Since 1960, the character of American society has changed from that of a \textit{Melting pot} to what is now often referred to as a \textit{multi-ethnic or multi-cultural tapestry}. While the former demanded the unified assimilation of newcomers to the then prevailing WASP norm, the latter recognized pluralism. The power to push forward this change began mainly with the Civil Rights and Black Liberation movements followed by various other minorities movements. The anti-Vietnam war, Women’s Liberation, and consumers’ movements shook America and aroused American people’s consciousness of the need for reform, thus making
the era a very radical and volatile one.

Additionally, with the extensive revision of the Immigration Act in 1965 as a lasting background, the period up to 1990 saw the composition of ethnic population become more multifarious and diverse. On the one hand, the population of Asian and Hispanic immigrants increased explosively, while on the other, the white population decreased because of an aging population and low birth rate. It was predicted that the Asian population would reach 10 million by the end of the 20th century, and that the number of non-whites would exceed that of whites by the middle of the 21st century.

At the end of 1960s, influenced by the Black Liberation movement, American Indians and Asian Americans also launched their own minority movements. The reason for this was the third world striking against the severe racial discrimination in the Vietnam War, set up by San Francisco and California University students in 1968 and 1969. Through this movement, Asian Americans not only fought against white superiority and racial discrimination, but also enhanced their own ethnic identity. The 1960s was, thus, an era of increased awareness of racial and cultural identity built on the need to clarify and establish a uniquely Asian American identity. This new recognition that it was possible and desirable to be both American and nonwhite resulted in Asian American literary efforts which asserted an ethnic American identity and challenged old myths and stereotypes. Therefore, in recent years, because of the reality of population changes and the acceptance of national and cultural pluralism in American society, many Asian American writers have appeared in succession. Chinese American writers such as Maxine Hong Kingston, Amy Tan, Frank Chin and David Henry Hwang; Japanese American writers such Cynthia Kadohata, and David Mura, as well as the Indian American Bharati Mukherjee, the Philippine American Jessica Hagedorn, and the Vietnamese American Thinh T. Minh-ha all made their literary debuts during this period.

As a result of their efforts over the past 20 years, many books by these Asian American writers have been published and introduced in the New York Times Book Review. Among these were two Chinese American women writers who burst onto the scene in 1976 and 1989 with their best selling works. One was Maxine Hong Kingston, whose first book *The Woman Warrior: Memoirs of a Girlhood among Ghosts* won the National Book Critics Circle Award for nonfiction. Her second book *China Men* (1980) won the American Book Award for Nonfiction and was nominated for the Pulitzer Award, while her third book *Tripmaster Monkey* (1989) also enjoys great popularity. Kingston has become one of the most popularly read writers in American universities.


Besides, Chinese American male playwright David Henry hwang play *M. Butterfly* won the Tony award from the American Theater Wing in 1970. But before their success in 1970s, the images of Asians in the mainstream were stereotyped and Asian American literature in American society was not so popularly accepted and well recognized.

This paper will mainly focus on the historical and contextual backgrounds of the Asian American literature, by viewing the stereotypes of Asians in early history of America and the images of Asians in Anglo-American Literature. then, to present how Asian American writers challenge these stereotypes by writing as rebellion and righting wrongs by writing wrongs.
What is Asian American? What kind of group is it? According to U.S Bureau of the Census in 1990, the population of Asian Americans is explosively increasing. In 1980 the percentage of them to Americans was 1.5, but in 1990 the whole population of them developed to 730,0000, which represented even 2.9% of the whole population of the U.S.A. During these 10 years, the Asian Americans' population has increased 2 times, the rate of growth is twice to that of the Hispanic. The noticeable change during these 10 years shows the following two significant points; one is that 75% of the rapid growth of the population of the USA is caused by the increase of the immigrants. The second is that among 6 groups of Asian immigrants, Chinese, Philippines, Japanese, Indians, Koreans and Vietnamese, only Japanese population increased very little, while the other 5 groups increased about 2 or 3 times. So it is obvious to see great changes in the composition of Asian Americans.

Why do the above situations occur? If we take a historical view of the development of Asians' population, we can see great changes have taken place. By looking at the past every 30 years, the 1930s, 1960s, and 1990s, in the first half-century, 80% of the immigrants or their children from Asian were mainly from Japan and China. But in 1960, when America reopened its door to the Chinese in 1943, and to Philippines in 1946 after Immigration Act was revised, Philippine immigrant greatly increased to 16.1% among Asian group. Furthermore, because the Immigration Act was extensively revised in 1965, ethnic groups of Asia in 1990 became more multifarious and diverse.

The pioneer of the immigrants from Asia is Chinese. In 1848, following the Golden Rush in California, thousands of Chinese migrated to the United States, providing the cheap and precious labor for plantation, railroad, mining or field work, esp. in the western parts of America. But the social fear to the flooding of cheap immigrants within a short period and the racial discrimination to Chinese, anti-Chinese sentiment resulted ultimately in the passage of exclusion laws. In 1882 when the Chinese Exclusion Act was enacted, Chinese were barred from further entry. Instead, Japanese were the substitutes for the need of active recruitment of labor. After Meiji Restoration, many Japanese laborers migrated and lived in Hawaii and in U.S. mainland dreaming to become the millionaires, the number of Japanese immigrants was greatly increased. But in 1924, the Japanese Exclusion Act also barred the Japanese to enter the U.S. Next the Filipinos, who could enter almost at will since they were American nationals and not aliens, were permitted to immigrate in large scale to America. So the twenties had seen a sharp rise in Filipino population - from 5000 to 45,000. In this way, Chinese, Japanese and Filipinos formed the three big groups of immigrants from Asian before the World War II.

It is until 1965 when the Immigration Act was revised that the immigrants from the other parts of Asia were allowed to get into America in large number. With the removing of the quota system allotted to the different countries, the restriction of the immigrants was loosened, and the extent was widened more for the immigrants from the East including Asian than the ones from the West. Furthermore, refugees were beyond the quota. Especially, the revised Immigration Act in 1965, and the collapse of Saigon in 1975 triggered the rapid increase of the immigrants from Vietnam and Southeast Asia.

It is not until 1968 that the expression Asian American came into being. Before that the mainstream of the American society called the immigrants from Asia Orientals, which referred mostly to the Chinese and Japanese, for Filipinos immigrants before the Second World War were very few, and with no record of the
community. But the awareness of Asian American identity, which is called pan-ethnic identity today among the scholars, was not existed among the various Asian groups before the World War II. The relation between Chinese and Japanese was hostile then, because of the Sino-Japanese war and the historical incidents. Anyhow, to the Anglo-American society, Asians were all yellow colored people from the orient, and labeled them the \textit{Orientals}, which produced many stereotypes. Therefore the boundary between the oriental and the occidental is not formed from the Asian Americans interior conscience but from their exterior appearance and the social prejudice against them.

So the early images of Asians in Anglo-American literature were greatly prejudiced, caricatures of Asians have been part of American popular culture for generations. The power-hungry despot, the helpless heathen, the sensuous dragon lady, the comical loyal servant, and the pudgy, de-sexed detective talks about Confucius are all part of the standard American images of the Asians. Anglo-American writers of some literary merit have used these popular stereotypes, although not usually as a focus for their work: caricatured Chinese can be found in the pages of Bret Harte, Jack London, John Steinbeck, Frank Norris, and other writers of the American West.

Because there is a close relation between the early images of Asians and Asian American literature, it is necessary to take a look at the Chinese and Japanese images before the Second World War, through some advertisements in America. In 1880 in the poster of advertising rat-catching medicine, on the hanging paper it said, \textit{They must go}, which was the slogan used in the movement of excluding Chinese immigrants at that time. They referred to both Chinese and rats. The Chinese who intended to take rat into mouth, symbolized barbarity and uncivilized people. On the other hand, together with this racial prejudice, American society had an exotic and mysterious image to Orientals, esp, Japanese ladies. They were used in the advertisements of soaps and skin creams as ones with \textit{silk and tender skin}.

With the progressing of the time, the conspicuous descriptions of racial prejudice were getting decreased, but still there left strong influence. Take the commercial of the Decafe Sanka Coffee in 1945 for example: among the 6 strips of comics of Decafe Sanka coffee, it tells that when a white woman was sleepless and upset by taking the coffee, the Chinese man delivering the laundry suggested her to make the Sanka coffee. After the woman took the delicious coffee, she felt into deep sleep. The next day the woman asked the Chinese man to be her cook by offering him a good pay. But the Chinese man replied her and accepted it by speaking 2 words only: \textit{please and yes}. From this we can derive the image of \textit{obedience, good cook and servant}.

While in 1942, in the advertisement of persuading people to buy the war bond, the unique stereotype of Japanese men were drawn emphatically with the features of light black skin, mustard, wide nose, outward teeth, shaggy etc. Besides, Japanese were also described as sneaky and cowardly \textit{Japu}.

Besides, in American popular culture, the caricatures of Asians, esp. portrayals of Chinese are more numerous than those of any other Asian groups in Anglo-American literature. Although Japanese images do have some unique dimensions, many of the descriptions of Chinese have been generalized to Americans, particularly since Westerners traditionally found it difficult to distinguish the East Asian nationalities. Among them there are two fictional Chinese characters Fu Manchu and Charlie Chan, who were popular in the mass novels and films. Sax Rohmer, creator of Fu Manchu, and Earl Derr Biggers, author of the Charlie Chan novels, were widely read and acclaimed. Charlie Chan’s lasting name has surpassed his creator’s, and Biggers profited handsomely from Hollywood versions of his books. Rohmer’s thirteen Fu Manchu novels have been translated into more than a dozen languages, including Braille. These two fictional characters have given
American people biased images of Chinese. Dr. Fu Manchu tried to fight against and beat the White by every possible means, and using his self-made medicine to change the White into the Yellow. He was treated as the evil king, wearing a mustache and beard, sharp ears, wired costumes; while the detective Charlie Chan is a symbol of a bright, attractive, comical and kind Chinese. But from another angle, we can also find some special images of Chinese as someone move with the sixth sense, or talk with pidgin English and Confucius proverbs, besides, look asexual. These two characters are apparently different, still some potential racial discrimination is hidden in both of them. So in 1980, when this film was reproduced, Asian Americans were all strongly against it.

After the Second World War, because of Japan’s rapid economical development, China’s modernization, and the bettered closing relations between China and Japan, the Chinese American and Japanese American images in America have greatly been changed. The present Japanese businessmen are always with black suits and wearing glasses. But on the other hand, the old images of Japanese from the end of 19th century still appear here and there. Though it is hard to find some other Asian minority groups images except Chinese and Japanese in early American commercials, it could be definitely say that, the minority group which was labeled the Oriental was existed with a unique image in the mainstream of American society.

Beside the above stereotyped label, in the case of discrimination and exclusion from the system, the boundary of exterior image to some respect is an even solid one, which was set by the White to the Asian Americans. Take the right of naturalization as a short example; to those who were born outside of America, the only way to obtain the civil right is through naturalization. Tracing back the history, we find that in 1790, the first naturalized Law only admitted the free white person later when the slaves were emancipated, the African was supplemented. Then the other non-whites, Indians, Mexicans were officially allowed to be naturalized until the end of 19th century and the beginning of this century. As for the Asians, it is not until the mid-1940s that they got the chance, for Japanese it is possible until 1952 when the national origins system was abolished when the McCarran-Walter Act was enacted. The major innovations in this act were removal of all racial bars to immigration and naturalization and provisions for family unification which allowed female citizens to bring alien husbands to this country as nonquota immigrants and to give quota preference to alien husbands of resident alien wives.

But it is still very funny to see the race definition at the court. In the written judicial decision, Chinese and Japanese were defined as the Mongoloid, the Yellow race not the White. Meanwhile Indians were identified with Caucasoid (Caucasian), so they were contradictorily classified as the White, but not exactly the same as White. At last, the judgement went so far as that the Caucasoid did not have the same meaning as the White, or the White usually referred to the Europeans. As a result, Indians, and the Philippines, which originally were not the Mongoloid but the Malaise, together with Chinese and Japanese, were included in the same category. They belonged to no Whites, Blacks, Indians or Mexicans. In this way according to race theory, Asian Americans were seen as numeral, and the race of Asian American was formed by the society of America itself.

Therefore with this exterior boundary, it is not until 1968 when the Asian minority groups, sometimes were at odds with each other, began to take the first step to face the Asian Americans consciousness with confidence. At that period of time, the civil right movement, the black movement, the anti-Vietnam War, and the liberation of women mainly shook America. At the end of 1960s, influenced by the movement of the Black, American Indians and Asian Americans also launched the movements of minority groups. The reason for it
was the 3rd World striking set up by San Francisco and California Universities students in 1968 and 1969.

In these social changes, esp., the Asian American students discovered severe racial discrimination in the Vietnam War. Some slogans like “stop killing our Asian brothers! No more racial discrimination wars!” were used in that anti-Vietnam War movement. This shouting itself, along with the previous images of Asian Americans who are obedient and quiet, broke off the silence. Through this process, Asian Americans themselves changed the concept of “Orientals” into “Asian Americans” with the following three reasons. The first is they refused to accept the ethnocentric concept of the so-called “Oriental,” which taken the Europe as the center of the world, second is the concept of “Oriental” which is very unclear and ambiguous, no one knows it refers to which area. The third is that it is indispensable to break off the stereotyped images attached to the “Oriental.”

The Asian American movement brought about the two direct results. One is that most of the Universities in America set up the Asian American study section, the other is the increase and vitality of the ethnic organization that obtained the financial support from the government. The former, the establishments of the Asian American research courses, helped the opening of many lectures concerning their history, culture and society, which have never been introduced in the America-centered history. With this development, the Asian American students gained the opportunity in public to know their own history and culture, in late 70s, with the fulfillment of the curriculum at the Universities, the lectures on Asian American literature were accordingly set up.

Though this Asian American movement, they not only fought against the Whites’ superiority and racial discrimination, but also enhanced their own ethnic identity, and began to recognize it positively. Before that it was thought that Americanization means everything of the Anglo-Saxon, but it was at the compensation for the loss of ethnic inheritance. For example, most of the Nisei Japanese, after suffering the bitter experience in which who were imprisoned during the war, tried their best to be Americanized by stopping talking in Japanese on purpose, moving to the white people’s residence, or keeping away from the Japanese culture, with the hope to be said as the 120% American. On the other hand, they were implanted with the Japanese value and behavior by the education of their parents and community, but not seen as the American by the outside society. So they were troubled by the dual identity. This kind of ethnic identity was oppressed before the ethnic movement, but after that Asian Americans were liberated from the ethnocentric value, and began to look for the roots and acknowledge the ethnic identity.

Furthermore, through the Asian American movement, they began to explain again their own historical experience. Asian Americans originally with multi racial and cultural backgrounds, as the minority in America, began to recognize that they have the same historical experiences of racial discrimination and exclusion. So we can say that Asian American literature is an outcome of the Asian American movement, of course the Chinese and Japanese American writers conducted the literary activities as soon as they immigrated to America.

The Asian American Movement, which was active during the end of 1960s and the beginning of 1970s, didn’t include the other parts of Asian Americans except Chinese, Japanese and Philippines. Though the amount of immigrants was enormously increased with the revision of the immigration law in 1965, it remains a question that to which extend this Asian American identity is formed. But one thing we can confidently say is that this group is becoming more and more diverse. It includes not only the new minority groups like Koreans, Indians, Vietnamese, Laos and Ties etc., but also three types of people among the Chinese Americans like: old-comers (first-generation), ABC (American born Chinese/ second or third generation), and the new comers.
According to Elaine H. Kim, Caricatures of Asians have been part of American popular culture for generations. Chinese (or Asian) caricatures can be found in the pages of Bret Harte, Jack London, John Steinbeck, Frank Norris and other writers about the American West. But for the most part, the enormous body of Anglo-American literature containing these caricatures, are much lesser stuff—pulp novels and dime romances.

Usually, there are two basic kinds of stereotypes of Asians in Anglo-American literature: the bad Asian and the good Asian. The former are the sinister villains and brute hordes, while the latter are the helpless heathens to be saved by Anglo heroes or the loyal and lovable allies, sidekicks and servants. A common thread running through these descriptions is the establishment of and emphasis on permanent and irreconcilable differences between the Chinese and the Anglo, differences that define the Anglo as a superior physically, spiritually, and morally.

The bad Asians in Wallace Irwin’s anti-Japanese novel Seed of the Sun (1921), show that the Japanese farmers, carrying out the wishes of the Japanese emperor, are very merciless. For they bleed their wives and children by working long hours in the field labor in order to squeeze out the white farmers and take over the land for Japan.

Similarly, in Jack London’s Star Rover (1915), a shipwrecked British seafarer finds that the ignorance and sadism of the Korean people is matched only by their cowardice and ineptitude in battle. The young protagonist in White and Yellow in Tales of the Fish patrol (1919), captures an evil-looking, pork-marked Chinese fisherman and reduced him and his savage crew to cringing and begging for mercy, with no weapons other than his manly spirit, confident voice and commanding demeanor. In London’s another story Daughter of the Snows (1902), the Chinese and the white are mental aliens, perhaps because their languages have made their thought processes [radically] dissimilar. So London’s above portrayals of the Asians are grotesque and unflattering evidence of his acceptance of white supremacy as both true and desirable. According to his Yellow Peril in Revolution and Other Essays, London insists that the greatest threat to Western civilization was the possibility that brute horde of blindly obedient Chinese and cruel, cunning Koreans might be harnessed under the leadership of the Japanese, who had learned to use technology devised by Caucasian minds and to borrow [Caucasian] material achievement. He also praises the Anglo-Saxon as the people with a certain integrity, a sternness of conscience, a melancholy responsibility of life, a sympathy and comradeship and warm human feel, which is ours, indubitably ours, and which we cannot teach to the Orientals as we would teach logarithms or the trajectory of projectiles.

In this way, the Asian brute in Irwin and London’s stories serves to demonstrate by contrast the wholesome intelligence and heroism of his Anglo-Saxon counterpart. The underlying theme was often the emphasis on permanent and irreconcilable differences between the inferior Asian and superior Anglo, and conquest of Western civilization.

The typical stereotype of the famous Asian arch-villain is the insidious Fu Manchu, created by Sax Rohmer. Fu Manchu has mastered the Western knowledge and science without comprehending Western compassion and ethics. He has a powerful intellect, but has no physical or moral essence. He invents drugs that turn white men yellow and change dead men into zombies obedient to his will. With a pitiless smile, he can command rape and torture and the killing of both his enemies and his bungling followers. He is the diametrical opposite of the
white hero. He is not a normal man.

In Anglo-American literature, Asians are not only inhuman villains but also inassimilable Alien. For the Anglo-Americans the race is more significant than culture. Through many portrayals by Anglo-American writers of characters of mixed racial ancestry, we can see clearly that the attitudes and behavior patterns of those Eurasians are racially inherited. When a Eurasian girl longs for freedom, she is white at heart, when a mixed-blooded boy is cruel to animals, he has inherited his callousness from his stoic Eastern blood. The Eurasian character in Irwin Seed of the Sun, is always tortured by the feeling that all the time the European in me is striving to butt forward, the dragon's tail of the Orient is curling around some ancient tradition and pulling me back.

This kind of biological incompatibility of the races seems a dilemma to those Eurasian in Anglo-American literature. For them there are only two ways to choose. One is accept the life as it is, the other is to die. Most of the stories about Eurasians end with the death of the protagonist. The only exception is the mistaken identity when at last it is found that he or she is a real white.

Besides, the theme of intermarriage between Asians and whites has fascinated the Anglo-American reading public. It was admitted that intermarriage might improve the Asian, the offspring of intermarriage might be taller and handsomer. But there was the risk that the intermarriage would ultimately overwhelm and swallow up the white. In Jack London Chun Ah Chun in House and Pride (1912), a Chinese businessman in Hawaii has married a non-Chinese and fathered children who are sent to Harvard and Wellesley for their education. Despite his long sojourn in a Western milieu, he finds himself harking back more and more to his own kind and finally decides to move back to China, leaving his wife and children behind because the culture of the West has passed him by. He was Asiatic to the last fiber, which meant that he was a heathen.

Chinese brutes and villains in Chinatown of the West are also an important local color and exotic effect in many short stories and novels from the latter part of 19th century until the 1940s. Anglo-American writers like Frank Norris, Gertrude Atherton and some lesser writers fill their tales with tong wars, opium dens, and sinister hatchetmen. One of the most important characteristics of Chinatown is the absolute difference between Chinatown life-- with its alien attitude and ways--and so-called American life. Unlike Anglo-Americans, who can be forgiven for crimes of passion, the people of Chinatown are portrayed as admiring hired assassins precisely because they are dispassionate. Chinese fathers and husbands are depicted as so determined to save their face that they would sacrifice their wives and daughters in the process. According to many Anglo-American writers, Chinese are not supposed to value their own lives. In Jack London Chinago (1911), Ah Cho, scheduled to be executed for a crime he did not commit, tries meekly to protest, but finally accepts the mistake with typical Oriental stoicism. The other Chinese in the story, equally aware of his innocence, look on with mild curiosity.

As for the other stereotype of good Asians in Anglo-American literature, the writers like Bret Harte, Mark Twin, and Ambrose Bierce, who are said to have portrayed Chinese sympathetically, accepted most of the common stereotypes of the Chinese of their times. They knew little or nothing of the reality of Chinese life in America. They used Chinese characters primarily to expose the ignorance and follies of white men, who were their major concern.

Bret Harte's poem The Heathen Chinee was very popular, which was quoted many times on the floor of
Congress during debates on the Chinese question. The Pidgin English in it was not intended as an attack on the Chinese, but rather as a light-hearted expose of white men’s treachery against them.

Ambrose was known as one who wrote briefly about the tribulations of the Chinese in order to win more sympathetic treatment for them.(?) Mark Twain also portrayed Chinese in his works, but viewed them as a pathetic people unable to defend themselves, and therefore a suitable vehicle for inveighing against the inhumanity of bigoted whites. In John Chinaman in New York (1899), the narrator pitied the friendless Mongol. In Goldsmith’s Friend Abroad Again (1879), the details of the various injustices suffered by the Chinese at the hands of white Americans are told through letters written by Ah Song Hi, the ingenious Chinese protagonist, to a friend in China. But soon he was cheated by those white people around him and put into jail, where he is beaten by his fellow inmates and told he cannot testify against the whites in court. So it is very clear that Twin was inspired by a sense of fair play: the Chinese subjects were convenient vehicle to attack the ignorance and violence of members of his own race.

Except these early Anglo-American writers, the Christian missionaries have been said the most ardent supporters to the people of Chinese and Koreans or within the Chinese and Japanese communities in the U.S. and Hawaii. In some cases, they were their only friends in the west. In addition to religious proselytizing, they provided English language instruction, recreational activities linked to Bible study, and scholarship for those who volunteered to study Christian theology. Because they were the Anglos who worked most closely and consistently with Asians, they were regarded by many other white Americans as authorities, and information they disseminated was highly influential in shaping the public image of the Asian in America.

Eager to encourage financial contributions to their cause, however, they tended to emphasize the poverty and depravity of the Asians they were seeking to convert, and Asians themselves frequently complained that only the most negative aspects of their cultures were being presented. No matter it is the Korean girl in Swinehart’s Sarangie, A Child of Chosen (1926), the Chinese girl in Charles B. Shepherd’s The Ways of Ah Sin (1923), or Japanese girls and boys in Maude Maudden’s When the East Is in the West (1923), the conclusion is always that the Asian children are eventually saved from the life of shame by a good-hearted Christian missionary. Even the Japanese farmers achieving wealth and success after conversion to Christianity.

Just as the portrayal of the helpless Asian heathen serves to illustrate the beneficence and strength of the white missionary, the docile and seductive Asian woman is a foil for the virility and attractiveness of the white male. Not only is the white man described to the Asian woman in Anglo-American literature; in several romances and short stories, the Asian man is portrayed as dominated by desire for the unattainable white woman.

Except the above old stereotypes, in Anglo-American literature, the so-called new images of the good Asian after 1925 are also a record of prejudices. Earl Derr Biggers wrote six Charlie Chan novels 1925 and 1932, all of them serialized in the Saturday Evening Post before being published in book form, forty-eight Charlie Chan films were produced. But in 1980, when a new Charlie Chan film was decided to be produced, Chinese Americans objected so strenuously to it. The reasons are simple enough, first is the humor of incongruity: that a overweight Chinese should occupy such a totally unexpected position as that of police inspector. Second is the humor of his speech, which combines the inevitable pidgin with pseudo-Confucian aphorisms. Third is the mysterious and exotic Chinatown or international settings in which Chan operates. Lastly, there is the public’s familiarity with and approval of him as a non-threatening, non-competitive, asexual ally of the white man, usually contrasted with a parade of Asians in secondary roles as cowardly...
servants and vicious gangsters.

So since 1940, Asians has been viewed as a model minority by never challenging white society. As a permanent inferior, the good Asians can be assimilated into American life. All that is required from him is that he accepts his assigned status cheerfully and reject whatever aspects of his racial and cultural background prove offensive to the dominant white society. Three examples of relatively recent attempts by Anglos to provide a sympathetic portrayal of Asian Americans through historical novels or biography are Vanya Oakes (Footprints of the Drangon, 1949), Jerome Cnaryn (American Scrapbook, 1969), and Vita Grigg (Chinaman's Chance, 1969).

Anglo-American literature does not tell us about Asians. It tells us about Anglo opinions of themselves, in relation to their opinions of Asians. As such it is useful primarily in that it illustrates how racism impacts on culture. Racist stereotypes have hindered the Western writers in his ability to understand and interpret the Asian. It almost seems that, at least until World War II era, all an Anglo writer had to do was pen a book about Chinatown or set a story in Asia to be accepted by a major publisher.


注：
2 Ibid, P.76.
3 Ibid, P.192.
婚約式

Congratulations by the main guest Toasts Speeches and entertainment by other guests Cutting of the wedding cake

Oironaoshi──the bride and groom both change out of their Japanese kimono style garments into an evening gown, a cocktail dress or a tuxedo, and so on. Candle lighting, a champagne tower and/or other entertainment Presenting of bouquets of flowers to their parents.