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血统

文化身份与

美国化

美国华裔小说主题研究

丁夏林 著

Descent, Consent, and Americanization:

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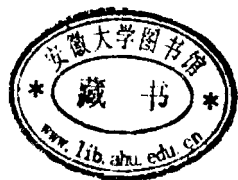
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Descent, Consent, and Americanization:

A Thematic Study of Chinese American Fiction

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I have also benefitted enormously from the help and advice of the following professors at Nanjing University: Zhu Gang, Yang Jincai, He Chengzhou, Jiang Ningkan, Cheng Aimin, Zhao Wenshu, and Wang Shouren. They have either taught me graduate-level courses on English and American literature and Western literary theory, or attended the

preliminary oral defense of my dissertation on January 4, 2012, or offered generous extra-help in the form of manuscript readings and after-class small talks. Their erudition, modesty, and work ethic have impressed me a lot and will impact my scholarly pursuits in the future.

As for institutions, Nanjing University Library, the Graduate School of Nanjing University, the Hopkins-Nanjing Center for Chinese and American Studies should be singled out, the first for its professional services, the second for awarding me a prestigious scholarship which boosted my self-confidence at a crucial moment, and the third for letting me borrow its books somehow through its “back door.” In addition, two nameless print shops, one near the Gulou campus of Nanjing University and another on the campus of Beijing Foreign Studies University, must be mentioned for making many of my research materials cheaply available.

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Preface

自从亚裔/华裔美国文学正式成为文学研究的一个分支以来，中外学者对其进行了广泛深入的研究。虽然作为大框架下的“文化研究”，这些研究通常绕不过“文化身份”或者“文化属性”这个坎，但“公民身份”(citizenship)在其中所占的比重却很少。本书拟参照美国哈佛大学教授索罗斯(Werner Sollors)上世纪80年代提出的“血统世系”(descent)与“文化认同”(consent)这对概念，对所选定的12部华裔美国英文小说(包括传记)中的族裔经验与(自我)文化认同之间的关系进行系统考察，旨在揭示其对作品人物(包括作家本身)的美国化过程的促进抑或抑制作用。

本书选取美国华裔英语小说及传记作为文学母/主题研究对象的原因包括三个方面。首先，比较而言，小说创作的成就远远高于诗歌或者戏剧，像汤亭亭的《女勇士》、谭恩美的《喜福会》和任璧莲的《典型的美国佬》等作品在美国风靡一时，而翻译成中文后在国内更是家喻户晓，影响巨大；前者已经被公认为美国大学最流行的教科书之一，推动了亚/华裔美国文学运动的蓬勃发展。其次，由于国内学者的学术兴趣集中于为数不多的畅销书，而且常常用“华美文学”这一概念有意无意地混淆“华裔英语文学”与“华文(中文)文学”之间的差异，因此有必要加以区分，同时拓宽研究视角，将不太有名的英文作品纳入研究视野，而“母/主题”研究范围的弹性使这样一个目标的实现变得相对容易一些。再者，诗歌或者戏剧研究不是本人的学术专长，因此这种选择也包括一定的实际因素。

虽然较之美国及中国台湾地区，中国大陆学者起步稍晚，但近年

来进步显著,其中一些在华美文学的母/主题研究方面取得了突破。当然,作为一门历史不长的“显学”,它也已经引起了不少争议,在许多关键问题上尚未达成共识。例如,关于“Chinese American Literature”的译名和概念界定,以及华裔美国作家和学者的名字在中文文章中应该以原来的中文姓名,还是音译姓名出现等还存在许多不同意见。已故吴冰教授、张子清教授等老一辈学者认为前者应该译为“华裔美国文学”,对后者应该采取还原中文原名的做法,而王理行和郭英剑等中年学者认为应该译为“美国华裔文学”,以及采用音译手段。这些争议表明,国内的相关研究已经步入正轨,正呈现生机勃勃之态势。总体而言,除了张子清在译介美国华裔作品方面的筚路蓝缕,吴冰在多篇论文中的高屋建瓴外,胡铁生教授关于美国华裔作家在中美文化交流中的桥梁作用也引人瞩目,徐颖果教授带领学生翻译华裔美国学者黄秀玲的专著《从必需到奢侈》及其对赵健秀作品的专题研究尤其值得称道。此外,像刘增美、薛玉凤、张琼、董美含、金学品等新生力量也已经崭露头角,大胆提出自己的观点,发表了一系列高质量的论文,虽然他们的某些观点之间存在诸多内部差异。在本人看来,刘增美、牟为娇及董美含等关于美国华裔文学的“国民性”或曰“美国性”的论述富有创见,应该激发更深入广泛的后续研究。

虽然上述发展趋势令人鼓舞,但这一研究领域不免存在一些缺憾。例如,一些学者在没有完全理解相关西方文学批评理论的情况下,对某些作品做出了偏激、欠公允的评价。具体而言,笔者觉得“东方主义”或者“自我东方主义”等西方概念呈泛滥之势,而对这些作家的文学创作技巧或者(自我)文化认同的运行机制及变化规律的认识也没有达到应有的高度。更有甚者,由于担心中华文化被扭曲、丑化,某些学者以“东方主义”为掩护,一窝蜂地对华裔作品中的“东方主义”表征(包括主题思想)横加指责,以一副“文化本质主义”的卫道士姿态误解了美国华裔文学中的文化的独特性,流露出井底之蛙的狭隘心态,从而有意无意地危害了中美(外)文化的正常交流 and 健康发展。

诚然,由于美国华裔文学作品兼具中国和美国两种文化因子,因此国内学者自然(如学者单德兴所言)对之有一种“亲近感”(affinity)。

但是，至今仍然没有研究人员对这种感觉的产生原因及具体表现作深入透彻的分析。为此，笔者意在响应黄秀玲提出的“建立文本联盟”的号召，将蒲若茜开创的美国华裔文学的母题研究推向深入，试图将关注点从具有元批评性质的“文化想象”或叙事策略转入具有更多实质内容的“文化认同”，旨在厘清血统、文化身份认同与美国化之间的复杂关系，进而为中美文化交流提供一定的借鉴。本书采用了一些理论概念，如霍尔的“存在”（being）和“超越”（becoming）、米德的“代沟”、弗洛伊德的“哀悼”和“犹郁”、克里斯蒂娃的“卑下”（abject）等，对包括小说及自传在内的12个本文进行全方位的细读，探讨文学人物乃至作家本人的“美国化”运行轨迹及其规律。具体而言，美国华裔英语文学的出现，在字面及隐喻层面如何影响作为关于国家文化叙事的美国民主的形态？“美国化”是华裔移民，包括出生并成长于美国的华裔/华人/华侨的文化同化的终极价值取向吗？如果是，那么它可能蕴涵哪些缺憾，其产生的根源及影响何在？

本书认为，血统世系、文化身份认同与美国化之间的矛盾纠结构成一个因果链条，可以解释小说人物乃至作者本人的某些行为举止，而描述其美国化进程可从以下三个主题入手：1）“代沟”；2）“还我美国”之策略；3）“美国化”及其缺憾。

本书第一章题为“代沟的文化政治”，审视四部作品，旨在发现父子及母女之间的代沟如何影响子女及父母的文化身份重构。具体而言，将1961年雷庭超的《吃碗茶》和1943年刘裔昌的《父亲与裔昌》并置，发现其中的父子冲突的表现形式同中有异。同理，将汤亭亭的《女勇士》和谭恩美的《喜福会》并置，可以发现女性主义情愫如何与血统世系和文化身份认同这对矛盾产生交互影响。对这四个文本进行的“文化—政治”分析，可以揭示血统世系与文化身份认同之间的矛盾与耦合方式及其对作品人物乃至作家的美国化过程的影响。

第二章论述汤亭亭提出的“还我美国”（claiming America）这一概念，认为其既指各种美国华裔人士“讨还美国”的政治行动，又喻指写作本身是“还我美国”的政治斗争策略。在此关照下，汤亭亭和赵健秀都成了“还我美国”的开路先锋，与《中国佬》及《唐老鸭》的

主人公目标一致。而华裔作家徐忠雄和黄玉雪也成了“战友”，因为其独特的叙事技巧及文化、政治诉求在其作品中昭然若揭，同时将作品的主题思想和艺术风格紧密结合。

如果说“还我美国”为美国化铺路搭桥或者两者是近义词，那么后者由于华裔自身的认识局限包含其内在的、不易觉察的种种缺憾。为了对相关文本进行一次格尔茨 (Clifford Geertz) 所说的“厚描” (thick description)，第三章的考察对象是任璧莲的《典型的美国佬》、伍惠明的《骨》、李健孙的《支那崽》和刘柏川的《偶生为亚裔美国人》中的美国化现象。本章认为，其中关于“美国不是美国”，“纸比血更珍贵”等反常识性话语揭示了美国化对小说主人公人生经历所赋予的深刻涵义以及华裔美国人历史上被消音、“阉割”的真正原因。同理，丁凯发现其美国化过程以暴力面貌呈现，而刘柏川由于将美国化等同于高人一等的“白人性”而蜕变成种族“伪装”者，从而将非欧裔移民排除在“美国人”之外，使自己的“香蕉人”（彻底白化）面目一览无遗。

通过审视“代沟”、“还我美国”及“美国化”这三个并行且交叉的主题在血统、文化身份认同及美国化这种矛盾性运作中的表现，本书得出三个初步结论。首先，华裔美国家庭中的“家长制”在儿子们身上已基本失去作用，而女儿们则通过初始女性主义思想及其催生的叙事策略创新实现了一定的文化反哺。其次，在美国社会，虽然个人文化身份的重塑过程中“文化认同”可以战胜“血统世系”，但后者可能对前者产生反拨。再者，由于某些先天性因素及认识局限，华裔身上的美国化存在种种缺憾，因此必须呼唤一种理想的、有异于“白化”的美国化。总之，中国移民，包括其出生并成长于美国本土的子女及华裔作家本人，通过摒弃与生俱来的陋习但巧妙运用祖先文化中的有利因子，可以在美国政治、文化语境中成为地道的美国人，甚至成为美国化运动的先锋，因为血统并非其美国化道路上无法逾越的障碍，而土生美国人（白人）也需要不断美国化。

本书由于时间、精力及学养的种种限制，只对选定的 12 部文学作品进行文本分析，难免显得挂一漏万。虽然曾两度在享有“不出国即可留学”美名的南京大学与美国约翰·霍普金斯大学合办的中美文

化研究中心进修美国社会与文化，后又留学美国多年，常常争取“跨语言、跨文化人”这一称号，希冀以一种完全中立的姿态审视中美文化的异同，为中外文化交流献计献策，但吃透中美文化差异或者探究中美文化交流的规律决非易事，常常有“不识庐山真面目”以及痴人说梦之感叹。说实话，将一个华裔人士如何摆脱血统束缚，认同美国文化，争取做一回“美国人”（无论怎么定义这个复杂的概念）作为博士论文的研究课题就目前看来可能还存在一定的风险性，但本人决心本着“明知山有虎，偏向虎山行”的态度，对相关问题进行一番深入细致的思考，发出自己的声音，以期纠正这一研究领域存在的某些谬误，推动美国华裔文学研究向纵深发展。本书主要以我在南京大学外国语学院四年在职学习期间独立完成的博士论文为基础。在漫长的论文选题、资料查找、实际写作期间，我的导师刘海平教授，答辩委员会成员朱刚教授、杨金才教授、何成洲教授、赵文书教授、程爱民教授等人给予了无私、精心的指导及鼓励，提出具体修改意见或建议。另外，对学习期间得到众多博士生同学及沈阳师范大学的王建会教授的大小帮助，我也必须表示最诚恳的谢意。同时，我还得感谢一些从未谋面的美国教授和朋友，如李磊伟、黄秀玲及肯尼斯·阿菱等。他们有的从遥远的美国邮寄书籍及资料，有的对我的课题出谋划策，其慷慨无私的举动给我留下了深刻的印象。另外，在南开大学出版社张彤女士的热情鼓励和协助下，我仔细修订了博士论文，增补了这一前言，使之成为一本完整的学术专著，并得以顺利出版。而笔者的工作单位南京农业大学外国语学院的资助使我免去了不少烦恼，能够一心一意地将自己的研究心得与国内外同事和朋友分享，真是人生一大幸事。

丁夏林

2012年8月10日于南京

Abbreviations

The following abbreviations, used in parenthetical citations in the text, refer to the sources indicated below.

<i>EBT</i>	<i>Eat a Bowl of Tea</i>
<i>FGD</i>	<i>Father and Glorious Descendant</i>
<i>WW</i>	<i>The Woman Warrior: Memoirs of a Girlhood among Ghosts</i>
<i>JLC</i>	<i>The Joy Luck Club</i>
<i>CM</i>	<i>China Men</i>
<i>DD</i>	<i>Donald Duk</i>
<i>FCD</i>	<i>Fifth Chinese Daughter</i>
<i>H</i>	<i>Homebase</i>
<i>TA</i>	<i>Typical American</i>
<i>B</i>	<i>Bone</i>
<i>CB</i>	<i>China Boy</i>
<i>AA</i>	<i>The Accidental Asian: Notes of a Native Speaker</i>

Contents

i	Acknowledgments
v	Preface
xi	Abbreviations
1	Introduction
27	Chapter One The Cultural Politics of the Generation Gap
30	“Good Medicine Tastes Bitter”: Cultural Identity (Re)formation in Louis Chu’s <i>Eat a Bowl of Tea</i>
42	“Like Father, Like Son”?: Intergenerational Conflict in Pardee Lowe’s <i>Father and Glorious Descendant</i>
53	“The beginning is hers, the ending, mine”: Mother-Daughter Talking Stories in Maxine Hong Kingston’s <i>The Woman Warrior</i>
66	“Your mother is in your blood”: The Mother-Daughter Bond in Amy Tan’s <i>The Joy Luck Club</i>
82	Chapter Two The Politics and Art of “Claiming America”
85	The Making of an American: A New Historicist Interpretation of Maxine Hong Kingston’s <i>China Men</i>
98	From Cultural Nationalism to Americanism: Frank Chin’s <i>Donald Duk</i> in Perspective
111	Rebel with a Cause: Jade Snow Wong’s American Dream in her <i>Fifth Chinese Daughter</i>
124	Shawn Wong’s Quest for a “Lonely” Heritage in his <i>Homebase</i>

138 Chapter Three Americanization and its Discontents

140 “America was no America”: Cultural Disillusionment in Gish Jen’s
Typical American

155 “Paper is more precious than blood”: Alienation and Abjection in Fae
Myenne Ng’s *Bone*

168 “Spare the Rod, Spoil the Child”?: Americanization as Violence in
Gus Lee’s *China Boy*

180 Nature versus Nurture: An Anatomy of Americanization in Eric Liu’s
The Accidental Asian

194 Conclusion

206 Bibliography

Introduction

The publication in 1976 of *The Woman Warrior: Memoirs of a Girlhood among Ghosts* catapulted its author, Maxine Hong Kingston, to national and later on international fame. Since then, we have witnessed a general flowering of Asian American literary production, of which Chinese American literature^① is an important component. The latter has benefited enormously from the stellar performances of a number of Kingston's followers, such as Amy Tan, Gus Lee, Gish Jen, David Henry Hwang, etc., eventually peaking in the phenomenally successful publication and filming of Hwang's award-winning play *M. Butterfly* in 1988 and Tan's debut novel *The Joy Luck Club*. Naturally, the increasing popularity, critical acclaim, commercial success, especially the unprecedented canonization, of such works in the category of "ethnic literature" previously marginalized by mainstream American society has attracted a great deal of scholarly attention worldwide, with Asian American literary studies emerging as a respectable field of study at

① In common scholarly practice in China, the term "Asian American literature" is used interchangeably with "Chinese American literature," because the latter simply does not exist on its own in USA. Interestingly, this problem has been bypassed by one careful scholar. For instance, Amy Ling's invention of "Chinamerian" strategically registers her dissatisfaction. There is a further complication as scholars differ about whether there should be a hyphen between "Chinese" and "American" when describing Americans of Chinese descent. While trying to sidestep this controversy, I tend to concur with Maxine Hong Kingston by insisting on the unhyphenated version to emphasize the American-ness of this body of literature authored by them. Interestingly, this problem has been circumvented the term "Chinamerican" in order to express her dissatisfaction with the conventionally hyphenated term. She proclaimed: "In removing the hyphen, I wish to assert that we're not a wobbly balancing act but something together, a solid wholeness." For details, see Amy Ling: "A Perspective on Chinamerican Literature," p.77.

various universities across the US. On the other side of the Pacific Ocean, Chinese scholars, who as a rule seem to find Chinese American literary works more accessible than other types of American literature due to the availability of translation and familiarity of content, have been inadvertently trying to over-identify with Chinese Americans of all types and various locations, thereby producing somehow questionable understandings of them. For instance, one scholar has detected instances of “self-orientalization” in Kingston and Tan, whereas another one has taken issue with the Orientalism in the form of exotic eating habits of the Chinese people contained in several such works. On top of that, still another has found fault with Tan’s erroneous translation of a paternal female cousin as “sugar-sister” in one of her popular novels as one example of her unwarranted appropriation of Chinese source materials, vehemently attacking her for her deviation from Chinese culture and identity.

Even though questionable interpretations of Chinese American literary works such as those mentioned above remain an eyesore for many who would like to set the record straight, there is no denying that many high quality critical works have come into being recently. Besides single author or single work studies, comprehensive studies of Chinese American literature have also cropped up, offering a panoramic view which can serve as useful guidance for other scholars. For instance, the late Professor Wu Bing’s analysis of the historicity of Chinese American literature, furnishing first-hand solid statistical information in the meantime, cautions us against conflating Chinese or American history with Chinese American history itself. Her view is one that can only come from someone who had spent almost a lifetime learning and thinking about tough issues related to the subject matter. More pertinent to my project, she was also known for advancing a view regarding this corpus as “introspection literature” for us Chinese intent on reforming Chinese culture in one way or another in

order to get rid of the dross and retain the essential. Another notable pioneer is Zhang Ziqing, who has over many decades contributed his bit by arranging for the translation of many Chinese American anglophone works into Chinese in collaboration with Lijiang Press in Guilin, Guangxi Zhuang Autonomous Region, and Yilin Press in Nanjing, Jiangsu Province. In addition, he is also known for a number of insightful articles about specific works as well as establishing intimate personal relationships with a variety of writers/critics, such as Jade Snow Wong, Maxine Hong Kingston, William Poy Lee, and Russell Leong, etc. Collectively their work has encouraged a group of younger scholars to search for answers on their own to the relevant questions worth asking, such as how to treat the translation of the term “Chinese American literature” as well as such writers/critics’ names back into Chinese in Chinese-language publications. In a related development, Hu Tiesheng expresses his opinion that these writers have played irreplaceable roles in Sino-American cultural exchanges, as viewed in the context of the process of globalization in recent decades. Similarly, Xu Yingguo has not only written a single author study of Frank Chin exploring his unique contribution to Chinese American literature, but also compiled several textbooks and organized the translation of critical works such as Sau-ling Wong’s *Reading Asian American Literature: From Necessity to Extravagance*.

In the meantime, younger scholars in the field, such as Guo Yingjian, Wang Lixing, Liu Zengmei, Dong Meihan, Lu Wei, Zhang Qiong, Mou Weijiao, and Jin Xueping have boldly expressed and published their independent opinions in various academic journals. Guo Yingjian has carried over his expertise acquired in his long-term study of Pearl Buck into the study of Chinese American literature, sometimes even sympathizing with an author such as Ha Jin who has come under attack in mainland China from time to time in the context of self-Orientalization. In a similar vein, Wang Lixing has disagreed with such trailblazers as Zhang