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Country of Dream and Dust (1993) and *Phoenix Eyes and Other Stories* (2000); R. Zamora Linmark's *Rolling the R's* (1995); Timothy Liu's *Vox Angelica* (1992); Nina Revoyr's *The Necessary Hunger* (1997); Kitty Tsui's *Breathless* (1996); Norman Wong's *Cultural Revolution* (1994).

Exilic or diasporic sensibilities are expressed in Meena Alexander's *Fault Lines* (1993) and *River and Bridge* (1995); Shauna Singh Baldwin's *English Lessons and Other Stories* (1996); Lan Samantha Chang's *Hunger* (1998); Susan Choi's *The Foreign Student* (1999); Le Ly Hayslip's *When Heaven and Earth Changed Places* (1989) and *Child of War, Woman of Peace* (1993); Jade Ngoc Quang Huynh's *South Wind Changing* (1994); Myung Mi Kim's *Under Flag* (1991) and *Dura* (1998); JHUMPA LAHIRI's *Interpreter of Maladies* (1999); Wendy Law-Yone's *Irrawaddy Tango* (1993); Shirley Geok-lin Lim's *Among the Half-Moon Faces: An Asian-American Memoir of Homelands* (1996); Rohinton Mistry's *Such a Long Journey* (1991) and *A Fine Balance* (1995); David Mura's *Turning Japanese* (1991); Ruth L. Ozeki's *My Year of Meats* (1988); Qui Duc Nguyen's *Where the Ashes Are* (1994); S. P. Somtow's *Jasmine Nights* (1994); Karen Tei Yamashita's *Brazil Maru* (1992) and *Tropic of Orange* (1997).

Helpful secondary sources include King-Kok Cheung and Stan Yogi, comp., *Asian American Literature: An Annotated Bibliography* (1988), and King-Kok Cheung, ed., *An Interethnic Companion to Asian American Literature* (1997).

KING-KOK CHEUNG

As I Lay Dying (1930), a novel by WILLIAM FAULKNER. Written in only six weeks, *As I Lay Dying* is one of Faulkner's finest novels. The story unfolds in some sixty short sections, each labeled with the name of the character who narrates his thoughts and perceptions through direct interior monologue.

As the story opens, a Mississippi farm woman, Addie Bundren, is dying. The members of her family—her husband, Anse; four sons, Cash, Darl, Jewel, and Vardaman; and a daughter, Dewey Dell—as well as some of her neighbors, individually reveal their relationship to Addie in words and actions. Addie has made Anse promise to take her to Jefferson to be buried, and the major part of the book concerns the Bundrens' journey with the coffin to the burying ground. Various mishaps beset the family en route: in crossing a flooding river, the mules are drowned, Cash's leg is broken, and the coffin is upset and rescued by Jewel at the risk of his life. On the other side the family rests at a farmhouse, where Darl sets fire to the barn in an attempt to destroy the by-then-putrescent corpse; the coffin is rescued again by Jewel, who is badly burned. The family finally reaches Jefferson, where Addie is buried, Darl is taken without warning to the insane asylum, and Anse acquires a new wife, "duck-shaped" and popeyed.

In the course of the narrative it is revealed that Jewel was born of Addie's affair with Whitfield, a local preacher. Her relationship with Anse had been spiritually and emotionally barren, based on words that were just "shape[s] to fill a lack." Jewel, the child of Addie's relationship in which no words were necessary, is significantly silent; a passionate, active man, he lives intuitively and impulsively. Darl, the extreme opposite of

Jewel, is extraordinarily sensitive and perceptive, but lives in the private world of his mind, several removes from reality and from human contact. Cash is concerned with balance—both in terms of his trade as a carpenter and in his growing ability to balance thought and action, word and fact.

As I Like It, a department conducted by WILLIAM LYON PHELPS in *Scribner's Magazine* from 1922 to 1936. Phelps wrote about books, plays, and people in a way that won him a large audience; very frequently his judgment of a book or play secured its success. Selections from these essays appeared under the same title in three books (1923, 1924, 1926).

Asimov, Isaac (1920–1992), novelist, writer on many subjects, especially science. Born in Russia, Asimov earned his Ph.D. at Columbia University in 1948 and taught biochemistry at the Boston University School of Medicine. In 1957 he won the Thomas Alva Edison Foundation award for *Building Blocks of the Universe* and in 1960 the Howard W. Blakeslee award from the American Heart Association for *The Living River* (1959), in which he analyzed the chemical composition of blood and related it to other aspects of the universe.

Asimov was a remarkably prolific writer, publishing over 425 books on a wide variety of subjects. For young people there are the Lucky Starr series of adventure stories beginning with *David Starr, Space Ranger* (1952) and various simple explanations of scientific phenomena. Novels range from *I Robot* (1950)—which introduced his famous Three Laws of Robotics: robots may not injure a human, or by inaction allow a human to be harmed; robots must obey human orders unless doing so conflicts with the first law; robots must protect their own existence except when doing so will conflict with the first two laws—to *The Robots of Dawn* (1983). Among story collections is *Best Science Fiction of Isaac Asimov* (1986). Non-fiction includes *The Human Brain: Its Capabilities and Functions* (1964); *Asimov's Biographical Encyclopedia of Science and Technology* (1964; rev. 1974); *To the Ends of the Universe* (1967; rev. 1975); *Asimov's Guide to the Bible: Old Testament* (Volume I, 1968); *New Testament* (Volume II, 1969); *Asimov's Guide to Shakespeare* (2 v. 1970); *Possible Tomorrows: Science Fiction* (1972); *The Best of Isaac Asimov: 1939–1972* (1973); *Birth and Death of the Universe* (1975); *Asimov's Guide to Science* (2 v. 1975); *Asimov on Science Fiction* (1981); *The Dangers of Intelligence* (1986); *Did Comets Kill the Dinosaurs?* (1987); *Unidentified Flying Objects* (1988); and *Asimov's Chronology of Science and Discovery* (1989). Among his autobiographical volumes are *In Memory Yet Green* (1979) and *In Joy Still Felt* (1980).

Aspern Papers, The (1888), a short novel by HENRY JAMES. According to passages in his notebook; James based *The Aspern Papers* on a story he had heard concerning the mistress of Byron, then living, who was in possession of several unpublished papers and letters of both Byron and Shelley. The narrator of *The Aspern Papers* learns that the former mistress of the romantic poet Jeffrey Aspern is still living in Italy and has in her possession a collection of the poet's papers, which she will not permit to be published. In hope of somehow gaining access to the papers, the narrator rents a room from the old

Ashley, Lady Brett, the neurotic heroine of *THE SUN ALSO RISES* (1926) by Ernest Hemingway.

Ash Wednesday (1930), poem by T.S. Eliot. The poem is a religious meditation on spiritual regeneration; it plays variations on the idea of turning announced in the first line, "Because I do not hope to turn again." Humans must face the necessity of turning away from earthly considerations in anticipation of the turning to dust that awaits the body as the soul seeks a different level of existence.

Asian-American Literature. Early Asian immigrants arrived in the U.S. in successive waves: Chinese (1850–1882), Japanese (1885–1924), Korean (1903–1905), South Asians (1904–1924), Filipino (1907–1930). Generally each wave began as a response to labor shortage and ended in legislative exclusion. The Chinese Exclusion Act of 1882 banned the further immigration of Chinese laborers; those who stayed could not send for their wives in China. The Gentleman's Agreement in 1907 likewise curtailed Japanese and Korean laborers, but immigrants could arrange to have their wives or "picture brides" come to the U.S. Other laws included the 1917 Immigration Act, which prohibited Asian Indian immigration; the 1924 Immigration Quota Act, which halted all immigration from mainland Asia; and the 1934 Tydings-McDuffie Act which restricted Filipino immigration. Immediate concern with survival and the problem of language barriers confined writings by most early Chinese and Japanese immigrants to native languages and literary forms. (Exotics such as Yone Noguchi, Shisei Tsuneishi, and Sadakichi Hartmann were exceptions.) Much of this literature has been collected only recently in anthologies such as *Wooden-Fish Books: Critical Essays & an Annotated Catalog Based on the Collections in the University of Hong Kong*, ed. Leung Pui-Chee (1978); *Island: Poetry and History of Chinese Immigrants on Angel Island, 1910–1940*, ed. Him Mark Lai, Genny Lim, and Judy Yung (1980); *Ayumi: A Japanese American Anthology*, ed. Janice Mirikitani et al. (1980); *Songs of Gold Mountain: Cantonese Rhymes from San Francisco Chinatown*, ed. and tr. by Marlon Horn (1987).

Early writings in English consisted mostly of autobiography and autobiographical novels, such as Lee Yan Phou's *When I Was a Boy in China* (1887), Yung Wing's *My Life in China and America* (1909), Etsu Sugimoto's *Daughter of the Samurai* (1925), New Il-Han's *When I Was a Boy in Korea* (1928), and YOUNGHILL KANG's *Grass Roof* (1931) and *East Goes West* (1937). Most of these books focus on the author's ancestral lands, a trend that seemed to reflect the taste of the American public. The publications of nisei such as Taro Katayama, Iwao Kawakami, and Toyo Suyemoto, were mostly restricted to the English sections of bilingual newspapers and literary magazines. Two writers devoted to portraying Chinese- and Japanese-Americans, however, were read outside of their ethnic communities. Sui Sin Far, pseudonym of Edith Eaton, an Eurasian whose tales are collected in *Mrs. Spring Fragrance* (1912), sketches characters that populated the Chinatowns of San Francisco, Seattle, and Los Angeles. TOSHIO MORI excels in

capturing Japanese-American life in Seattle; his collection of short stories, *Yokohama, California*, was slated for publication in 1942, but because of the war did not appear until 1949.

World War II had a mixed impact on Asian-American literature. Because China and the Philippines were American allies in the Pacific, Americans of Chinese and Filipino descent were suddenly looked upon favorably. Publishers responded to the changes in public attitudes, and works by two American-born Chinese and two Filipino immigrants appeared during or shortly after the war. Pardee Lowe's *Father and Glorious Descendant* (1943) and JADE SNOW WONG's *Fifth Chinese Daughter* (1945), both autobiographies, center on the interaction and conflicts between immigrant parents and American-born children. CARLOS BULOSAN's *America Is in the Heart* (1946), an autobiographical novel, describes the harsh working conditions for Filipino farm laborers and the racial prejudices they encountered; poet Jose Garcia Villa, whose work reflects metaphysical rather than ethnic concerns, received international acclaim for *Have Come, Am Here* (1942). These books depicting life in the U.S. were followed by Lin Yutang's *A Chinatown Family* (1948), C.Y. Lee's *Flower Drum Song* (1957), LOUIS CHU's *Eat a Bowl of Tea* (1961), Virginia Lee's *The House that Tai Ming Built* (1963), and Chuang Hua's *Crossings* (1968). Diana Chang's *Frontiers of Love* (1956), though set in Shanghai, is presented from the perspective of a Eurasian born and raised in the U.S.

By contrast, anti-Japanese sentiment prevented most Japanese-American writers from gaining national recognition till almost a decade after the end of the war. An exception was Hisaye Yamamoto, who published five stories in national journals between 1949 and 1952. Recently collected in *Seventeen Syllables* (1988), her fiction frequently explores the relationship between issei and nisei. Also devoted to this theme are Monica Sone's *Nisei Daughter* (1953) and Milton Murayama's *All I Asking for Is My Body* (1959). The bombing of Pearl Harbor and the subsequent internment of people of Japanese ancestry left indelible marks on their creative work and continue to be reprised in literature to this day. The bombing is recalled in *Lucky Come Hawaii* (1965) by Jon Hirota and in *Journey to Washington* (1967) by Daniel Inouye with Lawrence Elliot. Works that evoke life in camps include JOY KOGAWA's *Obasan* (Japanese-Canadian novel, 1981); Edward Miyakawa's *Tule Lake* (1979); Mine Okubo's *Citizen 13660* (1946); and Daisuke Kitagawa's *Issei and Nisei* (1967), JEANNE HOUSTON and James Houston's *Farewell to Manzanar* (1973), YOSHIKO UCHIDA's *Desert Exile* (1982), and Mitsuye Yamada's *Desert Run* (1988). JOHN OKADA's *No-No Boy* (1957) delineates the trauma of a nisei who refuses the draft.

The civil rights movement of the 1960s, when the term "Asian-American" gained currency, fostered a collective identity among Americans of Asian descent and encouraged them to define themselves against externally imposed stereotypes. Furthermore, it led to the development of ethnic studies programs throughout the nation, thereby providing forums for discussing works written by and about Asian-Americans. The resulting

bloom in creativity has been accompanied by growing political consciousness. Writers who emerged after the movement are concerned not only with exposing racial and sexual inequities but also with affirming Asian-American heritage. These concerns are evident in fiction such as Jeffery Paul Chan's "Jackrabbit" (1974), Frank Chin's *The Chinaman Pacific and Frisco R. R. Co.* (1988), Ruthanne Lum McCunn's *Thousand Pieces of Gold* (1981), David Masumoto's *Silent Strength* (1984), Shawn Wong's *Homebase* (1979), and Lawrence Yep's *Dragonwings* (1975); in plays such as R. A. Shiomi's *Yellow Fever* (1982), Philip Gotanda's *Fish Head Soup* (1986), DAVID HWANG's *FOB* (1979), and Wakako Yamauchi's *And the Soul Shall Dance* (1982). Interaction between generations remains a popular subject among Asian-American writers, as evident in drama such as Frank Chin's *Year of the Dragon* (1981), Momoko Iko's *The Gold Watch* (1974), Paul Stephen Lim's *Mother Tongue* [n.d.], Darrell Lum's *Oranges Are Lucky* (1978); in prose works such as Cynthia Kadohata's *The Floating World* (1989), Ronyoung Kim's *Clay Walls* (1986), MAXINE HONG KINGSTON's *The Woman Warrior* (1976) and *China Men* (1980), AMY TAN's *The Joy Luck Club* (1989), and Yoshiko Uchida's *Picture Bride* (1987). Increasingly, writers have also begun to explore interethnic and interracial themes in fiction such as Cecilia Brainard's *Woman with Horns* (1988), Jeffery Chan's "The Chinese in Haifa" (1974), Paulino Lim's *Passion Summer* (1988), Maxine Hong Kingston's *Tripmaster Monkey* (1989), Susan Nunes's *A Small Obligation*, and in David Hwang's play *M Butterfly* (1989).

Asian-American literature since the late 1960s has been equally rich in poetry, where eastern and western allusions, Asian expressions, and Americanisms often merge. Images of Asia inform Marilyn Chin's *Dwarf Bamboo* (1987), Alex Kuo's *Changing the River* (1986), Stephen Liu's *Dream Journeys to China* (1982), Al Robles's *Kayaomunggi Vision of a Wandering Carabao* (1983), and Arthur Sze's *Two Ravens*. Vernacular idiom or local color is registered in Fay Chiang's *In the City of Contradictions* (1979), Eric Chock's *Ten Thousand Wishes* (1978) and *Last Days Here* (1990), Sesshu Foster's *Angry Days* (1987), Juliet Kono's *Hilo Rains* (1988), Alan Lau's *Songs for Jardina* (1980), Genny Lim's *Winter Place* (1988), James Mitsui's *After the Long Train* (1985), Jeff Tagami's *October Light* (1987), and Ronald Tanaka's *Shino Suite* (1981). Familial and communal portraits abound in GARRETT HONGO's *Yellow Light* (1982) and *The River of Heaven* (1988), Kimiko Hahn's *Air Pocket* (1989), Chungmi Kim's *Selected Poems* (1982), Li-Young Lee's *Rose* (1986), Amy Ling's *Chinamerica Reflections* (1984), and Wing Tek Lum's *Expounding the Doubtful Points* (1987). Cadences and images from music and visual arts animate Mei-Mei Berssenbrugge's *Heat Bird* (1983), Diana Chang's *What Matisse Is After* (1984), Jessica Hagedorn's *Dangerous Music* (1975), Lawson Inada's *Before the War* (1971), David Mura's *After We Lost Our Way* (1989), CATHY SONG's *Picture Bride* (1983) and *Frameless Windows, Squares of Light*, and JOHN YAU's *Corpse and Mirror* (1983). Third World and feminist concerns converge in Theresa Cha's *Dictée* (prose poem, 1982), Geraldine Kudaka's *Numerous Avalanches at the Point of*

Intersection (1978), JANICE MIRIKITANI's *Awake in the River* (1978) and *Shedding Silence* (1987), Kitty Tsui's *The Words of a Woman Who Breathes Fire* (1983), Nellie Wong's *The Death of a Long Steam Lady* (1986), and Wanwadee Larsen's *Confessions of a Mail Order Bride: American Life Through Thai Eyes* (1989).

With the passage of the Immigration and Naturalization Act of 1965, which abolished the quota system of selecting immigrants by race or national origin, and with the end of the Vietnam War, came a huge number of new Asian immigrants and Southeast Asian refugees. Unlike the early immigrants, who were mostly laborers and farmers, many of the newcomers are professionals and intellectuals from urban areas. Writers such as Meena Alexander, G.S. Sharat Chandra, Zulfikar Ghose, N.V.M. Gonzalez, Kim Yong Ik, Ko Won, Shirley Lim, Nguyen Mong Giac, Raja Rao, Ninotchka Rosca, Thich Nhat-Hanh, Tran Van Dinh, and Linda Ty-Casper had already achieved literary fame in their native countries. Among the works set in Asia the most widely read has been RICHARD KIM's *The Martyred* (1964), an award-winning novel of the Korean War. More recently, other works set in Asia have received a wide readership, including GAIL TSUKIYAWA's *The Samurai's Garden* (1994) and HA JIN's *Waiting* (1999). Works depicting recent immigrant experiences include Wendy Law-Yone's *The Coffin Tree* (1983), VED MEHTA's *Sound-Shadows of the New World* (1985), BHARATI MUKHERJEE's *Darkness* (1985) and *The Middleman* (1988), Hualing Nieh's *Mulberry and Peach* (1981), Bienvenido N. Santos's *The Scent of Apples* (1979), and Ty Pak's *Guilt Payment* (1983). The themes of exile, loneliness, alienation, and cultural conflict run through many of these works.

Asian-American literature continued to proliferate in the 1990s. While generational differences remained a persistent theme, the decade also witnessed bolder depictions of interracial, gay and lesbian, and transnational encounters. Intergenerational and interracial dynamics can be found in Peter Bacho's *Cebu* (1991) and *Dark Blue Suit and Other Stories* (1997); Lan Chao's *Monkey Bridge* (1998); Frank Chin's *Gunga Din Highway* (1994); Chitra Banerjee Divakaruni's *Arranged Marriage* (1995) and *The Mistress of Spices* (1997); GISH JEN's *Typical American* (1991) and *Mona in the Promised Land* (1996); CHANG-RAE LEE's *Native Speaker* (1995) and *A Gesture Life* (1999); Gus Lee's *China Boy* (1991) and *Honor and Duty* (1994); LI-YOUNG LEE's *The Winged Seed: A Remembrance* (1995); David Wong Louie's *Pangs of Love* (1991) and *The Barbarians Are Coming* (2000); Fae Myenne Ng's *Bone* (1993); Gary Pak's *The Watcher of Waipuna and Other Stories* (1992) and *A Ricepaper Airplane* (1998); Lisa See's *On Gold Mountain* (1995); Amy Uyematsu's *30 Miles from I-Town* (1992) and *Nights of Fire, Nights of Rain* (1998); Shawn Wong's *American Knees* (1995); Lois-Ann Yamanaka's *Saturday Night at the Pahala Theatre* (1993) and *Wild Meat and the Bully Burgers* (1996); Mako Yoshikawa's *One Hundred and One Ways* (1999).

The intersections of race, gender, and sexuality are explored in Jessica Hagedorn's *Dogeaters* (1990) and *Gangster of Love* (1996); Wanwadee Larsen's *Confessions of a Mail Order Bride: American Life through Thai Eyes* (1989); Russell Leong's *The*