"欧亚裔的灵魂"——
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序

　　王增红博士的专著马上就要付梓了。在替她高兴的同时，也为她的刻苦认真和坚强意志所感动。

　　王增红博士从西南大学硕士毕业后到厦门理工学院任教。教学之余，她开始思考自己的未来：没有博士学位，想在高校立足很难。因此，她下定决心，认真备考。功夫不负有心人，她在众多的考生中脱颖而出，表现出色。但是，另一个现实问题又摆在她面前：厦门大学只招收全脱产博士生。这个政策意味着被录取的博士生必须放弃原单位的工作。没有工作也就没有经济收入，这对一个年轻人，特别是年轻母亲来说，压力是巨大的。但是，她在家人的支持下，毅然辞去环境优越的工作，成为我的第一个博士生。

　　人们戏称：要减肥，读博士。这句话说明，读博过程路漫漫，读博压力伤心神。但是王增红博士善于科学安排时间，正确处理生活和学习的关系。除了完成学业课程之外，她目标远大，积极申请国家留学基金，获得美国加州大学洛杉矶分校联合培养博士项目，为期一年。她利用那边丰富的第一手资料，广涉群书，勤做笔记，逐渐厘清自己的思路，聚焦欧亚混血儿作品，并以此作为博士学位论文的研究对象，认真写作，几经修改，终于顺利获得博士学位。

　　《"欧亚裔的灵魂"——伊顿姐妹、戴安娜·张、艾美·刘作品中的欧亚裔意识》的一大特点是视角新。关于美国少数族裔文学研究，国内外学者已有很多独到的见解，主要集中在本族群内部的研究，而跨种族研究则相对较少。同时，跨种族作品研究侧重于黑白混血族群。该书选取伊顿姐妹、戴安娜·张、艾美·刘四位欧亚混血儿的作品为研究对象，探讨欧亚混血儿的身份和意义。因此，该书选题新颖，对促进美国社会

的混血儿研究有相当的学术价值和社会意义。

该书的另一大特点是内容新。它以后殖民种族视角为切入点，系统分析四位作家作品中的欧亚裔种族意识和身份认同。该书以文本细读为基础，通过对这些作家个人身份和作品主题的详细剖析，进而指出，她们在不同时代追寻欧亚裔意识，构建一个既独立于美国白人，又独立于美国亚裔的欧亚裔身份。她们一方面身处反对种族通婚的社会环境，体验了强烈的被排斥感和劣等感；另一方面，又苦苦追寻，试图找到一个适合她们自己的特殊属性，从而突显一种流动的跨种族身份认同的可能性。同时，该书从历史、政治、文化和地理等层面和维度出发，阐述这些作家及作品人物的欧亚裔意识形成过程和成因，指出欧亚裔"无处可归"的生活现实和内心对身份重构的渴望。经过层层分析，该书最后指出，在后种族时代的美国，以欧亚裔为代表的混血族群承载着打破种族界限构建多种族未来的希望。

人才成长有其内在规律。在刚刚起步的三十多岁这个年龄段是对人才成长最为严峻的考验。这个时候的年轻人上有老，下有小，既要考虑到现实生活中的柴米油盐，又要静下心来超脱世俗的纷扰。王增红博士经受住了考验。她一方面要照顾好父母和孩子，另一方面还要在女儿睡觉后抓紧时间，孤灯作伴，潜心科研。正是有了这样的超人毅力，她先后于2015年和2016年在《外国文学评论》发表两篇论文。

"宝剑锋从磨砺出，梅花香自苦寒来。"王增红博士在科研道路上已经迈开脚步往前走。希望她在将来也能够"撸起袖子加油干"，实现自己的人生价值。

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张龙海

2017 年 1 月 13 日

于裕康斋

</div>

Abbreviations

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

MSF: *Mrs. Spring Fragrance* (1912) (Urbana: University of Illinois Press, 1995)

ME: *Me: A Book of Remembrance* (1915) (Jackson: University of Mississippi Press, 1997)

MA: *Marion: The Story of an Artist's Model* (1916) (Montreal: McGill-Queens University Press, 2012)

HH: *The Heart of Hyacinth* (1903) (Seattle: University of Washington Press, 2000)

FL: *The Frontiers of Love* (1956) (Seattle: University of Washington Press, 1994)

FA: *Face* (1994) (New York: Warner Books, 1994)

前 言

有数据表明，美国跨种族婚姻在近 20 年增长了近 4 倍，进而一度形成了双重种族婴儿潮。混血人口的不断增加，引起了美国学术界对混血族的高度关注。与此同时，20 世纪 90 年代，美国兴起了混血族运动。运动旨在问责主流的种族概念和单一种族论，呼吁重构混血族历史，主张视混血族为新世界秩序的开拓者，是种族主义的终结者。在这个背景下，许多学者纷纷从社会学、哲学、文学、艺术、医学、政治学等领域对混血族进行了大量研究。但是这些研究都主要集中于黑白混血族。就文学领域来讲，已有不少学者关注混血族和由混血作家创作的文学作品。同样地，文学领域的研究也大多集中于黑白混血族，而作为混血族中比较重要的一支欧亚混血族却由于种种原因没有得到应有的重视，研究成果寥寥可数。

本研究横跨 20 世纪约 80 年，以四位重要的欧亚混血作家及其代表作品为研究对象，以种族混杂这一概念为理论基础，历时性地考察欧亚混血作家通过文本讲述的欧亚裔意识以及她们一心想要构建的独立于华裔和白人之外的第三种身份即欧亚裔身份，揭示一种跨历史的族裔感性。

受种族混杂衰退论的影响，主流美国文学中对欧亚混血儿的描述常常以死亡、疯癫等悲惨结局收场，也因此形成了"悲惨的欧亚裔"这样的文学刻板形象。而在作家本身就是欧亚混血族的文学作品中，欧亚混血主人公虽然也经历身份迷失、找不到归宿的困境，但是在摆脱了白人刻板描述的枷锁后，欧亚裔作家将自身的经历与文学艺术糅合，创作了真实、形象的欧亚裔文学人物，突出了欧亚裔主体性。20 世纪美国的种族话语植根于次血统种族论，这种观念依据"一滴规则"将美国种族二元化、等级化。欧亚混血族由于有非白人血统，被排除在白人外，又因为不是纯粹的亚裔，被亚裔排斥。因此，从世纪之交伊顿姐妹的自传和小说到 20 世纪 50 年代戴安娜·张的自传体小说，再到 90 年代艾美·刘的小说，尽管历史时期、地理、政治环境不同，但是欧亚混血主人公都承受了由双重种族身份带来的认同痛苦与"两边都不是"的异化感。

本书选取的四位欧亚裔作家在文学创作的过程中，都不遗余力地抵抗白人主流话语对欧亚混血族的刻板描述，通过自我表征来刻画欧亚混血儿"无处可归"的困境，表达一种欧亚裔意识。从世纪之交开始，作为一种全新的族裔主体，欧亚混血族就处于严苛的反对种族通婚的话语中，体验了强烈的被排斥感与自卑感。"二战"期间，中国上海战时语境下欧亚混血儿经历了自我迷失与身份危机。20世纪90年代，欧亚混血儿则遭受到种族暴力与精神打击。本书认为，伊顿姐妹、戴安娜·张和艾美·刘反映欧亚裔人物现实的作品，都诉说一种强烈的欧亚裔意识。这种意识源于白人或者亚裔对欧亚混血族的种族主义歧视，也成为欧亚混血族构建其独立身份的根源。此外，四位作家都拒绝被限定在某一固定的族裔范畴，通过不断变换作者身份、创作主题等途径解构单一的族裔身份，构建欧亚裔身份。这种身份赋予欧亚混血族完整的自我概念，强调身份的机动性、开放性和即兴性。

本书主体部分以时间为线索，根据四位欧亚裔作家的创作特点，分三章依次讨论了四位作家如何通过文学创作叙述欧亚裔意识。第一章考察世纪之交伊迪斯·伊顿的自传和短篇小说。由于伊迪斯的半华裔身份，以及当时华人成为美国种族主义迫害的直接对象的残酷语境，她勇敢地打破主流话语对华人的刻板描述，客观、公正地刻画唐人街的华人和他们的生活，批评家们倾向于认为伊迪斯完全拥抱华裔身份，并将其定位为美国华裔作家。其实，伊迪斯对自我身份的定义是很复杂的。她同情华人，愿意为华人充当族裔解释者的角色；她看似围绕着华裔身份定位，但是她始终没有完全认同其华裔身份。事实上，伊迪斯始终自认是具有华人血统的欧亚裔。她在捍卫华人事业的同时，在短篇小说中有意通过刻画不同的华人形象，保持她与华人身份之间的距离，解构其纯粹的华裔身份。同时，伊迪斯的不少短篇小说直接关注跨种族婚姻，并将一些"摇摆的"、没有出路的欧亚混血人物的身份困境刻画得淋漓尽致。同时，在自传中，伊迪斯始终坚持她的双重性，不但讲述了由于她的欧亚混血身份而遭受的各种歧视与不公正待遇，而且还乐观地为欧亚混血族预设了一个没有种族差异的理想的未来。

第二章围绕温妮弗蕾德·伊顿和她的欧亚裔意识展开。本书避开批评界一贯的"好姐姐—坏妹妹"的批评模式，认为温妮弗蕾德和她的姐姐伊迪斯一样，虽然冒用一个日本身份获得了极大的文学声誉，但是同样抵制完全进入某一具体的族裔范畴。在整个写作生涯中，温妮弗蕾德游走于不同

的作者身份之间，不仅没有将自己限定在一个族裔角色当中，而且使得以血统为基础的种族纯粹性毫无意义。因此，本书认定温妮弗蕾德为一个族裔流浪者，表面上她不忠于族裔事实，本质上反映的是她的欧亚裔意识。通过分析自传《我》的匿名性和欧亚裔小说代表作《风信子之心》中的种族跨越，本书探讨温妮弗蕾德如何通过变换作者身份、人物形象和种族跨越实践来凸显她的欧亚裔意识。温妮弗蕾德追求一种流动的、乌托邦式的欧亚裔身份，这种身份可以自由地跨越种族界限，打破族裔类别的稳定性。

第三章解读戴安娜·张的自传体小说《爱的边界》和艾美·刘的小说《脸》。同是欧亚混血儿的戴安娜·张和艾美·刘在文学创作上有一个共同点，即二者都在创作后期放弃了族裔主题，转而创作非族裔主题的小说。在戴安娜·张的六部小说中，《爱的边界》是唯一一部涉及族裔问题的小说。其他的五部小说均以白人为故事主人公，都与亚裔无关，因而受批评界冷落。同样地，艾美·刘的创作尝试为族裔作家提出一种新的可能性。她不主张通过叙述"统治的与受压迫的"的主题来迎合市场对族裔作家的期望，也不愿意通过描写异国风情来吸引读者。她坚持认为亚裔作家不必把自我限定在亚裔主题上，因此她的作品也没有受到批评界的热捧。尽管如此，本书认为，作为欧亚裔作家，她们的创作整体上发出的是一种声音，她们想要表达的是不同于亚裔和白人的欧亚混血意识。本章借助格洛丽亚·安扎尔朵的"中间地带理论"，认为戴安娜·张和艾美·刘分别把故事背景设定在"二战"时期的中国上海和纽约的唐人街，是为了更好地诠释欧亚混血主人公如何渴望种族的统一性和自我的完整性。在这两种特殊的环境里，欧亚混血主人公都经历了身体和精神上的不充分感，他们既不是完整的美国人，也不是真正的华人。两位作家都指出"不断地即兴改变"是解决身份困境的最合理的出路。

虽然四位作家的文本阐释了不同的历史、地理、政治和文化情形，但是作为针对种族主义的文本回应，它们都揭示了一种强烈的欧亚裔意识。这种意识形成于欧亚裔与种族主义交锋的过程中，突出欧亚裔"无处可归"的种族事实和他们想拥有完整、独立族裔身份的渴望。通过分析欧亚裔文学作品，本书认为尽管美国种族主义具有持久性，但是在后种族时代，以欧亚裔为代表的混血族不可否认地承载着打破种族界限、构建多种族未来的希望。

Contents

Introduction

"It's just because I'm half Chinese and a sort of curiosity that she likes to have me there. When I'm in her parlor, she whispers to the other people and they try to make me talk and examine me from head to toe as if I were a wild animal—I'd rather be killed than be a show…. Last week…she came up with an old gentleman with white hair and gold-rimmed glasses. I heard the old gentleman say, 'Oh, indeed, you don't say so! Her father a Chinaman!' and then he stared at me with all his might. Mrs. Goodwin said, 'Do you not notice the peculiar cast of features?' and he said 'Ah, yes! And such bright eyes—very peculiar little girl.'"

——Sui Sin Far, "Sweet Sin"

"There are so many people who are mixed like myself, who struggle with belonging just like me, who have to be chameleons and adapt to situations. There are people out there who understand what I am talking about and believe that the issues of the identity of mixed people is overlooked. My idea is, why not make a third option, where there is a community of mixed people and individuals who can choose to be mixed with other people and be proud of who they are?"

——Jonathan Ng, "Being Mixed in Today's America"[1]

The first quotation, excerpted from Sui Sin Far (Edith Eaton)'s short story "Sweet Sin" published in 1898, illustrates a half Chinese girl's anguish of being gazed at by racist eyes, while the latter, as the concluding part of an autobiographical article recently published by a mixed Chinese American in 2013, gives an account of the present struggling situation for mixed race in America, and further draws the outline of an idealized future.[2] This book begins with the above two quotations as a way to historically show the struggling experience of mixed race in America from the 1900s

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1 This epigraph is excerpted from *Mixed: Multicultural College Students Tell Their Life Stories*, ed. Andrew Garrad, Robert Kilkenny, and Christina Gomez (New York: Cornell University Press, 2013), 125.

2 For consistency's sake, since there exists no popular critical consensus, this book uses "mixed race" as both an adjective (without hyphens) and a noun (without capitalization), and more or less synonymous with other common terms applied to and invoked by those interested in this phenomenon, which include "multiracial," "biracial," "interracial," and so on.

when mixed race appeared as a new ethnic subject to the present day when the mixed population has increased to a large number. As is shown, for the mixed people in America, no matter how time changes, the fact that they have no place to belong to remains changeless. This book, focusing on four Eurasian writers' literary texts, attempts to explore the plight of being Eurasian in the twentieth century.

By calling it "The Souls of Eurasians," this book invokes W. E. B. Du Bois' famous *The Souls of Black Folk* (1903) which as Du Bois stresses "show[s] the strange meaning of being black at the dawn of the twentieth century" (Du Bois 1). It is recognized that the problem for biracial and bicultural Eurasians is more complicated than bicultural but racially pure ethnic subjects such as Asian Americans, African Americans and the like. Because of the very concept of race and racism, Eurasians' soul state is much more tormenting and fragmenting. So quotation marks are used in the title as a reminder of appropriation as well as emphasis. This book spans the twentieth century, ranging from an examination of turn-of-the-century Eurasian characters in the short stories and autobiography of Sui Sin Far to the contemporary Eurasian heroine of Aimee Liu's in *Face*.

The book title's oblique summoning of Du Bois in particular is also significant because all the writers discussed here explicitly pay homage to Du Bois' theory of double consciousness as well as his fascination with the narrative possibilities of mixed race. Being Eurasians themselves, the four writers narrate a kind of Eurasian consciousness or Eurasian sensibility in the authorial practice and literary productions. In the matter of biracial identity, they stress the concept of fluidity, openness, and process.

I. Eurasian: Definition and the Plight of "with No Place to Be"[1]

The term "Eurasian" refers to people of mixed Asian and European ancestry. It was originally coined in the nineteenth-century British India to refer to the offspring of a European father and a Hindoo or Mussulman woman in India. According to the *Oxford English Dictionary*, it was first invented by Marquis of Hastings, who

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1 Paul Spickard contends that the monoracialist impulses of both the majority and minority communities left Eurasians "with no place to be." See Paul Spickard, "Who Is an Asian? Who Is a Pacific Islander? Monoracialism, Multiracial People, and Asian American Communities," in *The Sum of Our Part,* eds. Teresa Williams-Leon and Cynthia L. Nakashima (Philadelphia: Temple University Press, 2001), 18.

coined the term to refer to the progeny of "white fathers and Hindoo or Mahometan mothers" at the advent of British colonization of the subcontinent in the seventeenth century. According to Shirley Geok-lin Lim, to facilitate the penetration of the East India Company into India in 1683, the first British soldiers and traders were encouraged to marry Indian women in order to populate the country with Christians. One hundred years later, however, in 1786, "because of increasing competition from British subjects coming out for employment into the colonies and the need for greater control of its employees, the East India Company passed repressive measures restricting the economic roles open to the children of these marriages" (Lim, 1994 xi). Consequently, popular portrayals of Eurasians became increasingly derogatory and the original Eurasian community in India referred to themselves as Anglo-Indian. With the spread of colonization to other parts of the globe, Eurasian was broadened in the nineteenth century to include the mixing of Dutch and Portuguese with the Malay. With the appearance of the first Chinese on the West Coast in the mid-nineteenth century, Americans adopted Eurasian to describe the mixing of these new immigrants with whites. Hence, its racial connotations intensified. In this book, Eurasians refer to individuals of mixed European and Asiatic descent (Chinese in particular), and describes a mixture based not on geographical origin (Europeans and Asians) but on racial origin (Caucasians and Orientals).[1]

Certainly, in addition to its meaning of racial mixing, Eurasian has many other modern usages in different fields. In fact, Eurasia is a place referring to the combined continental landmass of Europe and Asia, although its boundaries vary from the geographical to the geological to the political according to the person who is doing the research.[2] Thus, accordingly, the term "Eurasian" is a demonym usually meaning "of or relating to Eurasia" or "a native or inhabitant of Eurasia." In addition to this, for geopoliticians, the "Eurasian School" refers to the emerging Eurasian democracies in the area known as the Eurasian rimland or periphery; while a linguist of the Academia Eurasiana in Hungary might speak of the Ural-Altaic languages; and the geologists would specialize in tectonics studying the "Eurasian blocks."

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1   Sometimes Amerasian or hapa is used interchangeably with Eurasian. Amerasian is a broader term describing the mixed American and Asian consciousness of Asian Americans and not simply a racial blend. Hapa, from the Japanese "half," is a colloquial usage. In *Between Worlds*, Amy Ling uses Eurasian interchangeably with Amerasian. For consistency's sake, this dissertation uses Eurasian to address issues of racial mixture between Caucasians and Asians.

2   For more information on Eurasia in a geographical sense, see Martin W Lewis and Kären Wigen, eds. *The Myth of Continents: a Critique of Metageography* (Los Angeles: University of California Press, 1997), 31–32.

In this book, Eurasian is a racial concept. It is a North American term describing a lack of genealogical consistency, like the terms "mulatto", "mestizo", "hapa" and "half-breed". The twentieth-century conception of race in the United States is rooted in the powerful, although scientifically insupportable rule of hypodescent. This famous one-drop rule defining any individual with any amount of "black blood" as black logically prevents the concept of mixed race identity. People are white according to historical definition, only if everybody in their family is not black; and people are black, or non-white, whenever anybody in their family is black, or non-white. This rule can also be extended to other races as well. This biracial caste system—white and raced—prevents mixed race from having any identity in the "official and public, legal, and social history of the United States" (Zack, 1993 73).[1] Ruth Frankenberg notes that "Chineseness," "Blackness," and "Whiteness" are states of being in theories of racial superiority, so that the "half" or "mixed person"... "does not belong anywhere" (Frankenberg 95). Therefore, Eurasian does not exist as a racial or ethnic entity. In other words, racially speaking, Eurasian is an impossible being. Naomi Zack in *Race and Mixed Race* has argued, "If the existence of certain human beings causes problems for certain concepts or systems of categorization, then it is the concepts or systems of categorization and not the human existents which need to be criticized and changed" (Zack, 1993 17).

However, the fact that the history of racial liberation in the United States is a history of adaptation to rather than interrogation of this binary structure testifies not only to the endurance of racism, but to the power and function of the systems of classification involved in its maintenance. Scholars have frequently asserted that American society prior to 1967 was rigidly monoracial, assigning people either a white or nonwhite identity without giving recognition to mixedness, with hypodescent operating as the normative convention.[2] Nowadays, though we live in the increasingly

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1 Something approaching a distinct mulatto culture did exist in the colonial period before increasingly harsh anti-miscegenation laws came into effect and intermarriage was more common than it has been since 1865. In Louisiana, in particular, until the mid-nineteenth century, mulattoes could use their lightness to get free and achieve white culture; and gradation of color mixture, like quadroon, octoroon, indicated a social and racial structure similar to Afro-Caribbean. However, neither the number of mulattoes nor the variation of degrees of color among them undoes the fundamental caste structure which gives them their meaning. See Joel Williamson's *New People: Miscegenation and Mulattoes in the United States* (New York: The Free Press, 1980), 188.

2 See Carlos A. Fernandez, "Government Classification of Multiracial/Multiethnic People," in *The Multiracial Experience: Racial Borders as the New Frontier*, ed. Maria P. P. Root (Thousand Oaks, CA: Sage, 1996),16.

post-race world—a world concerned with struggles for ethnic, national, religious and cultural meanings—the irrational and corporeal ground of race can still be a powerful force in social relations. Although the concept of racial "blood" is used figuratively, the dichotomy of white and non-white is refortified in other forms. According to some scholars, it endures in the form of multiculturalism, which celebrates ethnic and racial distinctiveness, and is the form of contemporary racism.[1] An exploration of the mixed race identity reinforces these essential categories of race and also provides one of the best opportunities to see the limitations and absurdity of racial categories.

II. Theoretical Discussion of Hybridity in the Discourses of Race

The theoretical concept of hybridity as a metaphor for the new transcultural forms produced out of the colonizer-colonized relation has become fashionable in academic circles since the late 1980s, thanks to the influential work of Homi Bhabha among others. Bhabha's theorization of hybridity as a disruptive force with the power to subvert or undermine colonial authority has lent the concept as a critical tool. Indeed, hybridity has become one of the most widely employed concepts in postcolonial studies and has frequently been cited as a defining characteristic of "the postcolonial condition."[2] Hybridity, as certain theorists promise, allows us to evade "the replication of the binary categories of the past" (Ashcorft, et al. 183).

Whereas postcolonial theorists have largely conceptualized hybridity in cultural or discursive terms, mixed race studies focus on racial hybridity, analyzing the "mixed race experience" and "mixed race identity." Racial hybridity arises in part from the nineteenth-century preoccupation with the question of monogenesis and polygenesis— whether humans have a single origin or several origins. Although scientific debate about the issue continued throughout the era, the polygenists, who held that humans differed by species and race was synonymous with species, offered a deeply rooted

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1 See, for example, E. San Juan Jr's "Problematizing Multiculturalism and the 'Common Culture'; Alan Wald's "Theorizing Cultural Difference: A Critique of the 'Ethnicity School'"; and Joan Scott's "Multiculturalism and the Politics of Identity."

2 See Homi Bhabha, "Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree Outside Delhi, May 1817," *Critical Inquiry* 12.1 (1985): 144-165; Bhabha, "The Third Space" in *Identity: Community, Culture, Difference*, ed. Jonathan Rutherford (London: Lawrence & Wishart, 1990), 207-221; Ella Shohat, "Notes on the 'Post-Colonial,'" *Social Text* 31/32 (1992): 99-113; and Robert J. C. Young, *Colonial Desire: Hybridity in Theory, Culture, and Race* (New York: Routledge, 1995).