A CHINAMAN SPEAKS UP FOR CHINESE LIT

By

Frank Chin

“Everyone knows Chinese men are cruel to Chinese women,” is an old saying in San Francisco, especially among the Chinese of America.

The first mention of Chinese men ruling their women with cruelty in any English or European language literature comes from San Francisco’s Cameron House in 1888. Since then Chinese-Americans of the 20th century have become White famous for repeating and elaborating on and the Cameron House Christian San Francisco lessons they learned in “American school” in their autobiographies.

Marco Polo saw no misogyny in his travels to and from the mongol Kublai Khan’s rule of China and his grandfather Genghiz Khan’s Silk Road from Korea to Budapest. Hegel, the German philosopher saw the Chinese as inferior to Christians because, though they had a geist they didn’t have enough civilization for any zeitgist, but no misogyny. Joseph Conrad in VICTORY, and LORD JIM used the Chinese couple as a deus ex machina who don’t walk from place to place but materialize out of nowhere to serve a White hermit with problems, for free and disappear to take care of themselves. Somerset Maugham in THE LETTER, and other stories, saw Chinese as cunning, devious, resentful of White superiority and men and women loyal to each other. The Social Darwinist from Oakland, Jack London saw the Chinese as less than the White man, in THE CHINAGO, a South Sea Island combination “Chinaman” and “Negro,” the Chinago happily chops crops
for the White man. Mark Twain, said the Chinese were no worse than dogs, no comment on misogyny among Chinese or dogs; and Bret Harte in the PLAIN SPEAKING OF TRUTHFUL JAMES (THE HEATHEN CHINEE) about a northern California town on the railroad running the Chinese out of town because of card cheat saw no misogyny. And San Francisco’s own Pierton Dooner’s THE LAST DAYS OF THE REPUBLIC, a Social Darwinist horror fantasy novel of the Chinese takeover of the United States of America in the Bicentennial Year 1976 there is not a word of Chinese misogyny. But Dooner suggests that White women found Chinese men irresistible. The Chinese invasion of America was accomplished “through the loins.”

The lie of Chinese misogyny was invented by a White woman who hated Chinese men, missionary Donaldina Cameron when she came to San Francisco in 1898, and her Cameron House missionary Charles Shepherd’s 1925 novel, THE WAYS OF AH-SIN, dedicated to Donaldina Cameron. The stereotype was made the San Francisco gospel by three books celebrating Donaldina Cameron as the “Avenging Angel of Chinatown” by Carol Green Wilson (all published by Stanford University Press).

The Cameron House stereotype was given a Chinese voice in Jade Snow Wong’s ghostwritten YWCA - Cameron House advertisement FIFTH CHINESE DAUGHTER, Virginia Lee’s 1960 San Francisco novel, THE HOUSE THAT TAI-MING BUILT; Maxine Hong Kingston’s San Francisco autobiography THE WOMAN WARRIOR; Amy Tan’s series of Chinese hating novels THE JOY LUCK CLUB and her silly novel that only Whites could take seriously THE KITCHEN GOD’S WIFE, where she makes a devil of the Chinese Santa Claus, the Kitchen God.
White people have the right to be White racist. White people do not have the right to re-write Chinese the lives, the histories or the writing of the Chinese Whites don’t happen to like. And Chinese writers do not have the right to lie about Chinese literature (THE BALLAD OF MULAN, the Kitchen King and the Kitchen Queen) without being corrected and properly identified as Yellows writing White Racist lies. Mulan was not tattooed by her parents. The Kitchen God’s wife is not dishonored. The Kitchen God has all the power of Santa Claus to drive people to suicide.

The White literary critics have proven over the last century that they don't know and don't care about Chinese literature and worse, they don't know Chinese children's literature and refuse to read the real. I'm sick and tired of a full century of “objective” White racist reviews of Chinese writing about Chinese children's literature.

Let's begin the 21st century with the truth...at least in reviewing and criticism.

Here's the literary truth -the facts that Donaldina Cameron, the Social Darwinists of Stanford University, Chung Mei Home for Chinese Boys, Quong Ming House at Oakland's Mills College for Girls and the school districts of Oakland and San Francisco forbid to be taught.

The Chinese books that are the equal of the Christian Bible, the Jewish Torah, the Muslim Torah are Luo Kuanzhong's ROMANCE OF THE THREE KINGDOMS, Shi Naian and Luo Kuanzhong’s THE WATER MARGIN (OUTLAWS OF THE MARSH) and JOURNEY TO THE WEST (MONKEY) by Anonymous.
The three books are not books of religion. Chinese do not identify themselves by religion, belief, or superstition. Chinese identify with books of knowledge of the 3 principles - the triad - of the universe. Heaven, Earth and Man. 3 KINGDOMS is Kwan Kung's story. He is the Man. WATER MARGIN is Heaven, represented by Song Jiang, who recognizes talent without jealousy and assigns the outlaws their duties in their moving community of 500,000. MONKEY who is not a man, not even a monkey but a rock, is Earth, and the embodiment Sun Tzu's "All warfare is based on deception," and his 13th chapter on, the use of distractions, secrets and secret agents. Monkey is a rock of Deception that learns the ways of man and priests and gods and the pretentious Buddha himself and learns beyond Nirvanah and is still learning.

All three books have been available in good translations all the White racist 20th century long. That's how committed to converting the Chinese to Christianity San Francisco has been since our arrival in 1849. Christian conversion is White hatred. The Christians don't know the Chinese, but they know the Chinese are wrong. That's hatred.

In September of 1998, Pres. Bill Clinton gave his Humanities Medal to Maxine Hong Kingston for her autobiography THE WOMAN WARRIOR for "telling the truth about Chinatown." Chinatown, San Francisco.

He became the first head of state in the history of the world to officially co-sign a lie about another nation's children's story, with a medal. Maxine Hong Kingston's WOMAN WARRIOR was the latest echo of the San Francisco Cameron House lie that Chinese civilization was founded on cruelty
to woman. All that is learned from the fake Chinaman’s fake writing about fake Chinese literature is fake.

The real is available in English translation. Read it. Then judge. Contrast the FOUR (PATRIOTIC) BEAUTIES, four portraits of beautiful women of history who used their beauty to distract enemy kings while the Chinese troops took over the state. One from prehistory, one from Han to 550 and THE BALLAD OF MULAN, the first appearance of a sexy woman who attracts men by beating them in single combat and a superior leader and strategist. She reads Sun Tzu as a child and organizes the boys on horseback to play out her strategies. The children have horses like the Mongols and ride them for play? She makes her own decisions, tests her men and chooses her mate. Mulan’s BALLAD is chanted to generations of children and in the 10th century inspires Liang Hongyu, the Little Drummer Girl, and the remarkable Mu Guiying, the Bandit Queen to lead the Yang family armies against the same nomads that Far Mulan fought centuries earlier. Mu Guiying becomes celebrated in MU GUIYING TAKES COMMAND the modern Peking opera by Mei Lanfang the creator of modern Peking opera.

There is more to Chinese men and women than White racists dream of in Pres Clinton’s imperialist 1998 Humanities Medal to Maxine Hong Kingston for the San Francisco Cameron House conquest of Chinese literature. His signal to China is clear, “Send us your White racists, your Chinese ignorant, your pliable, your obedient looking for a White master.”

That’s a hell of message to hand the Ambassador to China. No wonder
there are Chinese and Chinese Americans who don't trust the Chinese-American Gary Locke who's doing an excellent job of representing the views of the United States of America that officially hates everything about China. He is caught between the Chinese truth and official American White racist versions of the Chinese as a race of wifebeaters. Broken pieces America likes. The whole they can't abide.

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ARTISTS

I can see Alan's pov. Lawson Inada doesn't remember saying, "Someday we'll have the people we deserve." Unfortunately he was over optimistic. Alan was feeling he'll never have the people he deserves.

For a long long time now I've had the sense that Asian America doesn't want to live. Since the 90's, the Japanese Americans won redress for the illegal camps and instead of rising to lay their story straight they retreated into heroic self-pitying silence to cuddle their windfall.

George Takei was just on the MSNBC hourlong The LAST WORD with Lawrence O'Donnell. George who naturally speaks with his deep voice that sounds artificially generated combined with his high school high vocab phrasing from the radio eloquent 40's made him the racially nonspecific non-Whiteman of STAR TREK. O'Donnell welcomed George giving him the billboards to read between commercial breaks.

George, in his own segment, was eloquently teary eyed over Obama's nod to gays in his Inaugural Address. George and Roger are artists. Unfortunately they're self-righteously cowardly artists. They refuse to see Masaoka and the JACL wiped out other JA orgs and church groups, arts groups, and journalists, wiped them out with police, Naval Intelligence and FBI help. The JACL Lied to the Nisei. Got them in camp where they wanted them. Flash! The JACL way out of camp is to volunteer the men to pay for their way out of camp by dying overseas in battle. Nisei blood is good publicity.
Good publicity is more important, more accessible than good law.

Masaoka learned on his winning debate team that people are moved by emotional publicity and not by good law. The JACL filled the camp papers with good publicity. The Leave Clearance Form of August 1943 with the trick questions 27 & 28 backfired. Bad publicity. Meantime Masaoka Volunteer Number One is in Camp Shelby in the deep south writing drafts of his heroic Final Report to the JACL.

The Sansei artists are afraid of the JACL. They’re afraid to look at the resisters from Hirabayashi of 1942 to the Draft resisters of 1944. They act the mindfucked way I wouldn’t be surprised to find was a trait in the Jews who survived the horrors of the death camps. But the Jews from the instant of their release were run by an urge to never forget - To get their story told. And told again.

It’s the Japanese Americans that want to forget.

The artist is an artist because he communicates a sense in common with his people. They attract and hold the people’s attention and they’re grateful for the entertainment.

Unfortunately, the people the entertainers entertain, drop them like phlegm. The audience is fickle that way. Rejection is the usual fate of artists.

The Jews killed Kurt Gerron a great entertainer - Gerron was the man who set the style of singing Mack the Knife in Brecht’s Three Penny Opera. Gerron was Marlene Dietrich’s big lovable fat pimp who gave Marlene a sparkling comic timing. Gerron was so entertained by his talent that he ignored Peter Lorre and Marlene Dietrich’s pleas from America to get out of Nazi Germany. A sucker for entertaining, he entertained the Germans with an expertly staged lie about Jews with real Jews. He got off the train at Auschwitz and was killed by the hand of Jew before the Nazis could gas him. Talk about total rejection!

Jackie Chan the star, director and co-producer of “1911: Revolution” about Dr. Sun Yat Sen’s
revolution that threw over the 2,000 years of Dynastic rule in favor of a century of wars over the definition of modernity and democracy.
[Translation of above captions:

Top: 2009 December 1, photographed in Beijing Gehua Mansion, picture from Southern People Weekly, taken by Jiang Xiaoming.

Bottom: 1992 January 15, Jackie Chan (first row, third one from the left) and other people in Hong Kong show biz organized an international anti-gang violence parade, in hopes that Hong Kong British authorities would take this problem seriously.]

Jackie Chan: Hong Kong Criticizes and Demonstrates About Everything, Should Be Restricted: During an exclusive interview with Southern People Weekly, Jackie Chan said that Hong Kong had become a city of parades [demonstrations]. “Protesting China, protesting the leaders, protesting everything, demonstrating about everything. There should be regulations
on what can be demonstrated against and what can't be demonstrated against.” “We have returned to China now, how can we still be criticizing Chinese leaders all the time? Whoever amongst you has what it takes can come govern, but you guys don't have it in you, and all you do is criticize.”

The Japanese Americans in camp between the ages of birth to ten years old seem to have been terrified and broken. Like it or not, the JAs are the lasting gnawing insult to the White racists inside all Yellows born in America.

The Japanese American critics- the guardians of literary truth and fact of what is written died out with James Omura’s CURRENT LIFE in 1942. There hasn’t been a critic or a reader of JA writing since ...ever...eversince.....

The very few Japanese American writers to have won and kept the attention of White and amazingly, an Asian American audience John Okada, novelist NO-NO BOY, Kitchen-table historian Michi Weglyn, (Years of Infamy) poet, Lawson Inada (BEFORE THE WAR, DRAWING THE LINE). Dandy dresser David Mura autobiographer (TURNING JAPANESE ) novelist (FAMOUS SUICIDES OF THE JAPANESE EMPIRE.) Where is the Japanese American critic that reads each of the non-JACL books and notes their cautious approaches to admitting the heroic Nisei of the 442nd proved their unquestionable love of their families held hostage in concentration camps at home, which made their asserted loyalty to the USA questionable.

The lack of Yellow critics of Yellow work and works on Yellows we’ve gone from 1960’s JACL approved GO FOR BROKE! that gives "Nisei" to the world and a hint of animosity between 442nd from Hawaii and the mainlanders from camp. Hollywood next takes us to the JACL approved FAREWELL TO MANZANAR that has lost the word “Nisei” and fabricated facts for audience reasons.

To the recent stage-play bowdlerized version of Okada's NO-NO BOY and the thankfully still gestating play of George Takei's life with boys playing George of different ages and George himself playing Mike Masaoka as the Abraham Lincoln of his people. NO! NO! That's not the story. Whoever George plays in the play about him, at most it promises to be the same old
JACL approved wise Mike Masaoka leads JA into the White hearts of America with the march of the 442nd.

Where are the Yellow critics speaking up for vet of G-2 Intelligence in the Pacific Theater and nitpicking the making of George Takei’s play? Where are the Yellow people?

Yellows don’t care about plays by or about Yellows.

Yellows don’t care to read what Yellows write about Yellow America.

Alan Lau’s Literary editions of the International Examiner was well laid out and looked good but the text had no standards of Asian knowledge. Because there was no Asian knowledge among the Asian American educators and artists and journalists reading Asian American work the text didn’t live up to good looks. Asian American criticism was written with loads of style, empty good intentions and not a featherweight of Asian knowledge.

Asian American lit seems without the quarrel of knowledgable AA critics in a magazine of AA lit crit- A lit without critical knowledge? A lit without critics? Asian American lit without an Asian American Publisher? All these subtractions add up to an Asian American lit without an Asian American people. Whose fault or accomplishment is that?

So much AA lit the good the bad, and the ugly books of AA Lit come from Seattle were written in Seattle about Seattle, to Seattle- Wong Sam & Associates, (ENGLISH-CHINESE PHRASE BOOK) Kafu Nagai (AMERIKA MONOGATARI) Monica Sone (NISEI DAUGHTER), Bill Hosokawa (NISEI; THE QUIET AMERICANS) John Okada (NO-NO BOY), and parts of GUNGA DIN HIGHWAY were written in David Ishii’s Queen Anne Hill apt in the year after the Day of Remembrance.

Where are the people? There are Yellow writers known among Whites but the Yellows don’t read them. Yellow writers that satisfy White tastes are praised in the White media by White reviewers and critics and the Yellows don’t read them?

The White racists made their stand on AA Lit in their books of American
literature. The Doctors and Professors of American Humanities listed Maxine Hong Kingston as an expert on the Chinese myth and folktale in THE ENCYCLOPEDIA OF AMERICAN LITERATURE.

The AA’s stand on AA Lit is they don’t have a stand. China and Taiwan and Hong Kong see America’s White racist stand on AA Lit and the years of AA lit’s yielding the real Kwan Kung to the White fake Charlie Chan and stroke their chins. China seems to have adopted the great socio-economic philosophy of Walt Disney. Their Cultural Revolutionary Nostalgia Park is a success. Do you detect a difference between the Hong Kong of today and the Hong Kong Jackie Chan imagines? Or is it the other way around? Singapore, and Macau also have claim to “Asian-American” identity.

I put it to you, a Prof of AAStudies - What inspires AA to continue to exist as Yellows? From where I sit surrounded by tv sets radios and my busy round the world buzzes on my computer the Yellows of America are doing their best to exist as if they weren’t there. It’s become a way to con their way out of existence in style, nothing but style. Frank Chin