

南开21世纪华人文学丛书

# 重划界线

亚美文学研究新论

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主编

Changing Boundaries and Reshaping  
Itineraries in Asian American Literary Studies

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Asian American Literary Studies**

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## 前言

本书源于一次成功的国际会议。这次会议以“变换边界与重塑路线：亚美表现文化”为主题，由北京外国语大学华裔美国文学研究中心、世界亚洲研究信息中心，以及美国加州大学伯克利分校亚裔研究系联合赞助，于2012年6月9日至11日在北京外国语大学举办。该会议吸引了来自中国（内地、香港及台湾地区）、美国、加拿大、俄罗斯、日本以及澳大利亚的60多位学者，收到了54篇关于亚美文学的精彩论文。我们通读了这些会议论文，并从中选出16篇，编写了这本论文集。

当今世界，地缘政治使得各种力量不断重新整合，人才与资本大量迁徙流动，这极大地重塑了我们对于国界功能及影响的理解，“跨国主义”与“全球化”等概念日益成为学术讨论的焦点。这些论文响应这次会议的主题，论证了我们所关注的一些问题——如何在美国国界之内或之外定位亚美文学（或者更宽泛地说，亚美研究），亚美研究日渐模糊的界线又如何让我们重新思考亚裔美国人与亚洲之间的关系，以及该领域的学者与批评家们如何应对民族与跨国体系重组后所带来的理论或方法上的挑战。

论文集的第一部分讨论了阅读亚美文学的新方法。在《华裔美国文学的双焦视角》一文中，赵文书分析了中、美学者研究华裔美国文学的两种不同观点。他指出，美国学者倾向于“美国民族主义”，坚持将华裔美国文学放在少数族裔争取政治权利这个背景下阅读。与此相反，中国大陆学者倾向于“中国民族主义”，试图将华裔美国文学视为中国文化的延续。他断言：“这两种观点在思想上具有单一指向性，逻辑上具有演绎性，态度上具有主观规范性”，因而“同样有限且狭隘”。他建议读者在阅读华裔美国文学时采取一种

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双焦视角，这种视角更加包容，也更客观，从而能够弥补单一以美国或中国为中心视角的缺陷。在《跨国的亚美研究评注》一文中，金惠经她追溯了亚美研究的发展史，从20世纪60年代末的学生运动到现今通讯技术的发展促成了亚美研究的全球化与跨国化，该领域发生了很大变化。她提出，亚美研究不应仅仅被看作美国的少数族裔话语，而应该是一个“在亚洲人中跨太平洋合作”的切入点。这种合作可以帮助亚洲的批评家意识到“美国国内针对亚裔的种族歧视与美国在亚洲战争之间的关系”，同时也可以帮助美国的批评家发现全新的“反抗模式”。

第二部分“超越国家与种族界线”探讨了跨国亚美研究的各个方面，是全书论文最多的一部分。马克·蒋的论文从后现代历史背景下的文化与经济这一视角对茱帕·拉希莉和李翊云两位亚裔美国现实主义作家的作品进行详细解读。他认为，在这两位作家的作品中，“当地的与社区和文化密切关联，而全球的则被等同于资本主义经济”。在《华裔美国文学中骆家辉在何方？》一文中，潘志明对林玉玲等编者关于亚裔美国文学的断言提出了异议。林玉玲等认为亚裔美国文学是“一种对亚裔美国人入境、再入境、驱逐出境、再迁移以及跨越国界或国家之间进行活动的连续性记述”，而潘志明认为20世纪70年代以来的华裔美国文学与华裔美国人的经历之间存在着断层。华裔美国人的经历揭示，很多华裔或移民试图保持他们与故土在社会、文化、经济和政治上的纽带。然而，在他看来，20世纪70年代以来的许多当代华裔美国文学作品为了认同美国或捍卫华裔在美国境内的权利与利益而边缘化甚至排除华人移民的跨国经历。在《阿米塔夫·戈什的〈罂粟海〉：个体身份与想象中的国家》一文中，斯蒂芬妮·韩分析了孟加拉裔美国作家阿米塔夫·戈什历史小说《罂粟海》中的人物及英语语言的变化。小说中漂流在印度洋中心的船是一个封闭的空间，满载来自印度、中国、非洲、印度尼西亚和欧洲的移民与契约佣工，他们在这里邂逅、冲突与交流。斯蒂芬妮·韩认为汪洋中的这艘船照样体现了当今全球化、跨国主义、国家建构以及身份形成等概念的影响。

安妮·伊莎贝尔·福岛和朱迪·金的两篇论文探讨了跨国语境下人成为商品这一主题。福岛的论文讨论了澳大利亚电影《窘境》中的跨国人口贩卖。她揭露了多种族跨国组织如何迫害女性使其进入澳大利亚性服务业的行径。朱迪·金的文章探讨了印度剧作家曼朱拉·帕德满腊汗未来主义戏剧《丰收》中北方与南方之间棘手的关系。她认为,与历史上传统的殖民主义及种族奴役相比,跨国人体器官贩卖体现了晚期资本主义中新殖民主义剥削的形式一极端贫困驱使南方国家的人们将他们的器官甚至是整个身体变卖给北方帝国主义国家富裕而病弱的客户,这样他们的身体就被无情地降格为可供管理与贩卖的商品。

在《全球化菲裔的再呈现:Apl de Ap 的故事与歌》一文中,艾瑟尔·蕾吉斯·卢分析了被跨国收养至美国、蜚声国际的菲裔美国歌手 Apl de Ap 的生平和歌曲,探讨了菲律宾跨国媒体为了促进菲律宾的旅游业并宣扬其文化形象如何将 Apl de Ap 象征化和商品化的过程。与卢的文章相比,简·帕克在她的论文《东方主义、文体与韩美跨国明星》中分析了韩国演员如何借“韩流”在国际上的成功从而打入好莱坞与国际市场,以及这些跨国明星如何协调美国市场和他们的民族文化。

第三部分,“战争记忆/记忆中的战争”集中讨论了三次极大地影响了亚裔美国人和亚裔加拿大人生活的战争记忆。桑·雪莉·黄的论文对日裔加拿大作家小川乐的小说《欧巴桑》进行了深入解读。通过分析日裔加拿大人在二战期间的种族创伤以及对创伤的遗忘与记忆,黄指出对关押日本人的记忆不仅是一种铭记,更是一种修复前几代人所遭受不公正对待的方式。克丽丝汀·洪的论文首先让读者了解到这样一个事实:在过去几十年间,北朝鲜军队对美国囚犯以及韩国右派采取的暴力行为已在世界范围内广为人知,而北朝鲜关于朝鲜战争期间美国军队针对北朝鲜人民残暴行为的记载则由于它们的“北朝鲜视角”和“反美视角”而被西方世界屏蔽。她探讨了韩裔美国作家理查德·金《殉难者》以及韩国作家黄宿涌《客人》两部作品中的另类记忆,并揭露了朝鲜战争对三八线以北的影响以

及这一点长久以来一直被压制、被消声的事实。卡塔亚·恩的论文就柬埔寨裔关于红色高棉时期的记忆以及后大屠杀时期的文学创作进行了详尽的分析。通过统计资料，她揭露了一段令人震惊的历史，那就是在这一时期，“死亡和失踪的柬埔寨人口几乎达到总人口的三分之一，并且不成比例地造成某些社会和政治团体成员的消失，实质上就意味着损失了一代人。”她尤其痛惜的是，纪念柬埔寨人创伤记忆的作品远少于犹太人大屠杀的记录，而她也提醒人们，对于这一经历记载的缺失将使该历史不仅“沉入缄默，而且陷入遗忘”。

第四部分集中探讨了亚美文学中“家园”与“家庭”的概念。在《无边界的记忆，无记忆的边界》一文中，路易斯·H·弗朗西亚仔细审查了卡洛斯·卜娄杉的《美国在心中》、杰西卡·海基多恩的《食狗者》以及布莱恩·阿斯卡隆·罗利的《美国之子》这三部菲裔美国作品中对于家园的回忆。他认为，由于西班牙长达三个多世纪的殖民统治，菲律宾人和菲裔都具有十分强烈的西班牙特质，而这种特质对于读者理解菲裔美国文学至关重要。他指出对于菲律宾人，“美洲”不仅指“英美”，同时也意味着“拉美”。因此，对他们而言，“家”是流动不居的，并且和多种语言、复杂的历史以及跨越国界的记忆紧密地结合在一起。与弗朗西亚的论文相反，梁一萍的《家中的外国人：弗兰茜·林〈外国人〉中的家园政治》回归了移民认同美国家园这一主题。她分析了主人公爱默生·张前往故乡台湾的省亲之旅，而在这次旅途的最后，张却发现自己只是一个陌生岛屿上的外国人。她认为，尽管“家园”这一跨国话语在亚美批评中流传甚广，这部小说所表现的观念却和汤亭亭《中国佬》一书中认同美国家园的主题类似。

张丽和薛玉凤的论文都研究了华裔美国家庭的戏剧性情节。通过分析华裔美国女性作家的三部自传性作品，即黄玉雪的《华女阿五》、汤亭亭的《女勇士》和谭恩美的《喜福会》，张丽探讨了华裔美国移民家庭如何成为压迫、反抗与赋权的发生场所，以及这些生于美国的女儿们主观自我意识形成的过程。薛玉凤的论文研究了华

裔美国作家伍慧明小说《骨》中关于死亡、失败的婚姻和被消声的创伤，她分析了这些创伤的代际影响以及宽恕、爱与写作（或打破缄默）如何治愈两代人的创伤。

我们希望，《重划界线：亚美文学研究新论》这本书能够捕捉这个飞速变化并越来越跨国化的世界的一些模式，为该领域的读者与批评家们推出一些全新的关注点、主题、或形式策略，同时也推进亚美文学解读的理论研究与方法。

刘葵兰  
金惠经



## Preface

This book grows out of a successful international conference on the theme of "Changing Boundaries and Reshaping Itineraries in Asian American Expressive Culture," held at Beijing Foreign Studies University from June 9 to 11, 2012, co-sponsored by Chinese American Literature Research Center, and Information Center for Worldwide Asia Research, BFSU, China & Asian American and Asian Diaspora Studies Program, University of California at Berkeley, USA. The conference has attracted from China's Mainland, Hong Kong and Taiwan, and from the U.S., Canada, Russia, Japan, and Australia more than sixty scholars who have contributed fifty-four wonderful essays on various issues on Asian American literature. We read through the conference papers and selected sixteen for a critical collection.

The contemporary world, with its extensive geopolitical realignments and movements of peoples and capital, have greatly reshaped our understanding of the functions and effects of national boundaries and have turned concepts such as "transnationalism" and "globalization" into staples of academic discussion. In response to the theme of the conference, these essays have addressed some of our concerns about how to locate Asian American literature (or, more broadly, Asian American Studies) within and without the U.S. nation-state, how the unsettling boundaries in this field has contributed to rethinking the relation between Asian America and Asia, and how scholars and critics of Asian American literature should meet the theoretical and/or methodological challenges of these reconfigured national and transnational frameworks.

The collection begins with discussing ways to read Asian American literature in new frames in Part I. In "Toward a Bifocal View of Chinese

American Literature”, ZHAO Wenshu analyses the two different views between America-based Chinese American literary scholars and China-based Chinese American literary scholars. He points out that the American scholarship, which is “American nationalist” in orientation, insists on viewing Chinese American literature as a minority literature in the context of fighting for political rights. In contrast, the Chinese scholarship in Mainland China, which is “Chinese nationalist” in orientation, attempts to see Chinese America literature as a continuation of Chinese culture. He avers that “both views are unidirectional in thinking, deductive in logic, and prescriptive in attitude” and are hence “equally limited and limiting”. He suggests readers take a bifocal view of Chinese American literature which is more embrative and disinterested and can compensate for the singularly America-centered or China-centered perspectives. In “Commentary on Transnational Asian American Studies”, Elaine Kim traces the development of Asian American Studies from student activism in the end of 1960s to the present when advances of communication technology have made Asian American Studies more global and transnational. She argues that Asian American Studies should not just be viewed as a minority discourse in the U.S., but an entry point for an “inter-Asian and trans-Pacific collaboration” which can help Asian critics see “the relationship between racism against Asians in the U.S. and U.S. wars in Asia” and American critics find out new “models of resistance”.

Part II, “Beyond Borders of Nation and Race”, is the largest section, which examines various aspects of the transnational Asian American literature. Mark Chiang’s essay offers careful readings of the works of Jhumpa Lahiri and Yiyun Li, two Asian American realist writers, from the perspective of culture and economy in a post-postmodern historical context. He argues that in their works “the local is identified with community and culture whereas the global is equated with the capitalist economy”. In “Where Is Gary Locke in Chinese American Literature?”,

PAN Zhiming challenges Shirley Geok-lin Lim and her coeditors' assertion that Asian American literature is a "continuous narrative of Asian American entry, reentry, expulsion, remigration, and movement across and between borders". He contends that there is a rupture between Chinese American experience and Chinese American literature since the 1970s. The Chinese American experience reveals that many Chinese Americans or immigrants have tried to maintain social, cultural, economic and political ties with their ancestral land. However, in his opinion, much of the contemporary Chinese American literature since the 1970s have either marginalized or expelled the immigrant transnational experience in their efforts to claim America and defend Chinese Americans' rights and interests within the borders of the U.S. nation-state. In "Amitav Ghosh's *Sea of Poppies*: Individual Identity and the Imagined Nation", Stephanie Han analyses the characters and varieties of the English language in Bengali American writer Amitav Ghosh's historical novel *Sea of Poppies*. She views the ship, which floats in the middle of the Indian Ocean and on which migrants and indentured servants from India, China, Africa, Indonesia, and Europe meet, clash, and interact with each other, as a limited space which exemplifies the contemporary ideas of globalization, transnationalism, nation-building, and identity.

The two essays by Annie Isabel Fukushima and Jodi Kim examine humans as a commodity in a transnational world. Fukushima's essay discusses transnational human trafficking in Australian film *The Jammed*. She highlights female victimization by multi-racial transnational organizations into Australia's sex industry. Jodi Kim's essay explores the thorny relationship between the South and the North in Indian playwright Manjula Padmanabhan's futuristic play *Harvest*. Compared with traditional colonialism and racial chattel slavery in history, the new forms of neocolonial exploitation in late-capitalism, in her opinion, is demonstrated in the transnational human organ trafficking—the people in Global South are driven by dire poverty

to sell their organs or even whole bodies to the wealthy and sick clients in the imperialist Global North and thus their bodies are mercilessly reduced to commodities to be supervised and sold.

In “Re-presenting the Global Filipino: The Story and Songs of Apl de Ap”, Ethel Regis Lu explores how Apl de Ap, a Filipino American singer who is a transnational adoptee to the U.S. and an internationally successful celebrity, is tokenized and commodified by the Philippine transnational media to promote its tourist attractions and cultural awareness. Compared with Lu’s essay, Jane Park in her “Orientalism, Genre, and Transnational Korean/American Stars”, analyzes how South Korean actors or actresses have taken advantage of the transnational success of *hallyu* or the “Korean Wave” to gain entry into Hollywood and the global market and how these transnational stars negotiate between the American market and their ethnic culture.

Part III, “Memories of War/Wars of Memory”, focuses on the memories about three different wars which have greatly affected the life of Asian Americans/Canadians. Sunn Shelley Wong’s essay offers a close reading of Japanese Canadian writer Joy Kogawa’s *Obasan*. Through analysis of the racialized wound of Japanese Canadians during World War II and the politics of forgetting and remembering, Wong points out that memory of the Japanese internment is a way not only to remember but also to repair the injustices suffered by previous generations. Christine Hong’s essay first brings readers to the fact that in the last several decades the brutality of the North Korean Army against American prisoners and right-wing Koreans have been made widely known to the world while North Korea’s accounts of wartime atrocities perpetrated by U.S. forces against North Koreans have been mostly screened from the west because of its “North Korean” and “anti-American” perspective. She examines the alternative memories in Korean American writer Richard Kim’s *The Martyred* and South Korean writer Hwang Sok-yong’s *The Guest* (*Sonnim*)

and discloses the impact of the war across the 38<sup>th</sup> Parallel which has long been suppressed and silenced. Khartarya Um's essay probes into the politics of remembering and post-genocide writing about the Cambodian experience during the Khmer Rouge period. Through statistics, she brings to light the stunning part of history that during that period "the death and disappearance of almost one third of the [Cambodian] population, with an even more disproportionate loss of certain social and political groups, amounted to a virtual generational death". She laments that compared with the Jewish holocaust, there are far fewer writings to remember the Cambodian trauma, and warns that the absence of this experience in history will not only be "a retreat into silence, but [into] oblivion".

Part IV focuses on the ideas of home and family in Asian American writings. In "Memories Without Borders, Borders Without Memories", Luis H. Francia scrutinizes the memory of home in three Filipino-American works: Carlos Bulosan's *America Is in the Heart*, Jessica Hagedorn's *Dogeaters*, and Brian Ascalon Roley's *American Son*. He argues that as a result of more than three centuries of Spanish colonialism hispanicity is strong in the Philippines and the Filipinos, which is important for readers to understand Filipino American literature. He points out that for the Filipinos "America" not only means Anglo America but also Hispanic America. Therefore the idea of home for them is fluid, and intertwined with multi languages, complicated history, and memories that spill over borders. In contrast to Francia's essay, Iping Liang's "A Foreigner at Home: The Politics of Home in Francie Lin's *The Foreigner*" is an argument for a return to the immigrant idea of claiming America as home. She analyses protagonist Emerson Chang's homecoming journey to his ancestral land of Taiwan which ends in finding himself a foreigner at a foreign island. She argues that in spite of the wide currency of the transnational discourse of home in Asian American critique, this novel resonates with the theme of claiming America as in Maxine Hong

Kingston's *China Men*.

Both essays by ZHANG Li and XUE Yufeng study the drama in Chinese American families. Through analysis of three Chinese American women's autobiographical writings—Jade Snow Wong's *Fifth Chinese Daughter*, Maxine Hong Kingston's *The Woman Warrior*, and Amy Tan's *The Joy Luck Club*, ZHANG examines the Chinese American immigrant family as a site of oppression, resistance, empowerment, and formation of the American-born daughters' subjective selfhood. XUE's essay studies how traumas of death, marriage and silence are transmitted to the younger generation in Chinese American writer Fae Myenne Ng's *Bone* and how forgiving, love, and the act of writing (or breaking silence) can lead to the healing of traumatic experience across generations.

We hope *Changing Boundaries and Reshaping Itineraries in Asian American Literary Studies* can capture some of the modes in a fast changing and more transnational world, introduce a set of new concerns, themes, or formal strategies for readers and critics in the field, and advance the theoretical and/or methodological approaches to the reading of Asian American literature.

LIU KUILAN  
ELAINE KIM

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This book is a product of the successful international conference on the theme of “Changing Boundaries and Reshaping Itineraries in Asian American Expressive Culture”, held at Beijing Foreign Studies University from June 9 to 11, 2012. The conference was co-sponsored by Chinese American Literature Research Center, and Information Center for Worldwide Asia Research, BFSU, China & Asian American and Asian Diaspora Studies Program, University of California at Berkeley, USA. I want to first acknowledge the great support of Sun Youzhong, and Guo Qiqing at BFSU, and Elaine Kim at UC Berkeley for funding the conference and the publication of this collection.

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