

An Overall Review on Chinese American Literature Study

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Abstract

Chinese American literature has grown over time and now plays a significant role in the literary world. This study focuses on the previous studies by scholars in China and abroad which are related to the theme of Chinese American literature. This study begins by defining Chinese American literature, then examines the historical setting in which Chinese American literature was created, provides an overview of the research on Chinese American literature, and finally analyzes the significance of the study on Chinese American literature. Studying Chinese American literature is important both historically and practically because it has an ongoing function in fostering and assisting the growth of literature.

Key Words: Chinese American, Historical Background

Part I Introduction

Since the 1970s, with the globalization of the world economy, science, technology and culture, literature and literary studies have shown an unprecedented trend of diversification and literary studies have shown an unprecedented trend of diversification. This study focuses on the previous studies by scholars in China and abroad which are related to the theme of Chinese American literature. This study begins by defining Chinese American literature, then examines the historical setting in which Chinese American literature was created. The research objective of this paper is to provide an overview of the research on Chinese American literature.

1.1 The Definition of Chinese American Literature

Chinese-American literature is the result of Chinese-American writers' reaction to their own ethnic disadvantage. Chinese Americans were deemed an ethnic group without their own language, literature, or history until the 1960s, and were so excluded from mainstream American culture. Mainstream American society recognized Chinese Americans born and reared in the United States as Chinese, and permitted "foreigners" in the United States to be their only cultural identity.

Because mainstream American society denies Chinese American and their cultural identity, it is critical for Chinese-American writers to present the Chinese literary tradition, declare the existence of Chinese literature, and demonstrate the value of Chinese literature in order for Chinese to gain literary and cultural recognition, and then social and political rights. Chinese-American literature and anthologies not only establish a Chinese-American literary tradition and a distinct Chinese American voice, but they also challenge, expand, and redefine the mainstream American literary canon, forcing American literature to accommodate diversity and a diverse range of voices.

In the study of Chinese-American literature, the definition of Chinese-American literature is a topic that cannot be overlooked. So, how do we define Chinese-American literature in the United States? Since Chinese-American literature is an integral part of Asian-American literature, it is possible to gain insight from the definitions of Asian-American literature by some well-known critics. The Chinese American writer and critic Frank Chin (1974), in *IIIIIIII! Anthology of Asian-American Writers*, divided Chinese American writers into two categories: Naturalized (Americanized) Chinese writers and Chinese American writers, whose criterion was whether the writers themselves were born of Chinese American sensibility, not the writers' place of birth. He excludes Lin Yutang and C.Y Lee, who were also born in mainland China, from the anthologies he edited. However, Louis Chu (1915-1970), who arrived in the United States from China at the age of nine, is held in high esteem by Frank Chin. (Chin, 1983, p9.)

According to Frank Chin, the first generation of Chinese writers born in the United States and writing in English adopted the white stereotype of Chinese, converted to Christianity, and pandered to white taste with their autobiographies were pseudo-Chinese writers. Jade Snow Wong, Maxine Hong Kingston, and Amy Tan are three examples. Real Chinese-American writers try their hardest to break the stereotypical image of whites, such as Sul Sin Far, because they are based on ancient Chinese literature and establish the heroic tradition of Chinese-American literature. (Chin, 1991, pp8-12.)

Historian Sucheng Chan in *Asian Americans: An Interpretive History*. 1991 counted Asians who lived and worked in the United States before the 1960s as immigrants, referred to their children (born in the first half of the twentieth century) as American-born Asians or second-generation Asian Americans, and those born after the 1960s as Asian Americans, regardless of where they were born because they would have lived in the United States and become American citizens. (Chan, 1991, p16.)

According to Sau-ling Cynthia Wong, Asian American is intrinsically malleable and fluid: it is more than a label for a fixed referent; it is also a symbol, a point of conflict for many political and cultural forces. She holds the opinion that the phrase "Asian American" is intrinsically complicated: it encompasses all of the contending sociopolitical and cultural influences that influence Asians' daily lives. While Asian Americans are becoming more accepted in the public sphere, most Asian Americans still see themselves as a subgroup in private. Furthermore, the word can refer to Asians who were born in the United States as well as mixed-race Asians and Caucasians. Even those that use the phrase within the group can't expect it to be used consistently, thus they have to define it according to the circumstances." (Wong, 1993. p7.)

The writings themselves are becoming more solid, according to Shirley Geok-Lin Lin and Amy Ling (1992), and Asian American literature studies should be explored from a historical viewpoint in order to consistently find and redeem buried materials. As a result, this important text includes works written in Asian languages, perspectives from former Asian

tourists in the United States, autobiographies of well-educated first-generation Asian Americans, work ballads of Chinese publicans, poems written by Angel Island internees, and works published by Japanese Americans in concentration camps in the 1940s. Cheung (1988) increases the breadth of Asian American literature in her book *Asian American Literature: An Annotated Bibliography 1988*, which she co-authored with Stan (1988). The works of Asian writers who settled in the United States and Canada are the first to be included, regardless of where they were born, when they settled, or how they interpreted their experiences. Those of mixed race, with one Asian father, and those who had not lived in North America for a long time were next, as long as they depicted the Asian experience in the United States and Canada. Because Asian American literary writers are just beginning to establish their voices and are in the process of growing, Cheung (1988) expands Asian American literature to include all of North America, transforming it into North American Asian literature.

Kim (1982) takes a unique approach to Asian American Literature. "Asian American literature, in my opinion, consists of works created in English by Chinese Americans, Japanese, Koreans, and Filipinos subsequently." She excludes not only works on the American experience produced by Asian writers or in Asian grammatical countries' languages, but also works about Asia written in English by Asian Americans, unless they are used to reflect Asian American awareness. The debate appears to be centered on geo-blood and language, but the term Chinese American has already revealed the mystery: it is a double connection and double attribute, but American is the center, that is, Chinese is the root, the foundation of American, and American is the result, the home of Chinese, the destination. If they are split up, the Chinese in America will become rootless and fruitless, which will not endure long. As a result, Chinese American Literature should be defined broadly to include literary works published in English or Chinese by Chinese-Americans (regardless of their place of birth) who have established in the United States to depict their life experiences and hardships. Chinese American Literature. In a narrow sense, Chinese-American literature refers to the literary works of Chinese-American writers educated in the United States who write in English about their life experiences in the United States.

1.2 The Historical Background of the Emergence of Chinese American Literature

The creation of Chinese American literature is influenced by both the political climate of American culture and the history of Chinese immigration in the country. The study of Chinese American literature requires an understanding of the historical backdrop, which may be found in the history of Chinese American immigrants and the political life of American society. The United States is a mixture of more than 100 nationalities, a "cassock" that incorporates every race, color and religion in the world. None of the races in the United States can be characterized as a majority in terms of numbers, so the population of the United States is not "majority" in terms of numbers. Therefore, there is no numerical distinction between "majority" and "majority" populations in the United States. But in reality, White Protestants of Anglo-Saxon origin have always been considered the dominant group in American society. Along with blacks, Japanese, Indians, and Turks, the Chinese, who make up 1.1% of the country's overall population, are among the racial groups that make up the bottom rung of the American social structure. Blacks, Latinos, Asians, and other "minorities" have all experienced racial prejudice in the United States throughout history.

It was in this historical context that Chinese American literature was born, and Chinese American writers expressed their feelings through their pens.

Chinese-American literature, as an integral part of American literature, is vital among Asian-American literature in its own right. The birth and growth of this literary oddity witnessed the sad history of countless early Chinese immigrants and the traumatic landscape they suffered in the racist-ridden foreign land of the United States.

In the context of today's multiculturalism, it is necessary to retrace the historical evolution of Chinese-American literature. History is not simply a mechanical repetition, but a slippage between poles. The history of Chinese-American literature is also the history of the struggle of Chinese in the United States, and tracing the historical and ephemeral development of Chinese-American literature can help to better serve future theoretical, critical, and forward-looking literary directions.

Chinese immigrants in the mid-nineteenth century were tempted by the gold rush outside, and internally China was caught in a disaster and under constant uprisings, a pull and a push to embark on the background of immigration. The attitude of Americans toward immigrant Chinese also changed from warm welcome to hostility. The birth and growth of this literary wonder has also witnessed the sad history of countless early Chinese immigrants and the traumatic landscapes they suffered in the racist and foreign lands of the United States, as well as the hard struggle for national consciousness. Chinese American literature has developed over 150 years ago.

1.3 The Development of Chinese-American Literature

Some scholars claim that when it comes to the origins of Chinese-American writing, a place called Angel Island must be mentioned. The United States is an immigrant nation, and the processes and experiences of immigrants of various ethnicities account for much of the country's history and cultural variety. Immigrants came to the United States with dreams of freedom, ideals, and opportunity, and in the early twentieth century, the country had separate immigration checkpoints on the east and west coasts: Ellis Island on the east coast for European immigrants, and Angel Island on the west coast for Chinese immigrants. The United States established Angel Island in San Francisco Bay as an immigration checkpoint for primarily Chinese immigrants. In 1785, three Chinese-American seafarers arrived in Baltimore, marking the first known immigration of Chinese into the United States. Chinese immigration gradually increased over the next hundred years or so, primarily due to the discovery of gold in California, and many came over to work as miners and to participate in farming, fishing, light industrial processing, laundry, catering, and, later, to help build the Trans-State Railway. Ninety-five percent were young males who left their families in China to work and earn money in the United States in the hopes of one day going home and reconciling with their families. However, when they arrived in the United States with the American dream, they had no idea that when they came in the United States with the American dream, the first stop would be the darkness of Angel Island incarceration. At that time, employers preferred the local Chinese because they worked nonstop, lived frugally, and were hardworking, and they had cheap wages and no strikes or disruptions. Because the Chinese were hired in huge numbers, they accidentally drew positions away from workers of other ethnic groups, resulting in job losses for workers of other ethnic groups. Other California workers eventually turned down the Chinese. As a result, when a fresh batch of Chinese immigrants arrived in the United States, white people questioned Chinese immigrants, asking the same questions again and over, in order to prevent this group of "uninvited guests" from entering the country and to ensure that immigrants already in the country "get out of the country." As a result, Angel Island, a foreign territory replete with symbols, has how much

bitter history and has witnessed how many Chinese tragedies. During their stay on Angel Island, the early immigrants' Chinese couplets, old poetry, autobiographies, and essays carved on the Angel Island tiles were the foundation of Chinese-American literature. As national awareness grew, more Chinese immigrants and their descendants used their pens as spears to expose the white man's harsh treatment of Chinese immigrants. Angel Island has been the physical carrier of this objective since the day the first Chinese came on the American continent, bringing old Chinese civilization, cultural customs, and literature with them. During the era 1910-1940, while Chinese immigrants were held for review at Angel Island, California, immigrant intellectuals inscribed poems on the walls and beds within their cells representing their sad thoughts and sentiments at the time. Chinese people have nowhere to vent their emotions, as Frank Chin said "When one is hurt, or when one feels grief, anger, indignation, consternation, or wailing, one yells, screams, and tries one's best to shout out an "AIIIEEEEE!" (Chin, 1991, p.52) "These poems are a way for Chinese to vent, a physical representation of Chinese immigrants releasing a variety of emotions. (Chin, 1991, pp8-12.)

In terms of chronology, Zhang Weiping's *Songs of Gold Mountain* (1848-1852) and Huang Zunxian's *The Guest of Honor* (1848-1852) are the oldest works of Chinese-American literature. Despite the fact that they did not create a big splash, they are important works in the history of Chinese American literature. The anonymous Angel Island poetry are the most popular in terms of reader response and criticism: "I'm afraid Chinese readers are more familiar with the Chinese poems scrawled on the walls of Chinese immigrants incarcerated on Angel Island in the early twentieth century." These early immigrant poems were selected and compiled by later scholars, the earliest of which was published by San Francisco Chinatown successively under the titles *Jinshan Songs* (1911) and *Jinshan Songs II* (1915). But what really caught the attention of American readers was the book called *Poetry and History of Chinese Immigrants on Angle Island* (Lai, et al. 1910), which was later translated into English and published in various editions and won the American Book Award, and the 220 Chinese-English poems in *Songs of Gold Mountain: Cantonese Rhymes from San Francisco Chinatown* (Lam, 2015). "This heralded the start of Chinese-American literature and exposed the horrific experiences of early Chinese immigrants detained on Angel Island. Early Chinese immigrants' horrific experiences at the Angel Island detention camp were made public. "These are the 'founding' works of Chinese-American literature" (Cheng, 2003, p6) The anguish, rage, and protest of the impoverished and weak Chinese who entered the United States and were jailed and tormented on Angel Island are reflected in these "founding" works of Chinese-American literature.

According to these scholars' point of view, in the early years, Chinese American literature was written in a variety of poetic forms, and as literary theory advanced, additional literary genres were absorbed into the Chinese American literary canon. Biography and autobiography are popular genres among Chinese authors. Dramatic power is likewise not to be ignored. According to these critics, we can conclude that that most of them hold the opinion that poetry, while enriching the essential connotation of Chinese-American literature and changing the traditional single mode of poetry creation, can be said to have opened up new opportunities for Chinese-American literature. Some researchers argues that Chinese American literature are those literature created by authors of Chinese ancestry who were born in the United States or lived in the United States from a very young age, whereas the poetry created on Angel Island was created by immigrants who had not fully accepted the influence of the American social environment during the period of censorship, and they still

belonged to the Chinese, so the literature they created was actually Chinese literature more than Chinese American literature.

The three waves of Chinese-American literary development that followed mostly exploited autobiography and drama as creative genres, injecting endless momentum into Chinese-American literature and speeding up the process of transmutation from marginal to mainstream American literature. The division of Chinese-American literature into stages of development has been controversial to varying degrees. According to Chinese Professor Bing Wu, "Chinese immigration to the United States can be divided into three periods, 1849-1882, 1882-1965, and 1965-present." (Wu, 2010,p32.) "Roughly speaking, Chinese-American literature can be roughly divided into three stages: from the late nineteenth century to the 1960s as a nascent stage; from the 1970s to the 1980s as a turning point; and from the late 1980s to the early 1990s as a flourishing stage" Professor Cheng Aimin believes. (Cheng, 2003, p6.) However, some scholars have made a more detailed division: the development of Chinese-American literature after the 1990s had much less momentum than that of the 1970s and 1980s, and thus the 1990s to the present should be separated out and called a "rebound period" or a "newly emerged literary season," according to them. As a result, these dissident scholars have split Chinese-American literature into four distinct phases: embryonic from the late nineteenth century to the 1960s, reversal from the 1970s to the 1980s, ebb from the late 1980s to the 1990s, and fresh emergence from the 1990s to the present. Because there is no universally accepted authorized criterion for dividing historical events, most books utilize chronology as a guide.

There are "three periods" can be used as a criterion for developing narrative.

(1)The 1960s were the beginning of the first wave of Chinese-American literary development (19th century-20th century).

Edith Maud Eaton, often known as Sui Sin Far, was the first North American female writer of Chinese heritage, according to most scholars and critics. *Mrs. Spring Fragrance*, a collection of short stories, is also recognized as a foundational work of Chinese-American writing. "Edith Maud Eaton was the only early Chinese-American writer to engage in purely literary rather than social-human writing, and her works are rich in themes, not confined to race, gender, or stage, but instead cover several major themes of concern to today's literary critics, such as feminism, cultural conflicts, and so on." As she herself puts it: "Finally, I am not ethnic, so I don't need to be concerned about whose ethnic group I belong to. Individuality takes precedence over country..... I extend my right hand to the West and my left hand to the East, praying that this little line of connection between them may not be completely destroyed. (Sui, 1995).Sui Sin Far, as the founding father of Chinese American literature, has made a significant contribution to the growth of the genre. Following Sui Sin Far is Pardee Lowe, a highly controversial Chinese-American male author. For his autobiographical novel *Father and Glorious Descendant*, he was labeled a "banana man" by writers with a strong Asian sensibility, such as Chiu Chien-sau. For his autobiographical work *Tiger Father, Tiger Son*, he was labeled a "banana man" by writers with a strong Asian sensibility, such as Frank Chin. Some of the chapters were published in the *Yale Review*, among other prominent periodicals, in 1937, 1938, 1941, and 1943, and were among the first works written by American-born Chinese to garner notice from American society. This book is an example of eulogizing the American dream, as it depicts the lives of two generations of fathers and sons. Both father and son have a deep affinity for American society, disguising their ethnic identities and pursuing the American dream in their hearts.

Jade Snow Wong is the next most successful Chinese author. Her autobiography, *Fifth Chinese Daughter* made her renowned in 1945, and she was dubbed “Mother of Chinese Literature.” This story describes a Chinese daughter’s tough struggle to break free from her Chinese parents’ influence and embrace the American mainstream, which serves as a metaphor for the bewilderment and disorientation experienced by Chinese people living in the middle of the world, caught between two cultures. Louis Hin Chu, a Chinese-American male novelist, has earned a name for himself in Chinese-American literature with his novel *Eat A Bowl of Tea* in 1961, which has become famous in Chinese-American literature. The novel has impacted the works of both Chinese American writers Frank Chin and Maxine Hong Kingston, and is considered an important work in the history of Chinese American literature. As scholars Dexing Shan and Wenjing He put it, “Louis Hin Chu’s *Eat a Bowl of Tea* opened up a new era in Chinese-American literature and has a very important place in the history of Chinese-American literature.” (Shan & He, 1994) This book offers a brutal expose of “bachelor” life in early New York’s Chinatown, as well as the trash of traditional Chinese culture. The story is characterized by a polar clash between East and West exoticism, and it depicts the disintegration of a Chinese family. The polar clash between East and West pervades the story, which reproduces the breakdown of traditional Chinese family values and the profound alienation caused by Western civilization.

(2) The Second Wave of Chinese-American Literary Development (1970s-1980s)

In the United States, the 1960s were a period of significant societal transformation. The anti-war and civil rights movements in the United States sparked a power struggle in the country. Wei, William argues that from the late 1960s to the present, there has been an increase in the number of women in the workforce “The emergence of a generation of college-age Asian Americans and public protest centered on anti-war issues” sparked the “Asian movement,” with the goal of “realizing the ideal of a culturally diverse society.” The objective was to “realizing the vision of a multicultural society.(William. 1993.) The 1960s had become a “blooming” period for numerous philosophies and genres. The growth and spread of post-modern, post-structural, post-colonial, post-Beatnik, feminist, and coolie theories, as well as other literary theories, spawned a slew of notable literary authors, including not only local but also Chinese-descent writers. Because of the history of its growth and the physical and cultural setting in which it is situated, Chinese American literature has its own distinct traits. The majority of Chinese-American literature’s readers are Americans, particularly Chinese Americans. Prior to the early years, American readers’ impressions of China were not only intermittent and incomplete, but most Americans were just curious about China and Chinese life, and the number of such readers was small. This situation has substantially improved as a result of the growth of Chinese-American literature. In the 1970s, the attention paid to Chinese-American literature such as *The Woman Warrior* was more than a commercial or literary act, according to some scholars. It was also a reflection of the fact that the overseas Chinese community has grown over the past century thanks to the hard work of several generations, and that its voice has grown stronger and stronger, with a deeper meaning of the times. Frank Chin, a Chinese-American male writer known as the “Chinatown Cowboy” and “Chinese-American literary gangster”, had irreconcilable differences between them due to their divergent creative positions. In response to Tang and others, Frank Chin uses scripture to resurrect the image of Chinese male hero Guan Gong in order to demonstrate the Asian male American sensibility. By releasing the “108 excellent men,” the novel *Donald Duck* recreates the meeting with early Chinese immigrants in the distant land of America through

the guise of a dream, and revives the flag of nationalism. Guan Gong's heroic image is bolstered even further in "The Road to Ganga Din."

After the female Chinese-American writer Kingston, Amy Tan is a rising star who has made a name for herself with her debut novel, *The Joy Luck Club*, which is one of the selected novels of the research, depicting the conflict between four mothers and daughters over the cultural differences between East and West, and cleverly borrows from the "mahjong narrative" to reach an ethnic story of reconciliation in the end.

(3)The Development of Chinese-American Literature in the Third Wave (1980s-1990s to present)

The third wave of Chinese-American literature has been even more active, with a slew of important newcomers from a variety of genres contributing significantly to the growth of Chinese-American literature. Gish Jen, a contemporary Chinese writers, has earned a lot of attention from readers and scholars for her first novel, *Typical American*. This novel depicts the difficult journey of Ralph's family in pursuit of the American Dream. Fae Myenne Ng, a Chinese-born female writer, made her breakthrough with her debut novel *Bone*, which chronicles the conflict between her eldest daughter, Laila, and her father and sister, Nina, who are at odds with the paper and eventually resolve it.

Part II The Study of Chinese American literature

The study of Chinese-American literature has not been of interest to the academic field since the debut of Chinese-American writers in the American literary scene. As mentioned in this dissertation, during the 1960s and 1970s, the United States was undergoing a dramatic change in social patterns and cultural trends. Civil rights consciousness, anti-traditional and anti-classical critical consciousness accelerated the further awakening of the subjective consciousness of Chinese American writers as a result of this change and baptism, and laid the groundwork for Paul Lauter's Reconstructing American Literature movement in the 1980s.

With this movement, the American academy formally included minority literary criticism in the study of American literature. For example, The Modern Language Association of America edited *Three American Literatures: Essays in Chicano, Native American, and Asian-American Literature for Teachers of American Literature* in 1982.

The study of Chinese American literature has not only surfaced but also initiated the construction of a scholarly system in the field, studies by scholars such as Stephen Hong Sohn and Shirley Geok-Lin (1980) show that before the publication of Korean-American scholar Elaine Kim's *Asian American Literature: An Introduction Their Social Context* in 1982, most reviews of Chinese American literature were found in the prefaces to various anthologies of Asian American literature or in book reviews on the back covers of the works instead of in the systematic literature. The twentieth century, when scholars entered the systematic study of Chinese American literature, was also "an era in which literary theory was gradually being constructed."(Wang, 2008)

As a pioneering international trend, 20th century literary theory has provided critics with a theoretical basis for interpreting the multi-ethnic cultural identity of Chinese literary works.

The study of race, class, and cross-cultural integration appears to be constant topics in the field of Chinese-American literature studies in 20th century. From Frank-Chew Chin, Kim Hye Kyung and King-Kok Cheung in the 1970s and 1980s to Amy Ling and Sau-ling Wong in the 1990s to Lisa Lowe, including Xiao-huang Yin, a professor of American Studies at Occidental College in Los Angeles, have been discussing issues of "identity" (including ethnic identity, political identity, cultural identity, and gender identity). The differences only lie in

whether the critics' perspectives are "stereotypical" or "diverse," whether intra-group attitudes toward "identity" are agreeable or antagonistic, and whether the researchers' positions should be localized or globalized. The study of Chinese American literature appears to be trapped in a "simple dualism" vortex.

Blinde (1979) compares the two Chinese American writers in her 1979 review of Jade Snow and Kingston, putting them into two opposing camps: both writers' preoccupation with identity, Kingston's opposition to white culture, and Jade Snow's submissiveness.

As a result, the conclusion is that Kingston's spirit is reflective of Asian American literature. Some historians even believe that works like Kingston's, which are written with a rebellious attitude, are about Asian American culture's dreams and spiritual goals.

Some research (Huang et al., 1979)) have also pitted Chinese American literature against mainstream literature, or pitted "traditional" Chinese American literature (early 1970s, Yuxue, etc.) against "contemporary" (1980s-1990s, Tang Tingting, Tan Enmei, etc.), comparing the writers' cultural identity orientation, and summarizing the writers' creative aspirations as simply the writers' identification with or rebellion against their identity.

In the twenty-first century, the complexity, diversity, and heterogeneity of Chinese American literature have influenced the diversity of research methodologies, and Chinese American literary criticism has begun to shift to a "transnational" approach.

Against the background of the "de-ethnicization" and "depoliticization" of Chinese American studies, Chinese American literary studies in the twenty-first century face several problems and obstacles, prompting scholars to pursue "innovative" approaches. However, in the twenty-first century, the study of Chinese American literature has numerous concerns and hurdles. Postcolonialism (encompassing race and ethnicity, orientalizing, and the "Chinese") is still a prominent problem, and Chinese American literary writings are still considered as social and historical resources.

The study of Asian American literature in the United States can be broken down into three stages, each one centred on a different level.

In the study of Chinese American literature, theories and concepts in cultural studies such as postcolonialism (including race and ethnicity, orientalizing, identity, resistance strategies, and so on) and feminism (including gender politics, double marginality, and so on) have become the focus of discussion.

In local American studies, the study of Chinese American literature can be divided into three stages, centered around three levels. The first stage is to question the mainstream society's stereotypical image and identity of Asians by digging up some Asian literature that has been neglected and suppressed by the mainstream society in the United States and questioning its construction. This kind of excavation not only unearths the works of some Asian writers, but also attempts to unearth the Asian literary tradition. First of all, the compilation of *The Collection of Ellen's Poetry* (1980) by three descendants of Angel Island immigrants, including HimMark Lai, Genny Lim, and Judy Yung, unearthed poems written and inscribed on the walls of the Angel Island immigrant cabins by Chinese Americans, and reproduced, in both Chinese and English and by means of illustrations and text, the situation and feelings of the Chinese detainees in the Angel Island immigrant camps. These poems are not only a record of "the floral and fruity drift and dispersal of the Chinese in a particular time and place in American history, but they can also be referred to as \foundational texts of Chinese American literature/history and can further provide alternative versions of American literature/history. The second stage is to unearth the identity confusion of second-generation immigrants in Chinese American literature. Because Chinese American authors from the

second and third generations are more interested in how the two cultures interact, examining the topics of stage, ethnicity, culture, and the place of ethnic minorities in American mainstream society and culture. The 1960s and 1970s saw the emergence of a new generation of Chinese American writers. They have the courage to criticise the robust mainstream culture of the United States and use their works as a potent tool to undermine the dominance of the European and American cultural centre, in contrast to the older generation of Chinese-American writers who only expressed their living conditions in foreign countries in their works. They reimagined the two cultures of China and the United States using their distinct viewpoint and cross-cultural experience. From a distinct viewpoint and cross-cultural experience, their works reinterpret the two distinct cultures of China and the United States. The scholars studying in Chinese American literature in this stage have mostly categorized the issues of Asian American women writers' writing into the following themes: ethnic belonging, sexuality, identification, and political allegiance. With the exception of *Asian American Women Writers*, edited by Harold Bloom, 1997, a comprehensive multi-volume collection of 200 important Asian women writers, other studies of Asian American women writers, like Leslie Bow's *Betrayal and Other Acts of Subversion: Feminism, Sexual Politics, Asian American Women's Literature*, 2001, analyze how Asian American women regulate their writing, has been a lobbying tool in the politics of Asian American society. (Leslie, 2001) The third stage is to broaden the analysis of Chinese literary works, no longer limiting the study of Chinese literature only to the literary paradigm, many Chinese literary researchers have diagnosed Chinese literary works from different perspectives, such as ethics, culture and literary aesthetics. For instance, some analysts interpret *Warrior Woman* from the standpoint of Western feminism, while others analyse *Sun Xing Zhi* from the standpoint of artistic aesthetics and cultural studies, etc. Numerous Chinese-American literary anthologies have been published in the US. A number of anthologies of Chinese literature have been released in the US. Some sociologists and historians have used Chinese literature's findings in their social and historical research, and book of Takaki (2012), which name is *Strangers from the Other Side* (2012), synthesises the history of Asian Americans and includes chapters that discuss Chinese literature in the context of U.S. Asian history. It has also filled a gap in the study of U.S. history.

In China, the literary scene has fallen behind in comparison to the focus American academics have placed on Chinese literature. This is due to both external and internal factors, with isolation owing to geography and language, as well as artificial communication obstacles put in place during the Cold War, accounting for the majority of the former. It is only with the advent of the new century that research on Chinese American literature has gradually flourished. Papers on Chinese American literary studies have appeared in domestic academic publications since the 1990s. These scholarly works offer in-depth analyses of the authors, the evolution of Chinese American literature, and its current state, as well as studies that draw on Western literary theories or theories from the East and the West. These scholarly works include both macro studies on the authors of Chinese American literature, the development of that literature over time, and the current state of the field, as well as micro studies that draw on Western literary theories or analyse particular Chinese American works from both Eastern and Western cultural vantage points. These essays examine cultural topics like the clash between Eastern and Western civilizations, the connection between Chinese cultural traditions and Chinese American literature, and the cultural identity of Chinese authors. These studies explore topics including national cultural identity, racial discrimination, sexism, cultural hegemony and power, and East-West cultural rivalry. Similar to Taiwanese

studies of Chinese American literature, which also ignore the study of the literary nature of Chinese American literature itself, this political, social, and ideological bias is present there as well. Wu (2009) points out that Chinese American English literature studies in China, “the critical theories used in doctoral dissertations and articles in recent years have become more Diversification”, develop new critical models for the study of Chinese American literature Critique, for example, ecocritical theory and feminist theory. Yet it is accused of blind pluralism because of its constant pursuit of “new ideas” and imposition of numerous theories on works without much relevance with the works.

Part III Conclusion

In conclusion, the majority of Chinese American writers have multiple cultural identities and horizons due to the unique life experiences and socioeconomic standing of Chinese Americans, and this characteristic is completely displayed in their literary works. The study of identity, including racial, gender, and cultural identities, is predominant in the study of Chinese American English literature. Particularly in studies on female Chinese-American writers and their works. Based on current studies of Chinese-American literature in China and abroad, no academic has yet been able to move beyond the category of “Chinese-American” and analyze Chinese-American women writers and the characters in their works from the perspective of an average woman. Because regardless of nationality, they are, first and foremost, women, seeking a sense of belonging and security in the same way that all women do around the world. Ethnic identity is built on the foundation of female identity.

The critical theories are varied, with western modern ideas serving as the main focus and mixing with Chinese traditional Confucian ethical thinking. The study of Chinese literature continues to focus on cultural identity, and the identities of Chinese-American authors are tightly tied to their works. Another one of the chosen subjects is the comparison of Chinese literature from various eras or areas.

But studying Chinese American literature is important both historically and practically because it has an ongoing function in fostering and assisting the growth of literature.

This paper provides an objective narrative and commentary on the current state of research on Chinese American literature, which is conducive to predicting developments, research trends and seeking new research breakthroughs. It avoids duplication of efforts by other scholars and increases the significance and value of research.

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