mona in the Promised Land* (1996). "This is an American story." (Jen, 1991) It is very different from the previous works of Chinese American writers that there are rare Chinese symbols and expressions, the weakening of the Chinese cultural background, and American atmosphere of saying the authentic English. The heroes integrate themselves into American society and become typical Americans. In *Mona in the Promised Land*, the hero can only speak a few Chinese words, but fluent English. She has American Dream of being able to become what she wants to be. Ethnic marks on them gradually melt away.

3. Immigrant Communities and Cultural Collision in Female Perspective

When Chinese immigrants set foot on American soil, the Chinese traditional culture and the mainstream American culture began to collide. After the strong American mainstream culture silenced the Chinese traditional culture which wanders outside, especially when they are away from hometown and wander exotically, such cultural differences is magnified thousands of times. Precisely, this strong cultural difference forces them to be more eager to know themselves.

In *Culture and Imperialism*, Said states that identity is clear and significant features or scale for a group to confirm their existence in a particular society (Said, 1993). Said thinks identity is an activity for people to look for their roots, which is also a cultural recognition behavior. It's not difficult to find Chinese imprint in the works of Maxine Hong Kingston and Amy Tan.

In *The Joy Luck Club*, for the daughters, China is a distant and unfamiliar place. They felt ashamed and inferior for being a Chinese. They not only made fun of the mothers' dress and behavior, but also were fed up with talking with them and their broke English. They even refused to accept the cultural traditions brought by their mothers. In order to integrate themselves into the mainstream culture, they ate hamburgers, refused to speak Chinese and use Chinese names, married the white despite their mothers' objections and claimed to be "American". Nevertheless, they were still regarded as "Other" and even "heterogeneous". It is inevitable for the daughters to have identity confusion, "Who am I" and "Where do we belong to". As

Edward W. Said points out, that the construction of identity needs to be established through constant interaction and conversation between “Self” and “Other” in every era because “imaginative geography and history help the mind to intensify its own sense of itself by dramatizing the distance and difference between what is close to it and what is far away” (Said, 1978:55).

If in comparison with mainstream American society, the Chinese Americans are marginalized by mainstream American society, then Chinese American women is a group which is marginalized again by this group with the concept of the traditional patriarchal supremacy. The hardship of this special group and extremely marginalized social status become the inexhaustible source of Chinese American women writers’ creation (Tang, 2012).

Different from direct writing style of Chinese American male writers, female writers form their own literature with delicate languages and rich imagination when two cultures begin to collide. They are mothers who work hard for their children and also daughters who thirst for equality in a foreign land. They try to reflect different cultural collision with their own experiences. There are no magnificent social scene only the family's joys and sorrows. This is precisely in line with the characteristics of the female gender, and also makes their work unique.

In *The Joy Luck Club*, there are some examples which reflect the novel’s charm of language. For example, the author describes Waverly’s boyfriend, “he looked nice but easily forgettable, like somebody’s nephew at a funeral”; she presents the daughter’s resistance to mother, “As I said these things I got scared. It felt like worms

and toads and slimy things crawling out of my chest”; and when the author tries to represent Ying Ying’s understanding of her daughter, she describes, “When I want to remember, it is like looking into a bowl and finding the last grains of rice you did not finish.” Amy Tan has mastered the power of transferring details of daily life to the core of language, which is because that she has a special feeling toward two languages.

After Su yuan died, June told mother’s friends that she didn’t understand her mother. Facing their shock and questions, June realized immediately:

And then it occurs to me. They are frightened. In me, they see their own daughters, just as ignorant, just as unmindful of all the truths and hopes they have brought to America. They see daughters who grow impatient when their mothers talk in Chinese, who think they are stupid when they explain things in fractured English. They see that joy and luck do not mean the same to their daughters, that to these closed American-born minds “joy luck” is not a word, it does not exist. They see daughters who will bear grandchildren born without any connecting hope passed from generation to generation. (Tan, 1989: 31)

Here the author uses “it occurs to me” instead of “I think” to show June’s mental process, which makes the whole paragraph becomes the indirect thinking of June. It reflects that June knows what her mother’s friends think about and can’t help thinking problems like them. Through the subtle effects caused by this indirect thinking, June goes into ideological vision of mother’s friends and evaluates herself from their perspectives. Meanwhile, June also expresses daughters’ evaluation on mothers

through ideological vision of mother's friends. "They see daughters..., who think they are stupid when they explain things in fractured English." Negative evaluation of each other between mother and daughter clearly reflects mutual conflicts. In the structure of this paragraph of the novel, mothers' points of view and voice is reflected with the first person by June. However, mothers' voice also contains daughters' complaints about their mothers. This blend of voice constitutes integration of points of view, which intertwines the contradictory of two generations and mutual understandings.

In *The Woman Warrior*, Kingston succeeds in using dreams to transplant the stories of Fa Mu Lan and T'sai Yin and tell her stories, which touch culture and race. The author uses her imagination to show the lives of women around her in the works, including mother, aunts and Fa Mu Lan. The most creative point is that the author rewrites Chinese history stories and legends to express her own thoughts. Fa Mu Lan that the author presents subverts the fixed image of Chinese women in the American mainstream culture and creates an ambitious, independent and new image of Chinese women, who has the characteristics of the times.

3.1 The Theme of Creation and Focus of Writing

Maxine Hong Kingston's *The Woman Warrior* is about contradictions and conflicts of Chinese and American cultures, but her writing is clearly a big improvement on the predecessors. This is mainly reflected in her creative thoughts and new perspective, which already has its universality. What her novel presents is not only a Chinese American woman's story, but also all women's psychological feelings.

In *The Joy Luck Club*, Amy Tan reappears Chinese American's, especially Chinese American women's history and living condition, and highlights the contradictions and conflicts in the faith, values, traditions and modern between two generations.

There are some similarities as well as differences about the theme of creation between the two masterpieces.

First, Maxine Hong Kingston and Amy Tan all belong to a generation of losing ethnic memory, that is, they place themselves outside their parents or ancestors' historical and cultural environment, lose the traditional markers of ethnic culture, and know little or nothing about the knowledge of their ethnic history and culture. They have been living in the United States and accept American-style education, knowing that they are "Americans." Therefore, they are like their predecessors, criticizing Chinese culture.

In Chinese American women's literature, female oppression in Chinese culture is an unavoidable topic. Confusion ethics has controlled Chinese culture for centuries, which forms the old Chinese tradition of women's obedience and submission to the men. In *The Woman Warrior*, the narrator lives in Chinatown and feels greatly oppressed in a community where women are inferior to men. For example, people in Chinatown always say, "Feeding girls is feeding cowbirds", "There is no profit in raising girls. Better to raise geese than girls", "When you raise girls, you're raise children for strangers", "When fishing for treasures in the flood, be careful not to pull in girls" (Kingston, 1989:46). People think that girls will marry someone and leave

home with family's wealth; meanwhile, boys will stay at home and contribute to the family wealth. For this reason, Kingston believes that her family might have been more tolerant towards the baby if no name aunt had given birth to a son.

In the first chapter of the novel, the narrator tells the story to others instead of keeping silence as her mother warns. The tragedy of no name aunt is only a small example of women's destiny in a patriarchal society. The narrator doesn't think it is a shame and tries to use this way to protest against the feudal ethics, which strangled humanity.

In *The Joy Luck Club*, four mothers all grow in the patriarchal society of the old China, whose lives are full of twists and turns. If the adultery of no name woman is a forbidden sin for women, what is the fault of An-Mei's mother? After An-Mei's father died, An-Mei's mother lived miserably and was driven out of family because of being raped. She was homeless and pregnant. She had no choice but to marry that man who raped her to be the fourth concubine for survival. Eventually, she swallowed the opium and ended her miserable life. An-Mei's mother didn't do anything wrong but had to accept the feudal morality in the patriarchal culture. Even the mother of An-Mei's mother, popo also thought that An-Mei's mother had lost the family's face and banned her from the family house. All females in the patriarchal society are as if they are standing on stairs, one step after another, going up and down, but all following the same way. They are oppressed. They are distorted. Then they oppress their daughters and distort their daughter, generation after generation. This is a female history of blood and tear.

Second, Amy Tan's literary creation is based on the theme of mother-daughter relationship as Maxine does. As far as the subject is concerned, *The Joy Luck Club* can be interpreted as an extension of *The Woman Warrior* (Guo, 2004). The novels present a complex relationship through telling the stories of mother and daughter, and respective culture they represent. In their works, contradictions and conflicts are reflected in the relationships of ethnic Chinese community (mainly conflicts between two generations, such as, mother-daughter relationship).

But the difference between Maxine Hong Kingston and Amy Tan is obvious. In terms of creative thoughts, they have different attitude towards Chinese and American culture. Kingston is strongly opposed to the traditional culture of China-related (Guo, 2004). In *The Woman Warrior*, Kingston starts the story from "no name woman", to the fantasy of Fa Mu Lan, to the reverence for mother Yong Lan and outburst of T'sai Yin. The whole novel is what she experiences in her growing process, which struggles to break the chains and shackles of the traditional culture, and ultimately finds the true self and bravely melts into American society. Although Kingston also reflects defects in Western civilization in the later works, but the basic position has not changed. Amy Tan does not seem to simply agree with the American culture, but ponder how she lingers between the two cultures. Thus, a better understanding of Chinese culture can be found in *The Joy Luck Club*. For example, in the novel, the daughters treat the mothers with more sympathy and understanding. Guo states that if Kingston's *The Woman Warrior* is aimed at showing the opposition of Chinese and Western world, then Amy Tan's *The Joy Luck Club* focuses on the story that mothers want their

daughters to be successful in mainstream society (Guo, 2004). If there is any opposition, it is between success and failure.

As a female who was born and raised in American culture, Kingston can not accept the ideas and traditions told by her mother and ethnic group. She tries to tell the stories, such as no name woman and her experience in her childhood, to criticize oppression of women under Patriarchy in old China. Meanwhile, she uses her imagination to rewrite the historical stories to express her resistance to the Patriarchy.

However, in *The Joy Luck Club*, Amy Tan intends to present the opposition between mothers' expectations for their daughters of having a successful life and daughters' frustration in their lives. To pay for Jing-Mei's piano lessons, Jing-mei's mother Suyuan cleans the teacher's house. Although Suyuan insists that her daughter practice hard to become a concert pianist, Jing-Mei doesn't want to follow her mother's willing. One day at church she hears her mother brag that she is an amazing piano player. Jing-mei decides to put an end to her mother's foolish pride. She fails in her first recital and she thinks, "I assumed my talent-show fiasco meant I never had to play". But Suyuan doesn't give up. When her mother protests, Jing-Mei shouts, "You want me to be someone that I'm not!" She sobbed. "I'll never be the kind of daughter you want me to be!" she wished she were dead, just like her mother's two lost babies in China. Sadly, her mother put the piano up and never mentioned it again until Jing-Mei was an adult. From then on, their relationship becomes silent. At Jing-Mei's thirtieth birthday, Suyuan sends the piano to her daughter as a present and Jing-Mei plays it again. This wordless action symbolizes the understanding and forgiveness

between two generations. However, the elimination of opposition sacrifices mother's life expectation for her daughter and daughter's joy of half a lifetime.

We can see that the mothers expect that the daughters will never follow their footsteps. However, the scars are so deep that they are sculptured on the bones. Their daughters burden the high expectations with too much sensitivity and self-esteem. As a result, there appear the estrangement and the incomplete personality which can be found in their stories.

In the novel, the mothers struggle to get away from the social oppression to the world of freedom, and in their pursuit of freedom, their over-high expectations only make the daughters lose themselves. Mother's over-high expectations are the result of traditional concept of self-deprecation, self-rejection and self-effacement in Patriarchal society, which has penetrated in their deep consciousness.

Under this concept, naturally, they will never reach the mother's request and can not face the original self. No matter how hard they try to change themselves or no matter what standard they use to change themselves, the result is always more failure and greater pain.

The Woman Warrior is not a traditional autobiographical story and its most significant feature is that the piece of work is freely constituted by fact and fiction, fantasy and reality, personal reflection and others' stories. The author uses autobiographical narrative to reappear how to mould selfhood and break the shackles of double standard of culture in growing process.

The Woman Warrior is divided into five parts, which respectively tells different stories. In the first three parts, the author narrates the stories her mother talked and her imagination in the first person; the last two chapters are about what the author saw and felt when she grew up. Each story of *The Joy Luck Club* is relatively independent. It seems that there is no clear connection between stories. But Amy Tan adopts the traditional narrative of Chinese novels to build a specific perspective of observing history and culture. Starting from personal memories, she magnifies self-experience and elevate the family conflicts, especially mother-daughter conflicts, to cultural conflicts. Maxine Hong Kingston and Amy Tan all adopt the first-person narrative perspective in the novels. Meanwhile, they actively convert the narrative perspective or replace the narrative people to make up the defects that the first-person narrative perspective brings.

3.2 Self-Identities and Cultural Identity

Mother-daughter relationship, in fact, symbolizes the author's emotions towards two cultures. After experiencing cultural confusion, cultural conflicts and ideological transformation, the daughters realize multiple self-identities and cultural identity.

In *The Woman Warrior*, the root of cultural confusion is the difference between family and social environment. The daughter was told with kinds of Chinese stories by her mother, while she was educated with American culture and values in school. Affected by American mainstream culture, the daughter could not understand those stories. She was confused about the contradictory values conveyed from the story. For

example, the story of “no name woman” is a warning, “Now that you have started to menstruate, what happened to her could happen to you. Don’t humiliate us” (Kingston, 1989:5). However, the story of Fa Mu Lan is a preaching, which requires the daughter to be brave and strong. Therefore, the daughter began to revolt her mother, “I don’t want to listen to any more of your stories; they have not logic...They scramble me up. You lie with stories...I can’t tell what’s real and what you make up” (Kingston, 202). In *The Joy Luck Club*, the daughters had trouble understanding their mothers. Jing-mei, for example, complained: “I talked to her in English, she answered back in Chinese” (Tan, 1989:23), “My mother and I never really understood one another” (Tan, 27).

In *The Woman Warrior*, the daughter was also confused about the contradictory gender conception in the stories and begins to deny her gender role. She refused to do housework.

“I refused to cook. When I had to wash dishes, I would crack one or two.”

“Bad girl,” my mother yelled, and sometimes that made me gloat rather than cry.”

“What do you want to be when you grow up, little girl?” “A lumberjack in Oregon.” (Kingston, 47)

In Chapter 2 *White Tiger*, the daughter regarded Fa Mu Lan as a model and dreams of becoming a heroine as Fa Mu Lan because she had formed her own gender identity through the stories.

When we Chinese girls listened to the adults talk-story, we learned that we failed if we grew up to be but wives or slaves. We could be heroines, swordswomen.” (Kingston, 19)

Kingston breaks the repression and shackles of women by creating Fa Mu Lan who has the characteristics of both sexes. Meanwhile, the author also goes beyond the gender boundaries of the two cultures, and advocates the changes from sexual repression of Chinese culture to sexual liberation of American culture.

The daughter complained that Chinese culture hindered her success, “It’s your fault I talk weird. The only reason I flunked kindergarten was because you couldn’t teach me English, and you gave me a zero IQ”(Kingston, 201), and she decided that “I’m getting out of here. I can’t stand living here anymore.” Juhasz suggests that leaving home at this stage means leaving China and leaving mother’s Chinese way of talking (Juhasz, 1985:183).

In *The Joy Luck Club* daughters also resisted. Waverly stopped playing chess because she did not like her mother showing off her success. She asked her mother, “Why do you have to use me to show off? If you want to show off, then why don’t you learn to play chess?” (Tan, 1989:101). And Jing-mei stopped playing the piano because she felt that she couldn’t achieve her mother’s expectation. “You want me to be some one that I am not!”, “I wish I wasn’t your daughter. I wish you weren’t my mother,” and “I wish I were dead! Like them.” (Tan, 153). What she said was about her twin sisters that her mother had to abandon in China during the war. She could not understand why her mother abandoned her own babies, which led to the “tension

between mothers and daughters, between China and the new American environment” (Shear, 1993:194).

3.3 Cultural Integration

In the last chapter *A Song for a Barbarian Reed Pipe*, mother and daughter narrate the story of T'sai Yin together, which reflects the collaboration between them (TuSmith, 1993:291) and symbolizes the integration of two cultures they represent. It can be said that mother and daughter are all women warriors and good story-tellers. By telling stories, they show their personalities and explore their identities. Juhasz states that they carry on the same exploration and construct the same identity for looking for identity (Juhasz, 1985:183).

Maxine Hong Kingston transcends culture, language and gender boundaries, shaping the image of a strong heroine. With this identity, she breaks the silence and cries for the women in order to express feminist ideological of being against oppression. Meanwhile, when Maxine expresses cultural confusion, cultural conflict and cultural integration in her works, she discovers her own identity: a Chinese American woman who does not belong to any society. Culturally, she belongs to neither China's traditional culture nor modern American culture; in terms of gender, she is neither a traditional Chinese woman nor the modern American women; on language, she struggles between English and Chinese and makes efforts to revolt women's silence of two cultures. Through the novel, Maxine also intends to show the readers that cultural identity and self-building don't need to overlap each other. The

individual doesn't need to be forced to change original cultural attribute to integrate into a society.

Said describes his resistance culture in literature as “noticeable pull away from separatist nationalism toward a more integrative view of human community and human liberation” (Said, 1993). Said opposes divisive nationalism and advocates mutual respect between cultures. In *The Woman Warrior*, Maxine Hong Kingston criticizes both Chinese and American culture and society, but also draws strength from the two traditional cultures (Wu, 2009). She criticizes the patriarchy, gender and racial discrimination, which embodies Said's cultural resistance. At the same time, her creative techniques of transcending culture, language and gender boundaries reflect Said's cultural integration.

In *The Joy Luck Club*, the author also expresses her desire to integrate American thinking with Chinese cultural values. Auntie Lindo told her daughter: “if you are Chinese you can never let go of China in your mind” (Tan, 1989:203). She wanted her children “to have the best combination: American circumstances and Chinese character” (Tan, 289).

When Jing-mei knew how her mother was forced to abandon the twin sisters and mental suffering she had endured all along, she began to understand her mother, which means the ablation of cultural barriers. When Jing-mei murmured “Mama, Mama” with her twin sisters in Shanghai airport, she not only retrieved her mother but also realized her own cultural identity. “And now I also see what part of me is Chinese. It is so obvious. It is my family. It is in our blood” (Tan, 331). As Shear

states, “The mother’s living presence in them is the feeling Jing-mei has been searching for, the feeling of belonging in her family and of being at last in the larger family of China. In this case, the feeling of cultural wholeness grows out of and seems dependent on a sense of family togetherness” (Shear, 1993:198). Eventually, two conflicting cultures partly integrate on the younger generation of Chinese descent.

Only when Eastern and Western cultures integrate, can these two cultures be more vitality. The union of sisters not only symbolizes the elimination of cultural barriers between two generations, but also implies that the author tries to alleviate cultural conflicts and promote intercultural communication and understanding.

4.The Emergence and Development of Neo-Immigrant Literature

Neo-Immigrant literature especially refers to literary works which is created by persons emigrated from mainland China for a variety purposes (such as study, work, business, investment, etc), expressing in Chinese and reflecting the status of the life and mentality abroad since the late 1970s and early 1980s. (Chen, 1999)

Neo-immigrant literature can be divided into two periods: short stories are the main genre of 1980s’ literary trend, which are mainly created by female writers; while as the main genre of 1990s’ literary trend, long documentary literature emphasizes the authenticity and personal experience and the writers always describe their own experiences. However, the works of 1990s’ writers only represent the abundance of materials and less spiritual connotation. On the contrary, the Neo-immigrant writers, who began writing from 1980s, mainly focus on mental collision of new immigrants

when they gradually drift away from their own culture.

Most of Neo-immigrant writers have the learning experiences abroad and certain literary accomplishment. At the same time, they have their own understanding and using of modern and post-modern literary techniques, which make their works have rich narratives and literary research value. In their works, readers can not only know the domestic and foreign life which is not well-known by the Chinese people, but also experience the true humanity deeply buried under the ordinary life.

As an important part of the Neo-immigrant literature, women's writing deserves undoubtedly careful study. Geling Yan, Zhang Ling and Hong Ying are outstanding women writers in the field of Neo-immigrant literature, whose works have got away from the literary category of nostalgia literature, focus on heterogeneous cultural environment and Chinese history and also gradually form their own styles.

Geling Yan ever compares herself to a member of "nomads of Chinese literature", which refers to those Chinese writers who leave China for living around the world. In the edge of the exotic culture, they are virtually charged with a mission. This is what Gelin Yan calls "trying to seek for a way to let others understand you".

She is good at well-conceived short stories like *Siao Yu*, *Xiu Xiu: the Sent Down Girl*, and also good at painstaking masterwork, such as *The Lost Daughter of Happiness*. In these works, she either describes tragedy fate of educated youth during the Cultural Revolution of China or tells about the vicissitudes experience of the old and new immigrants. Her woks have unique perspective, deep analysis of humanity and mature writing characters, which makes her become one of leading figures of

Neo-immigrant writers.

The prominent features of Gelin Yan's novels are objective, indifferent and ambiguous. She seldom represents a way out of life and happy endings of traditional Chinese literature. Although there are some fascinating and charming characters and stories, the outcome of her novels is mostly heavy and sad. The characters, regardless of the status, are a group of sober people who escape from their life. They are full of hope, struggle to survive, and never give up even dreams shatter, which make people sympathize and admire. Such as Fusang in *The Lost Daughter of Happiness*, Siao Yu in *Siao Yu*, Xiu Xiu in *Xiu Xiu: The Sent Down Girl*, Putao Wang in *The Ninth Widow*. These characters are all the image of "marginal people" created by Gelin Yan.

Among all the female characters Gelin Yan creates, what impress me most are Fusang in *The Lost Daughter of Happiness* and Putao Wang in *The Ninth Widow*. The images of these two women complete their evolution in their own unique way. Gelin Yan also demonstrates her extraordinary ability and skill in shaping the image of women through these two novels.

In terms of life experience, the prostitute Fusang and the countrywoman Putao Wang have very different life experience, but in the early stage of their life, they have a similar misfortune. That is, they were ever sold with different price for different reasons. When Fusang was twenty years old, she was trafficked to San Francisco. After resold for several times, she was finally sold to an inferior brothel. Her life is rewritten because of great change of personal identity; Putao lost her parents for the flood at seven years old and was sold to the richest man in the local place by some

beggars. Since then, homeless Putao had a stable family to rely on. So, she sacrificed her lifelong happiness to repay this family. They are the ordinary girls from the lower rungs of old Chinese society and are the typical representatives of those girls who have the same experiences in that era.

In terms of characteristics, Fusang and Putao all have the weapon against the world, that is, Fusang's smile and Putao's unusual eyes. Fusang's smile can be natural, drawl, sincerely, serious, quiet, deep or loving. Sometimes she has a silly smile; sometimes she giggles unconsciously or sometimes her smile looks comfortable. Fusang's smile has become the powerful weapon to protect herself from the dangers in the world.

Putao has a pair of eyes which looks like a child's eyes. Her eyes are big, black and round, staring straightly and boldly. She will never avoid other's eyes. In the novel, almost everyone who has ever seen her is impressed with her eyes and particular expression in her eyes.

Except these typical characteristics, as the women in the lowest social class, they all have another important strategy, that is, tensile and indomitable will. Fusang has never revolted when she experiences all kinds of tribulations. As long as she can live and see her husband (even if the notion is not strong), there is nothing she can not tolerant. The life style of Putao is so different from that of Fusang, but they have similar spirit. With the tensile vitality and indomitable will, Putao survives the cruel world, saving herself and many other persons, including her father-in-law, her husband, neighbors and the writer Lao Pu. In addition, they all have a very similar

personality. No matter what happens, they have no fear. They never fear anything even facing torture or crisis. Gelin Yan describes Putao, “What she lacks, which is very important, is fear. This is a woman who lacks innate fear.”

Gelin Yan is a female and also likes to write female’s stories. Most characters of her novels are female. Her work is always revealing a power of oriental women, which conquers the strong power with women’s gentle and weak power. These female characters become tenacious because they have to bite the bullet, which is the same feature of Gelin Yan’s novels. Just because of these impressive images of oriental women created by Gelin Yan, she becomes the outstanding shapers and writers of oriental women.

Another outstanding Neo-immigrant female writer is Zhang Ling. She has a messy living experience, which provides her lots of stories to talk about. In Zhang Ling’s novels, history and reality intertwine. When she recollects her hometown, she always combines history with it. In *Beyond the Ocean*, the sad stories happen in generation after generation and human nature has been striped again and again. The destiny is history, which nobody can resist its changes. *Mail Order Bride* reveals history from the late 1800s to the early 1900s through describing three generations of women’s stories. The novel spans a longer period of time, which is involved in warlords of China, Anti-Japanese War, Chinese civil war, the Cultural Revolution and reform and opening of China, and it’s almost the epitome of the modern history of China.

Famous Chinese researcher Pengzi Rao ever states in the comment that Zhang

Ling's attitude towards history is a pursuit of "new historicism" (Rao & Pu, 2004). In *Practicing New Historicism* (2000), Catherine Gallagher and Stephen Greenblatt writes that new historicism "entails reading literary and nonliterary texts as constituents of historical discourses that are both inside and outside of texts" (Gallagher & Greenblatt, 2000: 37). Said states, it is primary for him to have reading experience and text experience and it is hard to create theories without historical experience. He emphasizes the primacy of history and specific experience.

Zhang Ling represents a living history with a whole new meaning through using the past historical materials, which not only shows readers the grand narrative of "big" history, but also reflects the "little" history of "big" history. Readers can hear the familiar but unnoticed voice which has been neglected and oppressed by the grand narrative. She doesn't focus on grand narratives of history and the descriptions of war and revolution, but is fond of personal emotion and destiny in the history. In her opinion, the so-called grand narrative is only a big stage for characters to interpret love and hate. So in Zhng Ling's novels, there are mainly people's stories constituted by many poignant love stories.

Zhng Ling is very fond of "incomplete love". She states that perfect and passionate love doesn't exist and love in reality is incomplete, plain and misplaced. The modern famous novelist Moye Guan (Mo Yan)(2009) writes the preface for her novel, *Beyond the Ocean*, "This is an authentic love story. In the novel, there are classical love exuding plum rains of south of the Yangze River; political love with romantic passion in the period of revolution; foreign love which appeared immoral at

that time and love triangle between two girls and a man..., it is a pity that all these love stories the writer describe are tragedy, which from the old generation to the new generation, from domestic to abroad, finally the lovers can not be together.”

Zhang Ling thinks that the journey of walking out hometown is a history of the development of human civilization and the journey of returning to the hometown is the course of seeking for spiritual home after obtaining material civilization. Therefore, “searching” becomes another topic in immigrants novels of Zhang Ling. In *Beyond the Ocean*, the writer demonstrates the topic of searching, losing and returning through the descriptions of two families’ joys and sorrows from the East and the West in historical changes. The characters wander their life and exile their soul to seek for their eternal spiritual home. *Mail Order Bride* is another great work of Zhang Ling. The novel uses the story of Juanjuan Jiang, a Wen Zhou girl, going to Toronto to realize her dream of being a fashion designer as a clue. It describes generations’ hard journey of seeking for spiritual home.

Hong Ying, a famous novelist and poet, is one of the representatives of Neo-immigrant writers. Hong Ying is one of the few new immigrant writers who specialize in writing. While the other Neo-immigrant writers write both in Chinese and English, She only writes in Chinese. She is industrious and productive. She has been trying to explore a multi-faceted writing, which can be known from her various works. For example, the poem *Bird of Paradise*; the prose *Who is Afraid of Hong Ying*; the sketchbook *The Crane Halts*; the autobiographical novel *Daughter of the River*, and the typical feminist novel *Carnation Club*. Besides these works, she even tries to

write Chinese fantasy novels. *China Youth Daily* ever appraised: the novels of Hong Ying have varied topics and ingenious plots, which are dazzling, touching and powerful. It should be said that this sentence speaks out some of the facts in creation of Hong Ying. From her existing works, it is not difficult to find that she is fond of telling stories and attaching importance to the legendary elements of plots and readability of the novels.

Daughter of the River is a sign of maturity of Hong Ying's creation. It is an autobiographical novel, which describes "my" growth, and to some extent, the records of "my" family history. From the point of view of the creation, *Daughter of the River* indeed has its unique point, which is an autobiographical novel of "new realism" style. In this novel, through the descriptions of the experiences of my family and I, readers can understand the common experiences of generations of Chinese since the late 1940s and Chinese history course for nearly half a century. As Howard Goldblatt says in the preface that this book is about a young girl and her family, but it also belongs to an era, a place, and ultimately a nation (Howard, 1997). He believes that this book is "a piece of works of representing living social history of China in recent decades."

The name of this novel, *Daughter of the River*, is only a paraphrase. The original meaning of the Chinese name of this novel is the hungry daughter, which includes three meanings: hunger of stomach, hunger of soul and sexual hunger. All these are caused by "my" special personal experiences and special background of the times. On the face of it, the novel is about "my" growth, which describes a girl's tough road in the process of growth. It is not only the recalling of "my" family's

history, but also the recalling of growing history of modern China. “I” experience the Great Leap Forward, the Cultural Revolution, reform and opening up and till now. In fact, Hong Ying herself is the prototype of this girl, whose nickname is Liuliu in the novel, which has been proved by her through public discussions. So, Liuliu’s experience can also be regarded as the deepest and most authentic experience of Hong Ying.

Another unique point of this novel is the way that the writer describes the history of the Cultural Revolution in China. Different from the past works about the Cultural Revolution, the writer uses the narrator as one of the parties; reconstructs the history of the Cultural Revolution with trivial daily life; dilutes the tragic atmosphere of the times in a calm narrative tone from the perspective of a young and restless girl. The different writing perspective and its literary effects, which have some unique values, are rare in the novels of similar themes.

In the beginning of *Daughter of the River*, Hong Ying describes the harsh environment Liu Liu lives in a cold tone:

南岸的山坡上，满满地拥挤着简易木穿斗结构的小板房、草盖席油毡和瓦楞石棉板搭的偏偏房，朽烂发黑，全都鬼鬼祟祟：稀奇古怪的小巷，扭歪深延的院子，一走进去就暗糊糊见不着来路，这里挤着上百万依然在干苦力劳动的人。整个漫长的南岸地区，几乎没有任何排水和排污设施：污水依着街边小水沟，顺山坡往下流。垃圾随处乱倒，堆积在路边，等着大雨冲进长江，或是在炎热中腐烂成泥。

一层层的污物堆积，新鲜和陈腐的垃圾有各式各样的奇特臭味。在南

岸的坡道街上走十分钟，能闻到上百种不同气味，这是个气味蒸腾的世界。

(Hong, 2000)

(On the south bank of the hill, it is crowded with decay and black houses made of simple wooden board or malthoid and corrugated asbestos. Once entering these strange alley and crooked yard which extends deeply, dark and vague light hides the path from sight, which is crowded with millions of drudges. There are almost no drainage and sewage facilities throughout the long region of south bank: sewage flows down the hillside along the ditch of the street. Garbage is dumped everywhere, piling on the roadside, and waits to be rushed into the Chang Jiang River with the rainwater and rot into the mud in the hot weather.

Layers of dirt accumulate, from which fresh and stale garbage exudes all kinds of strange odors. Walking in the street of the south bank for ten minutes, hundreds of odors can be sniffed from this transpiration world.)

However, facing the harsh environment, people not only are indifferent, but also think as it should be. Because they are poor, they can only be linked to filthiness and rancid. Readers can feel the author's cool state of mind through Hong Ying's plain narrative tone. Except the congestion of living space and filthiness of environment, what the author intends to lament is the miserable fate of the poor.

Hong Ying restores the specific and painful history of Cultural Revolution with a considerable calm narration language:

1961年的冬天，是三年大饥荒最后一个暗淡的冬天。仅仅我们这个四川省——中国农产品最富裕的一个省，美称‘天府之国’的四川，就饿死了七百万人，全国饿死四

人中就有一个是四川人，大部分人饿死在1959年、1960年、1961年的冬天的冰雪中，以及1962年青黄不接的春天”、“母亲在前俩年中一直忍着饥饿，省下粮食给五个子女。当时这个城市定量成人二十六斤，主动节省给中央二斤，节省给本省二斤，节省给本市二斤，其落到每个人身上只有十八斤。其中有六斤大米，其余是杂粮——玉米、大豆、粗麦粉之类的东西。这是一个成人每月的口粮，而这个家庭当时有六个子女。” (Hong, 2000)

The author describes the painful and miserable situation in the three-year Great Famine: In her hometown, Sichuan, seven million people starved to death in 1961. In the whole country, the Great Famine last from 1959 to 1962. At the same time, she gives out some details of how much food can be disturbed to each person.

Extreme poverty not only brings the starvation but also torture people's spirit. Starvation to death is not horrible. The horrible thing is that the insulted personality, damaged soul and distorted human nature from those who survive the starvation causes numbness and aphasia of the whole generation. Hong Ying doesn't use exaggeration and deformation to describe the miserable experience. What the readers feel is talking the truth after great disaster, joy and sorrow.

5. Similarity of women's writing in Chinese American literature and Neo-immigrant literature

As the women writers of the Chinese American literature and Neo-immigrant literature, they have many similarities in their works.

They are all immigrant writers and they have to face the same problems in their

life abroad, which is also reflected in their works. Standing at the same edge of the white American mainstream culture, Chinese American writers and Neo-immigrant writers shape and construct Chinese and Western images in their own hearts. They are all Chinese and face the cultural thinking, cultural choice and identity.

There is a very important similarity between these two literary styles. That is, both of them reflect the cognition toward modern world concept of Western progressing centrism (Li, 2006). In Chinese American literature, stagnant Chinese image has not changed greatly. In westerner's opinion, China is still an ignorant space surrounded by superstitions and even covered with "red horror", which people are depressed and enjoy no freedom. Chinese American writers have never tried to reconstruct the true image of modern China but to cater to the Chinese image in the western's impression. The real purpose is to strengthen the Chinese American's right of speaking.

The trend of Neo-immigrant literature is to become the identifier of Western centrism unconsciously. The Chinese image that Chinese American literature constructs is so far away from experiences of modern China, which has no influence on readers from mainland China. But the target readers of Neo-immigrant literature are domestic readers. It is directly convey Western image and express Chinese psychology of pursuing modernization.

6. Differences of women's writing in Chinese American literature and Neo-immigrant literature

The women writers of Chinese American literature and Neo-immigrant literature are all Chinese, but the former ones write in English and the latter ones mainly write in Chinese, which represents different cultural identity, cultural connotation, cultural interpretation, as well as literary pursuit. Chinese American literature and Neo-immigrant culture should belong to completely different literature. Because language is the main carrier of culture, different languages will lead to complete different thinking of writers, connotation of literature, methods of expression and direction of readers. Chinese American literature writers create works in English, which is welcomed by mainstream American culture readers. Compared with this situation, Neo-immigrant literature is much quieter, which is mainly created in Chinese.

There are mainly two big differences between these two literary styles:

Firstly, they have very different themes. Chinese American literature writers mostly use the changes of personal or family as the topics and the relationship between parents and children as a metaphor to illustrate the opposition and integration between Chinese and western culture. The basic theme is to explore the love-hate relationship between the two generations and the collision and fusion of two generations of people between two worlds and two cultures; the basic model is that self-experience, from personal memories, is magnified limitlessly and conflicts between parents and children is elevated to the level of cultural conflicts, which are symbolized and allegorized in the overall context of Chinese and American culture traditions.

The Woman Warrior, which is known as “fanciful autobiography”, is a masterpiece of Maxine Hong Kingston, in which the writer explores the differences and integration between the different cultures through describing conflicts and reconciliation between the strong mother and the rebellious daughter. Amy Tan’s *The Joy Luck Club* is an extremely popular novel, mainly tells stories between four Chinese immigrant mothers and their American-born daughters. The novel explores the traditional topic of Chinese immigrant literature---generation gap between mothers and daughters from a new perspective. That is, the writer tries to represent the changes that Chinese American experienced through seemingly casual approach in an enjoyable scene of family life. In her novel, the image of Chinese mother, which is very appealing, occupies the emotional center of novel, emphasizes different view on American life between the old and new generation of Chinese descent.

Since the 1980s, as self-conscious travelers and writers, Neo-immigrant writers have different spirits from Chinese American writers. They leave China for living in western countries but wander at the edge of the western culture. They have no strong desire of integrating themselves into the mainstream culture, but western culture has brought great influence of material, mentality and culture on these immigrant writers’ minds, which has also become the core topic they focus on. There are no grand narratives in their works. What they describe are generally unrest and changes of social situation, collision between reality and dreams, as well as personal loneliness and anxiety.

Generally, Neo-immigrant women writers were born between the 1950s to the

1960s. Their youthful era is coincided with the Cultural Revolution of China, which brings more psychological traumas on their lives. It can not be erased even they leave their hometowns for western countries and has become the same topic of their writings. For example, Gelin Yan's *White Snake*, *Xiuxiu: the Sent Down Girl*, *the Ninth Widow* and *the Story of Suizi*; Ying Hong's *Daughter of the River* and *the Peacock Cries*.

Secondly, the motivation of narration in writings is different. The blood of Chinese traditional culture is running in the veins of Chinese American writers, but they are in special status abroad and deeply influenced by powerful culture of America. The purpose of Chinese American literature works is not to use Chinese culture to compete or integrate with mainstream White culture, but show their target readers—the white in western countries, the existing cultural differences with strong flavor of exotic style and oriental imagination. Asian American literary researchers Sau—ling Cynthia Wong points out that the differences they represent is most selective and performing to please the mainstream, not threat the mainstream... which has removed harmful ingredients and political complexion, purely for entertainment (Wong, 2005).

In *Joy Lucky Club*, Anmei Xu sees her mother cut down her flesh from arms as medicine for her grandmother to eat; the “mother” Yong Lan in *The Woman Warrior* not only is an heroine of exorcism, but also eats anything. Especially, it is so creepy for the “mother” to talk about the details of eating heads of monkeys alive; and as well as In *The Kitchen God's Wife*, Amy Tan describes the dirty and backward ancient

China through what the heroine has seen and heard in the war. All these vivid and redundant detailed descriptions, which are full of superstition and barbarism, cater to the stereotypes of the mysterious and backward Orient in the eyes of mainstream American readers. But what they describe in their works about those backward cultural patterns are not truly Chinese culture at all and the cultural exploration that they have done stray away from their intention.

Unlike Chinese American literature, the descriptions of Western life and image in Neo-immigrant literature works are more objective and authentic. In their works, readers can read advanced Western society, rich material and also hard life. But Western life is not the keynote of writings, description of which is only taken as a new stage, background and perspective to rethink mainland Chinese life profoundly.

At the same time, there are no any suffocating and anguish feelings brought by the humiliation of national identity in Neo-immigrant literature. These writers attach more importance to reconstruction of self-consciousness and personal value and attempt to realize the positioning of self-value. They begin to explore the human nature in a specific historical context. In Gelin Yan's *Siao Yu*, the heroine Siao Yu goes abroad through sham marriage. It mainly shows people the pure and kind nature of Siao Yu and the kind side of human nature represented by the Italian old man.

Neo-immigrant writers have a special collective memory and culture experience. They were born and accepted a complete elementary education in Chinese mainland. Most of them have a higher level of education and writing foundation. Comparatively speaking, Neo-immigrant writers have their unique culture experience. On the one

hand, they are deeply influenced by Chinese traditional culture and also familiar with China's social development before 1980. However, some of them have already published quite a lot of works in the domestic before the immigration. On the other hand, in the process of living abroad, Neo-immigrant writers widely accept the influence of western culture, including value concept and ways of thinking. That is to say, hybrid of multi-cultural blending is reflected in their mental construct, which brings anxiety of cultural identity and self-identity and provides a new perspective for them to examine historical memory and survival realm.

7. Cultural Hybridity of Neo-immigrant literature

As a kind of "trans-boundary writing" of Chinese contemporary literature, Neo-immigrant literature greatly transcends the single constraint of language, ethnic, religious and national system, and thus becomes a mixture of multi culture, which can be called "hybridity" according to Homi Bhabha's postcolonial criticism. It is this cultural hybridity that constitutes unique "third cultural space" (Bhabha, 1994) of Neo-immigrant literature, which includes two aspects. On the one hand, that is cultural anxiety of main body of creation. Culture memories and historical inheritance they are familiar with since childhood have penetrated into their spirits, which make them seem incongruous when facing different specifications of exotic culture. On the other hand, they are exposed to new value concept and moral order and know new criteria and ways of thinking in the exotic culture, which provides a new perspective for them to understand the various phenomena and problems.

Neo-immigrant women writers are very sensitive of the hybridity of culture, which means that they have a keen sense of those conflicts caused by the blending of different cultures and express conscious respect to the various alien cultures. Throughout Neo-immigrant literature, whether the performance of historical memory or the display of real life, some kind of consciousness is always used to catch life experience between different ethnic groups and show their complex conflicts and the process of multicultural blending. For example, in *the Lost Daughter of Happiness*, Gelin Yan describes the love between Fusang and Chris; in *Beyond the Ocean*, Zhang Ling shows the stories of Jin's family in the south of China and Hanford's family in California of America.

Chapter III Conclusions and Recommendations

Standing at the same edge of mainstream American culture, women writers of Chinese American literature and Neo-immigrant literature think and write in the context of collision and fusion of the east and west culture. They rethink the oriental cultural traditions and consider the Western cultural traditions; focus on survival and struggle, concern personal desire and pursuit in ethnic and cultural narratives. Their works have enriched World Chinese Literature, which provide a concrete reference for the comparison of the oriental and the Western culture.

Chinese American women writers have experienced the confusion of identity, pressure of cultural conflicts, lose of values and searching of self-values; while Neo-immigrant women writers go through a wait-and-see process toward Western

culture, finally participate in and rethink Chinese culture and history.

All the immigrant writers have taken on the great responsibility of dispelling cultural opposition and promoting cultural exchanges and integration consciously or unconsciously. Their creation historically represents the track of continuous conflicts and blending development of Chinese and American culture.

The study will provide students in TESOL classroom a new perspective to know Chinese American's life and Chinese American literature. Women writers present cultural conflicts and cultural identity in a particular perspective not only in Chinese American literature but also in Neo-immigrant literature. In exotic culture, women writers struggle for cultural identity. At the same time, they have to face the Patriarchy and gender discrimination both in Chinese and American culture and try to look for self-identity. Meanwhile, introduction of background information will help ESL students have a comprehensive and thorough understanding of Chinese American literature, American literature and American history.

As a very important part of American literature, Chinese American literature helps to expand ESL students' horizons and improve their abilities of independent thinking and critical analysis. Most of Chinese American literature reflect two different cultures, values and conflicts. But it doesn't mean that two cultures are opposite to each other and fail to coexist. In fact, through the understanding of Chinese American women's writings, ESL students can find that cultural integration can be achieved. Research and analysis of these issues will bring great benefits to ESL students. Chinese American literature can be regarded as "reflective literature" to read.

In Neo-immigrant literature, women writers use a different perspective to present Chinese tradition, Chinese history and life of overseas Chinese. They focus more on human nature with free, objective and independent thinking in cultural conflicts or under specific historical background. Through knowing the impact of traditional Chinese culture on the overseas Chinese life and different views of Chinese and American culture, ESL students in China can increase their understanding of the essence and loss of traditional culture, which offers enlightenment to recognize the exotic culture.

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