

## Selected Bibliography

### PRIMARY WORKS

- China Men*. New York: Alfred A. Knopf, 1980.
- Hawai'i One Summer*. San Francisco: Meadow Press, 1987. Reprint, Honolulu: University of Hawaii Press, 1999.
- Through the Black Curtains*. Berkeley, Calif.: Friends of the Bancroft Library, 1987.
- Tripmaster Monkey: His Fake Book*. New York: Alfred A. Knopf, 1989.
- The Woman Warrior: Memoirs of a Girlhood Among Ghosts*. New York: Alfred A. Knopf, 1976.

### SECONDARY SOURCES

#### Chapters in Books

- Cheung, King-Kok. "The Woman Warrior versus the Chinaman Pacific: Must a Chinese American Critic Choose between Feminism and Heroism?" In *Conflicts in Feminism*, ed. Marianne Hirsch and Evelyn Fox Keller, 234-51. New York: Routledge, 1990. Examines the attacks on Kingston by a group of male Asian American writers.
- . "Provocative Silence: *The Woman Warrior* and *China Men*." In *Articulate Silences: Hisaye Yamamoto, Maxine Hong Kingston, Joy Kogawa*, by King-Kok Cheung, 74-125. Ithaca, N.Y.: Cornell University Press, 1993. Discusses the many forms of silence imposed on a Chinese American female that enable the "creative writer to dispense with time-honored authority and invent a braver world."
- Lee, Robert G. "The Woman Warrior as an Intervention in Asian American Historiography." In *Approaches to Teaching Kingston's "The Woman Warrior"*, ed. Shirley Geok-Lin Lim, 52-63. New York: Modern Language Association, 1991. Claims that Kingston "stands Orientalism on its head" by rejecting imposed, fixed identities and telling hidden stories that continually complicate meaning and identity.
- Perry, Donna. "Maxine Hong Kingston." In *Backtalk: Women Writers Speak Out: Interviews by Donna Perry*, ed. Donna Perry, 172-93. New Brunswick, N.J.: Rutgers University Press, 1983. Kingston discusses *Tripmaster Mon-*

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- key: *His Fake Book* and considers why "feminists are mad at me" for creating a male protagonist in the macho Wittman Ah Sing.
- VanSpankeren, Kathryn. "The Asian Literary Background of *The Woman Warrior*." In *Approaches to Teaching Kingston's "The Woman Warrior"*, ed. Shirley Geok-Lin Lim, 44-51. New York: Modern Language Association, 1991. A valuable examination of Kingston's work as it reflects Chinese literature.

#### Journal Articles

- Chin, Marilyn. "A MELUS Interview: Maxine Hong Kingston." *MELUS* 16 (Winter 1989-1990): 57-74. Kingston discusses *Tripmaster Monkey: His Fake Book*, which she describes in part as a struggle between Wittman Ah Sing's "macho spirit," and the "great female" who narrates the story.
- Fishkin, Shelley Fisher. "Interview with Maxine Hong Kingston." *American Literary History* 2 (Winter 1991): 782-91. Kingston discusses *Tripmaster Monkey: His Fake Book*, acknowledging her debt to Walt Whitman and also to Virginia Woolf's *Orlando*, which "broke through constraints of time, of gender, of culture."
- Li, David Leiwei. "China Men: Maxine Hong Kingston and the American Canon." *American Literary History* 2 (Fall 1990): 482-502. Shows Kingston combating "invisibility of the ethnic" in America by telling stories of Chinese Americans that both "assert cultural independence as well as interdependence in the American grain."
- Lin, Patricia. "Clashing Constructs of Reality: Reading Maxine Hong Kingston's *Tripmaster Monkey: His Fake Book* as Indigenous Ethnography." In *Reading the Literature of Asian America*, ed. Shirley Geok-Lin Lim and Amy Ling, 333-47. Philadelphia: Temple University Press, 1992. Discusses the "retrieval of the self-as-subject" as the main theme of *Tripmaster Monkey: His Fake Book*.
- Rabinowitz, Paula. "Eccentric Memories: A Conversation with Maxine Hong Kingston." *Michigan Quarterly Review* 26 (Winter 1987): 177-87. Kingston discusses the connection between *The Woman Warrior* and *China Men* and also describes her first impressions of China.
- Schueler, Malini. "Questioning Race and Gender Definitions: Dialogic Subversions in *The Woman Warrior*." *Criticism* 31 (Fall 1989): 421-37. Discusses *The Woman Warrior* as a "sustained subversion of cultural, racial and gender definitions."
- Seshachari, Neila C. "An Interview with Maxine Hong Kingston." *Weber Studies* 12 (Winter 1995): 7-26. Kingston discusses her work with Vietnam veterans, as well as the novel that was lost in a wildfire that destroyed her home in 1991.
- Sledge, Linda Ching. "Oral Tradition in Kingston's *China Men*." In *Redefining American Literary History*, ed. A. La Vonne Brown Ruoff and Jerry W.

- Ward Jr., 142–54. New York: Modern Language Association, 1990. Describes Kingston's *China Men* as a "throwback" to Chinese oral tradition and one that "changes the direction of American letters" by introducing this tradition to a large audience of readers.
- Williams, A. Noelle. "Parody and Pacifist: Transformations in Maxine Hong Kingston's *Tripmaster Monkey: His Fake Book*." *MELUS* 20 (Spring 1995): 83–100. Shows that Kingston's use of irony, subversion, and doubleness is designed to "protect her text from the quick, essentializing mis-readings that her work has suffered in the past from both the Asian American and feminist communities as well as critics from the mainstream."