CONTENTS

Acknowledgments	ix
INTRODUCTION Constructing an Asian American Textual Coalition	3
CHAPTER ONE Big Eaters, Treat Lovers, "Food Prostitutes," "Food Pornographers," and Doughnut Makers	18
CHAPTER TWO Encounters with the Racial Shadow	77
CHAPTER THREE The Politics of Mobility	118
CHAPTER FOUR The Asian American <i>Homo Ludens</i> : Work, Play, and Art	166
Notes	213
Works Cited	231
Index	249

any contention and it is the matter of the angle of the content of

Aiiieeeee! An Anthology of Asian-American Writers (Chin et al.), 8, 10

Ailanthus tree, 142

Alien land laws, 123. See also Immigration laws and restrictions

Alimentary images. See Eating motif All I Asking For Is My Body (Murayama): sexual themes in, 47, 48–49; upward mobility theme in, 160–62

Alter-ego. See Doppelgänger; Racial shadow

America: as context of ethnic experience, 42–43, 106, 174; extolling myths and archetypes of, 111, 118–19, 122, 147, 158

America Is in the Heart (Bulosan), 130, 131, 133-36

American-born generation, 40-41; attachment to treats, 44-49; prostitution in, 49, 50. See also Generations

American land: gendered mapping of, 120, 121; laying claim to, 14, 142, 144-46, 150; racial or ethnic mapping of, 120, 121. See also Mapping

"And the Soul Shall Dance," 195. See also Yamauchi, Wakako

Anti-miscegenation laws, 132

Art: community and, 187, 189–90, 205–7; as "conscientious aestheticism," 205–7, 209–10, 205–7; eroticism and, 169, 170, 172; Extravagance-linked, 175, 189, 210; formalism in, 169–70; gender and, 168–69, 173; play/work binarism in, 166–68, 170–75, 181–86, 204, 207; as transcendence, 166; useless vs. useful, 187–91, 192, 207–8

Artist figures, 12, 189; alienated, 166; Carlos, 134–35, 208; Fred Eng, 59–60, 61, 64, 67, 149, 175–78, 189, 203; Lone, 186–88, 189, 190–91; Marpo, 170, 172–73, 181; Mrs. Hayashi, 167–69, 170–71, 183, 189, 195, 203

Ascent. See Flying; Mountaintop image Asian American: semiotics of term, 4–5, 6–8; sensibility related to, 8–10 Asian American family, 38–39, 223n24. See also Generations

Asian American Literature (Kim), 8

Asian American literature, 3–4; anthologies, 8–10, 117. See also Chinese American literature; Filipino American literature; Hawaiian literature; Japanese American literature; Korean American literature

Asian American literature, theory of and hidden discourses of. See Critical theory; Eating motif; Mobility motif; Necessity/Extravagance binarism; Play theme; Racial shadow

Asian Americans: compared to European ethnic immigrants, 43, 57, 132–33; history of, 4–6, 111–12; psychology of, 85; status of, 6–7, 68. See also Community

Asian Canadian literature, 16, 217n.28. See also Kogawa, Joy; Obasan

Asian Women United of California, 8 Assimilation, 180; degree of, 15; treats symbolic of, 45; the unassimilable double, 90, 91, 110

Attention, 207-8

Aunt Emily, character in *Obasan*, 27 Auntie Tsu, character in "Yahk Fahn, Auntie," 72–73

Automobile imagery, 142, 143, 149. See also Mobility motif

Avian imagery, 153-54, 157. See also Flying

"Backtalk" (Chin), 179
Banishment, 14. See also Coerced mobility
Baudrillard, Jean, 184
"Be American" (Bulosan), 130–31, 132
Beloved (Morrison), 117
Beyond Ethnicity (Sollors), 75
Biblical images and narratives, 23, 75
Big Aiiieeeee!, The (Chan et al.), 8
Big eaters, 18, 28–30, 220n.1. See also
Eating motif

Biographical criticism, 37

Birds, images of, 153-54, 157. See also Flying

Bluest Eye, The (Morrison), 43, 115-16

Blum, Joanne, 81, 99

Boelhower, William, 70-71, 129

Brakeman, character in Chickencoop Chinaman, 151-53

Brave Orchid, character in *The Woman Warrior*: eating motif and, 24–25, 28–30; generational attitudes of, 41, 45–46; Necessity/Extravagance binarism and, 198–201

Bulosan, Carlos, 126, 130, 135–36. See also America Is in the Heart; "Be American"

Candy. See Treats

Cannibalism, anthropological perspectives on, 37. See also Quasi-cannibalism

"Canon Theory and Emergent Practice" (Lauter), 15

Carlos, character in America Is in the Heart, 134-35, 208

Castillo, Ana, 116

Cha, Theresa Hak Kyung, 120. See also Dictee

Chan, Jeffery Paul, 8, 77

Chan, Rainsford, character. See Homebase

Chang, Diana, 98

Chang, Kwang-chin, 19

Chang-Eng duo, in Tripmaster Monkey, 113-14

Cheung, King-Kok, 8

Chickencoop Chinaman, The (Chin), 147-48, 151

Chicken-killing episode, 102. See also Obasan

Children, exploitation of. See Quasicannibalism

Chin, Frank, 8, 37, 55, 68, 125, 179, 218n.9, 226n.39. See also Chickencoop Chinaman, The; "Chinese Lady Dies, A"; "Eat and Run Midnight People, The"; "Food for All His Dead"; "Railroad Standard Time"; Year of the Dragon, The

China Men (Kingston), 14, 142

Chinese American history: exclusion period, 56, 125, 228n.7; mobility patterns, 124–25

Chinese American literature: art and play/ work binarism in Chan, 175-80, 18283; art and play/work binarism in Hwang, 158, 186–88, 190–92; art and play/work binarism in Kingston, 191, 192–204, 207; eating motif in, 24–25, 35–37, 45–47, 58–61, 64; mobility motif in, 68, 146–47, 149, 150–53; Necessity/Extravagance binarism in Kingston, 14, 154, 158; racial shadow in, 78, 79, 84–92, 96, 101. See also Chin, Frank; Chuang, Hua; Hwang, David Henry; Kingston, Maxine Hong; Louie, David Wong; Ng, Fae Myenne; Tan, Amy; Wong, Jade Snow

Chinese Americans, 6, 61, 112; cultural stereotypes and, 43–44, 55; history of, 56, 68, 151–52

"Chinese Hot Pot" (Lum), 75-76

"Chinese Lady Dies, A" (Chin), 146, 148

Chow, Mrs., character. See "Displacement"

Christianity, 23, 75

Chuang, Hua, 62, 120. See also Crossings Chungpa Han, character in East Goes

West, 61-63

Coates, Paul, 81, 90

Coerced mobility, images of, 14, 140-41. See also Mobility motif

Communion, sacrament of, 19, 21, 23

Community: art and, 187, 189–90, 205–7, 208; theme of, 156–57, 208–9

Conscientious aestheticism, 205-7, 209-10

Consorcio, character. See "Be American" Contextual reading, 10; of food pornography theme, 66; of quasi-cannibalism theme, 37. See also Historicist approach

Crevecoeur, Hector St. John, 74

Critical theory: of Asian American literature, 8–9, 14–17, 208–11; critique of "ethnicity school," 14, 15, 164; cultural vs. racial explanations, 14, 95–99, 178; culturalism, 42–44, 179; post-structuralism, 10, 209; psychoanalytic themes, 14, 78, 83, 91, 96, 107; structural approach to eating motif, 19,

Crossings (Chuang), 62-63, 67, 120 Cultural constraints. See Sociocultural constraints

Culturalism, 42-44, 179; vs. racial explanation, 14, 95-99, 178

Dale, character. See FOB
Dalloway, Mrs. (Woolf character), 88
Dance and the Railroad, The (Hwang),
158, 186–88, 190–92. See also Hwang,
David Henry

Dance motif, 186, 189, 195, 227n.44; unifying metaphor of Necessity/ Extravagance, 204

David Tolosa, character. See What the Hell for You Left Your Heart in San Francisco

"Day the Dancers Came, The" (Santos), 117, 127

Deciphering a Meal (Douglas), 18-19, 67 Descent-consent paradigm, 41, 44, 75 Desert Exile (Uchida), 136-38

Diachronic approach to Doppelgänger motif, 81

Dictee (Cha), 120

Discourses, hidden. See Doppelgänger; Eating motif; Mobility motif; Play theme Disenchanted Images (Ziolkowski), 16
Disowned self of Doppelgänger, 82–84, 85; relation to first self, 89, 102, 105. See also Doppelgänger; Racial shadow

"Displacement" (Louie), 154-57, 160 Divided Self, The (Miyoshi), 81 Donald Duk (Chin), 153

Doppelgänger, 77, 78–79, 220n.1; disowned self of, 82–84, 85; European tradition of, 79–84; first self of, 79, 88, 100, 109; psychogenic approach to, 80–81; relation of disowned to first self, 89, 102, 105. See also Racial shadow

Dostoevsky, Feodor, 84, 88
Double. See Doppelgänger
Double, The (Dostoevsky), 84
Double and the Other, The (Coates), 81,
90

"Double as Incomplete Self" (Hallam), 78, 79, 80, 89, 99, 105

Double in Literature, The (Rogers), 81, 82-83, 84, 92, 99, 102

Doubles in Literary Psychology (Tymms), 81, 82, 84

Doughnut maker, 18, 73-75, 76. See also Eating motif

Douglas, Mary, 18, 67

Dr. Jekyll and Mr. Hyde, The Strange Case of (Stevenson), 80

Dr. Sotto, character in What the Hell for

You Left Your Heart ..., 162-63 Dunn, Ashley Sheun, 25, 102. See also "No Man's Land"

Earth-goddess, American, 74

East Goes West (Kang), 61–62

"Eat and Run Midnight People, The"

(Chin), 150–53

Eating motif: anthropological approach to, 18–19; European treatment of, 19, 63; Necessity and the, 20, 24, 28, 71; "right eating," 71–72; semiotics and symbolism of, 18–19, 26, 65, 69–70. See also Big eaters; Doughnut maker; Food pornography; Quasi-cannibalism; Stone bread image; Swallowing of food; Treats

Ehrmann, Jacques, 183, 184-85, 186, 207

Ellison, Ralph, 115, 117

Emily, Aunt, character in *Obasan*, 27 Enforced mobility, images of, 140-41. *See also* Mobility motif

Eng, Fred, character in *The Year of the Dragon*, 59-60, 61, 64, 67, 149, 175-78, 189, 203. See also *Year of the Dragon*, The

Eng, Pa, character. See Year of the Dragon, The

Eng-Chang duo, in *Tripmaster Monkey*, 113-14

English-only movement, 6
Erdrich, Louise, 116
Eroticism. See Sexuality/eroticism
Ethnic and Regional Foodways in the
United States (Brown and Mussell),
65

Ethnic feast, 70–71. See also Food pornography

Ethnicity: degree of integration or separation of, 15, 217n.23; descent-consent script and, 41, 44; food as sign of, 65–66, 69–70; multiculturalism, 216n.16; vs. "race," 15. See also Race

Ethnicity school, 4; critique of, 14, 15, 164

Ethnic literatures: critical approaches to, 4, 14–15; intertextual reading of, 11–12; mobility motif in, 164–65; racial shadow in, 115–17. See also Ethnicity school

Eucharist, sacrament of, 19, 21, 23

Exclusion period, 56, 125, 228n.7. See also Immigration laws and restrictions Exoticization, 6, 9, 55

Expounding the Doubtful Points (Lum), 75

Extravagance: art and, 175, 189, 191, 192–204, 207, 210; defined, 13–14; historicizing, 173–74; mobility motif expressing, 138, 146–53, 154; race and, 179–80, 181; sexual/erotic link to, 192–94; sites of (play/art), 170–72; treats symbolic of, 44–45, 46, 53. See also Art; Necessity/Extravagance binarism

Extravagance/Necessity binarism. See Necessity/Extravagance binarism

Falling: images of, 152-53, 156, 157, 204; suicidal, 152-53, 160

Fa Mu Lan, character in The Woman Warrior, 30, 202-6

Father and Glorious Descendant (Lowe), 63-65, 66, 70

Fielding, Henry, 63

Fifth Chinese Daughter (Wong), 104; gastronomic tour in, 63-65, 70; generational conflict in, 40

Filipino American literature: mobility motif in, 130–31, 132, 133–36. See also Bulosan, Carlos; Santos, Bienvenido N.; Villanueva, Marianne

Filipino Americans, 6, 126–27, 131–33; mobility patterns of, 126–29

First generation. See Immigrant generation First self of Doppelgänger, 79, 88, 100, 109; relation to disowned self, 89, 102, 105; self-reintegration as goal of, 112– 14. See also Doppelgänger

Fish, Uncle, character. See "No Man's Land"

Floating World, The (Kadohata), 120 Flying, images of, 153-54, 157, 158, 165

Flying African legend, 165 FOB (Hwang), racial shadow in, 106–9, 110, 111–12, 177

Food, and eating. See Eating motif "Food for All His Dead" (Chin): expressing sociocultural constraints, 41–42; mobility motif in, 146–47; quasi-cannibalism in, 35–37

Food in Chinese Culture (Chang), 19

Food pornography, 18, 55-58, 61-63; in East Goes West, 61-63; gastronomic tours and, 63-65; and Necessity/Extravagance, 59; in The Year of the Dragon, 58-61. See also Eating motif

Food prostitution, 18, 47–48, 49, 50–52, 53, 54. *See also* Eating motif; Mail order brides; Prostitution

Food-related occupations, 56-57 Forbidden Stitch, The (Lim and Tsutakawa), 8

Fourth Jane, character in Crossings, 63
Fred Eng, character in The Year of the
Dragon, 59-60, 61, 64, 67, 149, 17578, 189, 203. See also Artist figures;
Year of the Dragon, The
"Fresh-off-the-boat." See FOB

"Fresh-off-the-boat." See FOB Freud, Sigmund, 80, 82, 84, 99 Frontier thesis, 118, 123–24 Fussell, Edwin, 122

Gates, Henry Louis, Jr., 11
Gee, Pop! (Chin), 191. See also Year of the Dragon, The

Gender: art and, 168–69; double motif and, 81, 95, 99–101; race and, 165; spatial geography and, 120–21; subordination of women, 30, 32. See also Inequality; Necessity; Patriarchy; Psychosexual mapping

Generations: American-born, 40–41, 44–49; conflict and tensions between, 31, 39–42, 41; differences between, 179, 180; immigrant, 28, 50–51, 180, 199–201; unity across, 141. See also Necessity; Quasi-cannibalism

Gernet, Jacques, 68 Ginseng and Other Tales from Manila (Villanueva, ed.), 53

Goddess, earth- (American), 74 Gold Mountain wife. See No name woman Govier, Katherine, 19

Guerard, Albert J., 78, 82, 83, 88

Half-Face, character in *Jasmine*, 53, 54
Hallam, Clifford, 78, 79, 80, 89, 99, 105
Hatsui, Mrs. Kato, character in "Songs
My Mother Taught Me," 169

Hawaiian literature, 72-73, 224n.8. See also Lum, Darrell

Hayashi, Mr., character. See "Seventeen Syllables"

Hayashi, Mrs., character in "Seventeen Syllables," 167-69; 170-71, 183, 189, 195, 203. See also Artist figures

"Heterogeneity, Hybridity, Multiplicity" (Lowe), 8

Historicist approach, 10, 17; to Extravagance theme, 173-74; to racial shadow theme, 109-12; to stone bread image in Obasan, 22-23, 26-27; to texts, 41-42, 110-11. See also Asian Americans: history of; Chinese Americans: history of; Contextual reading

Hoffmann, E.T.A., 79

Homebase (Wong), 141-46, 148

Home-founding narrative, 62, 122. See also Mobility motif; Unmaking home

Homeland, idealization of, 174

Home to Stay (Watanabe and Bruchac), 8 Homo Ludens (Huizinga), 183

Homosexuality, 99-101

hooks, bell, 121

Horatio Alger myth, 111

Horseback riding, 144-45

Hosoume, Mr., character in "Yoneko's Earthquake," 172-73

Hosoume, Mrs., character in "Yoneko's Earthquake," 169-70

Host character. See First self of Doppelgänger

Huckleberry Finn (Twain's character), 119, 148

Huizinga, J., 183

Hurston, Zora Neale, 11

Hwang, David Henry, 3-4, 106, 158. See also Dance and the Railroad, The; FOB

"Ideologization" process, 39, 40, 90-91 Immigrant generation, 28, 180, 199-201; prostitution and, 50-51. See also Generations

Immigrant success myth, 40, 75-76, 111, 178. See also Frontier thesis; Upward mobility

Immigration Act of 1924, 110

"Immigration Blues" (Santos), 51-53,

Immigration laws and restrictions, 51, 54, 110, 111, 223n.24; alien land laws, 6, 123; Exclusion period, 56, 125, 228n.7; Naturalization Act, 5

Immigration Reform and Control Act of 1986,6

Immigration reform of 1965, 111 Immobility or impaired mobility, images of, 123, 140, 144, 146, 157. See also Mobility motif

Impotence, 101

Indian American literature. See Mukherjee, Bharati

Inequality: economic, prostitution and, 53-54; and racial shadow, 96-99 Ingestion. See Swallowing of food Interdiscussivity, 8

"Interested disinterest," 13, 186, 208. See also Art; Play theme

Internment of Japanese Americans, 41-42, 48, 125, 137, 223n.22, 224-25n.16 Interpretation of Dreams, The (Freud), 84 Intertextual reading: defined, 10, 11; of eating motif, 24-27, 31-34, 67; of ethnic literatures, 11-12, 17; of mobility motif, 142-43, 159; of play theme, 191-92

Intratextual reading, 20-24, 66-67 Invisible Man (Ellison), 115, 117 Iron Moonhunter legend, 145, 153, 226n.34

Ivan Karamazov (Dostoevsky's character), 84,88

Japanese American history, 6; anti-Japanese movement, 123, 223n.19; internment, 41-42, 48, 125, 137, 223n.22, 224-25n.16; mobility patterns, 125-26. See also Immigration laws and restrictions

Japanese American literature: eating motif in, 47-49, 50; eating motif in Obasan, 19, 21, 23, 49-50; mobility motif in, 120, 138, 160-62; mobility motif in Obasan, 138-41, 154; Necessity/Extravagance binarism in "Seventeen Syllables," 167-69, 183; racial shadow in, 93-95, 96-97, 99, 100. See also Kaneko, Lonny; Kogawa, Joy; Murayama, Milton; Sone, Monica; Uchida, Yoshiko; Yamamoto, Hisave

Jasmine (Mukherjee), 53-54, 55, 127, 163

Jen, Gish, 120. See also Typical American Jing-Mei, character. See Joy Luck Club, The

Johnny, character in "Food for All His Dead," 35-36

Jong, Waverly, character in *The Joy Luck* Club, 44-45, 69-70

Journey Narrative in American Literature (Stout), 164

Joy Luck Club, The (Tan), 3; eating motif in, 34, 44–45, 69–70; generational conflict in, 40

Jung, Carl G., 83, 99

Kadohata, Cynthia, 120. See also Floating World, The

Kaneko, Lonny, 47, 99. See also "Shoyu Kid, The"

Kang, Younghill, 61-62

Kant, Immanuel, 183, 190, 228n.11

Kaplan, Caren, 129

Kato, Mr., character in "Songs My Mother Taught Me," 172

Kato, Mrs., character in "Songs My Mother Taught Me," 169

Kazuko, character in Nisei Daughter, 93, 95, 97, 112-13

Keppler, C. F., 81, 83, 87, 109, 112

Kerouac, Jack, 119

Kim, Elaine, 8, 10, 78

Kingston, Maxine Hong, 3, 13, 14, 95, 218n.9. See also China Men; Tripmaster Monkey, Woman Warrior, The

Kiyo, character in All I Asking For Is My Body, 161-62

Kogawa, Joy, 16, 23. See also Obasan

Kolodny, Annette, 120, 150. See also Gender; Psychosexual mapping

Korean American literature, 61-62

Korean Americans, 6

Kristeva, Julia, 10

Kwok, Uncle, character. See Fifth Chinese Daughter

Land Before Her, The (Kolodny), 120

Last Supper, the, 19

"Latent" double, 102

Lauter, Paul, 15, 165

Lay of the Land, The (Kolodny), 120

Lévi-Strauss, Claude, 18

Li, David, 78

Lim, Shirley Geok-lin, 7-8

Lisa Mallory, character in "Oriental Contingent," 98-99

Literature of the Second Self, The (Keppler), 81

"Literatures of America" (Lauter), 165

Loewen, James W., 6

Lone, character in The Dance and the Railroad, 186-88, 189, 190-91. See also Artist figures

Louie, David Wong, 154-57, 160, 211

Love Medicine (Erdrich), 116

Lowe, Lisa, 8

Lowe, Pardee, 63. See also Father and Glorious Descendant

Lum, Darrell, 72. See also "Yahk Fahn, Auntie"

Lum, Wing Tek, 75-76

Ma, character. See Dance and the Railroad, The

McCunn, Ruthanne Lum, 123

Mail order brides, 52-54

Mainstream literature, 15-16. See also Ethnic literatures

Making Waves (Asian Women United of California), 8

Makoto's mother, character in All I Asking For Is My Body, 47, 48-49. See also Prostitution

Mallory, Lisa, character in "Oriental Contingent," 98-99

Mama, character in "Woman Who Makes Swell Doughnuts," 73-74

Manifest destiny, 122. See also Mobility motif

Mapmaking. See Mapping

Mapping, 134–35, 141, 145–46; first and second order, 129, 225n.19; place names in, 130, 133–34, 138; psychosexual, 148–49, 150. See also American land; Mobility motif

Marginal American cultures. See Ethnicity Marpo, character in "Yoneko's Earthquake," 170, 172–73, 181. See also Artist figures

Maxine, character in The Woman Warrior, 30-31, 46, 86, 88, 95

M. Butterfly (Hwang), 4

Melting pot. See Assimilation; Success myth

Melting Pot, The (Zangwill), 75

Miller, R. Baxter, 11

Mirror of Production, The (Baudrillard), 184

Mixquiahuala Letters, The (Castillo), 116

Miyoshi, Masao, 81

Mobility motif, 120-21, 126-29; automobile imagery, 142, 143, 149; dislocation and relocation themes, 27, 120, 136-38; and Extravagance, 138, 146-53, 154; falling imagery, 152-53, 156, 157, 204; flight imagery, 153-54, 157, 158, 165; horizontal and vertical axes of, 127-28; images of coerced mobility, 140-41; impaired mobility or immobility, 123, 140, 144, 146, 157; mainstream myths, 118-19, 122; and Necessity, 27, 123, 135-36, 138-41; Necessity/Extravagance binarism in, 121-23, 146, 157, 158; railroad and train imagery, 125, 145, 149-52; spiritual vs. socioeconomic, 159-60; suicidal falling, 152-53, 160; unmaking home narrative, 27, 136-38. See also Mapping; Transcendence; Upward mobility

"Model minority" thesis: etiology of, 38; quasi-cannibalism and, 37–38; subversion of, 160–63, 210; suicide theme and, 160. See also Upward mobility

Monica, character in "Immigration Blues," 51–52, 54

Moon Orchid, character in *The Woman* Warrior, 196-201

Morgan, Thaïs, 11

Mori, Toshio, 73-75, 76

Morrison, Toni, 115, 117, 170

Mother-daughter relationship, 13–14, 34–35, 167

Mountaintop image, 159

Mukherjee, Bharati, 53, 120, 127. See also Jasmine

Mulberry and Peach (Nieh), 120, 127

Multiculturalism, anti-, 216n.16

Murayama, Milton, 47. See also All I Asking For Is My Body

Naomi, character in *Obasan*, 20-24, 49-50, 138, 154

Naturalization Act of 1790, 5

Necessity, 186, 187, 194; Asian American experience of, 42–44; defined, 13–14; and eating images, 20; the Higher, 202–4; mobility theme and, 27, 156; as patriarchal work ethic, 175, 176, 179, 185, 228n.8; quasi-cannibalism and, 32, 33, 36; and stone bread image, 20, 24; and swallowing of food, 25–27. See also

Gender; Generations; Immigration laws and restrictions; Racism; Relocation; Sociocultural constraints

Necessity/Extravagance binarism, 14, 154, 157, 158; in art, 166–68, 170–75, 184–85, 186, 204, 207; in character of Brave Orchid (*The Woman Warrior*), 198–201; "dance" as unifying metaphor, 204; food pornography expressing, 59–60; in mobility motif, 121–23, 146, 157, 158; as work/play dichotomy, 167–69, 183. See also Extravagance; Necessity; Play/work binarism

New Testament. See Biblical images and narratives

Ng, Fae Myenne, 25. See also "Red Sweater, A"

Nieh, Hualing, 120, 127

Nisei Daughter (Sone): historicization of, 110–11; Kazuko in, 93, 95, 97, 112–13; mobility motif in, 138; racial shadow in, 93–95, 96–97; self-reintegration in, 112–13

"No Man's Land" (Dunn): eating motif in, 25; racial shadow in, 102-6, 111 No name woman, character in *The Woman*

Warrior, 33, 154, 158, 192-94

Obasan (Kogawa): cultural constraints in, 22; eating motif in, 19, 21, 23, 49–50; historicist approach to, 22–23; mobility motif in, 138–41, 154; reasons for inclusion as American work, 16–17; the title character, 27, 29; violence in, 102. See also Stone bread image

O'Donnell, Patrick, 11

Old Man Gower, character in *Obasan*, 49–50

On the Road (Kerouac), 119

"Opportunity" (Villanueva), 53

Oriental. See Asian American; Exoticization

"Oriental Contingent, The" (Chang), 98-99

Other, the unassimilable, 5, 6, 90, 91, 110. See also Assimilation; Racial shadow

Ozawa v. United States, 5

Pa Eng, character. See Patriarchy; Year of the Dragon, The

Patriarchy, 168; Necessity as work ethic in, 175, 176, 179, 185, 228n.8. See also Gender

Peterson, William, 14

Picture of Dorian Gray, The (Wilde), 88, 105

Place names, 130, 133-34, 138. See also Mobility motif

Play theme, 12, 191–92; deconstruction of, 182–85, 191; Ehrmann on, 183, 184–85, 186, 207; as "interested disinterest," 186, 208; Spariosu on, 191, 209; useful/useless binarism, 186, 209–10; valorization of play, 183, 208–11, 228n.11

Play/work binarism: in art, 166–68, 170–75, 181–86, 204, 207; as dialectic, 184, 185–86; as dichotomy, 166, 170–75, 184–85; patriarchal work ethic and, 175, 176, 179, 185, 228n.8

Pornography. See Food pornography Postmodernism, 120 Poststructuralism, 10, 209

Projection, 78, 91, 96, 107 Prostitution, 47, 48–49, 50–51, 53, 124; economic inequity and, 53–54; linked

tution; Mail order brides

Psychoanalytic themes, 14, 78, 83, 91, 96, 107. See also Disowned self of Doppel-gänger

with treats, 47-48. See also Food prosti-

Psychogenic approach to Doppelgänger motif, 80-81

Psychology, Asian American, 85 Psychosexual mapping, 148–49, 150 Puritan settlers, 118, 121–22 Purposelessness with a purpose, 186

Quasi-cannibalism: cultural authenticity of image, 34–35; depersonalization of theme, 39–40; "model minority" thesis and, 37–38; Necessity and, 32, 33, 36; in "A Red Sweater," 31–34. See also Eating motif; Generations: conflict and tensions between

Quiet girl, character in The Woman Warrior, 87-88, 90-91

Race, class, and gender school, 4
Race, gender and, 165
Racial shadow: culture vs. racial inequity
in formation of, 95–99; defined, 78; disowned or latent self as, 85–88, 102–4;

ethnic expressions of, 115–17; expression of Doppelgänger motif, 77, 114–15; gendered cases of, 94, 99–101; historicizing of, 109–12; racial traits projected onto, 89–90, 91–95, 106–9, 177; violence and the, 102, 105. See also Doppelgänger

Racism, 36, 41, 57, 95, 106; internalized, 77–78, 179. See also Inequality

"Racist Love" (Chin), 77

Railroad and train imagery, mobility motif and, 125, 145, 149–52

"Railroad Standard Time" (Chin), 68, 149

Rainsford Chan, character. See *Homebase* Rank, Otto, 80, 82

Reading methods. See Contextual reading; Historicist approach; Intertextual reading; Intratextual reading

"Red Sweater, A" (Ng): eating motif in, 25, 71–72; generational conflict in, 42; mobility in, 160; Necessity/Extravagance binarism in, 157; quasi-cannibalism theme in, 31–34, 36

Relocation, 27. See also Mobility motif; Necessity

Repression, 14, 83, 96, 107 Rogers, Robert, 81, 82–83, 84, 92, 99, 102

Rosenfield, Claire, 82, 88 Rosie, character. See "Seventeen Syllables"

Sam, character. See "No Man's Land" Sanitarium encounter, 96–97. See also Nisei Daughter

Santos, Bienvenido N., 51, 117. See also "Day the Dancers Came, The"; "Immigration Blues"; "Scent of Apples"; What the Hell for You Left Your Heart in San Francisco

"Scent of Apples" (Santos), 117 Second generation. See American-born generation

Second World War. See Internment of Japanese Americans

"Seventeen Syllables" (Yamamoto), 126, 174; work/play as Necessity/Extravagance binarism in, 167–69, 183. See also Art; Hayashi, Mrs.

Sexism, 30, 32. See also Gender; Patriarchy

Sexuality/eroticism, 47, 48-49, 152; art and, 169, 170, 172; Extravagance and,

192-94; homosexuality, 99-101. See also Psychosexual mapping

Shadow. See Doppelgänger; Racial shadow

"Shoyu Kid, The" (Kaneko): eating motif in, 47-49, 50; as moral allegory, 101-2; racial shadow in, 99, 100; sexuality in, 99-101

Siamese twins, 113-14. See also Tripmaster Monkey

Sociocultural constraints, 39, 112, 178, 222n.12; in "Food for All His Dead," 41-42; literature depicting, 39; in Obasan, 22; racial shadow and, 97. See also Necessity; Patriarchy

Sollors, Werner, 14, 41, 75

Sone, Monica, 93, 97, 138. See also Nisei Daughter

"Song for a Barbarian Reed Pipe, A." See Woman Warrior, The

"Song of the Open Raod" (Whitman), 119

"Songs My Mother Taught Me" (Yamauchi), 169, 172

Sotto, Dr., character in What the Hell for You Left Your Heart ..., 162-63

Spariosu, Mihai, 191, 209 Steve, character. See FOB

Stevenson, Robert Louis, 80

Stone bread image, 19; historicization of, 26-27; intertextual reading of, 24-27; intratextual reading of, 20-24; symbolizing Necessity, 20, 24

Stout, Janis, 164

Strange Case of Dr. Jekyll and Mr. Hyde, The (Stevenson), 80

Structural approach, to eating motif, 19,

Stuart, character. See "No Man's Land" Success myth, 40, 75-76, 111, 178. See also Frontier thesis; Upward mobility

Suicide: falling and, 152-53, 160; ritual,

Sula (Morrison), 170

Swallowing of food, 24-25, 27; as negation of self, 77, 78; symbolic of Necessity, 25-27. See also Eating motif

"Sweet tooth." See Treats

Tan, Amy, 3, 218n.9. See also Joy Luck Club, The

Taxonomic approach to Doppelgänger motif, 80, 81

Textual methodology, 4. See also Contextual reading; Intertextual reading; Intratextual reading

Theory. See Critical theory

Thousand Pieces of Gold (McCunn), 123-

Tom Jones (Fielding), 63

Torture episode, 78, 79, 84-92, 96, 101. See also Racial shadow; Woman Warrior, The

Tracks (Erdrich), 116

Train imagery. See Railroad and train imagery

Transcendence, 74, 166; flight imagery, 153-54, 157, 158; mountaintop image,

Transcending Gender (Blum), 81

Treats, 18; American-born generation attached to, 44-49; and assimilation and complicity, 45, 49-50; generational attitudes toward, 45-47; symbolic of Extravagance, 44-45, 46, 53. See also Eating motif

Tripmaster Monkey (Kingston), 229n.21; art and community in, 205-7; communal art in, 205-7; self-reintegration parodied in, 113-14

Tsu, Auntie, character in "Yahk Fahn, Auntie," 72-73

Tsutakawa, Mayumi, 8 Turner, Frederick Jackson, 118 Twain, Mark, 119 Tymms, Ralph, 81, 82, 84 Typical American (Jen), 120

Uchida, Yoshiko, 136-38

Unassimilable Other, 5, 6, 90, 91, 110. See also Assimilation; Racial shadow

"Uncanny, The" (Freud), 80

Uncle, character in Obasan, 22, 24, 27,

Uncle Fish, character. See "No Man's Land"

Uncle Kwok, character. See Fifth Chinese Daughter

Universalism, 14-15, 31, 44, 99, 154, 173; anthropological, 18-19, 37; paradigm of play and, 184

Unmaking home, 27, 136-38. See also Home-founding narrative; Mobility motif

Upward mobility: fictional critiques of, 160-63; myth and rhetoric of, 40, 159-

Upward mobility (cont.)
60. See also Immigrant success myth;
"Model minority" thesis

"Village crazy lady," 195. See also Woman Warrior, The Villanueva, Marianne, 53

Walker, Alice, 11 Watanabe, Sylvia, 8 Waverly Jong, character in *Joy Luck Club*, 44–45, 69–70

Western legends, 147–48 What the Hell for You Left Your Heart

in San Francisco (Santos), 160, 162–63

"White Tigers" fantasy, 30, 202-6. See also Woman Warrior, The

Whitman, Walt, 119 Wilde, Oscar, 105

Williams, Raymond, 207

Woman Warrior, The (Kingston), 3, 34–35; art and play in, 191, 192–204, 207; eating motif in, 24–25, 45–47; generational conflict in, 41; Maxine as character, 30–31, 46, 86–88, 95; Necessity/ Extravagance binarism in, 14, 154, 158; racial shadow in, 78, 79, 84–92, 96, 101

"Woman Who Makes Swell Doughnuts, The" (Mori), 73-75, 76

Wong, Jade Snow, 40, 63, 64, 104. See also Fifth Chinese Daughter

Wong, Shawn, 125, 141. See also Homebase

Wong, Shelley, 17

Woo, Mrs., character in Joy Luck Club, 40

Woolf, Virginia, 88

Work/play binarism. See Play/work binarism

World War II. See Internment of Japanese Americans

Xisheng, 35

"Yahk Fahn, Auntie" (Lum), 72–73 Yamamoto, Hisaye, 14, 126, 169, 174– 75. See also "Seventeen Syllables"; "Yoneko's Earthquake"

Yamauchi, Wakako, 169, 172, 174, 195 Yearning (hooks), 121

Year of the Dragon, The (Chin): art and play/work binarism in, 175-80, 182-83; food pornography in, 58-61, 64; mobility motif in, 149. See also Gee, Pop!

Yogi, Stan, 8

Yokahama, California (Mori), 73, 74-75 "Yoneko's Earthquake" (Yamamoto), 169-70

Yoshiye incident, 93-95. See also Nisei Daughter

Zangwill, Israel, 75 Zeitgeist, 81. See also Doppelgänger Ziolkowski, Theodore, 16