

**THE DEVELOPMENT OF RACIAL IDENTITY IN SUI SIN FAR'S TWO SHORT
STORIES: "PAT AND PAN" AND "ITS WAVERING IMAGE"**

A MASTER'S PROJECT

BY

SOMCHAI WATCHARAPUNYAWONG

**Presented in Partial Fulfillment of the Requirements for
the Master of Arts Degree in English
at Srinakharinwirot University**

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AN ABSTRACT

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Advisor: Dr. Supaporn Yimwilai.

This research was a study of the development of racial identity in Sui Sin Far's two short stories "Pat and Pan" and "Its Wavering Image". The main purpose of this study was to analyze how the protagonists in "Pat and Pan" and "Its Wavering Image" developed their racial identity by employing the theory of racial identity development proposed by William Cross.

The findings of this research showed that in "Pat and Pan", Pat develops his American identity to the pre-encounter stage when he learns the white symbols from his school friends. However, in the story, Pat does not encounter any prejudices from the dominant. Therefore, the encounter stage cannot be seen in him. Pat develops his American identity to the immersion/ emersion stage and the internalization stage respectively when he is taken to live in a white family. At last, he is proud of being an American boy and denies his Chinese identity

In "Its Wavering Image", Pan reaches the pre-encounter stage when she learns the white symbols from Mark Carson. When Mark Carson offers Pan the negative images of the Chinese, she becomes unsatisfied with him. It makes Pan develop her Chinese identity to the encounter stage. Pan reaches the immersion/ emersion and the internalization after she learns that Mark Carson makes use of her for his purpose. As a result, she feels disappointed and decides to reject her American identity. In the end, she becomes a Chinese woman and feels secure to live in the Chinatown.

In comparing Pat with Pan in terms of racial identity development, there are three factors that make them distinguished from each other. First, Pat's age is different from Pan's. Second, Pat is born as an American boy while Pan is born as a biracial girl. Third, Pan only spends her life in the Chinatown; in contrast, Pat is taken to stay in a white family. Therefore, Pat is brainwashed more easily than Pan.

การพัฒนาเอกลักษณ์ทางเชื้อชาติในเรื่องสั้นของ Sui Sin Far เรื่อง “Pat and Pan” และ
“Its Wavering Image”

บทคัดย่อ

ของ

สมชาย วัชรปัญญาวงศ์

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา

ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ

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งานวิจัยชิ้นนี้ ศึกษาการพัฒนาเอกลักษณ์ทางเชื้อชาติในเรื่องสั้นของ Sui Sin Far เรื่อง Pat and Pan และ Its Wavering Image การศึกษานี้มีวัตถุประสงค์เพื่อวิเคราะห์ ตัวละครหลักในสองเรื่องนี่ว่ามีขั้นตอนในการพัฒนาเอกลักษณ์ทางเชื้อชาติอย่างไรโดยใช้ทฤษฎีการพัฒนาเอกลักษณ์ทางเชื้อชาติของ William Cross มาใช้เป็นเครื่องมือในการวิเคราะห์

ผลการวิจัยพบว่า ในเรื่อง Pat and Pan แพท ได้พัฒนาเอกลักษณ์ทางเชื้อชาติในขั้นที่ 1 ตอนที่เขาได้เรียนรู้วัฒนธรรมและสัญลักษณ์ของคนขาวจากเพื่อนที่โรงเรียน แต่ในเรื่อง แพท ไม่ได้เผชิญหน้ากับความลำเอียงแต่อย่างใดจากฝ่ายตรงข้าม ทำให้ไม่เห็นการพัฒนาเอกลักษณ์ทางเชื้อชาติของเขาในขั้นที่ 2 อย่างไรก็ตาม แพทได้พัฒนาเอกลักษณ์ทางเชื้อชาติไปในขั้นที่ 3 และ 4 ตามลำดับ หลังจากที่เขาได้ถูกเลี้ยงดูในครอบครัวชาวอเมริกัน ในตอนท้ายของเรื่องจะเห็นได้ว่า แพท มีความภูมิใจที่ได้เป็นเด็กชาวอเมริกันและเขายังได้ปฏิเสธเชื้อชาติจีนในที่สุด

จากเรื่อง Its Wavering Image แพท ได้พัฒนาเอกลักษณ์ทางเชื้อชาติ ในขั้นที่ 1 ตอนที่รู้จักกับเพื่อนชาวอเมริกันที่ชื่อว่า มาร์ค คาร์สัน และได้เรียนรู้สัญลักษณ์ของคนขาวจากเขา แต่เมื่อ มาร์ค คาร์สันได้แสดงให้เห็นว่าเขามีทัศนคติแง่ลบต่อคนจีน ทำให้แพทรู้สึกไม่พอใจ จากจุดนี้ทำให้แพทพัฒนาเอกลักษณ์ทางเชื้อชาติไปในขั้นที่ 2 หลังจากนั้น แพทได้พัฒนาเอกลักษณ์ทางเชื้อชาติขั้นที่ 3 และ 4 เมื่อตอนที่ แพท รู้ว่า มาร์ค คาร์สัน ได้หลอกล่อใช้เธอเพื่อวัตถุประสงค์บางประการ ทำให้แพทรู้สึกผิดหวังเป็นอย่างมาก สุดท้าย แพทจึงเลือกที่จะเป็นสาวจีนอย่างมั่นคงต่อไปในชุมชนชาวจีนและได้ปฏิเสธที่จะเป็นสาวชาวอเมริกัน

จากการเปรียบเทียบ แพท กับ แพน มีปัจจัยอยู่ 3 ประการที่ทำให้พวกเขาทั้งสองแตกต่างกันในด้านการพัฒนาเอกลักษณ์ทางเชื้อชาติ ประการแรก คือ อายุของแพท แตกต่างกับอายุของแพน ประการที่สอง แพทเป็นเด็กอเมริกันมาตั้งแต่เกิดในขณะที่ แพน เกิดมาเป็นเด็กสาวลูกครึ่งระหว่างอเมริกันและจีน ประการสุดท้าย แพน ในเรื่องใช้ชีวิตอยู่แต่ในชุมชนชาวจีนเท่านั้น ซึ่งต่างกับแพท ในเรื่องได้ใช้ชีวิตในครอบครัวชาวอเมริกัน ดังนั้น แพทจึงง่ายต่อการถูกเปลี่ยนแปลงให้เป็นเด็กชาวอเมริกันมากกว่าแพน

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CHAPTER 1

INTRODUCTION

Background

Chinese migration to the U.S. has a history of more than 150 years.

It is a complex, fascinating story of change, adaptation, and survival that reveals how the Chinese family system is affected by the immense power of political, legal, social and economic forces.

-- Zhang Liu Gloria, Chinese Culture and Disability: Information for U.S. Service providers, 2001.

After the Civil War in the 1840s, owing to the poverty and bad living conditions of Chinese citizens in China, many Chinese men thought of migrating to America to seek fortunes after the news of gold discovery in California had become widespread. As a result, approximately 25,000 Chinese males migrated to America in order to work in the gold fields. Due to the obvious differences in appearance and culture, the Chinese were considered alien and exotic by the dominant group. Furthermore, the established ethnic group of white miners believed that Chinese would take over their jobs. For this reason, their attitudes towards the Chinese were not positive in that period, and consequently, the Chinese were not safe in white communities.

Since very few Chinese men successfully worked in the mines, many of them had to start doing traditional female work in order to earn a living; for example, cooking, sewing, laundering, etc. But still they came, and came in big numbers, because they wanted to earn

money for their families back in China. Many became low class workers or underpaid contract laborers for railroad construction. Charles Marden and Gladys Meyer state, “most of the Chinese who came [to America] in the nineteenth century were poor villagers. Many of them came as contract laborers, especially for railroad construction” (281). The Chinese were considered ethnically inferior and frequently insulted by the ethno-Europeans [the white] at that time.

The American government was also concerned about the increasing Chinese immigrants as well as the permanent settlement of the Chinese minority in America, and many legislative acts were issued in order to protect their own citizens’ rights and to decrease Chinese rights. Unfortunately, there was no social legislation that protected the Chinese. Archer Jules indicates, “In 1863, the California legislature passed a law forbidding any Chinese to give testimony in any court action involving a white American. Whites could shoot Chinese with impunity” (43).

Due to the racial discrimination and prejudice, intermarriage between the two races was absolutely taboo at that time. Henry Yu also states, “On the state level, anti-miscegenation laws in the 1870s and 1880s made it illegal for Asians to marry whites in most western states” (2). Not surprisingly, biracial offspring suffered too because of this inequality and prejudice. Most of them were confused with their identity and felt in conflict as to which race they belonged. As a result, there were some biracial writers in American society who wanted to speak out on their behalf hoping to change this painful racial situation.

Edith Eaton was a mixed race, a daughter of a European father and a Chinese mother. She had encountered racial prejudice since she was young and decided to write for Chinese people in America. ‘Sui Sin Far’ became her pseudonym because she wanted to identify not only with her mother’s race but also with the Chinese blood in her body. During her stay in

America, Sui Sin Far wrote a lot of short stories focusing on Chinese and Chinese children's morality, for instance, "Mrs. Spring Fragrance," "Her Chinese Husband," "In the Land of the Free," "Children of Peace,". In order to change the bad images of Chinese and to announce to the white world that the Chinese were also human beings who had feelings of sadness, gladness, happiness, and who cried when they were sad, or who laughed when they were happy, she, therefore, devoted her life to write about Chinese people. As a result, her writings have become well-known in America and many countries in the world nowadays.

In this study, the issues of racial identity presented in Sui Sin Far's two short stories "Pat and Pan" and "Its Wavering Image" were analyzed based on a theory of racial identity development. Interestingly, "Pat and Pan" can well represent the American identity through Pat, a white boy in Chinatown. In the story, it is Ms. Harrison (as the main character) who leads Pat to find his racial identity. She thinks that Pat, a white boy in a Chinese community, cannot be brought up by Chinese people; therefore, she takes Pat to study in her school with other white students. From this situation, Pat changes himself to become a complete white boy at last. It can be seen that Pat's racial identity develops because of the outside factors, including significantly environment and other people around him.

In contrast, the Eurasian protagonist Pan in "Its Wavering Image" is used to explore the issue of Chinese identity. Pan has been brought up in a Chinese community since she was very young, and is therefore impressed by her Chinese heritage, until she meets Mark Carson, who tries to encourage her to choose an American racial identity. This dilemma confuses Pan for a while about her identity. However, at the end of the story, Pan decides which race she should belong to. Pan finds her identity from her heart, which is different from what happens to Pat in "Pat and Pan".

Last but not least, owing to migration of people of different races and cultures, global economy, and international mobility, many countries have become melting pots of cultures. As a result, there are a lot of intermarriages in such countries. Granskog Jane revealed a percentage of intermarriages in America that the rate of intermarriages in America increased 20% from 1970 to 1980; furthermore, 50% of Americans got married to other races such as Italian, Chinese, Japanese, African, Korean, Mexican, etc (90). According to Jane, it can be assumed that so far the number of intermarriages has been increasing in many countries especially in America. Due to the increasing miscegenation aforementioned, many mixed-racial offspring are still born, and this leads to problems of racial confusion in those people.

Importantly, as the researcher of this study is also a biracial offspring and has realized that cultural heritage and racial identity are necessary in this world, this research aims to study the development of racial identity of the two protagonists in “Pat and Pan” and “Its Wavering Image”. This study contributes to giving solutions to those who are confused with their race, heritage and cultural identity so that they all can live peacefully and happily together despite their differences.

The Objectives of the Study

The objectives of the study were as the followings:

1. To study how the protagonist in “Pat and Pan” developed his American identity.
2. To study how the protagonist in “Its Wavering Image” developed her Chinese identity.
3. To compare the identity development of the protagonist in “Pat and Pan” with the identity development of the protagonist in “Its Wavering Image”.

The Significance of the Study

The significance of this study was as follows:

1. To help readers understand the issues of race, racial prejudice and the development of racial identity represented in Sui Sin Far's two short stories.
2. To help readers more fully appreciate Sui Sin Far's writings and gain a better understanding of her intentions as a writer.
3. To provide guidance for further studies on racial identity and Chinese identity in particular.

Scope of the Study

This study focused on the racial identity development of the two protagonists in "Pat and Pan" and "Its Wavering Image" written by Sui Sin Far.

Definitions of Terms

1. Racism is the belief that people of different races have different qualities and abilities. Also, it is related to prejudices or inequality against people who belong to other races.
2. Racial identity is a sense of group or collective identity based upon one's perception of a sharing common heritage with a particular racial group.
3. Racial identity development is the stages of how people develop their racial identities; meanwhile, they can also identify the similarities and differences of other races. The development of racial identity can be classified into four stages as follows:
 - The pre-encounter stage is related to the absorption of dominant group's beliefs and culture.

- The encounter stage occurs when minority confronts prejudice and inequalities from the dominant in societies.
- The immersion/emersion stage concerns the symbols of racial identity of each race. In addition, people who reach this stage begin to attach themselves to their own culture; at the same time, they withdraw from interactions with the dominant.
- The internalization stage is related to the pride of people's racial identity. Furthermore, people feel more comfortable and more secure when they belong to their races. At the same time, their defensive feelings towards majority also decrease.

Procedures of the Study

The procedures of this study were organized as follows:

1. Accumulation of information

The related information of the study comprised:

- 1.1 The history of the Chinese in America
- 1.2 Sui Sin Far's biography and her works
- 1.3 Theory of racial identity
- 1.4 Related research and criticism on Sui Sin Far

2. Information analysis

- 2.1 Information in relation to the historical background of the Chinese in America, background of Sui Sin Far and racial identity theory were presented in order to help readers better understand the short stories.
- 2.2 The two short stories "Pat and Pan" and "Its Wavering Image" were analyzed by using the theory of racial identity.

3. Report of findings

Findings of the study were discussed.

4. Conclusion and suggestion for further studies

The conclusion of the findings and suggestions for further studies were presented.

CHAPTER 2

REVIEW OF RELATED LITERATURE

This chapter includes theory of racial identity, the history of the Chinese in America, related research and Sui Sin Far's biography. The first section mentions the theory of racial identity focusing on the definitions of racism and racial identity, and William Cross's racial identity development theory. The second section is related to the background of Chinese in America. In addition, the difficulty of the Chinese in America in the nineteenth century is also presented. The third section is related research, consisting of the studies of black racial identity and Asian racial identity. The final section is Sui Sin Far's biography, including her writing intention and her experiences as a biracial person in order to provide readers with understanding to comprehend the analysis of the following chapters more clearly.

1. Theory of Racial Identity

Since racism is one of the psychological issues directly related to all human beings, it has been discussed until nowadays. Therefore, there are many definitions of racism defined by psychologists and anthropologists.

Beverly Daniel Tatum defines racism as "a system of advantage based on race in a persuasive aspect of U.S. socialization" (323). According to Tatum's definition, man always sets rules which are beneficial to their own members who are in the same race. Moreover, she also mentions that in the past, Americans paid careful attention to race as well as racial classification, which was easily seen from the racial hierarchy in American society, including white and colored people. According to Longman Dictionary of Contemporary English, "racism is the belief that racial differences between people are the main influence on their

characters and abilities and especially that one's own race is the best" (854). In contrast, Richard Schaefer defines 'racism' in a different way as "it is reserved for minorities and the corresponding majorities that are socially set apart because of obvious physical differences" (7). From Richard's definition, he tends to show that racism is related to the physical differences of people; for example, hair color, shape of an earlobe and skin complexion.

In a nutshell according to the aforementioned definitions, both racism and race are related to the share of beliefs, heritage, culture, etc. of people from the same ancestors or roots. Furthermore, it also has a strong impact on those who are distinguished from the dominant group. In other words, prejudice and bias await a racially different minority.

Owing to racism situation, people are classified by race as well as ethnicity and treated badly from dominant community. Consequently, their racial identity is activated in order to survive and to have safety for life. It causes them to stay together in their environments and separate themselves from the majority. Parham Thomas describes, "cycle of racial identity development is a life long, continuously changing for blacks. He theorizes that individuals move through angry feelings about whites and develop a positive black frame of reference. Ideally, this leads to a realistic perception of one's racial identity." (qtd. in Alicia Fedelina 43). As aforementioned, racial identity is also one of the important racial issues that many psychologists define its definitions. According to Harris Henry, "racial identity is defined as a sense of group or collective identity based upon one's perception of a sharing common heritage with a particular racial group" (2). From Harris's definition, it is understood that racial identity is a strong feeling of a specific group of people who share common things together; for instance, culture, race, belief, etc. Moreover, the acceptance of what they are is also included in the issue of racial identity. In other words, they must not reject their ancestors' roots; no matter what countries they are in or how they are looked at by

other different people. Also, Harris classifies the process of racial identity issues as the followings:

- Racial conception which is related to the perception of racial distinctions in children's learning.
- Racial evaluation which concerns about how children evaluate their group members in accordance with racial differences. (4)

To illustrate the process of racial identity above, racial perception is the awareness of differences among distinguished racial groups. For instance, Chinese children learn and compare their appearances with people of different races like American or European. Then, they come to the evaluation of their group members based on the different appearances they examine. For example, Chinese people have to work with or get married only to the Chinese. This is called racial evaluation.

Apart from the definition of racial identity, Yuet Cheung also mentions the definition of ethnic identity as "the psychological attachment to an ethnic group or heritage" (1216). Sawiti Saharso further clarifies the term, "it includes social processes that involve one's choice of friends, selection of a future partner, perception of their life-chances, and the reactions of others in one's social environment" (97). According to Yuet and Saharso's aforementioned definitions, it can be concluded that generally, ethnic identity is similar to racial identity in terms of heritage, culture, ways of living, etc. that people in the same race share with each other. Eventually, it can lead to the pride and honesty of being a partial member in each ethnic or racial group. As a result, both racial identity development and ethnic identity development have become one of the important issues to which many theorists pay attention.

To study the development of racial identity, the theory of racial identity development proposed by William Cross is discussed. Although Cross classifies the developmental stages of racial identity in relation to blacks and whites, they can be applied with other races such as Chinese, Asian, Eurasian, etc. Tatum states, “while the identity development of other people [Asian, Latino, Native American] is not included in this particular theoretical formulation [Cross’s theory of racial identity development], there is evidence to suggest that the process of these oppressed groups is similar to that described for African American” (9). According to Cross, there are four stages of racial identity development: the pre-encounter stage, the encounter stage, the immersion /emersion stage and the internalization stage. The pre-encounter stage is related to the absorption of dominant group’s beliefs and culture, including the notion that “White is right” and “Black is wrong” (3). In this stage, the colored people think that they cannot be parts of the white society; in other words, they always feel alienated from the dominant group. However, people who are in this stage cannot fully understand the impact of racial discrimination from the white world. The next stage is the encounter. It occurs when the minority confronts prejudice and injustice in the dominant society; in other words, it is from racial prejudice between two ethnic groups. The third stage is called the immersion/emersion. It concerns the symbols of racial identity of each race; for example, the colored people realize their racial symbols, beliefs and culture or even their heritage. At the same time, they are also able to identify the symbols of the dominant groups and know how to avoid them. The last stage is the internalization stage. At this stage, the minority feels more secure with their race, having the pride of their own ethnicity; moreover, they decrease their defensive feelings towards the majority. However, the relationship among similar group of friends is still maintained. Also, a colored person can establish the significant relationship with a white friend when his / her identity is accepted.

In accordance with the above explanations of racial identity developmental stages identified by Cross, Eugene Matusov notes, “the theory [Cross’s theory of racial identity development] does not propose that individuals experience each stage invariably and in a linear process through time” (6). From Eugene’s notion, it can be noticed that everybody is able to get through many stages, and their racial identity developmental stages are dynamic. For example, some may reach the final stage and after that they may get back to the previous stage when they learn something from either inside [people’s mind] or outside factors [environment]. In conclusion, the researcher aimed to analyze the two protagonists in “Pat and Pan” and “Its Wavering Image” in terms of stages of racial identity development. Additionally, factors and environments were also discussed in order to support the analysis.

2. The History of the Chinese in America

It is known that a great number of Chinese people live in every corner of many countries in almost every part of the world. Since the Chinese are considered as a diligent race like a hard-working machine, they always seek for good fortunes in any opportunities offered.

In the nineteenth century, China encountered a lot of problems because of the Civil War. Many Chinese people could not earn enough money for a living. Some decided to migrate to other countries such as Thailand, England, Australia and America by ships for survival. Sadly, many of them had to enter illegally into other countries and were arrested; as a result, Chinese men were eventually looked down by the dominant groups. This led to a negative image of the Chinese in that period.

In 1851 in Northern America -- the age of gold rush, a group of 25,000 Chinese aimed to work in a mine in order to search for gold. It was believed by the white miners that the

Chinese wanted to take over their jobs; consequently, those Chinese men had to encounter the prejudice of the white. Archer Jules mentions, “Many whites resented the industry and perseverance of the Chinese, who often worked in mines which had been abandoned as worthless, and made the tailing pays” (39). According to Jules, it can be seen that the Chinese in the past were not offered or given any job opportunities by the white, or their labor was paid very little even though they performed very hard work. In 1854, the prejudice against Chinese was stronger, and the Chinese people were called “Chinamen” or “John Chinaman” in order to insult that their race was as dirty as the black. Due to the detestation of the white towards the Chinese, their lives in America were not safe. All Chinese people were easily robbed, murdered and hurt by the dominant group as Archer mentions, “They [Chinese] were robbed, beaten, frequently murdered, with impunity” (40). Since it was not safe to stay separately among Americans, the Chinese had to stay together in a community, which has been called Chinatown until nowadays. Because of the limitation of job opportunities, those Chinese people had to do traditional female work like laundering, cooking, sewing, etc. As shown in the American history, “the first Chinese laundry in the United States, opened by Wah Lee in San Francisco in 1851, was such an instant success that in a few months there were many more throughout the city” (Archer 40). For this reason, Americans, therefore, identified the Chinese as the image of laundrymen and Chinese chefs.

Not long after the pioneer group of the Chinese in America, many more of Chinese people migrated to America in order to work as a contract laborer at very low wages. Most of them were men because of the Chinese family system; that is to say, they left their wives and children in China and worked hard for their families. Charles Marden and Gladys Meyer point out, “Many of Chinese people came as contract laborers, especially for rail road construction. They made no particular effort to settle in agriculture, perhaps because

American agriculture was alien to their patterns of cultivation at home” (281). From the notion of Charles and Gladys, it can be assumed that Chinese people were considered as a low class racial group because of the types of work they were doing as well as their cheap labors. Consequently, the images of the Chinese were negative, and they were believed to be in the low hierarchy of race like the black in America.

3. Related Research

Many researchers are interested in racial/ethnic identity of biracial offspring who encounter problems of living with different racial people in a society in terms of self-adaptation, self-evaluation, self-identity, self-acceptance, etc. For this reason, there are many studies related to racial issues among whites, blacks, Asian as well as Eurasian. One instance of research on racial identity is Wang Leslie’s “Ethnic Identity Construction among Chinese Americans”. The researcher aims to explore the experiences of the Chinese settling in America and to understand how they feel towards being a Chinese American. The participants are the Chinese adults over 30 years of age, who have been living in America for at least ten years. The result of the study shows that the first generation of Chinese Americans tends to maintain their heritage and culture; at the same time, they can assimilate into American culture. However, they are ready to choose their own Chinese identity whenever they cannot incorporate American cultural values.

Another study is Rolanda Johnson’s “Racial Identity from an African American Perspective”. This study focuses on racial identity found in African Americans, consisting of the adoption of personal behaviors and identification with a group of people of similar characteristics. Johnson aims to investigate a group residing in a metropolitan city of the USA. William Cross’s theory of Nigrescence [the theory of racial identity development in

blacks] is used for the data analysis. The findings of the research reveal that racial identity is a major factor that influences the behaviors of African Americans in American society in accordance with the three following issues: racial identity when growing up, becoming aware of racial differences and present racial identity.

In Thailand, in “Experience as a Eurasian in Sui Sin Far’s ‘Leaves from the Mental Portfolio of an Eurasian’ and ‘Its Wavering Image’, ” Rawiwan Chatthorn analyzes the experiences as a Eurasian of the two protagonists in Sui Sin far’s two short stories. Problems of racial prejudice, ignorance, etc. offered to biracial persons in American society are also examined in this study. The analysis is based on the theory of race proposed by Michael Omi and Howard Winant. The result shows that the experiences that the two biracial protagonists encounter make them successfully adopt their Chinese identity and have good attitudes towards their Chinese race.

According to the aforementioned research, the researcher of this study proposed to investigate the issue of racial identity reflected in Sui Sin Far’s two short stories “Pat and Pan” and “Its Wavering Image”. The analysis not only related to the issue of racial identity of the protagonists in the stories but also concerned a comparison between racial identity development of Pat in “Pat and Pan” and racial identity development of Pan in “Its Wavering Image”.

4. Sui Sin Far’s Biography

Sui Sin Far or Edith Maud Eaton was one of the mixed racial writers who created many works in order to fight for justice and equality for the Chinese in America in the nineteenth century. Due to her half blood of Chinese and European, she encountered a lot of difficulty from surrounding people. Most of her writings are, therefore, related to the

goodness of the Chinese as well as the identification of the Chinese race through Chinese characters. Importantly, it is necessarily required to learn some background of Sui Sin Far in order that readers are able to understand her writing intention more clearly.

Sui Sin Far was born in Macclesfield, in England on March 15, 1865. Her father was an English man, Edward Eaton, and her mother was a Chinese woman, Grace Trefusis. When Sui Sin Far was seven years old, her parents migrated to New York, Montreal, Quebec respectively. As a result of migration, Sui Sin Far's life in America changed a lot when she encountered prejudice from her small friends in school. It made Sui Sin Far realize her difference from other people; that is her Chinese heritage. However, she never denied her destiny as a biracial girl. In contrast, she was strong to fight in order to protect her mother's dignity as well as her mother's land although she had to face both physical and mental violence as shown in "Leaves from the Mental Portfolio of an Eurasian": "they [school students] pull my hair, they tear my clothes, they scratch my face, and all but lame my brother" (219).

Sui Sin Far was the eldest of fourteen siblings; hence, she had to help her mother take care of the housework and her own family members. Owing to her family's poverty, she quitted school when she was ten years old in order to earn a living for the family. When Sui Sin Far started her work as a stenographer and a writer, she had opportunities to meet more Chinese people in America. Consequently, she could learn more about the ways of their living and their suffering from prejudice and injustice they confronted. For this reason, most of Sui Sin Far's writings were related to Chinese people and Chinatown in order to draw sympathy and understanding from the white world for them. Throughout her life, Sui Sin Far used her pen to battle for and to defend Chinese people especially Chinese workmen who had no voice in the society. Sui Sin Far stayed single until she died of Rheumatic fever on

April 7, 1914. At present, she does not only become well-known among Americans, but her works are also published and read throughout America.

CHAPTER 3

AN ANALYSIS OF PAT'S RACIAL IDENTITY DEVELOPMENT IN "PAT AND PAN"

"Pat and Pan" is Sui Sin Far's short story in the collection of short stories entitled Mrs. Spring Fragrance. The two protagonists of the story are Pat, a white boy, and Pan, a Chinese girl. They live together in Chinatown like real brother and sister. Interestingly, although Pat is a white boy, he considers himself Chinese. It is because he has been brought up in Lum Yook's Chinese family since he was a baby. When Anna Harrison comes into his life, his Chinese identity is shaken because Anna Harrison intends to change him to be white. Pat is taken to her school to learn American culture. Not long after, Lum Yook and his wife have to give Pat to a white adoptive family owing to the American mainstream. After Pat spends his life in the white community, will he still consider himself a Chinese boy? Will Anna Harrison's intention to bring him back to the American community be successful?

The Development of Pat's American Identity

In the opening scene, Sui Sin Far surprises the readers with the Chinese identity of a white boy who lives in Chinatown as a Chinese child. The story begins with the relationship between Pat, an American boy and Pan, a Chinese girl as narrated, "They lay there, in the entrance of the joss house, sound asleep in each other's arms" (161). Due to Pat's white appearances "his [Pat] grey eyes and rosy skin" (161), readers, especially Americans, may wonder what identity this boy is. Sui Sin Far uses Anna Harrison, a white missionary, to ask about Pat's identity for the readers. When she finds these two children sleeping together, she asks a fruit vender, "Whose is that boy?" (160). The fruit vender replies, "That boy! Oh, him

is boy of Lum Yook that make the China gold ring and bracelet” (160). The answer makes Anna Harrison very astonished as she exclaims, “But he is white.” (160). Anna Harrison thinks that Pat who is a white boy cannot live in a Chinese family.

Since the Chinese is considered as a low race, Anna Harrison thinks it is such a quaint thing of a white boy and a Chinese girl living together. From this scene, it can be said that Anna Harrison is like other Americans who do not want to lose their American offspring to other people from different races. In addition, the Chinese images in the American perspectives in the nineteenth century were negative. Charles Marden and Gladys Meyer state, “three major commercial operations [of the Chinese in America] were illegal, and inimical: the opium trade, prostitution, and the gambling” (287). In the nineteenth century, after the Chinese had been introduced opium by the British, they were addicted to it. Consequently, they were seen as a drug addict in the eyes of Americans. Besides, some of pioneer Chinese women immigrated to America as prostitutes. Charles and Gladys also mention, “Prostitution was inevitable in a social situation where the sex ratio is in such severe imbalance” (287). As a result, the stereotype of the Chinese in America was negative. Also, Chinese people were avoided and unaccepted by the white. For all aforementioned reasons, Anna Harrison cannot accept that Pat lives with the Chinese family.

Although Pat is a white boy, he always thinks that he is Chinese not American. Also, the Chinese people in the Chinatown accept him as a Chinese member as the fruit vender says, “him white; but all same, China boy” (160). According to Oxford Advanced Learner’s Dictionary, a member is “a person, or sometimes a country or an organization, belonging to a group, club or team” (730). Pat is accepted as a member of the Chinatown. Therefore, he is counted as a Chinese boy belonging to the Chinese community. Furthermore, since Pat’s mother is a poor white woman who stays with Lum Yook’s wife, she gives Pat to Lum

yook's family when she dies. Pat has been brought up in the Chinatown since then. As a result, he never considers himself a white boy. Furthermore, Pat assimilates himself into the Chinese world as shown in the story when he enjoys a Chinese holiday in the Chinatown. Sui Sin Far narrates, "he [Pat] was in great glee over a row of red Chinese candles and punk which he was burning on the curb of the street, in company with a number of Chinese urchins" (162). It can be seen that at the beginning of the story, Pat's identity is Chinese. However, Anna Harrison determines to bring Pat back to the white world when she learns that he cannot speak his mother tongue from the fruit vender "He talk only Chinese talk" (161). She feels that "For a white boy to grow up as a Chinese was unthinkable" (161).

In order to make Pat develop his American identity, Anna Harrison thinks of three plans. The first plan is to give Pat western education and to have him learn American culture. When she opens a school for American and Chinese children, she decides to take Pat to her school. Lum Yook also wants Pat to learn "the speech of his ancestor" (162). He promises, "he would encourage the little ones [Pat and Pan] to practice American together when at home" (162). Nonetheless, Anna's first plan is not going well because Pat does not want to go without Pan. He asks Anna Harrison, "Would Pan come too?" (162). Owing to the desire to change Pat to be an American boy, Anna, therefore, allows Pan to accompany Pat to her school. However, Pat is separated from Pan. Anna Harrison puts Pat among white children whereas Pan has to sit near her. Pan is not supposed to be educated at all. Nevertheless, Pan does learn and memorize English words and phrases better than Pat does.

Pat's Chinese identity is shaken because Anna Harrison takes him to her school. When he lives in the Chinatown, he never has any white friends. He now has to stay among American children during the time at school. As a result, he learns American culture as well as white symbols indirectly. According to Cross, in the pre-encounter stage, the minority

group absorbs the images, beliefs, values of the dominant group, but they are unaware of the significance of race. Like Pat in the story, he knows and learns the white symbols from his American friends. However, he still thinks he is Chinese. Furthermore, Pat at first does not want to stay with white friends but only Pan. Sui Sin Far narrates, “for the first time in their lives [Pat and Pan] suffered themselves to be divided” (162). Pat is still a Chinese boy and does not want to be at school.

Even though Pat learns the white culture and is taught American education, he is still close to Chinese. It is shown in the story when Pat does not go to school. Pan tells Anna Harrison that Pat is bitten by a dog. When Anna Harrison knows the truth that Pan tells her a lie, she punishes Pat with five strokes on his right hand. Sui Sin Far narrates, “he [Pat] received them [strokes] with smiling grace” (163). From this scene, Pat can bear with the punishment from Anna Harrison. In contrast, when Anna Harrison turns to punish Pan, Pat cannot stand seeing his little Chinese sister get hurt. At this time, he protects Pan from Anna Harrison and shouts at her, “You hurt my Pan again! You hurt my Pan again!” (163). It can be seen that Pat’s identity is still Chinese, not American, as he still helps Pan. When we read this story in depth, we will see that Sui Sin Far uses Pan as the symbol of Chinese. That Pat protects Pan means he also protects his Chinese identity. In other words, the relationship between Pat and Pan is still maintained. He is still a Chinese boy. As a result, Anna Harrison determines to continue her second plan in order to encourage Pat to choose his American identity.

Next, Anna Harrison plans to introduce hate to Pat. It is about a year that Pat and Pan study together at school. As aforementioned, Pan learns and memorizes better than Pat. Anna Harrison determines to use this point to disrupt the relationship between these two children. Sui Sin Far narrates, “They were not always lovers – those two” (163). This happens when

Anna Harrison asks Pan to say the verse that Pat does not know. As a result, Pat becomes unsatisfied with Pan. In the story, he mutters, “I hate you, Pan!” (163). Anna Harrison tries to brainwash Pat and teaches him to hate and refuse Pan indirectly. Hate is defined as “strong dislike or to feel hatred towards somebody or something” (Oxford Advanced Learner’s Dictionary 546). Pat now begins to feel hatred of Pan. Nonetheless, Pan feels sympathetic with Pat when he has difficulties in his study, so she helps Pat with his lecture at school. But, the things that Pan says to Pat, “Too bad, too bad! Why you not be good like me?” (164). However, this speech makes him more upset and more unsatisfied. Pat asks Pan immediately with an ironic question, “is bad people always so good?” (164). From this scene, the relationship between Pat and Pan is not the same as before. In other words, his Chinese identity is shaken.

According to this situation, it can be seen that the development of Pat’s American identity is not in accordance with Cross’s theory of racial identity development. In other words, the second stage of the encounter is not shown in Pat’s case. The encounter stage is related to the prejudices and inequalities offered by the dominant group. People who are in this stage will feel angry and start to reject everything that belongs to the majority. For Pat’s case, he does not encounter any prejudices from the dominant, but he is brainwashed by the American in order to make him accept the American identity. In stead of feeling angry with the dominant, Pat turns to be angry and unsatisfied with Pan. That is to say, Pat’s case is not in accordance with the encounter stage because he becomes angry with the Chinese not Americans. Eugene Matusov notes, “the theory does not propose that individuals experience each stage invariably and in a linear process through time” (6). Eugene’s notion is well applied to the case of Pat. His Chinese identity is influenced by Anna Harrison who tries to brainwash him. Since he is still a little child, it is not surprising that he learns to hate Pan in

this situation. However, Anna's second plan is not going well because Pat has not been changed to be a complete white boy yet. Therefore, she decides to use her final plan. That is to take Pat to live in a white family permanently.

Owing to the mainstream that a white boy cannot be raised by other races but American, Pat has to leave Lum Yook's family to live in a white family. The scene that Lum Yook and his wife have to send Pat away to an American family is such a sorrowful scene. Sui Sin Far narrates the love between Lum Yook's wife and Pat, "He [Pat] was the first she had cradled to her bosom; the first to gladden her heart with baby smiles and wiles; the first to call her Ah Ma; the first to love her" (164). According to this scene, Lum Yook and his wife do not want to give Pat to other people, but they cannot resist the American mainstream. This situation makes Lum Yook and his wife feel very sad. She says, "There are many tongues wagging because he [Pat] lives under our roof. My heart is as heavy as the blackest heavens" (164). In this sense, "many tongues wagging" (164) refers to the social mainstream. As a result, Lum Yook and his wife are forced to give Pat to someone else even though they love him like their own son: "they [Lum Yook and his wife] bestowed upon him equal love and care with the little daughter" (164).

In this scene, Pat still considers himself as Chinese and does not want to get away from Pan. He refuses to move to an American family. He cries out, "I will not leave my Pan! I will not leave my Pan!" (164). His cry shows that he does not want to leave Pan as well as Lum Yook's family. However, Lum Yook is forced by the mainstream as aforementioned; therefore, he sadly urges, "But you must go!", "You are a white boy and Pan is Chinese" (164). However, Pat says, "I am Chinese too! I am Chinese too!" (164) before he is taken away to a new white family.

After Pat is adopted by an American family, he now redefines himself as a white boy. This is clearly seen when Pan meets Pat again one day. Pan is very delighted and takes a close look at Pat. Also, she notices Pat's new coat and boots. She says, "Nice coat! Nice boot!" (165). In this scene, Pat has already been modernized by American culture. His coat and boots can well represent the civilization of Americans. In other words, the clothes that Pat wears at the end of the story show that he finally chooses to be an American boy. Furthermore, the words that Pat answers, "Mother bought them" (165) when Pan asks him about the prices of coat and boots shows that Pat's identity has changed to American because he calls a white adoptive woman "mother" instead of "Ah Ma". It can be inferred that Pat's American identity develops to the third stage of the immersion/emersion although he does not face the encounter stage and confront any prejudices from the majority. The immersion/emersion stage is in relation to the racial acceptance as a member of a community. On the other hand, the resistance to people who are of different races is increased. For Pat's case, he has learned how to behave as a white boy. Also, he has forgotten his Chinatown. When Pan tells him about A-Toy, he asks, "A-Toy! Who is A-Toy?" (165). He cannot remember his Chinatown where he used to live in.

Pat now feels he is one of the members in the white world. Pat is educated in a big school. He says to Pan, "I learn lots of things that you don't know anything about" (165). From his words, it implies two senses. First, Pat is like other Americans who always look down on the Chinese. In the nineteenth century, Americans considered the Chinese inferior and invisible. Second, Pat has already been civilized by American education. He studies in a big school while Pan does not have any opportunities like him. It can be seen that Pat now looks down on Pan as an uncivilized person. Since Pan symbolizes the Chinese identity, it means Pat also despises the Chinese race. As a result, he can assimilate himself into his

American society. In addition, he is able to identify the differences between American and Chinese symbols and refuses the Chinese identity as shown in the story when Pan tries to persuade Pat to visit the Chinatown again. He replies, “I can’t Pan” (165). From his response, it shows that during his time in the white community, he learns “the boundaries of American identity, boundaries which exclude the Chinese and their customs, culture and humanity” (Diana Holford 7).

At the second meeting between Pat and Pan, Pat becomes a complete white boy and does not accept Pan as his Chinese sister anymore. Pat, at this time, is with his American friends. Pan is very pleased to see Pat again. She shouts, “I find you! I find you!” (166). In contrast, Pat turns to Pan with hate and says, “Get away from me” (166). He feels embarrassed when a Chinese girl like Pan calls him. It is because a white boy in his group laughs and says, “Hear the China kid!” (166). Pat’s American identity has already developed to the final stage -- the internalization. This stage is regarding people’s pride of being a member of their groups. The people as well strongly say they belong to their own race. Like Pat at the end of the story, he becomes proud of being white and does not accept Pan anymore. In this sense, Pat does not only reject Pan, but he also denies everything that is about Chinese culture. The relationship between Pat and Pan is, in the end, completely disrupted. Moreover, Pat turns to be a complete American boy as Pan says, “He [Pat] Chinese no more; he Chinese no more!” (166).

“Pat and Pan” is Sui Sin Far’s short story that points out the issues of race through the perspectives of Anna Harrison and Chinese adults like Lum Yook and his wife. In accordance with the American mainstream in the nineteenth century, Americans not only consider the Chinese strange but also discriminate them from the white world. Archer Jules states, “There is a strong feeling – prejudice it may be – existing in California against all Chinamen” (40).

As a result, it is impossible for Americans and Chinese people to live together. In “Pat and Pan”, Sui Sin Far shows the unacceptable harmonious relationship between a white boy and a Chinese girl. Anna Harrison represents the racist panic in American perspectives. In the nineteenth century, it was believed that the American race was superior to any other race. Hence, the white tried to maintain their pure race. As a result, the intermarriage was also unacceptable. Additionally, biracial offspring encountered life difficulties and got confused with their identity in American communities. Sui Sin Far aims to disrupt this racial boundary through her writings.

Besides, in “Pat and Pan”, Sui Sin Far presents the pure love of human beings through the two little protagonists, Pat and Pan. The pure love in this sense means the love that has no discrimination like Pat and Pan who, at the beginning, can sleep together harmoniously without racial discrimination. However, Anna Harrison thinks that this relationship is strange and unacceptable, so she tries to brainwash Pat and to teach him to hate the Chinese. In other words, she determines that she does not want to lose Pat, who is a white boy, to a Chinese community. The words that Pan says at the end of the story, “Poor Pat! He Chinese no more; he Chinese no more” (166) imply that Pat not only has changed to white identity but also is not her Chinese brother, who used to be in the Chinatown anymore.

CHAPTER 4

AN ANALYSIS OF PAN'S RACIAL IDENTITY DEVELOPMENT IN "ITS WAVERING IMAGE"

"Its Wavering Image" is a short story about Pan, a biracial protagonist. Her father is a Chinese man, and her mother is a white woman. Pan's mother dies when she is very young; therefore, she has been brought up by her father who owns an Oriental Bazaar in the Chinatown of San Francisco. As a result, Pan is very proud of her Chinese heritage and never feels confused with her identity. Nonetheless, her mother's identity begins to trouble her when Mark Carson, an American reporter, comes into her life. In the story, Pan loves Mark Carson very much. For this reason, she has to make a final decision on her own identity. What will she be – Chinese or American?

The Wavering Identity of Pan

In "Its Wavering Image", Sui Sin Far starts the story with the harmonious living of Pan in Chinatown among the Chinese people. Pan never feels alienated in the community because she has been raised by her father since she was a child. Her harmonious living is clearly shown at the beginning of the story: "With her father's people she was natural and at home" (61). Since Pan's mother is a white woman, her appearances must be exactly different from other Chinese women: "All her life had Pan lived in Chinatown, and if she were different in any sense from those around her, she gave little thought to it" (61). From the story, although Pan's appearance is different from other Chinese people, she does not care about it. Also, she never thinks that she is white but only Chinese. Sui Sin Far describes, "in the presence of her mother's race she felt strange and constrained, shrinking from their

curious scrutiny” (61). It can be seen that according to the first scene in Chinatown, Pan has no difficulties with her white identity. Also, she does not accept her mother’s heritage. As a result, she spends her life as a complete Chinese girl with other people harmoniously in Chinatown.

Pan’s identity is shaken when Mark Carson comes into her life. Mark Carson is a young American reporter with his fascinating looks. He mainly goes to Chinatown in order to write an article about Chinatown and Chinese people. In the nineteenth century, the Chinese and Chinatown were strange in Americans’ eyes. Charles and Gladys mention about the Chinese’s appearances and lifestyles, “The Chinese, especially when clustered, seemed very strange to the average westerner: clothing, the singsong intonation of the language, the characters of the written language in street signs and menus, the exotic goods in shops” (287). Therefore, Mark Carson intends to create a story about the Chinese in order to publish his article to curious American people in societies. There he meets Pan for the first time. Mark Carson wonders Pan’s identity very much. He asks a city editor, “What was she? Chinese or white?” (61). The answer that he gets from the city editor does satisfy him “She is an unusually bright girl, and could tell more stories about the Chinese than any other person in this city – if she would” (61). Since Mark Carson is “a man who would sell his soul for a story” (62), he, therefore, can do anything for his success. As a result, he decides to begin his relationship with Pan in order to let her introduce him everything about the Chinatown. Mark Carson is a good looking man as narrated, “Mark Carson had a determined chin, clever eyes, and a tone to his voice which easily won for him the confidence of the unwary” (61). Therefore, he attracts Pan easily. It can be interpreted that since Pan met Mark Carson, she has changed her perspective to white people. Additionally, her attitudes towards her mother’s heritage have also changed. As a result, this is the beginning of Pan’s racial confusion.

Before Mark Carson walks into Pan's life, she does not learn anything about white people. After she knows him, she opens her mind and accepts American culture because she considers Mark Carson "her first white friend" (62). Furthermore, she also thinks that Mark Carson accepts her Chinese identity. As a result, she is willing to introduce the Chinatown to Carson as shown in the story, "in full trust and confidence, she [Pan] led him about Chinatown, initiating him into simple mystery and history of many things, for which she, being of her father's race, and a tender regard and pride" (62). According to this scene, Pan starts her first stage of pre-encounter. Cross identifies, "Pre-encounter characterizes the adoption of pro-American or pro-mainstream identity, and race is not viewed as important" (21). Owing to Pan's passionate love for Mark Carson, she now learns American culture and beliefs from him.

Although Pan has Mark Carson as her white boyfriend, she still considers herself a Chinese woman. Pan says to Carson, "I would rather have a Chinese for a father than a white man" (63). It shows that Pan is very proud of being Chinese and being a daughter of her Chinese father. Pan has lived in Chinatown with her father and Chinese people for a long time; therefore, she assimilates herself into the Chinese world. As a result, she never thinks to change herself to be an American woman. It is not her nature. However, Pan falls in love with Carson. She can accept what he is; at the same time, she also wants Carson to accept whatever she is in return. In other words, Pan expects Mark Carson to accept her Chinese identity.

Nevertheless, Mark Carson thinks that the Chinese are strange. Sui Sin Far uses Mark Carson as a representative of American people who judges Chinese as an inferior race. Due to the negative images of the Chinese in American perspectives, many white people as well as the American government discriminate the Chinese. Locke Don defines prejudice as "

judgment formed before fully examining the object of evaluation. Racial prejudice refers to judgment based on racial and ethnic group before getting to know the person” (11). As a result of racial prejudice, the Chinese had inadequate rights in America in the 19th century. Archer states, “Many white resented in the industry and perseverance of the Chinese, who often worked in mines which had been abandoned as worthless and made the tailing pays” (39). Furthermore, Charles Marden mentions, “Frequently, the Chinese were exposed to violence, especially in period of hard times” (285). Similarly, Mark Carson has prejudice against the Chinese; he, therefore, never wants Pan to be Chinese as he asks Pan who she will marry between a white man and a Chinese man. In other words, he asks Pan which race she will choose between American and Chinese.

In order to encourage Pan to choose her American identity, Mark Carson tries to brainwash Pan with the negative images of the Chinese. Tracing back to the nineteenth century, the Chinese in America were viewed as low and uncivilized people. Locke states, “the ordinary Chinese were debased heathens awaiting divine rescue from their unholy condition of lechery, dishonesty, cruelty, filth, and intellectual inferiority” (82). It can be understood that Mark Carson is like other American people who look down on the Chinese. He tries to put his negative attitudes towards the Chinese into Pan’s thoughts in order to persuade her to choose American identity. For instance, one evening in Chinatown, Carson and Pan stay together, and a bright moon shines above in the night sky. Mark Carson says, “How beautiful above! How unbeautiful below!” (63). The sky, in this sense, symbolizes civilization and white identity; in contrast, the below Chinatown represents uncivilization and the Chinese race. Carson’s words do not work with Pan; in contrast, Pan becomes unsatisfied as she replies immediately, “Perhaps it isn’t very beautiful, but it is here I live. It is my home” (63). Pan understands Carson’s thoughts very well that he never likes her home which

is called Chinatown by Americans. However, she loves Carson and does not know how to stop him to think of her Chinatown and Chinese people negatively. Therefore, she says, “I do not love you when you talk to me like that” (63) when Carson encourages Pan to make a decision to be a white woman.

Since Mark Carson shows his negative attitudes towards Chinatown as an unbeautiful place, Pan realizes Mark Carson’s prejudices against her Chinese heritage. Pan now develops her identity to the next stage, which is the encounter. In accordance with the encounter stage, the minority or black people receive prejudices and injustice from the dominant group. As a result, they hate the majority and stay together among their group members. For Pan’s case, she feels unsatisfied with Mark Carson and does not want him to have prejudices against her father’s heritage. However, Pan cannot reject Mark Carson owing to her love for him. Interestingly, Sui Sin Far uses the power of love to disrupt the power of racial discrimination. At first Pan does not accept her mother’s identity as she considers her mother’s heritage “strange and constrained” (61). But when Pan has Carson as her white boyfriend, she tries to assimilate herself into both worlds, Chinese and American.

Nevertheless, Carson never gives up his intention to change Pan to be a complete American girl. He tells Pan that before she meets him, she spends her life among weird people and environment that she does not belong to. He cries out, “you do not belong here. You are white – white” (63). Carson determines that it is the time for Pan to choose her real identity. That is American. He urges, “your real self is alien to them,” (63) and “Pan, don’t you see that you have got to decide what you will be – Chinese or white? You cannot be both” (63). In this situation, Pan becomes confused with her identity. Moreover, it is hard for Pan to make a decision between her love for Mark Carson and her Chinese identity. Indeed, the fact that Pan loves Carson does not mean she has to change to be a white woman. It is

Mark Carson himself who wants Pan to be a complete American woman. Therefore, Pan faces her big dilemma.

On account of her love to Mark Carson, she eventually accepts her mother's heritage. In a dark evening, Cason and Pan stay together under the beautiful sky of the silver stream. Indeed, it is such a romantic scene that Sui Sin Far uses to reveal the wavering identity of Pan. When Mark Carson sings a song for Pan, she is very delighted with happiness. Sui Sin Far wants to reveal the issue of racial identity through the meaning of the song:

“ And forever, and forever,
As long as the river flows,
As long as the heart has passions,
As long as life has woes,
The moon and its broken reflection,
And its shadow shall appear,
As the symbol of love in heaven,
And its wavering image here,” (64)

From this scene, Pan almost changes her identity to American because of Mark Carson and the romantic setting. As they enjoy the beautiful sky together, Pan has already accepted the white culture because the sky symbolizes civilization as aforementioned. The song Carson sings, also affects Pan's feeling. The song can be interpreted briefly that no matter what Pan will be, her real self as well as her nature is forever true like the crescent moon in the sky that waits to be a pretty full moon again. Similarly, Pan also waits for the right time to realize herself as a white girl. “The symbol of love in heaven” (64) mentioned in the song represents Pan's happiness with Mark Carson when she completely becomes American.

Pan, who is a young girl, now lets herself follow her heart and forgets everything even her Chinese identity. It is clearly shown in the story that “She was so young and so happy” (64). And then Mark Carson says to Pan, “Kiss me, Pan” (64), and Pan does it so. The kiss she gives to Carson can be inferred that she chooses to be white as Carson wishes. He says, “Oh! Pan! Pan! Those tears prove that you are white” (64). At this time, Pan does not deny his words as she always does.

Sadly, Pan’s happiness does not last forever. When Mark Carson’s article is published in both American and Chinese communities, Pan learns that she is used by Mark Carson, who is her white lover, for the information of Chinatown and Chinese people. As a result, she feels she is betrayed as she exclaims, “Betrayed! Betrayed! Betrayed to be a betrayer!” (64). Now, Pan feels not only disappointed with her love but also guilty to her Chinese people as well as her father. According to Oxford Advanced Learner’s Dictionary, the disappointed feeling is “The sentiment of sadness or non-pleasure because one or somebody has failed, some desired event has not happened” (328). This situation shows in the story “Ah, well did he know that the sword which pierced her through others, would carry with it to her own heart, the pain of all those others” (64). Owing to the disappointment, Pan’s racial identity development moves to the third stage, the immersion/ emersion. According to Cross, “In the immersion/ emersion, the person begins to immense himself/herself into total blackness. He/She attaches himself/herself to black culture and at the same time withdraws from interactions with white people” (3). It can be understood that when people confront prejudice, they become angry with the dominant, and will accept their race; at the same time, their defensive feelings to the white symbols are stronger. Mark Carson’s betrayal makes Pan reject American identity. It leads her to the final decision of her self identity.

Pan, in the end, appears to be a complete Chinese woman. At the end of the story, Mark Carson comes to Chinatown again in order to meet Pan. At this time, he sees Pan under a Chinese costume; therefore, he asks, “Why do you wear that dress?” (66). In this scene, the Chinese costume that Pan wears shows that she has eventually decided to be a Chinese woman. Also, Pan’s answer can reflect her final decision in terms of racial identity issues. She replies, “Because I am a Chinese woman” (66). It means that Pan now chooses her Chinese identity. Furthermore, Pan rejects the white culture. She decides to break up with Mark Carson by her words, “I would not be a white woman for the entire world. You are a white man. And what is a promise for a white man!” (66). Now, Pan strongly says she is not a white girl. She is only Chinese. As a result, the development of Pan’s identity reaches the fourth stage of internalization. Cross states, “In the final stage, internalization, the person focuses on things other than themselves and their ethnic or racial group. They achieve an inner security and self-confidence with their blackness” (3). Similarly, at last, Pan determines to be Chinese because she is accepted by the Chinese. Additionally, she feels safer and more secure when living in the Chinese world than in the white world as stated at the end of the story “And Pan, being a Chinese woman, was comforted? (66).

“Its Wavering Image” is one of Sui Sin Far’s short stories that can represent the issues of racial identity very clearly. Also, the experiences of biracial offspring are presented through Pan. Vanessa mentions, “ ‘Its Wavering Image’ is a story about looking and seeing; in particular, it is about the blinders that racism puts on Carson’s perception” (9). According to Diana, the words “looking and seeing” in this sense mean that the story presents the ways Americans see Chinese people as strangers. Mark Carson is a representative of Americans who has negative attitudes towards the Chinese and Chinese culture. In the story, he sees

Chinese as weird and “unbeautiful” (63). It is clear that Sui Sin Far wants to represent the Chinese images as foreigners in American perspectives.

In order to change American perspectives towards Chinese, Pan, in the story, is used to perform duties as an ambassador who leads Mark Carson to the Chinese world and introduces him to her Chinese people. Nonetheless, Carson still perceives Chinatown as “unbeautiful” (63). Mark Carson thinks that Pan should not live in a Chinese community. He, therefore, tries to take Pan away from Chinatown. Nonetheless, Pan still chooses her Chinese identity because she has faith to her Chinese people. It can be concluded that in “*Its Wavering Image*”, Sui Sin Far wants to present the perceptions of Chinese images in American societies in the nineteenth century to readers. Even though Chinese is considered inferior as black by some white people, Pan, the protagonist in the story, still lives happily as a Chinese girl with other Chinese people in Chinatown. It implies that happiness of people does not depend on social mainstream. But it depends upon how they find their real selves and know how to live together without discrimination. Like Pan, she finally chooses her Chinese identity and spends her life as a normal Chinese woman in Chinatown with no confusion about her mixed race anymore.

CHAPTER 5

CONCLUSIONS AND SUGGESTIONS FOR FURTHER STUDIES

Conclusions

“Pat and Pan” and “Its Wavering Image” are Sui Sin Far’s short stories related to the issue of racial identity. In these two stories, Sui Sin Far presents the confusion of racial identity between Chinese and American through the two protagonists. The development of racial identity of Pat in “Pat and Pan” and Pan in “Its Wavering Image” is different. Pat develops his American identity; on the other hand, Pan develops her Chinese identity.

In “Pat and Pan”, Pat, a white boy, lives in a Chinese family harmoniously in Chinatown. At first, he determines himself as a Chinese boy. When Anna Harrison comes into his life, his Chinese identity is shaken. In the end, he chooses to be an American boy and denies his Chinese identity. Sui Sin Far uses Anna Harrison to present the American perspectives towards the Chinese in the nineteenth century. She thinks that a white boy must be adopted in a white family only. She, therefore, tries to make Pat change his Chinese identity to American identity. In the story, Pat is taken to Anna Harrison’s school in order to learn American culture and the white symbols. At that time, Pat learns the similarities between himself and other American friends at school. Therefore, he develops his American identity to the first stage of the pre-encounter. Since Anna Harrison tries to brainwash Pat, she then teaches him to hate Pan. She asks Pan to recite the verse that Pat does not know. This situation makes Pat unsatisfied with Pan indirectly. In accordance with the stages of the development of racial identity, surprisingly, Pat does not feel angry with the dominant but his Chinese Pan. It can be seen that his American identity is not in accordance with the linear process. That is to say, he does not reach the second stage of the encounter. However, when

he is taken away to live in a white adoptive family, he develops his identity to the immersion/emersion stage. He now assimilates himself into the white world and realizes that he is different from the Chinese. As seen in the story, he denies Pan to visit Chinatown. Moreover, after a year in the white family, Pat is taught “the boundaries of American identity, boundaries which exclude the Chinese and their customs, culture, and humanity” (Vanessa Diana 7). Also, he learns the American perspectives towards the Chinese. Since the Chinese are viewed as an inferior race, Pat feels embarrassed in front of his American friends when Pan calls him. Therefore, he chases Pan away with hate. This scene shows that Pat now becomes a white boy and rejects the Chinese. He feels he is a member in the American community. Consequently, Pat’s American identity fully develops to the final stage of the internalization which is related to the secure feeling of being a member in a community. In addition, the relationship between Pat and Pan is successfully disrupted by the boundary of race.

In “Its Wavering Image”, Pan, a biracial woman, develops her Chinese identity from the first stage to the fourth stage respectively: the pre-encounter, the encounter, the immersion/emersion and the internalization. Before the coming of Mark Carson, Pan has no problems of racial confusion. She lives harmoniously among the Chinese people in her Chinese community. When Mark Carson appears into her life, she falls in love with him owing to his good appearance. Pat, at this time, learns American culture and the white symbols from Mark Carson gradually. This makes her reach the pre-encounter stage. Since Mark Carson wants Pan to become a white girl, he tries to change Pan’s attitudes towards Chinese people and Chinatown by giving her negative Chinese images. Pan turns to be unsatisfied with Mark Carson. However, she cannot reject him because she loves him. From this situation, Pan’s identity develops to the encounter stage. Pan now becomes confused with

her identity between Chinese and American. When Pan learns that Mark Carson uses her for his article, she feels disappointed. Therefore, she makes her final decision to be a complete Chinese woman. In addition, she breaks up with Mark Carson. She also rejects American identity. Now, Pan reaches the immersion/ emersion stage. At the end of the story, Mark Carson meets Pan again in Chinatown. At this time, she wears a Chinese costume. In addition, she tells Mark Carson that she is not American but Chinese. Hence, Pan's Chinese identity develops to the internalization stage. Due to the disappointment, Pan makes her final decision to be Chinese and stops feeling confused with her identity anymore.

In comparing Pat with Pan, at the end of the two stories, Pat develops his white identity while Pan chooses her Chinese identity. There are three factors that make them distinguished from each other in terms of racial identity development. First, their ages are different. Pat is much younger than Pan. Thus, he must be brainwashed more easily than Pan. The story begins with a five-year old Pat. Anna Harrison is the main character who tries to teach him American heritage. Also, when Pat is adopted by a white family, he is taught American culture and given western education. At last, he changes his identity and refuses to be a Chinese boy anymore. In contrast, Pan in "Its Wavering Image" is not a child. She has spent her life with her Chinese father in the Chinatown since she was born. As a result, she is proud of her father's Chinese heritage. When Mark Carson tries to encourage her to choose American identity, Pan feels unsatisfied with him. It can be seen that Pan is not brainwashed easily like Pat. Next, their nature of race is different. Pat is American, but Pan is biracial between Chinese and American. Therefore, it is not possible for Lum Yook's family to keep Pat in the Chinese community due to the American mainstream. Moreover, he is not Lum Yook's real child. It is not like Pan who stands between the two worlds-- white and Chinese. Furthermore, she has her real Chinese father. Consequently, she can live in the Chinatown as

a member in the Chinese community. The other factor is the environment. In the two stories, Pat stays among American people more than Pan does. In other words, Pat is taken to Anna Harrison's school and later a white family, but Pan lives in the Chinatown only. Moreover, she has only one white friend, Mark Carson. As a result of this, Pat changes himself to be an American boy more easily than Pan.

All in all, as a biracial, Sui Sin Far realizes the confusion of racial identity that biracial offspring confront. Her writings, therefore, show the experiences of mixed racial people as well as the Chinese in America in reality; for instance, "Leave from the Mental Portfolio of an Eurasian," "The Story of one White Who Married a Chinese," "Mrs. Spring Fragrance," etc.

Besides, both "Pat and Pan" and "Its Wavering Image" present the wavering identity of the protagonists. Sui Sin Far's works are not only for entertainment but also for understanding the biracial people's lives, emotions and thoughts. It can be said that reading Sui Sin Far's short stories makes readers learn and understand themselves in terms of racial identity more than ever.

Suggestions for Further Studies

There are many writings nowadays that present the issues of racial identity. Sui Sin Far is one of the writers who creates her works in order to point out the difficulty which the Chinese and biracial people encounter in America in the nineteenth century. Many researchers who are interested in the Chinese in America select Sui Sin Far's writings for their studies. A lot of research on Sui Sin Far's stories tends to be involved with racial identity of biracial offspring as well as racial prejudice offered to the biracial protagonists in the stories. In fact, there are still some interesting topics that should be studied.

An instance for further studies, “In the Land of the Free” is an interesting short story written by Sui Sin Far. It presents the Chinese’s rights in America clearly through a Chinese couple who lose their child to the American government when migrating to America. Due to the inequality offered to them, they spend such a long time to get their child back. At the end of the story, the child denies his mother because he is separated from his mother until he cannot remember her. As aforementioned, the Chinese’s rights in American societies can be another interesting issue for further studies.

In the past, the Chinese did not have as equal rights as American citizens. Amy Ling mentions, “Some laws lumped the Chinese with all non-whites, such as the 1849 ruling forbidding any Chinese, African American, or American Indian to give testimony in court against a white man, thus enabling whites to brutalize anyone from these groups without repercussion” (23). It can be seen that many laws were issued in order to reduce the Chinese’s rights. The Chinese had to work with underpaid wages, and Americans can hurt or kill the Chinese with no punishment, for example. Archers also states, “They [the Chinese] were robbed, beaten, frequently murdered, with impunity” (40). For the aforementioned reasons, it is very interesting to study the Chinese rights in America in the nineteenth century in accordance with the laws issued by the American government.

Another suggestion for further research is to study the issue of racial identity in Thai societies. Nowadays, Thailand has also become like a melting pot of races. There are many different racial types of people such as Chinese, American, Laotian, etc. Hence, it is also interesting to study this issue. In addition, many biracial offspring are born in Thailand at present. Some may be confused with their identity. Therefore, the issue of racial identity should be studied in depth in order to find out what kinds of problems the biracial offspring in Thailand are encountering as well as how they develop their identity.

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APPENDIX

“PAT AND PAN”

They lay there in the entrance to the joss house, sound asleep in each other's arms. Her tiny face was hidden upon his bosom and his white, upturned chin rested upon her black, rosetted head.

It was that white chin which caused the passing Mission woman to pause and look again at the little pair. Yes, it was a white boy and a little Chinese girl; he, about five, she, not more than three years old.

“Whose is that boy?” asked the Mission woman of the peripatetic vender of Chinese fruits and sweetmeats.

“That boy! Oh, him is boy of Lum Yook that make the China gold ring and bracelet.”

“But he is white.”

“Yes, him white; but all same, China boy. His mother, she not have any white flend, and the wife of Lum Yook give her lice and tea, so when she go to the land of spirit, she give her boy to the wife of Lum Yook. Lady, you want buy lichi?”

While Anna Harrison was extracting dime from her purse the black, rosetted head slowly turned and a tiny fist began rubbing itself into a tiny face.

“Well, chickabiddy, have you had a nice nap?”

“Tjo ho! Tjo ho!”

The black eyes gazed solemnly and disdainfully at the stranger.

“She tell you to be good,” chuckled the old man.

“Oh, you quaint little thing!”

The quaint little thing hearing herself thus apostrophized, turned herself around upon the bosom of the still sleeping boy and, reaching her arms up to his neck, buried her face

again under his chin. This, of course, awakened him. He sat up and stared bewilderedly at the Mission woman.

“What is the boy’s name?” she asked, noting his gray eyes and rosy skin.

His reply, though audible, was wholly unintelligible to the American woman.

“He talk only Chinese talk,” said the old man.

Anna Harrison was amazed. A white boy in America talking only Chinese talk! She placed her bag of lichis beside him and was amused to see the little girl instantly lean over her companion and possess herself of it. The boy made no attempt to take it from her, and the little thing opened the bag and cautiously peeped in. What she saw evoked a chirrup of delight. Quickly she brought forth one of the brownish-red fruit nuts, crushed and pulled off its soft shell. But to the surprise of the Mission woman, instead of putting it into her own mouth, she thrust the sweetish, dried pulp into that of her companion. She repeated this operation several times, then cocking her little head on one side, asked:

“Ho’ m ho? Is it good or bad?”

“Ho! ho!” answered the boy, removing several pits from his mouth and shaking his head to signify that he had had enough. Whereupon the little girl tasted herself of the fruit.

“Pat! Pan! Pat! Pan!” called a woman’s voice, and a sleek-headed, kindly-faced matron in dark blue pantalettes and tunic, wearing double hoped gold earrings, appeared around the corner. Hearing her voice, the boy jumped up with a merry laugh and ran out into the street. The little girl more seriously and slowly followed him.

“Him mother!” informed the lichi man.

When Anna Harrison, some months later, opened her school for white and Chinese children in Chinatown, she determined that Pat, the adopted son of Lum Yook, the Chinese jeweler, should learn to speak his mother tongue. For a white boy to grow up as a Chinese

was unthinkable. The second time she saw him, it was some kind of a Chinese holiday, and he was in great glee over a row of red Chinese candles and punk which he was burning on the curb of the street, in company with a number of Chinese urchins. Pat's candle was giving a brighter and bigger flame than any of the others, and he was jumping up and down with his legs doubled under him from the knees like an India-rubber ball, while Pan, from the doorstep of the father's store, applauded him in vociferous, infantile Chinese.

Miss Harrison laid her hand upon the boy's shoulder and spoke to him. It had not been very difficult for her to pick up a few Chinese phrases. Would he not like to come to her school and see some pretty pictures? Pat shook his ruddy curls and looked at Pan. Would Pan come too? Yes, Pan would. Pan's memory was good, and so were lichis and shredded cocoanut candy.

Of course Pan was too young to go to school – a mere baby; but if Pat could not be got without Pan, why then Pan must come too. Lum Yook and his wife, upon being interviewed, were quite willing to have Pat learn English. The foster-father could speak a little of the language himself; but as he used it only when in business or when speaking to Americans, Pat had not benefited thereby. However, he was more eager than otherwise to have Pat learn “the speech of his ancestors,” and promised that he would encourage the little ones to practice “American” together when at home.

So Pat and Pan went to the Mission School, and for the first time in their lives suffered themselves to be divided, for Pat had to sit with the boys and tiny Pan had a little red chair near Miss Harrison, beside which were placed a number of baby toys. Pan was not supposed to learn, only to play.

But Pan did learn. In a year's time, although her talk was more broken and babyish, she had a better English vocabulary than had Pat. Moreover, she could sing hymns and recite

verses on a high, shrill voice; whereas Pat, though he tried hard enough, poor little fellow, school as well as did Pan, and it was only Miss Harrison's persistent ambition for him that kept him there.

One day, when Pan was five and Pat was seven, the little girl, for the first time, came to school alone.

"Where is Pat?" asked the teacher.

"Pat, he is sick today," replied Pan.

"Sick!" echoed Miss Harrison. "Well, that is too bad. Poor Pat! What is the matter with him?"

"A big dog bite him."

That afternoon, the teacher, on her way to see the bitten Pat, beheld him up an alley busily engaged in keeping five tops spinning at one time, while several American boys stood around, loudly admiring the Chinese feat.

The next morning Pat received five strokes from a cane which Miss Harrison kept within her desk and used only on special occasions. These strokes made Pat's right hand tingle smartly; but he received them with smiling grace.

Miss Harrison then turned to five year old Pan, who had watched the caning with tearful interest.

"Pan!" said the teacher, "you have been just as naughty as Pat, and you must be punished too."

"I not stay away from school!" protested Pan.

"No," –severely – "you did not stay away from school; but you told me a dog had bitten Pat, and that was not true. Little girls must not say what is not true. Teacher does not

like to slap Pan's hands, but she must do it, so that Pan will remember that she must not say what is not true. Come here!"

Pan, hiding her face in her sleeve, sobbing arose.

The teacher leaned forward and pulling down the uplifted arm, took the small hand in her own and slapped it. She was about to do this a second time when Pat bounded from the seat, pushed Pan aside, and shaking his little fist in the teacher's face, dared her in a voice hoarse with passion:

"You hurt my Pan again! You hurt my Pan again!"

They were not always lovers – those two. It was aggravating to Pat, when the teacher finding he did not know his verse, would turn to Pan and say:

"Well, Pan, let us hear you."

And Pan, who was the youngest child in school and unusually small for her years, would pharisaical clasp her tiny fingers and repeat word for word the verse desired to be heard.

"I hate you, Pan!" muttered Pat on one such occasion.

Happily Pan did not hear him. She was serenely singing:

"Yesu love me, t'is I lknow,

For the Bible tell me so."

But though a little seraph in the matter of singing hymns and repeating verses, Pan, for a small Chinese girl, was very mischievous. Indeed, she was the originator of most of the mischief which Pat carried out with such spirit. Nevertheless, when Pat got into trouble, Pan, though sympathetic, always had a lecture for him. "Too bad, too bad! Why not you be good like me?" admonished she one day when he was suffering "consequences."

Pat looked down upon her with wrathful eyes.

“Why,” he asked, “is bad people always so good?”

The child of the white woman, who had been given a babe into the arms of the wife of Lum Yook, was regarded as their own by the Chinese jeweler and his wife, and they bestowed upon him equal love and care with the little daughter who came two years after him. If Mrs. Lum Yook showed any favoritism whatever, it was to Pat. He was the first she had cradled to her bosom; the first to call her Ah Ma; the first to love her. On his eighth birthday, she said to her husband: “The son of the white woman is the son of the white woman, and there are many tongues wagging because he lives under our roof. My heart is as heavy as the blackest heavens.”

“Peace, my woman,” answered the easygoing man. “Why should we trouble before trouble comes?”

When trouble did come it was met calmly and bravely. To the comfortably off American and wife who were to have the boy and “raise him as an American boy should be raised,” they yielded him without protest. But deep in their hearts was the sense of injustice and outraged love. If it had not been for their pity for the unfortunate white girl, their care and affection for her helpless offspring, there would have been no white boy for others to “raise.”

And Pat and Pan? “I will not leave my Pan! I will not leave my Pan!” shouted Pat.

“But you must!” sadly urged Lum Yook. “You are a white boy and Pan is Chinese.”

“I am Chinese too! I am Chinese too!? Cried Pat.

“He Chinese! He Chinese!” pleaded Pan. Her little nose was swollen with crying; her little eyes red-rimmed.

But Pat was driven away.

Pat, his schoolbooks under his arm, was walking down the hill, whistling cheerily. His roving glance down a side street was suddenly arrested.

“Gee!” he exclaimed. “If that isn’t Pan! Pan, oh, Pan!” he shouted.

Pan turned. There was a shrill cry of delight, and Pan was clinging to Pat, crying:

“Nice Pat! Good Pat!”

Then she pushed him away from her and scanned him from head to foot.

“Nice coat! Nice boot! How many dollars?” she queried.

Pat laughed good-humoredly. “I don’t know,” he answered. “Mother bought them.”

“Mother!” echoed Pan. She puckered her brows for a moment.

“You are grown big, Pat,” was her next remark.

“And you have grown little, Pan,” retorted Pat. It was a year since they had seen one another and Pan was much smaller than any of his girl schoolfellows.

“Do you like to go to the big school?” asked Pan, noticing the books.

“I don’t like it very much. But, say, Pan, I learn lots of things that you don’t know anything about.”

Pan eyed him wistfully. Finally she said: “O Pat! A-Toy, she die.”

“A-Toy! Who is A-Toy?”

“The meow, Pat; the big gray meow! Pat, you have forgot to remember.”

Pat looked across A-Toy’s head and far away.

“Chinatown is very nice now,” assured Pan. “Hum Lock has two trays of brass beetles in his store and Ah Ma has many flowers!”

“I would like to see the brass beetles,” said Pat.

“And father’s new glass case?”

“Yes.”

“Then come, Pat.”

“I can’t, Pan!”

“Oh!”

Again Pat was walking home from school, this time in company with some boys.

Suddenly a glad little voice sounded in his ear. It was Pan's.

“Ah! Pat!” cried she joyfully. “I find you! I find you!”

“Hear the China kid!” laughed one of the boys.

Then Pat turned upon Pan. “Get away from me,” he shouted. “Get away from me!”

And Pan did get away from him – just as fast as her little legs could carry her. But when she reached the foot of the hill, she looked up and shook her little head sorrowfully.

“Poor Pat!?” said she. “He Chinese no more; he Chinese no more!”

“ITS WAVERING IMAGE”

Pan was a half white, half Chinese girl. Her mother was dead, and Pan lived with her father who kept an Oriental Bazaar on Dupont Street. All her life had Pan lived in Chinatown, and if she were different in any sense from those around her, she gave little thought to it. It was only after the coming of Mark Carson that mystery of her nature began to trouble her.

They met at the time of the boycott of the Sam Yups by the See Yups. After the heat and dust and unsavoriness of the highways and byways of Chinatown, the young reporter who had been sent to find a story, had stepped across the threshold of a cool, deep room, fragrant with the odor of dried lilies and sandalwood, and found Pan.

She did not speak to him, nor he to her. His business was with the spectacled merchant, who, with a pointed brush, was making up accounts in brown paper books and rolling balls in an abacus box. As to Pan, she always turned from whites. With her father's people she was natural and at home; but in the presence of her mother's she felt strange and constrained, shrinking from curious scrutiny as she would from the sharp edge of a sword.

When Mark Carson returned to the office, he asked some questions concerning the girl who had puzzled him. What was she? Chinese or white? The city editor answered him, adding: "She is an unusually bright girl, and could tell more stories about the Chinese than any other person in this city – if she would."

Mark Carson had a determined chin, clever eyes, and a tone to his voice which easily won for him the confidence of the unwary. In the reporter's room he was spoken of as "a man who would sell his soul for a story."

After Pan's first shyness had worn off, he found her bewilderingly frank and free with him; but he had all the instincts of a gentleman save one, and made no ordinary mistake about her. He was Pan's first white friend. She was born a Bohemian, exempt from the

conversational restrictions imposed upon either the white or Chinese woman; and the Oriental who was her father mingled with his affection for his child so great a respect for and trust in the daughter of the dead white woman, that everything she did or said was right to him. And Pan herself! A white woman might pass over an insult; a Chinese woman fail to see one. But Pan! He would be a brave man indeed who offered one to childish little Pan.

All this mark Carson's clear eyes perceived, and with delicate tact and subtlety he taught the young girl that, all unconscious until his coming, she had lived her life alone. So well did she learn this lesson that it seemed at times as if her white self must entirely dominate and trample under foot her Chinese.

Meanwhile, in full trust and confidence, she led him about Chinatown, initiating him into the simple mystery and history of many things, for which she, being of her father's race, had a tender regard and pride. For her sake he was received as a brother by the yellow-robed priest in the joss house, the Astrologer of prospect Place, and other conservative Chinese. The Water Lily Club opened its doors to him when she knocked, and the Sublimely Pure Brother's organization admitted him as one of its honorary members, thereby enabling him not only to see but to take part in a ceremony in which no American had ever before participated. With her by his side, he was welcomed wherever he went. Even the little Chinese women in the midst of their babies, received him with gentle smiles, and the children solemnly munched his candies and repeated nursery rhymes for his edification.

He enjoyed it all, and so did Pan. They were both young and light-hearted. And when the afternoon was spent, there was always that high room open to the stars, with its China bowls full of flowers and its big colored lanterns, shedding a mellow light.

Sometimes there was music. A Chinese band played three evenings a week in the gilded restaurant beneath them, and the louder the gongs sounded and the fiddlers fiddled, the

more delighted was Pan. Just below the restaurant was her father's bazaar. Occasionally Mum You would stroll upstairs and inquire of the young couple if there was anything needed to complete their felicity, and Pan would answer: "Thou only." Pan was very proud of her Chinese father. "I would rather have a Chinese for a father than a white man," she often told Mark Carson. The last time she had said that he had asked whom she would prefer for a husband, a white man or a Chinese. And Pan, for the first time since she had known her, had no answer for him.

It was a cool, quiet evening, after a hot day. A new moon was in the sky.

"How beautiful above! How unbeautiful below!" exclaimed Mark Carson involuntarily.

He and Pan had been gazing down from their open retreat into the lantern-lighted, motley-thronged street beneath them.

"Perhaps it isn't beautiful," replied Pan, "but it is here I live. It is my home." Her voice quivered a little.

He leaned towards her suddenly and grasped her hands.

"Pan," he cried, "you do not belong here. You are white – white."

"No! no!" protested Pan.

"You are," he asserted. "You have no right to be here."

"I was born here," she answered, "and the Chinese people look upon me as their own."

"But they do not understand you," he went on. "Your real self is alien to them. What interest have they in the books you read – the thoughts you think?"

"They have an interest in my," answered faithful Pan. "Oh, do not speak in that way any more."

“But I must,” the young man persisted. “Pan, don’t you see that you have got to decide what you will be – Chinese or white? You cannot be both.”

“Hush! Hush!” bade Pan. “I do not live you when you talk to me like that.”

A little Chinese boy brought tea and saffron cakes. He was a picturesque little fellow with a quaint manner of speech. Mark Carson jested merrily with him, while Pan holding a tea-bowl between her two small hands laughed and sipped.

When they were alone again, the silver stream and the crescent moon became the objects of their study. It was a very beautiful evening.

After a while Mark Carson, his hand on Pan’s shoulder, sang:

“ And forever, and forever,
As long as the river flows,
As long as the heart has passions,
As long as life has woes,
The moon and its broken reflection,
And its shadow shall appear,
As the symbol of love in heaven,
And its wavering image here,”

Listening to that irresistible voice singing her heart away, the girl broke down and wept. She was so young and so happy.

“Look up at me,” bade Mark Carson. “Oh, Pan! Pan! Those tears prove that you are white.”

Pan lifted her wet face.

“Kiss me, Pan,” said he. It was the first time.

Next morning Mark Carson began work on the special-feature article which he had been promising his paper for some weeks.

“Cursed be his ancestors,” bayed Man You.

He cast a paper at his daughter’s feet and left the room.

Startled by her father’s unwonted passion, Pan picked up the paper, and in the clear passionless light of the afternoon read that which forever after was blotted upon her memory.

“Betrayed! Betrayed! Betrayed to be a betrayer!”

It burnt red hot; agony unrelieved by words, unassuaged by tears.

So till evening fell. Then she stumbled up the dark stairs which led to the high room open to the stars and tried to think it out. Someone had hurt her. Who was it? She raised her eyes. There shone: “Its Wavering Image.” It helped her to lucidity. He had done it. Was it unconsciously dealt – that cruel blow? Ah, well did he know that the sword which pierced her through others, would carry with it to her own heart, the pain of all those others. None knew better than he that she, whom he had called “a white girl, a white woman,” would rather that her own naked body and soul had been exposed, than that things, sacred and secret to those who loved her, should be cruelly unveiled and ruthlessly spread before the ridiculing and uncomprehending foreigner. And knowing all this so well, so well, he had carelessly sung her heart away, and with her kiss upon her lips, had smilingly turned and stabbed her. She, who was of the race that remembers.

Mark Carson, back in the city after an absence of two months, thought of Pan. He would see her that very evening. Dear little Pan, pretty Pan, clever Pan, amusing Pan; Pan, who was always so frankly glad to have him come to her; so eager to hear that he was doing; so appreciative, so inspiring, so loving. She would have forgotten that article by now. Why should a white woman care about such things? Her true self was above it all. Had she not

taught her that during the weeks in which they had seen so much of one another? True, his last lesson had been a little harsh, and as yet he knew not how she had taken it; but even if its roughness had hurt and irritated, there was a healing balm, a wizard's oil which none knew so well as he how to apply.

But for all these soothing reflections, there was an undercurrent of feeling which caused his steps to falter on his way to Pan. He turned into Portsmouth Square and took a seat on one of the benches facing the fountain erected in memory of Robert Louis Stevenson. Why had Pan failed to answer the note he had written telling her of the assignment which would keep him out of town a couple of months and giving her his address? Would Robert Louis Stevenson have known why? Yes – and so did Mark Carson. But though Robert Louis Stevenson would have boldly answered himself the question, Mark Carson thrust it aside, arose, and pressed up the hill.

“I knew they would not blame you, Pan!”

“And there was no word of you, dear. I was careful about that, not only for your sake, but for mine.”

Silence.

“It is mere superstition anyway. These things have got to be exposed and done away with.”

Still silence.

Mark Carson felt strangely chilled. Pan was not herself tonight. She did not even look herself. He had been accustomed to seeing her in American dress. Tonight she wore the Chinese costume. But for her clear-cut features she might have been a Chinese girl. He shivered.

“Pan,” he asked, “why do you wear that dress?”

Within her sleeves pan's small hands struggled together; but her face and voice were calm.

"Because I am a Chinese woman," she answered.

"You are not," cried Mark Carson, fiercely. "You cannot say that now, Pan. You are a white woman – white. Did you kiss not promise me that?"

"A white woman!" echoed Pan her voice rising high and clear to the stars above them. "I would not be a white woman for all the world. You are a white man. And what is a promise to a man!"

When she was lying low, the element of Fire having raged so fiercely within her that it had almost shriveled up the childish frame, there came to the house of Man You a little toddler who could scarcely speak. Climbing upon Pan's couch, she pressed her head upon the sick girl's bosom. The feel of that little head brought tears.

"Lo!" said the mother of the toddler. "Thou wilt bear a child thyself some day, and all the bitterness of this will pass away."

And Pan, being a Chinese woman, was comforted.

VITA

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