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The Woman Warrior versus The Chinaman Pacific: Must a Chinese American Critic Choose between Feminism and Heroism?

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The title of the anthology notwithstanding, I will primarily be speaking not about topics that divide feminists but about conflicting politics of gender, as reflected in the literary arena, between Chinese American women and men.¹ There are several reasons for my choice. First, I share the frustrations of many women of color that while we wish to engage in a dialogue with "mainstream" scholars, most of our potential readers are still unfamiliar with the historical and cultural contexts of various ethnic "minorities." Furthermore, whenever I encounter words such as "conflicts," "common differences," or "divisive issues" in feminist studies, the authors more often than not are addressing the divergences either between French and Anglo-American theorists or, more recently, between white and nonwhite women. Both tendencies have the effect of re-centering white feminism. In some instances, women of color are invited to participate chiefly because they take issue with white feminists and not because what they have to say is of inherent interest to the audience. Finally, I believe that in order to understand conflicts among diverse groups of women, we must look at the relations between women and men, especially where the problems of race and gender are closely intertwined.

It is impossible, for example, to tackle the gender issues in the Chinese American cultural terrain without delving into the historically enforced "feminization" of Chinese American men, without confronting the dialectics of racial stereotypes and nationalist reactions or, above all, without wrestling with die-hard notions of masculinity and femininity in both Asian and Western cultures. It is partly because these issues touch many sensitive nerves that the writings of Maxine Hong Kingston have generated such heated debates among Chinese American intellectuals. As a way into these intricate issues, I will structure my discussion around Kingston's work and the responses it has elicited from her Chinese American male critics, especially those who have themselves been influential in redefining both literary history and Asian American manhood.

Attempts at cultural reconstruction, whether in terms of "manhood" and "womanhood," or of "mainstream" versus "minority" heritage, are often inseparable

from a wish for self-empowerment. Yet many writers and critics who have challenged the monolithic authority of white male literary historians remain in thrall to the norms and arguments of the dominant patriarchal culture, unwittingly upholding the criteria of those whom they assail. As a female immigrant of Cantonese descent, with the attendant sympathies and biases, I will survey and analyze what I construe to be the "feminist" and "heroic" impulses which have invigorated Chinese American literature but at the same time divided its authors and critics.

I

Sexual politics in Chinese America reflect complex cultural and historical legacies. The paramount importance of patrilineage in traditional Chinese culture predisposes many Chinese Americans of the older generations to favor male over female offspring (a preference even more overt than that which still underlies much of white America). At the same time Chinese American men, too, have been confronted with a history of inequality and of painful "emasculatation." The fact that ninety percent of early Chinese immigrants were male, combined with anti-miscegenation laws and laws prohibiting Chinese laborers' wives from entering the U.S., forced these immigrants to congregate in the bachelor communities of various Chinatowns, unable to father a subsequent generation. While many built railroads, mined gold, and cultivated plantations, their strenuous activities and contributions in these areas were often overlooked by white historians. Chinamen were better known to the American public as restaurant cooks, laundry workers, and waiters, jobs traditionally considered "women's work."²

The same forms of social and economic oppression of Chinese American women and men, in conjunction with a longstanding Orientalist tradition that casts the Asian in the role of the silent and passive Other,³ have in turn provided material for degrading sexual representations of the Chinese in American popular culture. Elaine H. Kim notes, for instance, that the stereotype of Asian women as submissive and dainty sex objects has given rise to an "enormous demand for X-rated films featuring Asian women and the emphasis on bondage in pornographic materials about Asian women," and that "the popular image of alluring and exotic 'dream girls of the mysterious East' has created a demand for 'Oriental' bath house workers in American cities as well as a booming business in mail order marriages."⁴ No less insidious are the inscriptions of Chinese men in popular culture. Frank Chin, a well-known writer and one of the most outspoken revisionists of Asian American history, describes how the American silver screen casts doubts on Chinese American virility:

The movies were teachers. In no uncertain terms they taught America that we were lovable for being a race of sissies . . . living to accommodate the whitemen. Unlike the white stereotype of the evil black stud, Indian rapist, Mexican macho, the evil of

the evil Dr. Fu Manchu was not sexual, but homosexual. . . . Dr. Fu, a man wearing a long dress, batting his eyelashes, surrounded by muscular black servants in loin clothes, and with his bad habit of caressingly touching white men on the leg, wrist, and face with his long fingernails is not so much a threat as he is a frivolous offense to white manhood. [Charlie] Chan's gestures are the same, except that he doesn't touch, and instead of being graceful like Fu in flowing robes, he is awkward in a baggy suit and clumsy. His sexuality is the source of a joke running through all of the forty-seven Chan films. The large family of the bovine detective isn't the product of sex, but animal husbandry. . . . *He never gets into violent things* [my emphasis].⁵

According to Chin and Jeffery Paul Chan, also a writer, "Each racial stereotype comes in two models, the acceptable model and the unacceptable model. . . . The unacceptable model is unacceptable because he cannot be controlled by whites. The acceptable model is acceptable because he is tractable. There is racist hate and racist love."⁶ Chin and Chan believe that while the "masculine" stereotypes of blacks, Indians, and Mexicans are generated by "racist hate," "racist love" has been lavished on Chinese Americans, targets of "effeminate" stereotypes:

The Chinese, in the parlance of the Bible, were raw material for the "flock," pathological sheep for the shepherd. The adjectives applied to the Chinese ring with scriptural imagery. We are meek, timid, passive, docile, industrious. We have the patience of Job. We are humble. A race without sinful manhood, born to mortify our flesh. . . . The difference between [other minority groups] and the Chinese was that the Christians, taking Chinese hospitality for timidity and docility, weren't afraid of us as they were of other races. They loved us, protected us. Love conquered.⁷

If "racist love" denies "manhood" to Asian men, it endows Asian women with an excess of "womanhood." Elaine Kim argues that because "the characterization of Asian men is a reflection of a white male perspective that defines the white man's virility, it is possible for Asian men to be viewed as asexual and the Asian woman as only sexual, imbued with an innate understanding of how to please and serve." The putative gender difference among Asian Americans—exaggerated out of all proportion in the popular imagination—has, according to Kim, created "resentment and tensions" between the sexes within the ethnic community.⁸

Although both the Asian American and the feminist movements of the late sixties have attempted to counter extant stereotypes, the conflicts between Asian American men and women have been all the more pronounced in the wake of the two movements. In the last two decades many Chinese American men—especially such writers and editors as Chin and Chan—have begun to correct the distorted images of Asian males projected by the dominant culture. Astute, eloquent, and incisive as they are in debunking racist myths, they are often blind to the biases resulting from their own acceptance of the patriarchal construct of masculinity. In Chin's discussion of Fu Manchu and Charlie Chan and in the perceptive

contrast he draws between the stock images of Asian men and those of other men of color, one can detect not only homophobia but perhaps also a sexist preference for stereotypes that imply predatory violence against women to "effeminate" ones. Granted that the position taken by Chin may be little more than a polemicist stance designed to combat white patronage, it is disturbing that he should lend credence to the conventional association of physical aggression with manly valor. The hold of patriarchal conventions becomes even more evident in the following passage:

The white stereotype of the Asian is unique in that it is the only racial stereotype completely devoid of manhood. Our nobility is that of an efficient housewife. At our worst we are contemptible because we are womanly, effeminate, devoid of all the traditionally masculine qualities of originality, daring, physical courage, creativity. We're neither straight talkin' or straight shootin'. The mere fact that four of the five American-born Chinese-American writers are women reinforces this aspect of the stereotype.⁹

In taking whites to task for demeaning Asians, these writers seem nevertheless to be buttressing patriarchy by invoking gender stereotypes, by disparaging domestic efficiency as "feminine," and by slotting desirable traits such as originality, daring, physical courage, and creativity under the rubric of masculinity.¹⁰

The impetus to reassert manhood also underlies the ongoing attempt by Chin, Chan, Lawson Inada, and Shawn Wong to reconstruct Asian American literary history. In their groundbreaking work *Aiiieeeee! An Anthology of Asian-American Writers*, these writers and co-editors deplored "the lack of a recognized style of Asian-American manhood." In a forthcoming sequel entitled *The Big Aiiieeeee! An Anthology of Asian American Writers*, they attempt to revive an Asian heroic tradition, celebrating Chinese and Japanese classics such as *The Art of War*, *Water Margin*, *Romance of the Three Kingdoms*, *Journey to the West*, and *Chushingura*, and honoring the renowned heroes and outlaws featured therein.¹¹

The editors seem to be working in a opposite direction from that of an increasing number of feminists. While these Asian American spokesmen are recuperating a heroic tradition of their own, many women writers and scholars, building on existentialist and modernist insights, are reassessing the entire Western code of heroism. While feminists question such traditional values as competitive individualism and martial valor, the editors seize on selected maxims, purportedly derived from Chinese epics and war manuals, such as "I am the law," "life is war," "personal integrity and honor is the highest value," and affirm the "ethnic of private revenge."¹²

The *Aiiieeeee!* editors and feminist critics also differ on the question of genre. According to Chin, the literary genre that is most antithetical to the heroic tradition is autobiography, which he categorically denounces as a form of Christian con-

the fighter writer uses literary forms as weapons of war, not the expression of ego alone, and does not [waste] time with dandyish expressions of feeling and psychological attitudinizing. . . . A Chinese Christian is like a Nazi Jew. Confession and autobiography celebrate the process of conversion from an object of contempt to an object of acceptance. You love the personal experience of it, the ooziings of viscous putrescence and luminous radiant guilt. . . . It's the quality of submission, not assertion that counts, in the confession and the autobiography. The autobiography combines the thrills and guilt of masturbation and the porno movie.¹³

Feminist critics, many of whom are skeptical of either/or dichotomies (in this instance fighting vs. feeling) and are impatient with normative definitions of genre (not that Chin's criteria are normative), believe that women have always appropriated autobiography as a vehicle for *asserting*, however tentatively, their subjectivity. Celeste Schenck writes:

the poetics of women's autobiography issues from its concern with constituting a female subject—a precarious operation, which . . . requires working on two fronts at once, *both* occupying a kind of center, assuming a subjectivity long denied, *and* maintaining the vigilant, disruptive stance that speaking from the postmodern margin provides—the autobiographical genre may be paradigmatic of all women's writing.¹⁴

Given these divergent views, the stage is set for a confrontation between "heroism" and "feminism" in Chinese American letters.

II

The advent of feminism, far from checking Asian American chauvinism, has in a sense fueled gender antagonism, at least in the literary realm. Nowhere is this antagonism reflected more clearly than in the controversy that has erupted over Maxine Hong Kingston's *The Woman Warrior*. Classified as autobiography, the work describes the protagonist's struggle for self-definition amid Cantonese sayings such as "Girls are maggots in the rice," "It is more profitable to raise geese than daughters," "Feeding girls is feeding cowbirds" (51, 54). While the book has received popular acclaim, especially among feminist critics, it has been censured by several Chinese American critics—mostly male but also some female—who tax Kingston for misrepresenting Chinese and Chinese American culture, and for passing fiction for autobiography. Chin (whose revulsion against autobiography we already know) wrote a satirical parody of *The Woman Warrior*; he casts aspersions on its historical status and places Kingston in the same company as the authors of Fu Manchu and Charlie Chan for confirming "the white fantasy that everything sick and sickening about the white self-image is really Chinese."¹⁵ Jeffery Paul Chan castigates Knopf for publishing the book as "biography rather than fiction (which it obviously is)" and insinuates that a white

female reviewer praises the book indiscriminately because it expresses "female anger."¹⁶ Benjamin Tong openly calls it a "fashionably feminist work written with white acceptance in mind."¹⁷ As Sau-ling Wong points out, "According to Kingston's critics, the most pernicious of the stereotypes which might be supported by *The Woman Warrior* is that of Chinese American men as sexist," and yet some Chinese American women "think highly of *The Woman Warrior* because it confirms their personal experiences with sexism."¹⁸ In sum, Kingston is accused of falsifying culture and of reinforcing stereotype in the name of feminism.

At first glance the claim that Kingston should not have taken the liberty to infuse autobiography with fiction may seem to be merely a generic, gender-neutral criticism, but as Susan Stanford Friedman has pointed out, genre is all too often gendered.¹⁹ Feminist scholars of autobiography have suggested that women writers often shy away from "objective" autobiography and prefer to use the form to reflect a private world, a subjective vision, and the life of the imagination. *The Woman Warrior*, though it departs from most "public" self-representations by men, is quite in line with such an autobiographical tradition. Yet for a "minority" author to exercise such artistic freedom is perilous business because white critics and reviewers persist in seeing creative expressions by her as no more than cultural history.²⁰ Members from the ethnic community are in turn upset if they feel that they have been "misrepresented" by one of their own. Thus where Kingston insists on shuttling between the world of facts and the world of fantasy, on giving multiple versions of "truth" as subjectively perceived, her Chinese American detractors demand generic purity and historical accuracy. Perhaps precisely because this author is female, writing amid discouraging realities, she can only forge a viable and expansive identity by refashioning patriarchal myths and invoking imaginative possibilities.²¹ Kingston's autobiographical act, far from betokening submission, as Chin believes, turns the self into a "heroine" and is in a sense an act of "revenge" (a word represented in Chinese by two ideographs which Kingston loosely translates as "report a crime") against both the Chinese and the white cultures that undermine her self-esteem. Discrediting her for taking poetic licence is reminiscent of those white reviewers who reduce works of art by ethnic authors to sociohistorical documentary.

The second charge concerning stereotype is more overtly gender-based. It is hardly coincidental that the most unrelenting critics (whose grievance is not only against Kingston but also against feminists in general) have also been the most ardent champions of Chinese American "manhood." Their response is understandable. Asian American men have suffered deeply from racial oppression. When Asian American women seek to expose anti-female prejudices in their own ethnic community, the men are likely to feel betrayed.²² Yet it is also undeniable that sexism still lingers as part of the Asian legacy in Chinese America and that many American-born daughters still feel its sting. Chinese American women may be at once sympathetic and angry toward the men in their ethnic community: sensitive to the marginality of these men but resentful of their male privilege.

III

Kingston herself seems to be in the grips of these conflicting emotions. The opening legend of *China Men* captures through myth some of the baffling intersections of gender and ethnicity in Chinese America and reveals the author's own double allegiance. The legend is borrowed and adapted from an eighteenth-century Chinese novel entitled *Flowers in the Mirror*, itself a fascinating work and probably one of the first "feminist" novels written by a man.²³ The male protagonist of this novel is Tang Ao, who in Kingston's version is captured in the Land of Women, where he is forced to have his feet bound, his ears pierced, his facial hair plucked, his cheeks and lips painted red—in short, to be transformed into an Oriental courtesan.

Since Kingston explicitly points out at the end of her legend that the Land of Women was in North America, critics familiar with Chinese American history will readily see that the ignominy suffered by Tang Ao in a foreign land symbolizes the emasculation of Chinamen by the dominant culture. Men of Chinese descent have encountered racial violence in the U.S., both in the past and even recently.²⁴ Kingston's myth is indeed intimating that the physical torment in their peculiar case is often tied to an affront to their manhood.

But in making women the captors of Tang Ao and in deliberately reversing masculine and feminine roles, Kingston also foregrounds constructions of gender. I cannot but see this legend as double-edged, pointing not only to the mortification of Chinese men in the new world but also to the subjugation of women both in old China and in America. Although the tortures suffered by Tang Ao seem palpably cruel, many Chinese women had for centuries been obliged to undergo similar mutilation. By having a man go through these ordeals instead, Kingston, following the author of *Flowers in the Mirror*, disrupts the familiar and commonplace acceptance of Chinese women as sexual objects. Her myth deplores on the one hand the racist debasement of Chinese American men and on the other hand the sexist objectification of Chinese women. Although *China Men* mostly commemorates the founding fathers of Chinese America, this companion volume to *The Woman Warrior* is also suffused with "feminist anger." The opening myth suggests that the author objects as strenuously to the patriarchal practices of her ancestral culture as to the racist treatment of her forefathers in their adopted country.

Kingston reveals not only the similarities between Chinamen's and Chinese women's suffering but also the correlation between these men's umbrage at racism and their misogynist behavior. In one episode, the narrator's immigrant father, a laundryman who seldom opens his mouth except to utter obscenities about women, is cheated by a gypsy and harassed by a white policeman:

When the gypsy baggage and the police pig left, we were careful not to be bad or noisy so that you [father] would not turn on us. We knew that it was to feed us you had to

endure demons and physical labor. You screamed wordless male screams that jolted the house upright. . . . Worse than the sweating and the nightly screams were your silences when you punished us by not talking. You rendered us invisible, gone. (8)

Even as the daughter deplores the father's "male screams" and brooding silences, she attributes his bad temper to his sense of frustration and emasculation in a white society. As in analogous situations of Cholly Breedlove in Toni Morrison's *The Bluest Eye* and Grange Copeland in Alice Walker's *The Third Life of Grange Copeland*, what seems to be male tyranny must be viewed within the context of racial inequality. Men of color who have been abused in a white society are likely to attempt to restore their sense of masculinity by venting their anger at those who are even more powerless—the women and children in their families.

Kingston's attempt to write about the opposite sex in *China Men* is perhaps a tacit call for mutual empathy between Chinese American men and women. In an interview, the author likens herself to Tang Ao: just as Tang Ao enters the Land of Women and is made to feel what it means to be of the other gender, so Kingston, in writing *China Men*, enters the realm of men and, in her own words, becomes "the kind of woman who loves men and who can tell their stories." Perhaps, to extend the analogy further, she is trying to prompt her male readers to participate in and empathize with the experiences of women.²⁵ Where Tang Ao is made to feel what his female contemporaries felt, Chinese American men are urged to see parallels between their plight and that of Chinese American women. If Asian men have been emasculated in America, as the aforementioned male critics have themselves argued, they can best attest to the oppression of women who have long been denied male privilege.

IV

An ongoing effort to revamp Chinese American literary history will surely be more compelling if it is informed by mutual empathy between men and women. To return to an earlier point, I am of two minds about the ambitious attempt of the *Aiiieeeee!* editors to restore and espouse an Asian American heroic tradition. Born and raised in Hong Kong, I grew up reading many of the Chinese heroic epics—along with works of less heroic modes—and can appreciate the rigorous effort of the editors to introduce them to Asian American and non-Asian readers alike.²⁶ But the literary values they assign to the heroic canon also function as ideology. Having spoken out against the emasculation of Asian Americans in their introduction to *Aiiieeeee!*, they seem determined to show further that Chinese and Japanese Americans have a heroic—which is to say militant—heritage. Their propagation of the epic tradition appears inseparable from their earlier attempt to eradicate effeminate stereotypes and to emblazon Asian American manhood.²⁷ In this light, the special appeal held by the war heroes for the editors becomes rather obvious. Take, for example, Kwan Kung, in *Romance of the Three Kingdoms*:

loud, passionate, and vengeful, this "heroic embodiment of martial self-sufficiency" is antithetical in every way to the image of the quiet, passive, and subservient Oriental houseboy. Perhaps the editors hope that the icon of this imposing Chinese hero will dispel myths about Chinese American tractability.

While acquaintance with some of the Chinese folk heroes may induce the American public to acknowledge that Chinese culture too has its Robin Hood and John Wayne, I remain uneasy about the masculinist orientation of the heroic tradition, especially as expounded by the editors who see loyalty, revenge, and individual honor as the overriding ethos which should be inculcated in (if not already absorbed by) Chinese Americans. If white media have chosen to highlight and applaud the submissive and nonthreatening characteristics of Asians, the Asian American editors are equally tendentious in underscoring the militant strain of their Asian literary heritage.²⁸ The refutation of effeminate stereotypes through the glorification of machismo merely perpetuates patriarchal terms and assumptions.

Is it not possible for Chinese American men to recover a cultural space without denigrating or erasing "the feminine"? Chin contends that "use of the heroic tradition in Chinese literature as the source of Chinese American moral, ethical and aesthetic universals is not literary rhetoric and smartass cute tricks, not wishful thinking, not theory, not demagoguery and prescription, but simple history."²⁹ However, even history, which is also a form of social construct, is not exempt from critical scrutiny. The Asian heroic tradition, like its Western counterpart, must be re-evaluated so that both its strengths and limits can surface. The intellectual excitement and the emotional appeal of the tradition is indisputable: the strategic brilliance of characters such as Chou Yu and Chuko Liang in *Romance of the Three Kingdoms* rivals that of Odysseus, and the fraternal bond between the three sworn brothers—Liu Pei, Chang Fei, and Kuan Yu (Kwan Kung)—is no less moving than that between Achilles and Patrocles. But just as I no longer believe that Homer speaks for humanity (or even all mankind), I hesitate to subscribe wholeheartedly to the *Aiiieeeee!* editors' claim that the Asian heroic canon (composed entirely of work written by men though it contains a handful of heroines) encompasses "Asian universals."

Nor do I concur with the editors that a truculent mentality pervades the Chinese heroic tradition, which generally places a higher premium on benevolence than on force and stresses the primacy of kinship and friendship over personal power. By way of illustration I will turn to the prototype for Kingston's "woman warrior"—Fa Mu Lan (also known as Hua Mulan and Fa Muk Lan). According to the original "Ballad of Mulan" (which most Chinese children, including myself, had to learn by heart) the heroine in joining the army is prompted neither by revenge nor by personal honor but by filial piety. She enlists under male disguise to take the place of her aged father. Instead of celebrating the glory of war, the poem describes the bleakness of the battlefield and the loneliness of the daughter (who sorely misses her parents). The use of understatement in such lines as "the

general was killed after hundreds of combats" and "the warriors returned in ten years" (my translation) connotes the cost and duration of battles. The "Ballad of Mulan," though it commits the filial and courageous daughter to public memory, also contains a pacifist subtext—much in the way that the *Iliad* conceals an anti-war message beneath its martial trappings. A re-examination of the Asian heroic tradition may actually reveal that it is richer and more sophisticated than the *Aiiieeeee!* editors, bent on finding belligerent models, would allow.³⁰

Kingston's adaptation of the legend in *The Woman Warrior* is equally multivalent. Fa Mu Lan as re-created in the protagonist's fantasy does excel in martial arts, but her power is derived as much from the words carved on her back as from her military skills. And the transformed heroine still proves problematic as a model since she can only exercise her power when in male armor. As I have argued elsewhere, her military distinction, insofar as it valorizes the ability to be ruthless and violent—"to fight like a man"—affirms rather than subverts patriarchal mores.³¹ In fact, Kingston discloses in an interview that the publisher is the one who entitled the book "The Woman Warrior" while she herself (who is a pacifist) resists complete identification with the war heroine:

I don't really like warriors. I wish I had not had a metaphor of a warrior, a person who uses weapons and goes to war. I guess I always have in my style a doubt about wars as a way of solving things.³²

Aside from the fantasy connected with Fa Mu Lan the book has little to do with actual fighting. The real battle that runs through the work is one against silence and invisibility. Forbidden by her mother to tell a secret, unable to read aloud in English while first attending American school, and later fired for protesting against racism, the protagonist eventually speaks with a vengeance through writing—through a heroic act of self-expression. At the end of the book her tutelary genius has changed from Fa Mu Lan to Ts'ai Yen—from warrior to poet.

Kingston's commitment to pacifism—through re-visioning and re-contextualizing ancient "heroic" material—is even more evident in her most recent book, *Tripmaster Monkey*. As though anticipating the editors of *The Big Aiiieeeee!*, the author alludes recurrently to the Chinese heroic tradition, but always with a feminist twist. The protagonist of this novel, Wittman Ah Sing, is a playwright who loves *Romance of the Three Kingdoms* (one of the aforementioned epics espoused by Chin). Kingston's novel culminates with Wittman directing a marathon show which he has written based on the *Romance*. At the end of the show he has a rather surprising illumination:

He had made up his mind: he will not go to Viet Nam or to any war. He had staged the War of the Three Kingdoms as heroically as he could, which made him start to understand: The three brothers and Cho Cho were masters of the war; they had worked out strategies and justifications for war so brilliantly that their policies and their tactics

are used today, even by governments with nuclear-powered weapons. And they lost. The clanging and banging fooled us, but now we know—they lost. Studying the mightiest war epic of all time, Wittman changed—been!—into a pacifist. Dear American monkey, don't be afraid. Here, let us tweak your ear, and kiss your other ear.³³

The seemingly easy transformation of Wittman—who is curiously evocative of Chin in speech and manner—is achieved through the pacifist author's sleight of hand. Nevertheless, the novel does show that it is possible to celebrate the ingenious strategies of the ancient warriors without embracing, wholesale, the heroic code that motivates their behavior and without endorsing violence as a positive expression of masculinity.³⁴

Unfortunately, the ability to perform violent acts implied in the concepts of warrior and epic hero is still all too often mistaken for manly courage; and men who have been historically subjugated are all the more tempted to adopt a militant stance to manifest their masculinity. In the notorious Moynihan report on the black family, "military service for Negroes" was recommended as a means to potency:

Given the strains of the disorganized and matrifocal family life in which so many Negro youth come of age, the Armed Forces are a dramatic and desperately needed change: a world away from women, a world run by strong men of unquestioned authority.³⁵

Moynihan believed that placing black men in an "utterly masculine world" will strengthen them. The black men in the sixties who worshipped figures that exploited and brutalized women likewise conflated might and masculinity. Toni Cade, who cautions against "equating black liberation with black men gaining access to male privilege," offers an alternative to patriarchal prescriptions for manhood:

Perhaps we need to let go of all notions of manhood and femininity and concentrate on Blackhood. . . . It perhaps takes less heart to pick up the gun than to face the task of creating a new identity, a self, perhaps an androgynous self. . . .³⁶

If Chinese American men use the Asian heroic dispensation to promote male aggression, they may risk remaking themselves in the image of their oppressors—albeit under the guise of Asian panoply. Precisely because the racist treatment of Asians has taken the peculiar form of sexism—insofar as the indignities suffered by men of Chinese descent are analogous to those traditionally suffered by women—we must refrain from seeking antifeminist solutions to racism. To do otherwise reinforces not only patriarchy but also white supremacy.

Well worth heeding is Althusser's caveat that when a dominant ideology is

integrated as common sense into the consciousness of the dominated, the dominant class will continue to prevail.³⁷ Instead of tailoring ourselves to white ideals, Asian Americans may insist on alternative habits and ways of seeing. Instead of drumming up support for Asian American "manhood," we may consider demystifying popular stereotypes while reappropriating what Stanford Lyman calls the "kernels of truth" in them that are indeed part of our ethnic heritage. For instance, we need not accept the Western association of Asian self-restraint with passivity and femininity. I, for one, believe that the respectful demeanor of many an Asian and Asian American indicates, among other things, a willingness to listen to others and to resolve conflict rationally or tactfully.³⁸ Such a collaborative disposition—be it Asian or non-Asian, feminine or masculine—is surely no less valid and viable than one that is vociferous and confrontational.

V

Although I have thus far concentrated on the gender issues in the Chinese American cultural domain, they do have provocative implications for feminist theory and criticism. As Elizabeth Spelman points out, "It is not easy to think about gender, race, and class in ways that don't obscure or underplay their effects on one another."³⁹ Still, the task is to develop paradigms that can admit these crosscurrents and that can reach out to women of color and perhaps also to men.

Women who value familial and ethnic solidarity may find it especially difficult to rally to the feminist cause without feeling divided or without being accused of betrayal, especially when the men in their ethnic groups also face social inequities. Kingston, for instance, has tried throughout her work to mediate between affirming her ethnic heritage and undermining patriarchy. But she feels that identification with Asian men at times inhibits an equally strong feminist impulse. Such split loyalties apparently prompted her to publish *The Woman Warrior* and *China Men* separately, though they were conceived and written together as an "interlocking story." Lest the men's stories "undercut the feminist viewpoint," she separated the female and the male stories into two books. She says, "I care about men . . . as much as I care about women. . . . Given the present state of affairs, perhaps men's and women's experiences have to be dealt with separately for now, until more auspicious times are with us."⁴⁰

Yet such separation has its dangers, particularly if it means that men and women will continue to work in opposing directions, as reflected in the divergences between the proponents of the Asian heroic tradition and Asian American feminists. Feminist ideas have made little inroad in the writing of the *Aiiieeeee!* editors, who continue to operate within patriarchal grids. White feminists, on the other hand, are often oblivious to the fact that there are other groups besides women who have been "feminized" and puzzled when women of color do not readily rally to their camp.

The recent shift from feminist studies to gender studies suggests that the time

has come to look at women and men together. I hope that the shift will also entice both men and women to do the looking and, by so doing, strengthen the alliance between gender studies and ethnic studies. Lest feminist criticism remain in the wilderness, white scholars must reckon with race and class as integral experiences for both men and women, and acknowledge that not only female voices but the voices of many men of color have been historically silenced or dismissed. Expanding the feminist frame of reference will allow certain existing theories to be interrogated or reformulated.⁴¹ Asian American men need to be wary of certain pitfalls in using what Foucault calls "reverse discourse," in demanding legitimacy "in the same vocabulary, using the same categories by which [they were] disqualified."⁴² The ones who can be recruited into the field of gender studies may someday see feminists as allies rather than adversaries, and proceed to dismantle not just white but also male supremacy. Women of color should not have to undergo a self-division resulting from having to choose between female and ethnic identities. Chinese American women writers may find a way to negotiate the tangle of sexual and racial politics in all its intricacies, not just out of a desire for "revenge" but also out of a sense of "loyalty." If we ask them to write with a vigilant eye against possible misappropriation by white readers or against possible offense to "Asian American manhood," however, we will end up implicitly sustaining racial and sexual hierarchies. All of us need to be conscious of our "complicity with the gender ideologies" of patriarchy, whatever its origins, and to work toward notions of gender and ethnicity that are nonhierarchical, nonbinary, and nonprescriptive; that can embrace tensions rather than perpetuate divisions.⁴³ To reclaim cultural traditions without getting bogged down in the mire of traditional constraints, to attack stereotypes without falling prey to their binary opposites, to chart new topographies for manliness and womanliness, will surely demand genuine heroism.

Notes

1. Research for this essay is funded in part by an Academic Senate grant and a grant from the Institute of American Cultures and the Asian American Studies Center, UCLA. I wish to thank the many whose help, criticism, and encouragement have sustained me through the mentally embattled period of writing this essay: Kim Crenshaw, Donald Goellnicht, Marianne Hirsch, Evelyn Fox Keller, Elaine Kim, Elizabeth Kim, Ken Lincoln, Gerard Maré, Rosalind Melis, Jeff Spielberg, Sau-ling Wong, Richard Yarrow, and Stan Yogi.

A version of this article was delivered at the 1989 MLA Convention in Washington, DC. My title alludes not only to Maxine Hong Kingston's *The Woman Warrior* and *China Men* but also Frank Chin's *The Chickencoop Chinaman* and *The Chinaman Pacific & Frisco R. R. Co.* The term "Chinamen" has acquired divers connotations through time: "In the early days of Chinese American history, men called themselves 'Chinamen' just as other newcomers called themselves 'Englishmen' or 'Frenchemen': the term distinguished them from the 'Chinese' who remained citizens of

- China, and also showed that they were not recognized as Americans. Later, of course, it became an insult. Young Chinese Americans today are reclaiming the word because of its political and historical precision, and are demanding that it be said with dignity and not for name-calling" (Kingston, "San Francisco's Chinatown: A View from the Other Side of Arnold Genthe's Camera," *American Heritage* [Dec. 1978]: 37). In my article the term refers exclusively to men.
2. The devaluation of daughters is a theme explored in *The Woman Warrior* (1976; New York: Vintage, 1977); as this book suggests, this aspect of patriarchy is upheld no less by women than by men. The "emasculatation" of Chinese American men is addressed in *China Men* (1980; New York: Ballantine, 1981), in which Kingston attempts to reclaim the founders of Chinese America. Subsequent page references to these two books will appear in the text. Detailed accounts of early Chinese immigrant history can be found in Victor G. Nee and Brett De Bary Nee, *Longtime Californ': A Documentary Study of an American Chinatown* (1973; New York: Pantheon, 1981); and Ronald Takaki, *Strangers from a Different Shore: A History of Asian Americans* (Boston: Little Brown, 1989), 79-131.
3. See Edward Said, *Orientalism* (New York: Vintage, 1979). Although Said focuses on French and British representations of the Middle East, many of his insights also apply to American perceptions of the Far East.
4. "Asian American Writers: A Bibliographical Review," *American Studies International* 22.2 (Oct. 1984): 64.
5. "Confessions of the Chinatown Cowboy," *Bulletin of Concerned Asian Scholars* 4.3 (1972): 66.
6. "Racist Love," *Seeing through Shuck*, ed. Richard Kostelanetz (New York: Ballantine, 1972), 65, 79. Although the cinematic image of Bruce Lee as a Kung-fu master might have somewhat countered the feminine representations of Chinese American men, his role in the only one Hollywood film in which he appeared before he died was, in Elaine Kim's words, "less a human being than a fighting machine" ("Asian Americans and American popular Culture," *Dictionary of Asian American History*, ed. Hyung-Chan Kim [New York: Greenwood Press, 1986], 107).
7. "Racist Love," 69.
8. "Asian American Writers: A Bibliographical Review," 64.
9. "Racist Love," 68. The five writers under discussion are Pardee Lowe, Jade Snow Wong, Virginia Lee, Betty Lee Sung, and Diana Chang.
10. Similar objections to the passage have been raised by Merle Woo in "Letter to Ma," *This Bridge Called my Back: Writings by Radical Women of Color*, ed. Cherríe Moraga and Gloria Anzaldúa (1981; New York: Kitchen Table, 1983), 145; and Elaine Kim in *Asian American Literature: An Introduction to the Writings and Their Social Context* (Philadelphia: Temple UP, 1982), 189. Richard Yarrow delineates a somewhat parallel conundrum about manhood faced by African American writers in the nineteenth century and which, I believe, persists to some extent to this day; see "Race, Violence, and Manhood: The Masculine Ideal in Frederick Douglass's 'Heroic Slave,'" forthcoming in *Frederick Douglass: New Literary and Historical Essays*, ed. Eric J. Sundquist (Cambridge, MA: Cambridge UP). There

is, however, an important difference between the dilemma faced by the African American men and that faced by Asian American men. While writers such as William Wells Brown and Frederick Douglass tried to reconcile the white inscription of the militant and sensual Negro and the white ideal of heroic manhood, several Chinese American male writers are trying to disprove the white stereotype of the passive and effeminate Asian by invoking its binary opposite.

11. *Aiiieeeee! An Anthology of Asian-American Writers* (1974; Washington: Howard UP, 1983), xxxviii; *The Big Aiiieeeee! An Anthology of Asian American Writers* (New York: New American Library, forthcoming). All the Asian classics cited are available in English translations: Sun Tzu, *The Art of War*, trans. Samuel B. Griffith (London: Oxford UP, 1963); Shi Nai'an and Luo Guanzhong, *Outlaws of the Marsh [The Water Margin]*, trans. Sidney Shapiro (jointly published by Beijing: Foreign Language P and Bloomington: Indiana UP, 1981); Luo Guanzhong, *Romance of the Three Kingdoms*, trans. C. H. Brewitt-Taylor (Singapore: Graham Brash, 1986), 2 vols.; Wu Ch'eng-en, *Journey to the West*, trans. Anthony Yu (Chicago: U of Chicago P, 1980), 4 vols.; Takeda Izumo, Miyoshi Shoraku, and Namiki Senryu, *Chushingura (The Treasury of Loyal Retainers)*, trans. Donald Keene (New York: Columbia UP, 1971). I would like to thank Frank Chin for allowing me to see an early draft of *The Big Aiiieeeee!* For a foretaste of his exposition of the Chinese heroic tradition, see "This is Not an Autobiography," *Genre* 18 (1985): 109-30.
12. The feminist works that come to mind include Paula Gunn Allen, *The Sacred Hoop: Recovering the Feminine in American Indian Traditions* (Boston: Beacon, 1986); Nina Auerbach, *Communities of Women: An Idea in Fiction* (Cambridge: Harvard UP, 1978); Zillah R. Eisenstein, *The Radical Future of Liberal Feminism* (New York: Longman, 1981); Carol Gilligan, *In a Different Voice: Psychological Theory and Women's Development* (Cambridge: Harvard UP, 1982); Christa Wolf, *Cassandra: A Novel and Four Essays*, trans. Jan van Heurck (New York: Farrar, 1984). The Chinese maxims appear in the introduction to *The Big Aiiieeeee!* (draft) and are quoted with the editors' permission. The same maxims are cited in Frank Chin, "This Is Not an Autobiography," 112, 122, 130.
13. "All of a Piece: Women's Poetry and Autobiography," *Life/Lines: Theorizing Women's Autobiography*, ed. Bella Brodzki and Celeste Schenck (Ithaca: Cornell UP, 1988), 286. See also Estelle Jelinek, ed., *Women's Autobiography: Essays in Criticism* (Bloomington: Indiana UP, 1980); Donna Stanton, *The Female Autograph* (New York: New York Literary Forum, 1984); Sidonie Smith, *Poetics of Women's Autobiography: Marginality and the Fictions of Self-Representation* (Bloomington: Indiana UP, 1987).
14. "The Most Popular Book in China," *Quilt* 4, ed. Ishmael Reed and Al Young (Berkeley: Quilt, 1984), 12. The essay is republished as the "Afterword" in *The Chinaman Pacific & Frisco R. R. Co.* The literary duel between Chin, a self-styled "Chinatown Cowboy," and Kingston, an undisguised feminist, closely parallels the paper war between Ishmael Reed and Alice Walker.
16. "The Mysterious West," *New York Review of Books*, 28 April 1977: 41.
17. "Critic of Admirer Sees Dumb Racist," *San Francisco Journal*, 11 May 1977: 20.
18. "Autobiography as Guided Chinatown Tour?," *American Lives: Essays in Multicultural American Autobiography*, ed. James Robert Payne (Knoxville: U of Tennessee P, forthcoming). See also Deborah Woo, "The Ethnic Writer and the Burden of 'Dual Authenticity': The Dilemma of Maxine Hong Kingston," forthcoming in *Amerasia Journal*. Reviews by Chinese American women who identify strongly with Kingston's protagonist include Nellie Wong, "The Woman Warrior," *Bridge* (Winter 1978): 46-48; and Suzi Wong, review of *The Woman Warrior, Amerasia Journal* 4.1 (1977): 165-67.
19. "Gender and Genre Anxiety: Elizabeth Barrett Browning and H. D. as Epic Poets," *Tulsa Studies in Women's Literature* 5.2 (Fall 1986): 203-28.
20. Furthermore, a work highlighting sexism within an ethnic community is generally more palatable to the reading public than a work that condemns racism. *The Woman Warrior* addresses both forms of oppression, but critics have focused almost exclusively on its feminist themes.
21. Susanne Juhasz argues that because women have traditionally lived a "kind of private life, that of the imagination, which has special significance due to the outright conflict between societal possibility and imaginative possibility, [Kingston] makes autobiography from fiction, from fantasy, from forms that have conventionally belonged to the novel" ("Towards a Theory of Form in Feminist Autobiography," *International Journal of Women's Studies* 2.1 [1979]: 62).
22. Cf. similar critical responses in the African American community provoked by Alice Walker's *The Color Purple* and Toni Morrison's *Beloved*. Although I limit my discussion to sexual politics in Chinese America, Asian American women are just as vulnerable to white sexism, as the demigrating stereotypes discussed by Kim earlier suggest.
23. Li Ju-Chen, *Flowers in the Mirror*, trans. and ed. Lin Tai-Yi (London: Peter Owen, 1965).
24. A recent case has been made into a powerful public television documentary: "Who Killed Vincent Chin?" (directed by Renee Tajima and Christine Choy, 1989). Chin, who punched a white auto-worker in Detroit in response to his racial slurs, was subsequently battered to death by the worker and his stepson with a baseball bat.
25. The interview was conducted by Kay Bonetti for the American Audio Prose Library (Columbia, MO, 1986).
Jonathan Culler has discussed the various implications, for both sexes, of "Reading as a Woman" (*On Deconstruction: Theory and Criticism after Structuralism* [Ithaca: Cornell UP, 1982], 43-64); see also *Men in Feminism*, ed. Alice Jardine and Paul Smith (New York: Methuen, 1987).
26. The other modes are found in works as diverse as T'ao Ch'ien's poems (pastoral), Ch'u Yuan's *Li sao* (elegiac), selected writing by Lao Tzu and Chuang Tzu (metaphysical), and P'u Sung-ling's *Liao-Chai Chih I* (Gothic). (My thanks to Shu-mei Shih and Adam Schorr for helping me with part of the romanization.) One must bear

in mind, however, that Asian and Western generic terms often fail to correspond. For example, what the *Aiiieeeee!* editors call "epics" are loosely classified as "novels" in Chinese literature.

27. Epic heroes, according C. M. Bowra, are "the champions of man's ambitions" seeking to "win as far as possible a self-sufficient manhood" (*Heroic Poetry* [London: Macmillan, 1952], 14). Their Chinese counterparts are no exception.
28. Benjamin R. Tong argues that the uneducated Cantonese peasants who comprised the majority of early Chinese immigrants were not docile but venturesome and rebellious, that putative Chinese traits such as meekness and obedience to authority were in fact "reactivated" in America in response to white racism ("The Ghetto of the Mind," *Amerasia Journal* 1.3 [1971]: 1-31). Chin, who basically agrees with Tong, also attributes the submissive and "unheroic" traits of Chinese Americans to Christianity ("This Is Not An Autobiography"). While Tong and Chin are right in distinguishing the Cantonese folk culture of the early immigrants from the classical tradition of the literati, they underestimate the extent to which mainstream Chinese thought infiltrated Cantonese folk imagination, wherein the heroic ethos coexists with Buddhist beliefs and Confucian teachings (which do counsel self-restraint and obedience to parental and state authority). To attribute the "submissive" traits of Chinese Americans entirely to white racism or to Christianity is to discount the complexity and the rich contradictions of the Cantonese culture and the resourceful flexibility and adaptability of the early immigrants.

29. "This Is Not an Autobiography," 127.

30. Conflicting attitudes toward Homeric war heroes are discussed in Katherine Callen King, *Achilles: Paradigms of the War Hero from Homer to the Middle Ages* (Berkeley: U of California P, 1987). Pacifist or at least anti-killing sentiments can be found in the very works deemed "heroic" by Chin and the editors. *Romance of the Three Kingdoms* not only dramatizes the senseless deaths and the ravages of war but also betrays a wishful longing for peace and unity, impossible under the division of "three kingdoms." Even *The Art of War* sets benevolence above violence and discourages actual fighting and killing: "To subdue the enemy without fighting is the acme of skill" (77).

31. "Don't Tell": Imposed Silences in *The Color Purple* and *The Woman Warrior*. *PMLA* (March 1988): 166. I must add, however, that paradoxes about manhood inform Chinese as well as American cultures. The "contradictions inherent in the bourgeois male ideal" is pointed out by Yarrow: "the use of physical force is, at some levels, antithetical to the middle-class privileging of self-restraint and reason: yet an important component of conventional concepts of male courage is the willingness to use force" ("Race, Violence, and Manhood: The Masculine Ideal in Frederick Douglass's 'Heroic Slave'"). Similarly, two opposing ideals of manhood coexist in Chinese culture, that of a civil scholar who would never stoop to violence and that of a fearless warrior who would not brook insult or injustice. Popular Cantonese maxims such as "a superior man would only move his mouth but not his hands" (i.e. would never resort to physical combat) and "he who does not take revenge is not a superior man" exemplify the contradictions.

32. Interview conducted by Kay Bonetti.
33. *Tripmaster Monkey: His Fake Book* (New York: Knopf, 1989), 348.
34. I am aware that a forceful response to oppression is sometimes necessary, that it is much easier for those who have never encountered physical blows and gunshots to maintain faith in nonviolent resistance. My own faith was somewhat shaken while watching the tragedy of Tiananmen on television; on the other hand, the image of the lone Chinese man standing in front of army tanks reinforced my belief that there is another form of heroism that far exceeds brute force.
35. Lee Rainwater and William L. Yancey, *The Moyinhan Report and the Politics of Controversy* (Cambridge: M.I.T. Press, 1967), 88 (p. 42) in the original report by Daniel Patrick Moynihan).
36. "On the Issue of Roles," *The Black Woman: An Anthology*, ed. Toni Cade (New York: Mentor-NAL, 1970), 103; see also Bell Hooks, *Ain't I a Woman: Black Women and Feminism* (Boston: South End Press, 1981), 87-117.
37. *Lenin and Philosophy and Other Essays* (New York: Monthly Review Press, 1971), 174-83.
38. Of course, Asians are not all alike, and most generalizations are ultimately misleading. Elaine Kim pointed out to me that "It's popularly thought that Japanese strive for peaceful resolution of conflict and achievement of consensus while Koreans—for material as much as metaphysical reasons—seem at times to encourage combativeness in one another" (personal correspondence, quoted with permission). Differences within each national group are no less pronounced.
39. *Inessential Woman: Problems of Exclusion in Feminist Thought* (Boston: Beacon, 1988), 115. I omitted class from my discussion only because it is not at the center of the literary debate.
40. Elaine Kim, *Asian American Literature: An Introduction to the Writings and Their Social Context* (Philadelphia: Temple UP, 1982), 209.
41. Donald Goellnicht, for instance, has argued that a girl from a racial minority "experiences not a single, but a double subject split; first, when she becomes aware of the gendered position constructed for her by the symbolic language of patriarchy; and second, when she recognizes that discursively and socially constructed positions of racial difference also obtain . . . [that] the 'fathers' of her racial and cultural group are silenced and degraded by the Laws of the Ruling Fathers" ("Father Land and/or Mother Tongue: The Divided Female Subject in *The Woman Warrior* and *Obasan*," paper delivered at the MLA Convention, 1988).
42. *The History of Sexuality*, vol. 1, trans. Robert Hurley (New York: Vintage, 1980), 101.
43. Teresa de Lauretis, *Technologies of Gender: Essays on Theory, Film, and Fiction* (Bloomington: Indiana UP, 1987), 11.

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