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THE IMAGES OF A CHINESE MAN IN SUI SIN FAR' S TWO SHORT STORIES:
"THE STORY OF ONE WHITE WOMAN WHO MARRIED A CHINESE" AND
"HER CHINESE HUSBAND"

AN ABSTRACT
BY
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Advisor: Dr. Supaporn Yimwilai.

The aim of this research is to study the image of a Chinese man in Sui Sin Far's two stories and how Sui Sin Far disrupts stereotypes of Chinese men in her two short stories "The Story of One White Woman Who Married a Chinese" and "Her Chinese Husband." The historical background and the stereotypes about the Chinese were applied to analyze the short stories.

During the nineteenth century in U.S.A., there were negative stereotypes of the Chinese. They were viewed as drug addicts, alien, working class; also, they were viewed as weak, effeminate, cannibal, and savage.

However, Sui Sin Far shows that the Chinese man character opposed to the stereotypes and implies that the stereotypes were not true in reality. The Chinese man character is neither alien nor troublemaker. He is a nurturing, trustworthy and gentle man. Through her writings, Sui Sin Far presented the sameness of Americans and the Chinese and asked for the understanding of the Chinese.

ภาพลักษณ์ของผู้ชายชาวจีนในเรื่องสั้นของ Sui Sin Far เรื่อง “The Story of One White

Woman Who Married a Chinese” และ “Her Chinese Husband”



เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา

ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ

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จุดประสงค์ของงานวิจัยชิ้นนี้ คือ ศึกษาภาพลักษณ์ของผู้ชายชาวจีนในเรื่องสั้นของ Sui Sin Far สองเรื่อง ได้แก่ “The Story of One White Woman Who Married a Chinese” และ “Her Chinese Husband” และศึกษาว่า ผู้ประพันธ์มีวิธีการลบล้าง Stereotype ดังกล่าวอย่างไร ประวัติศาสตร์และ Stereotype ของชาวจีนได้นำมาใช้ประกอบการวิเคราะห์เรื่องสั้นดังกล่าว

ในศตวรรษที่สิบเก้า ณ. ประเทศสหรัฐอเมริกา ภาพลักษณ์ของชาวจีนเป็นไปทางด้านลบ ยกตัวอย่างเช่น ชาวจีนเสพยาเสพติด, เป็นชาวต่างชาติ, อยู่ในชนชั้นกรรมมาชีพ, และชาวจีนเป็นคนอ่อนแอ, มีลักษณะคล้ายผู้หญิง, เป็นมนุษย์กินคน และ เป็นคนป่าเถื่อน

Sui Sin Far แสดงให้เห็นว่าตัวละครชายชาวจีนแตกต่างจาก Stereotype ของชายชาวจีนโดยสิ้นเชิง อันแสดงให้เห็นว่า Stereotype ไม่สามารถใช้เป็นข้อเท็จจริงได้เสมอไป ชาวจีนมิได้ดูเป็นชาวต่างชาติ หรือเป็นผู้สร้างปัญหาแต่ประการใด ตัวละครชายชาวจีนในเรื่องเป็นคนอ่อนโยน, สามารถเชื่อถือได้ และมีความเป็นสุภาพบุรุษ Sui Sin Far ได้แสดงให้เห็นถึงความเหมือนระหว่างชาวอเมริกัน และ ชาวจีน อีกทั้งยังสร้างความรู้ความเข้าใจให้แก่ชาวจีนอีกด้วย

THE IMAGES OF A CHINESE MAN IN SUI SIN FAR' S TWO SHORT STORIES:
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“HER CHINESE HUSBAND”

A MASTER'S PROJECT

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MISS RATTIYA KAMTA



presented in partial fulfillment of the requirements for the

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The Master's Project Committee and Oral Defense Committee have approved this Master's project as partial fulfillment of the requirement for the Master of Arts Degree in English at Srinakharinwirot University.

Advisor of the Master's project


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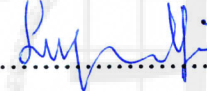
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This Master's Project has been approved as partial fulfillment of the requirements for the Master of Arts in English at Srinakharinwirot University


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CHAPTER 1

INTRODUCTION

After gold had been discovered in California in the mid-nineteenth century, Chinese immigrants were one group of gold seekers from all around the world who came to search for gold. When they arrived in the gold fields, they were greeted by many forms of racial discrimination. As laborers, the Chinese came to California, the United States of America to construct the mountainous western section of the railroad. As a result, there were a number of regulations against the Chinese over the period. For example, one of the California Legislatures had forced all Chinese miners to pay \$3.00 tax per month. Besides, the Chinese's tax was annually increased by \$2 per month (Tinkham. 2001: 48). In general, the international law was aimed against the Chinese.

The Chinese immigrants have intolerably been suffered by several racial inequalities. One of the racial violent events took place when some white miners destroyed the properties and beat the Chinese in 1856 (Sayre. 1927: 97). Prejudices against the Chinese were particularly strong. The Chinese were recognized as an alien race because of dissimilar customs and habits from the white. They worked hard, and even earned lower wages than white people. In this way, they became an economic threat for others and were the prime target of racial violence.

Sui Sin Far was a writer in the period when there were prejudices against the Chinese as mentioned above, and the historical background discussed above inspired her to be a voice of the Chinese. In addition, her background also inspired her works since her mother was a Chinese, but her father was a British. Consequently, she had to learn to cope with both Chinese and British traditions at the same time. Her mixed

nationality made her uncomfortable as the marriage between two ethnic groups was considered a taboo at that time.

Sui Sin Far was a journalist, short story writer, and essayist who used her writing skills to explain and protest the prejudices against the Chinese. She was one of the first Eurasian writers publishing her writing in Canada and the United States of America. Even though Sui Sin Far could "pass" as a white person, unlike her brothers and sister she chose to live and write as an Asian-American.

From 1888 to 1913, she had written nearly forty stories and more than thirty articles about the Chinese, lives for the published national magazine. Those works presented difficulties of Chinese immigrants. She denied stereotypes of the Chinese as unclean and untrustworthy. Before she passed away, she published two autobiographies and collected some of her stories into a book, *Mrs. Spring Fragrance* (1912).

After her death, her works disappeared; in 1995 Amy Ling and Annette White-parks rediscovered her writing in *Mrs. Spring Fragrance and Others Stories* (1995). Many stories in the book such as "The Wisdom of the New" and "The Prize China Baby," revealed the lives of Chinese-American women, who try to be both Americanized women and traditional Chinese wives. Sui Sin Far's works focused not only on gender but also on race and class. "In the Land of Free" (1909), one of her short stories, demonstrated irony in the matter of discriminatory immigration laws. In addition, her autobiographical essay "Leaves from the Mental Portfolio of an Eurasian" (1909) is an important work because it is a connection between cultures and her experience about prejudice against the Chinese.

Nowadays, Sui Sin Far's works gain much attention from scholars. For example, Anna Leahy claims that although the main themes of Sui Sin Far's works

were written long time ago, her ideas can still be applied to various present day thoughts. The understanding of different races, the balances of individual and social needs, the clash between tradition and change in immigrant experience as well as the two worlds of the race and culture of a mixed blood person are particularly vital for humankind. Sui Sin Far is considered as a significant element in the study of Chinese-American literature, feminist literary history and American cultural studies.

Lori Jirosek adds that Sui Sin Far provides more information about Chinese cultures to bring more perspectives on the Chinese. Lisa Lowe, Dorinne Kondo, and Ali Behdad state that Sui Sin Far's works are important to American literature because her works educate those who misunderstand the Chinese.

"The Story of One White Woman Who Married a Chinese" and "Her Chinese Husband" are Sui Sin Far's famous stories. "The Story of One White Woman Who Married a Chinese" is about an American woman, Minnie. Her American husband cheats on her; consequently, she gets divorced and takes her child. Afterward, she meets a Chinese man who becomes her husband. "Her Chinese Husband", the sequel of "The Story of One White Woman Who Married a Chinese", is the memorial of Minnie about her Chinese husband since he died. Both of these two short stories are about racism, ethnocentrism and biculturalism.

It becomes clear that literature is related to social and cultural condition. To understand literature more deeply, one has to have social and historical background knowledge of certain period in which the works of literature were written. As Sui Sin Far is an important key to unlock the mystery about prejudice against the Chinese American. "The Story of One White Woman Who Married a Chinese" and "Her Chinese husband" reflect the social issues at that period especially the stereotypes of Chinese men. The researcher intends to study how Sui Sin Far presents Chinese men

in the stories and how Sui Sin Far disrupts the stereotypes of a Chinese man. The results of this study will be useful to understand Sui Sin Far's works. This research may provide an alternative means to solve the problems of prejudices that still exist in the United States of America and other parts of the world.



The objectives of the study

The objectives of the study are the followings:

1. To study the images of a Chinese man in Sui Sin Far's two stories.
2. To study how Sui Sin Far disrupts stereotypes of the Chinese in "The Story of One White Woman Who Married a Chinese" and "Her Chinese Husband".

The significance of study

The significance of this study is the following:

1. To provide general and specific information about stereotypes of the Chinese and other races so that readers will understand the Chinese in the nineteenth century clearly.
2. To help readers to understand the prejudices from which stereotypes of Chinese men in the nineteenth century were created.
3. To help readers to better understand Sui Sin Far's works.
4. To be useful for further studies on stereotypes of the Chinese and other races.

Scope of study

The scope of the study is limited to studying two short stories namely "The Story of One White Woman Who Married a Chinese" and "Her Chinese Husband", written by Sui Sin Far.

Procedures

The procedures of the study are as follows:

1. Accumulation of the Information

The information related to the study includes:

- 1.1 The biography of Sui Sin Far.
- 1.2 The historical background.
- 1.3 Stereotypes of the Chinese.

2. Information Analysis

- 2.1 The short stories “The Story of One White Woman Who Married a Chinese” and “Her Chinese Husband” were analyzed.
- 2.2 The historical background and the stereotypes about the Chinese were given so that readers can understand the stories more deeply.
- 2.3 The Chinese character presented in the short stories were compared to the stereotypes, and then how Sui Sin Far disrupts these stereotypes was discussed.

3. Report of Findings

Findings of the study were discussed.

4. Conclusion and Suggestion for Further Study

The findings of the study were concluded and discussed, and then recommendations for further studies were presented.

CHAPTER 2

REVIEW OF RELATED LITERATURE

The review of literature is divided into three sections: biography, historical background and stereotypes of Chinese men. The first section discusses Sui Sin Far's background which inspires her works. The second section is historical background about the perspective of the American towards the Chinese, and discriminations against the Chinese. The final section discusses stereotypes of Chinese men.

The Biography of Sui Sin Far

Sui Sin Far was born in Macclesfield, England, in 1865. She was the eldest daughter of Grace and Edward Eaton; her mother was a Chinese woman, and her father was an English man. It was believed that her mother was adopted by an English couple, and trained to be a missionary. Edward studied art in Paris and traveled to the Far East as a representative of the Eaton Silk Company.

As she mentioned about her life in her autobiographical essay, "Leaves from the Mental Portfolio of an Eurasian", she had to struggle throughout her entire life because of her mixed blood race. When she was only four years old, she realized that there was a gossip about her race from other people who knew that her mother was Chinese. Some children were not even allowed by their parents to play with her. Once a white-haired old man looked at her from head to toe in the children party when she was just six years old, and that caused her to refuse to show herself until the time to go home. By the age of seven, her family had moved to Hudson City, New York, and had settled in the Montreal suburb of Hochelaga in 1870. Nonetheless, she was still unpleasantly treated because of her race. She used to ask herself why she

was neither English nor Chinese and felt that she was different from both cultures. She had studied in school until she was eleven years old, then she continued her education at home. In her spare time, she helped her mother take care of her twelve brothers and sisters and assisted her father to sell his artworks. There was a feeling of hate and fear of the Chinese in the country, and it rose to the peak in the Chinese Exclusion Act of 1882. By the age of eighteen, she worked for the Montreal Daily Star Newspaper. Her essays and stories were about what it was to be a Chinese woman in the white's world. Even though she did not look like Chinese, she took the Chinese name of a popular flower to be her pen name, Sui Sin Far, which means narcissus. In contrast, her sister has chosen to pass as Japanese because the prejudice against the Chinese was stronger than the Japanese. Amy Ling brought her to the attention of scholars in the early 1980s.

Sui Sin Far moved to many places. She went to Jamaica, and unconsciously contracted malaria in 1890. Later she traveled to Seattle and San Francisco and wrote a number of articles and short stories about the prejudice against the Chinese American. Her sister, who passed as Japanese, was very successful in her writing career; a large number of copies were sold, and she became rich. On the other hand, Sui Sin Far's works were not successful, and she was physically and financially poor. She suffered from rheumatism and passed away in 1914 in Montreal.

In gratitude for her works on their behalf, the Chinese community erected a special headstone on her tomb inscribed with the characters "Yi bu wang hua", which mean "the righteous one does not forget China".

The Historical background

The Chinese came to the United States of America to seek their fortune, and they wished to return home rich and wealthy. There were two main reasons why they

came to the United States of America. The first reason was to search for gold after they had heard 'The news of the discovery of gold.' The second reason was to work as railroad workers on the famous transcontinental railroad project.

Nevertheless, the history of the Chinese in U.S.A was not only the history of hope and dreams but also the history of prejudice. The prejudice and race discrimination against them occurred because they were viewed as job-stealing immigrant laborers and stealing American natural treasures.

The Chinese were perceived as job-stealing immigrant laborers, just only because of their hard-working characteristic. They settled down, and quietly worked their ways for better lives. They were able to work many hours in constructing the trans-continental railroad. Moreover, they were willing to work in poor workplaces, such as farms and mines. Hard working in long hours with low wages was one of characteristics of Chinese males. As a result, local employers preferred to hire the Chinese from whom they were able to get higher profit and productions. Irish labors, for instance, were replaced by Chinese labors in manufacturing, laundering and domestic occupations. The song, named "California As It Was and Is", showed the fall from grace of White miners after the Chinese had arrived in America.

I remember, I remember when the Yuba used to pay,
With nothing but a rocker, five hundreds dollars a day
We used to think "it" would always last, and would, with perfect ease
If only Uncle Sam had stopped the coming.

When the transcontinental railroad project was completed, the Chinese were no longer needed, and the American regarded them as an economic threat. The number of the Chinese had increased rapidly. From 1850 to 1880, the Chinese

immigrants had risen from 7,520 to 105,465. Americans were scared of the increasing number of the Chinese people because of the history of Mongol invasions to Europe in the thirteenth century. Over the period, Genghis Khan and the considerable number of Mongol arms trooped across Asia into Europe. The power of his troop was deep impression on Europeans. Moreover, the Chinese were serious competitors for Americans and White labors in the labor market as they were too industrial. In *A History of the American People* (1902), Woodrow Wilson, the former president of America, wrote:

Caucasian labors could not compete with the Chinese who with their yellow skin and debasing habits of life, seemed to them hardly fellow men at all, but evil spirits rather. (37)

Accordingly, the Chinese were scapegoats for the economic depression of the 1870s and social disorder for free-white working men.

The Chinese were perceived as those stealing American natural treasures, and The California was considered God's Free Soil where Americans could collect gold, but not other races. The song "Ho for California" by Hutchison showed this idea clearly:

O! the land we'll save, for the bold and the brave
Have determined their never shall breathe a slave;
Let foes recoil, for the sons of toil
Shall make California GOD'S FREE SOIL.
Then, ho Brother ho! To California go,

No slaves shall toil on God's Free Soil,
On the banks of the Sacramento.
Heigh O, and away we go
Chanting our songs of freedom, O.

Even Thomas (Jefferson), the former president of the United States of America, naturally believed in whites, superiority and warned that slaves would destroy republicanism (76). One of the folk song passed this message and led to violence:

The Yellow-skins here in these hills
Now know how it appears
To have their gold by others stole
As we have suffered for years
Get out, Yellowskins, get out
Get out, Yellowskins, get out
We'll do it again if you don't go,
Get out, Yellowskins, get out.

The Chinese were viewed as job-stealing immigrant laborers and those stealing American natural treasures; hence, these prejudice created discrimination against them. The discrimination against the Chinese came into many forms such as unfair taxation, laws against the Chinese American, low rate salary and ignorance.

The first discrimination was unfair taxation. According to Robert G. Lee, the California Legislatures had forced all Chinese miners to pay \$3.00 tax per month. Besides, the tax was annually increased by \$2 per month. Tax was supposed to be collected from every foreign miner; nonetheless, it was only collected from the

Chinese American. When some of the Chinese denied paying taxes, they would be attacked or killed.

The second discrimination was in the form of laws. California's laws prevented the Chinese from testify against whites in court. The Chinese faced discrimination against Asians because the United States Constitution recognized only black and white skin color. The Chinese were neither white nor black, and the United States of America passed the laws against the Chinese. For example in 1860, discriminatory laws were passed in California to forbid Chinese children to attend public schools. Americans did not want to live among the Chinese (Lee 31).

The third discrimination that Chinese miners experienced was in the form of low salary. Although the Chinese performed the hardest, dirtiest and the most dangerous job, their salaries were lower than European workers. When the Chinese went on strike, officials of the Central Pacific cut off their food in order to deal with the problem (Lee 23).

Another discrimination that Chinese miners experienced was the ignorance. After the transcontinental railroad project was completed; nevertheless, the Chinese were forbidden from appearing in the famous picture. Though more than 1,000 of the Chinese died during this project, the Chinese were not allowed to participate in the ceremony. Helen Zia points out in *Asian American Dreams: The Emergency of American people* that:

The speeches congratulated European immigration workers for their labor but never mentioned the Chinese. Instead, Chinese men were summarily fired and forced to walk the long distance back to San Francisco—forbidden to ride on the railroad they built. (21)

Furthermore, one form of discrimination is stereotypes. Because Americans viewed the Chinese as job-stealing immigrant laborers and those stealing American natural treasures, and they passed these images throughout their country. Bad images of the Chinese men were formed. Although Americans believed that they did not have prejudices against the Chinese; nonetheless, stereotypes of Chinese men they were perceived unconsciously have more impact on them to view the Chinese negatively than they care to admit, and racial violence was the consequence of those stereotypes.

Stereotypes of the Chinese

According to *Oxford Advanced Learner's Dictionary*, the word “stereotype” means “A fixed idea or images that many people have of a particular type of person or thing, but which is often not true in reality.” (1329)

Stereotype is a cognitive structure that contains the perceiver's knowledge, beliefs, and expectancies about a social group. It is an abstract knowledge structure linking a social group to a set of traits and behavioral characteristics.

According to research in cognitive psychology on the categorization process, people create stereotypes through social learning process such as parents and media. People create stereotypes to categorize outgroups, get information about outgroups and apply all of the group information to all of its members. Creating stereotypes is a way of making people feel better about themselves when they think their groups (ingroups) are better than other groups (outgroups).

The first stereotype of the Chinese as drug addicts happened at the beginning of the nineteenth century when the communication and exchange between Europe and

China occurred. China sold tea to England and wanted to be the sole-distributor of the product. While the English drank more tea, and England profited from selling tea, China took only silver in trade. England was frustrated by China trade restriction. Then, the English introduced opium to addict the Chinese. Opium was transformed from India to the Chinese smugglers. The opium was sold for silver which then paid for tea to send to England. Opium made the trade balance back in England's favor. The images of the Chinese were getting worse in the Opium War in 1839-1840. The Chinese government attempted to end this trade. There were many opium addicts who were appearing in trading ports throughout China; thus, this news was passed through mass media and merchants from East to West, so Americans recognized the Chinese as drug addicts since the Chinese had not immigrated to U.S.A yet.

The second stereotype about the Chinese was cultural differences which separated the Chinese American as foreigners. Physical and cultural differences had led to different treatment in U.S.A since the time of early immigration. In 1784, American intercourse with China at that period also constructed the images of the Chinese before the Chinese immigrated to America. Stuart Miller portrayed the images of the Chinese as follows:

The majority of Americans who journeyed to China before 1840 regarded the Chinese as ridiculously clad, superstitious ridden, dishonest, crafty, and marginal members of the human race who lacked of courage, intelligence and skills and will to do anything about the lives or the oppressive despotism under which they lived or the stagnating social conditions that surround them (36.)

Hubert Howe Bancroft, a historian of California, insisted that “the Chinese were alien in every sense such as the color of their skins, the repulsiveness of their feature, their undersize of figure, their incomprehensible language, strange custom and heathen religion” (Bancroft 22). The Yellow Peril figure or Oriental stereotype also referred to yellow skin of East Asians when white Americans first saw new immigrants from China. The Chinese were considered as deviant in the United States of America as Chinese tradition, Chinese clothing and hairstyle, religion, and lifestyles were different from those in American cultures.

The stereotype of the Chinese American as foreigners included the inability to fully speak and comprehend English. The Chinese pidgin attributed to the Chinese American in California with their linguistic and symbolic code, syntax and vocabulary rules. In the song “Hong Kong,” by Nick Gardner, presented the Chinese accent as follows:

My Name is Sin Sin, come from China
 In a big large shipee, commee long here;
 Wind blow welly muchee, Kick upee blubelly
 Ship makee Chinaman feelee wellee queer.
 Me fetchee longee a lillee gal nicee
 She com longee to be my wife
 Makee bigee swear to it all her life. (18)

The third stereotype of the Chinese was that they were viewed as working class or coolies. According to *The Oxford English Dictionary*, coolie means:

(a) hiring, laborers, man who does odd jobs....A variant of Kuli or Koli, name of a numerous aboriginal tribe of Gujarat, formally noted as robbers but now settling down as respectable laborers and cultivators.

(b) The name given by Europeans in India and China to a native hired labourer or burden-carrier; also used in other countries where these men are employed as cheap labors.

The word "coolie" originated from India and during the 19th century. It referred to wage earners, especially those who worked for low pay. Large numbers of indentured laborers were introduced to the West Indies from India and the term was then extended to the Chinese laborers. In official contracts from the British administrative point of view, the word was a general designation for all Asian immigrant workers. In the United States of America, the term 'Coolie' referred to contract of the Chinese employees who worked as slavery, servitude or peonage, and emphasis on social class of the Chinese as working class who worked in mines, sugar plantation or on railroads. The Chinese worked all of the hardest, dirtiest and most dangerous jobs. The word coolies also associated with the sense of dirt. Thus, the Chinese were viewed as working class and slaves while Whites were regarded as free men.

Another stereotype characteristic of Chinese males was that they were weak and effeminate. This stereotype came from the differences between bodies of American males and Chinese males; Chinese males were smaller than American males. Even the Chinese's hair styles were like females. The Chinese shave their forehead as a sign of honesty to their Manchu conqueror. The length and manner in which hair was cut represented gender, age and class. In contrast, the length of hair

was a symbol of sexual power in Judeo-Christian culture; besides, only female had long hair in civilized countries. The Chinese hair styles represented sexually, racially ambiguous, and dangerous in American culture. The stereotype of weakness and effeminacy limited the area of their workplace. Americans allowed them a little opportunity, leaving them to do women's work such as laundry, cooking and cleaning. American males maintained their superiority by limiting Chinese males to do less male's work.

The stereotype of the Chinese as cannibals came from the food they eat. The Chinese were recognized as eating dogs, cats, rats and animals that were not raised for food. The stereotype of the Chinese was wild people who ate wild animals. Printed media reported rumors that Chinese ate vermin and drank certain bodily fluids of young virgin. Luke Schoolcraft's poem, "Heathen Chinee," portrayed this stereotype:

Lady she am vellie good, make plenty chow chow
 She live way up top side house,
 Take a little pussy cat and a little bow bow
 Boil em in a pot of stew wit a little mouse
 Some say pig meat make good chow chow
 Too much largie, no muchie small
 Up sky, down sky, down come chow chow
 Down come a pussy cat, bow bow and all
 Hi! Hi! Hi! (38)

Another stereotype of Chinese males was that they were blood thirsty. Although many laborers hoped that they would have a good chance in the United

States of America, not everybody was lucky. Some of the Chinese were unemployed, and then formed mafia groups. This caused the stereotype of the Chinese as barbaric and blood thirsty. When the transcontinental railroad was completed in 1869, it was expected to bring prosperity to California. Instead, it brought an economic depression. The railroad flooded California's markets with cheap manufactured goods from the East Coast. This situation was getting worse when the railroad brought large numbers of unemployed European immigrants to California from the East Coast. There were many Chinese males in U.S.A, and women were shortage there; hence, some of the Chinese grouped to import Chinese women as prostitutes and sold them to Chinese men. Fiction also portrayed and cultivated the stereotype of the Chinese men as blood thirsty; in other words, they were evil. Sax Rohmer's *Fu Manchu* (1959) was the bestseller book. Fu Manchu; the main character, was described in the novel that:

Imagine a person, tall, lean and feline, high-shouldered, with a brow like Shakespeare and a face like Satan, a close-shaven skull, and long, magnetic eyes of the true cat-green. Invest him with all the cruel cunning of an entire Eastern race, accumulated in one giant intellect, with all the resources of science past and present, with all the resources, if you will, of a wealthy government-- which, however, already has denied all knowledge of his existence. Imagine that awful being, and you have a mental picture of Dr. Fu-Manchu, the yellow peril incarnate in one man. (Rohmer 44)

In this study, historical background and research on stereotypes of Chinese males as discussed above were applied to study how Sui Sin Far presented a Chinese male and how Sui Sin Far disrupted stereotypes of the Chinese in her two short stories, “The Story of One White Woman Who Married a Chinese” and “Her Chinese Husband.”



CHAPTER 3

AN ANALYSIS OF SUI SIN FAR'S TWO SHORT STORIES

This chapter is an analysis of the images of a Chinese man in Sui Sin Far's two short stories: "The Story of One White Woman Who Married a Chinese" and "Her Chinese Husband." The short stories "The Story of One White Woman Who Married a Chinese" and "Her Chinese Husband" were analyzed. The researcher also applies the historical background and the stereotypes of the Chinese to analyze in order to have a better understanding of the two short stories.

In "The Story of One White Woman Who Married a Chinese", Minnie is a protagonist of the short story. She answers a question "Why did I marry Liu Kanghi, a Chinese?" (66) by making a comparison between her American husband and her Chinese husband.

Her first husband is an American man, whose name is James Carson. At the beginning, their marriage seems to be happy. However, she mentions, "I was quick to see the change and realize that there was a gulf of differences between us" (67). A gulf of differences between them is their attitudes towards women roles. While Minnie prefers to be an ideal womanhood, James persuades her to be a business woman.

Minnie believes in the ideal womanhood. The ideal womanhood is an important stage in the expression of sexual stereotypes. This ideal of womanhood promotes the idea that a woman's place is in the home. In "The Cult of True Womanhood: 1820-70," historian Barbara Welter describes four characteristics any good and proper young woman should cultivate: piety, purity, domesticity, and submissiveness.

The first ideal of womanhood is piety because religion is thought to be a good thing in women. Women are thought of as a new Eve working with God to bring the world out of sin through her pure and passionless love. The second ideal of womanhood is purity which is highly important because without sexual purity, a woman is not a woman. If women ignore this advice, they will be in serious trouble. In popular literature, the consequences can be terrible such as dying. There are many stories about women punished by God for their sin by losing their babies and going mad. The third ideal of womanhood is submissive because women are to be passive, submitting to fate, to duty, to God, and to men. The fourth ideal is domesticity which maintains that woman's place is in the home as caregiver and homemaker.

In "The Story of One White Woman Who Married a Chinese", Minnie clearly follows the ideal womanhood because she always obeys whatever her husband wants her to do. Even though she does not admire politics, sports and women's studies, she tries so hard to please him. She remarks, "He was my husband and I loved him. Many an afternoon, when through with my domestic duties, did I spend in trying to acquire a knowledge of labor politics, socialism, women suffrage, and baseball, the things in which he was most interested" (67). Minnie prefers to please her husband in the house than work in the office. She states clearly, "It was a pleasure to me to wait upon James, cook him nice little dinners and suppers, read to him little pieces from the papers and magazines, and sing and play to him my little songs and melodies" (67). It is clear that she objects to new women roles, and she chooses to be a housewife rather than a working woman. Actually, she disagrees with James over new women roles and gives her opinion that "Once I ventured to remark that much as I admired a column of men keeping step together, yet men and women thus ranked would, to my mind, make a very unbeautiful and disorderly spectacle" (67). Although

James and Minnie have different attitudes toward women roles, she has to surrender herself to James. Finally, she reveals, “My child was six weeks old when I entered business life again” (69). She gets a job as a favour to James, not because she wants to. It implies that Minnie is submitted by James. She believes that men are never supposed to be submissive. Men are to be movers and doers, and women are warned that this was the order of things.

We can see that Minnie strongly believes in the ideal womanhood because she shows her role as submissiveness and domesticity clearly. The ideal womanhood is the reason why she pleases James as much as she can do. However, her belief is different from James who believes in new women roles. This point is what Minnie calls “the gulf of differences” between them.

In contrast, James is an educated man who sounds genuinely interested in social reform, the new idea of women and feminism. Minnie describes her first husband that “He was also an omnivorous reader of socialistic and new-thought literature. Women suffrage was one of his particular hobbies” (67). It seems that he strongly believes in new women roles as Minnie narrates, “Whenever I had a magazine around he would pick it up and read aloud to me the columns of advice to women who were ambitious to become comrades to men and walk shoulder to shoulder with their brother” (67). Also, he always admires working women: “He would often draw my attention to newspaper reports concerning women marks business ability and enterprise” (67).

The truth is that James dominates Minnie and uses her. He pretends to have moral standard or opinions that he does not actually have. He asserts new women roles because he wants Minnie to get a job to support him to publish his book. He is selfish because his main purpose is that he will have time to write his book if Minnie

gets a job. It is true that feminist theorists aim to understand the nature of inequality and focus on gender politics, power relations and sexuality. Feminist political activists advocate for social, political, and economic equality between the sexes, so it should be fine for Minnie to get a job. Nevertheless, Minnie has a six-year-old child to take care of, and she longs for motherhood as she strongly believes in the ideal womanhood. However, she has no choices but returns to the workplace. As she says, “This fifty dollars paid for all our living expense, with the exception of rent, so that James would be able to put by his balance against the time when his book would be ready for publication” (69).

In addition, James cheats on her. He is an untrustworthy husband because he tries to seduce Miss Moran who is a colleague of James. As one day Minnie finds her husband flirting with Miss Moran: “I want to talk to you – to win your sympathy – your love” (71). When Miss Moran tries to leave, James does not let her go. Minnie hears Miss Moran says, ““Let me pass, sir,’ the next I heard was a heavy fall. Miss Moran had knocked my big husband down” (71). James cheats on her, no matter how Minnie has been good to him. He is an untrustworthy man who both his female colleague and his wife cannot trust.

In fatherhood, even though James is the father of Minnie’s first child, he has never acted like a father at all. Firstly, James has never given any money to support his child and wife; he collects money to publicize his book instead. Also, he neither takes care of nor plays with his child. In addition, Minnie’s child is a fatherless child because James cheats on Minnie, so she has to get divorced. Furthermore, he even uses his child as a hostage when he wants Minnie back. Clearly, James neither knows nor cares what has happened to his fatherless family.

Apart from ignorance of his child and wife, his behavior towards them is becoming more and more aggressive. When he wants Minnie back, he turns out to be a savage man and uses violence to force her as she describes, “‘Walk beside me quietly if you do not wish to attract attention’ said he ‘and by God, if you do, I will take the kid tonight’” (75). Also, James degrades the Chinese when he says, “Ah! So you have sunk” -his expression was evil- “The oily little Chink has won you” (76).

On the other hand, Liu Kanghi her second husband who is a Chinese is significantly different from James Carson. She first meets him while she is trying to commit suicide. Liu Kanghi’s images surprises Minnie because he is not different from Americans at all. She cannot recognize any otherness of an alien culture within Liu Kanghi. She states, “I did not recoil-not even at first. It may have been because he was wearing American clothes, wore his hair cut, and even to my American eyes, appeared a good-looking young man” (72). Even though the stereotypes mention the Chinese as foreigner and coolie, Liu Kanghi is dissimilar to the stereotypes. On the contrary, Liu Kanghi dresses in the same way as Americans do, and he is spotlessly clean. He has no long queues, and he does not shave his forehead or wears traditional clothes. He has his hair cut and wears American clothes the same as an ordinary man. It also implies that the Chinese are able to adapt to American society. The Chinese are no longer different from American people. Therefore, he is different from a stereotype of the Chinese as foreigner.

There are stereotypes of the Chinese as foreigners because the Chinese have different clothes, hairstyles and language. The Chinese are always alien immigrants or strangers through American eyes. The stereotypes of the Chinese as foreigners create the images that the Chinese are totally different from Americans. It is believed that the Chinese have strange appearance, clothes and behavior. Hence, Americans

believe that the Chinese are the same; they have long queues, shave their forehead or wears traditional clothes. In addition, the stereotypes of the Chinese as coolies are repeating in Americans mind. After a much larger group of coolies, unskilled laborers usually working for very little pay migrated to the United States of America. The Chinese did not only mine for gold, but took on jobs such as cooks, peddlers, and storekeepers. In the first decade after the discovery of gold, many had taken jobs that nobody else wanted or those that were considered too dirty. Americans viewed the Chinese as cheap-lived immigrants living in unhealthy lifestyle. Thus, Americans imagined the Chinese as dirty laborers who worked in dusty gold mine. The stereotypes of the Chinese as coolies created the images of the Chinese as dirty persons.

However, in “The Story of One White Woman Who Married a Chinese” the Chinese character has never acted as troublemaker in American society. Instead, Liu Kanghi is a good citizen in U.S.A and lives peacefully. Besides, he is willing to help American citizens. While Minnie’s American husband leaves her behind, Liu Kanghi helps her from a worse situation to a better situation. He tries to persuade her to change her mind, “A strong hand was laid upon my arm and I was swung around against my will ‘Poor little baby,’ went on the voice, which was unusually soft for man’s. ‘Let me hold him!’ I surrendered my child to the voice. ‘Better come over where it is light and you can see where to walk!’” (72). After that, her life and her child’s life are brought to light and hope. He takes good care of her: “I only knew that he was a man, and that I was being cared for as no one had ever cared for me since my father died” (72). He has been good to her until she is getting better. She tells, “No money can recompense your kindness to myself and child” (73). She realizes how good Liu Kanghi is as she replies James when James wants her back that

“For all your six feet of grossness, your small soul cannot measure up to his great one”(76). She even mentions, “The happiness of the man who loves me is more to me than the approval or disapproval of those who in my dark days left me to die like a dog” (77). Furthermore, Liu Kanghi is an ordinary citizen in U.S.A who gets a job. As a good citizen, he supports a person who has a problem. Moreover, he shows that the Chinese are now one of the American citizens who have never meant create a trouble at all. Liu Kanghi is different from the stereotypes of the Chinese which regard them as troublemaker.

Looking back to historical background, the Chinese were viewed as a social problem. According to history, the Chinese seem to be a cause of all trouble in U.S.A such as economic downturn or population problem. The Chinese were regarded as job stealing immigrant laborers in the gold rush age. Thus, the Chinese are a scapegoat of economic problem in the United States of America. The Chinese population became larger and integrated more into American society. Nevertheless, the Chinese became the targets for hate crimes and violence. In short, it seems that whenever there are problems in American society, political or economy, the Chinese were centers of social problems, moral decays and all problems.

In addition, Liu Kanghi is a trustworthy man. Minnie compares her marriage life between her American husband and her Chinese husband. While James cheats on her, Liu Kanghi has never done so. Liu Kanghi is a consistent man as Minnie says, “There was nothing feigned about my Chinese husband. Simple and sincere as he was before marriage, so was he afterwards” (79). Besides she adds, “As my union with James Carson had meant misery, bitterness, and narrowness, but my union with Liu Kanghi meant, on the whole, happiness, health, and development. Yet the former, according to American ideas, had been an educated-broad minded man;

the other, just an ordinary Chinaman” (79). Minnie even states, “Thus I met Liu Kanghi, the Chinese who afterwards became my husband. I followed him, obeyed him, trusted him from the very first” (72). Compared to the stereotype of the Chinese as cunning, Liu Kanghi is dissimilar to the stereotype.

It is said that the Chinese were regarded as dishonest through Americans’ eyes. This image stems from Chinese merchants in the past who excelled in calculation and trade but some of them were untrustworthy merchants. Many of these negative stereotypes were portrayed in literature to promote negative stereotypes and to justify the discrimination against overseas Chinese. Overseas Chinese were shown as those who were inhuman, immoral, alien, untrustworthy and disloyal. Thus, there was a perpetuation of the myth of the “untrustworthy Chinese.”

Furthermore, Liu Kanghi respects women more than her first husband does even though he has never talked about social reform, feminism or woman suffrage. He is a man who is polite, who has excellent manners and who always behaves well especially the way he treats women. While James does not respect her idea about the ideal womanhood, Liu Kanghi respects hers. As Minnie believes in the ideal womanhood, he has never pushed her to enter business world. Furthermore, Liu Kanghi has never asked for any entertainment from her or asks her to please him. He even cooks himself his supper as Minnie says, “If he came home in the evenings and found me tired and out of sorts, he would cook dinner himself, and go about it in such a way that I felt that he rather enjoyed showing off his skill as a cook” (78). Sometimes, Minnie mentions that she fears of living in China because there are many negative rumors about China. She says, “Sometimes he would talk about returning to China. The thought filled me with horror” (81). However, he states that women go almost overnight from second-class humans, men’s property, to equals. Liu Kanghi

has never acted the same as old Chinese culture. He respects Minnie as his wife and cherishes her. He has never hurt her, and he respects her thought.

Actually, it is believed that Chinese men alone should support the family, so they had absolute power to control their wives. Chinese men were to be movers and doers, while women were to be passive. They could even have second wife. The ancient Chinese women were in a position of servitude from birth till death. They were actually considered a man's private property. After women got married conditions remained much the same, only instead of being subject to a father they were subject to their husbands. For thousands of years women were considered inferior in every way to a man. They had almost no rights and little freedom.

More importantly, Liu Kanghi is a man whom animals and children love. It is implied that he is a nurturing and gentle man. Minnie describes, "Every morning he would go to the window and call to his pigeons, and they would flock around him, hearing and responding to his whistling and cooing" (79). One girl describes Liu Kanghi that "'We love much our cousin,' said one of the little girls to me one day. 'He teaches us so many games and brings us toys and sweets'" (73). In addition, Liu takes good care of Minnie's child although he is just a stepfather. He is a lovely father who is a sensitive father as Minnie demonstrates, "My little girl loved him better than she loved me. He took great pleasure in playing with her, curling her hair over his finger, tying her sash, and all the simple tasks from which so many men turn aside" (79). Besides, he always keeps a fatherly eye on her child and can sacrifice himself for her child. Once her daughter gets hold of a set rat trap: "Kanghi quietly went up to the child and took from her the trap. Then he asked me to release his hand. I almost fainted when I saw it. 'It was the only way,' said he. We had to send for the doctor and even as it was, came very near having a case of blood poisoning" (80).

There are stereotypes of the Chinese as blood thirsty and cannibal; on the contrary, Liu Kanghi is kind and adored by children.

Besides, he not only plays and takes good care of his children but is also proud of his children as Minnie says, "If ever a man rejoiced over the birth of his child, it was Liu Kanghi" (82). Liu completes Minnie's family perfectly though he is only a stepfather. The miscegenation of whites and Mongolians used to be unacceptable; thus, there were rumors that the Chinese beat their wives badly. On the other hand, Liu Kanghi is protective and gentle who rejects violence and force.

Once, it is believed that the Chinese men lured white women and unreliable, but Liu Kanghi is a reliable man and he is a good father. According to historical background, there is an image of a Chinese man as a pimp. This belief came from the shortage of women in American Chinatowns in the nineteenth century. Hence, some Chinese men were pimps, and they were regarded as men who deceived women. As a result, it is believed that white women who get married to Chinese men will be forced to be prostitutes.

Therefore, Minnie realizes that Liu Kanghi differs from the stereotypes of Chinese men in history about the Chinese. At the end of "The Story of One White Woman Who Married a Chinese", she compares her American husband with her Chinese, she can give the reason why she marries Liu Kanghi. Minnie gives three reasons why she marries Liu Kanghi. The first reason is that she loves him. He saved her life and treated her kindly until she got better. He has been very consistent before and after marriage. In contrast, James is concerned only about his needs, ignores his family and cheats on her. The second reason is that she is weary of working, struggling and fighting with the world. Liu Kanghi keeps her in peaceful world and does not change anything about Minnie. As Minnie is long for being an ideal

womanhood, Liu Kanghi does not persuade her to get a job. He understands what she wants by observing what she likes to do and supports her. On the contrary, James does not care about her attitude and persuades her to get a job that she does not want to do. James does not care how she feels; hence, Minnie has to suffer with a new woman role. The third reason is that her child needs a home. Liu Kanghi is a very good father, and he spends his time playing with her child. Although he is only a stepfather, his love is unconditional love for Minnie's daughter. By comparison, James has never cared or played with his daughter. There is no doubt that Minnie is long for love, care, and Liu Kanghi is everything she wants.

While "The Story of One White Woman Who Married a Chinese" shows Liu Kanghi as an ordinary man who differs from the stereotypes of the Chinese, "Her Chinese Husband" is Minnie's memories of Liu Kanghi. Minnie realizes that her Chinese husband is civilized and educated. She finds out that Liu Kanghi comes from a civilized country. Liu Kanghi presents China as the oldest civilized nation with a developed culture which presents through arts as Minnie states, "The furniture had been brought from China, but there was nothing of tinsel about it. Dark wood, almost black, carved and antique, some of the pieces set with mother-of-pearl. On one side of the inner room stood a case of books and an ancestral tablet" (79). Moreover, Liu Kanghi is a man who loves arts, music and literature. Minnie learns that her Chinese husband appreciate arts as much as she does. For example, she claims, "Because I was interested in fancy work, so was he. I can see his face, looking so grave and concerned, because one day by accident I spilt some ink on a piece of embroidery I was working" (78). Moreover, she describes that "He liked to hear a good story, and though unlearned in a sense, could discriminate between the good and bad in literature. This came from his Chinese education" (78). This implies that Chinese education is

good as well. Minnie adds, "He told me one day that he thought the stories in the Bible were more like Chinese than American stories" (78). Liu Kanghi claims that another religion is able to fill civilization and moral also. Even though some countries are not Christian countries, it does not mean that those countries are uncivilized, as he said that the Bible is similar to Chinese stories. It not only shows through material but also reflects through his way of life as he is a good man. In this way, Liu Kanghi is a civilized person who comes from civilized country. Liu Kanghi reflects that China is a great country of civilized culture which contrasts sharply with the stereotypes of the Chinese as uncivilized.

Even though the historical background maintains China and the Chinese as uncivilized and uneducated, Liu Kanghi represents opposite statement. It is believed that the Chinese are uncivilized and uneducated. Actually, China has longer history than The United States of America. Chinese cultures and traditions are very rich across the nation, including Chinese architecture which has a long history and great achievements, and created many architectural miracles such as the Great Wall. Nevertheless, the first group of Chinese people in The United States of America was laborers or working class, who were uneducated. This is the reason why Americans have the stereotype of the Chinese as uncivilized and uneducated. Also, Western countries believe that civilization can be filled only by Christian civilization.

In "Her Chinese Husband", Minnie states clearly that Liu Kang is an ordinary man. He is not too good to be true because he also has some drawbacks. Minnie says, "My Chinese husband has his faults. He is hot-tempered and, at times, arbitrary" (77). Liu Kanghi reverses readers' perceptions from the mainstream literary center of vision which portrays Chinese-Americans who choose to be "different" from Americans. Liu Kanghi revises mainstream perspectives. Moreover, concepts of

"Otherness" are reversed through a reversed cultural perspective, and readers find that their ideas of what is "different" begin to change too.

In the end, it turns to be a tragedy when Liu Kanghi, as a tragic hero, is shot through the head. Minnie describes that "I can only remember that when they brought my Chinese husband home there were two red balls in his pocket. Such was Liu Kanghi - a man" (83). There are two balls in his pocket because Minnie's children ask for red balls before he leaves home in the morning. The tragedy is the torture of a tragic hero which is the same as the torture of a human. A tragic hero has greatness above others such as sacrifice, determination, courage, dedication, and selflessness. However, a tragic hero has a tragic flaw which leads him to disaster. Tragedy talks about life which is reasonable and brings readers to involve with the torture of the tragic hero. As a result, readers feel pity on the tragic hero and compare their lives with the life of the tragic hero. Readers must be able to identify themselves with the tragic hero. A tragic hero inspires fear, readers can feel what happens to the tragic hero and what could happen to them. Readers can realize what is good or bad, and understand cause and reason of suffering. When they realize that they can make the right decision and relief from anger and suffering. The quality of a tragic hero makes readers feel joyful because the tragic hero shows greatness and importance of humanity.

Liu Kanghi is a tragic hero in these two short stories. Readers deal with a man of high moral, Liu Kanghi, who is gentle and kind whom Minnie mentions throughout the story. This is where readers are given the first impression of the greatness of the tragic hero through the eyes of others. Readers will also witness that Liu Kanghi differs from the stereotypes of the Chinese, and that he is just an ordinary man who is civilized and educated. Nevertheless, in the end, Sui Sin Far makes Liu Kanghi killed, as a result, readers feel that it is not fair for him to die. The twist in the end of "Her

Chinese Husband” evokes both readers’ pity and terror as he is good and does not deserve to die. To witness Liu Kanghi’s fall from fortune to disaster would provoke moral outrage at such an injustice. Furthermore, the twist shakes readers to wake up from prejudice and twist the status of the Chinese from “the other” to the victim of discrimination.

The significance of Liu Kanghi’s death is that the merit is demolished. As Liu Kanghi is a symbol of merit, Minnie is only one white woman who married this China man and realizes his merit. Therefore, his merit also dies with him when he is killed. In addition, his death implies that Sui Sin Far’s dream that the American will understand the Chinese more seems to be demolished too because few people realize another perspective of the Chinese. Thus, it is such a shame if people ignore others beautiful parts of humanity, and confine themselves to being narrow.

CHAPTER 4

CONCLUSIONS AND SUGGESTIONS FOR FURTHER STUDIES

The images of the Chinese in the United States of America in the nineteenth century were negative because of xenophobia. Then, Americans created stereotypes of the Chinese, which were a simplified mental picture of an individual or group of people who shared certain characteristic qualities. Stereotypes were often used in a negative sense, and many as undesirable beliefs.

The Chinese have been perceived as blood thirsty, cannibal, drug addicts, foreigners, coolies and effeminated persons since the nineteenth century in the United States of America. Furthermore, the negative stereotypes of the Chinese were presented in mainstream American literature. For example, one of the most popular literature during xenophobia period was *Fu Manchu* written by Sax Rohmer. Otherwise, some writers during that period presented the Chinese as savage men. Most mainstream media kept on presenting the stereotypes of the Chinese over and over again.

While the mainstream media present negative images of the Chinese, Sui Sin Far holds diametrically opposed perspectives. Although discrimination and prejudice against Chinese immigration are at their height, she is brave to challenge social discrimination against Chinese immigrants. Even though Americans define the Chinese as inhuman in order to prevent interracial understanding and maintain a profitable power structure, she puts in all of her effort to combat stereotypes of Chinese immigrants as untrustworthy, uncivilized, and savage. She has great courage to confront the mainstream prejudice and violence against the Chinese through her writing.

In “The Story of One White Woman Who Married a Chinese”, Sui Sin Far compares James Carson to Liu Kanghi about their behavior, marriage and fatherhood. This story shows that the American character is a savage man and untrustworthy husband while the Chinese character is a gentleman man. By comparison, the Chinese character in the short story is not a bad person at all. Instead he is gentle and kind, and he treats Minnie with respect. Besides, he is a good father. It is clear that the Chinese character in the story is not the same as stereotypes of the Chinese at all.

Through her short story, it shows that Sui Sin Far reverses the concepts of "Otherness" portrayed in American literature. Sui Sin Far shows the "sameness" in “The Story of One White Woman Who Married a Chinese”. In the nineteenth century period, Americans considered the Chinese as deviant because their clothes, hairstyle, religion, and lifestyle were different from the Americans. We can see that the Chinese character in the story is different from all of the Chinese stereotypes. Nonetheless, Liu Kanghi’s clothes and hair style are the same as ordinary American man. He is not dirty, and he does not cause any trouble in American society. Moreover, women, animals and children love him because he is a very gentle man. However, he is not too perfect to be true because sometimes he is hot-tempered. He is just an ordinary man like others.

Sui Sin Far also presents another perspective of the Chinese. In “Her Chinese Husband” Sui Sin Far documents traditional Chinese customs and provides insight into the unique culture that has developed in the United States of America. However, the Chinese were regarded as uncivilized persons through the Americans’ eyes. Sui Sin Far changes the perspective of her readers. She shows that China is a country full of great history, culture, art, music, philosophy, religion and literature.

In addition, Annette White-Parks claims that Sui Sin Far presents sympathetic images of the Chinese during the period of intense xenophobia. Mainstream literature cultivates the stereotypes of the Chinese, whereas Sui Sin Far presents the Chinese as victim of the stereotypes. In “The Story of One White Woman Who Married a Chinese” and “Her Chinese Husband”, readers can realize the effect of the stereotypes. As witnesses in the story, readers learn that Liu Kanghi is not the same as the stereotypes of the Chinese at all. He is nice, gentle and lovely, but he is dead at the end of the story.

As a biracial, Sui Sin Far realizes the problem of being a biracial. She encounters with the prejudice and ignorance and feels alienated from both worlds, the East and the West. She implies that if people cannot give away prejudices, racial problems will continue. Biracial children will be a victim of stereotypes and prejudice which are not true at all. In the end, Liu Kanghi is killed even though he does not deserve to die because he has been a good person. Minnie says that “I can only remember that when they brought my husband home there were two red balls in his pocket. Such was Liu Kanghi – a man” (83).

In this way, “The Story of One White Woman Who Married a Chinese” and “Her Chinese Husband” are not just short stories, but it is a reality of the Chinese. Both short stories show that the stereotypes of the Chinese are incorrect and the Chinese are able to adapt to American society. We can see that Sui Sin Far disrupts stereotypes of the Chinese by using her short stories. Sui Sin Far, as a writer, is a representative of the Chinese; she emphasizes the similarity of the Chinese and the American and provides another perspective toward the Chinese. “The Story of One White Woman Who Married a Chinese” and “Her Chinese Husband” helps readers to understand causes and results of stereotypes. We can see that stereotypes can be

altered through education and familiarization. In addition, through her writing, Sui Sin Far shows that stereotypes are not always true in reality.

Nowadays, many people accept that the Chinese have a remarkable achievement: getting good education, having good jobs, and earning a lot of money. Asian Americans have the highest college attainment rates, high family income, and high skill jobs. Also, in *The Cosmopolitan*, Wong Chin Foo states that “The Chinaman often make them better husbands than men of their own nation, as quite a number of them who ran away from their former husband to marry Chinaman have openly declared. The Chinese man never beats his wife, gives her plenty to eat and wear, and generally adopts her mode of life” (308).

However, the Chinese are still the targets of stereotypes. For example, many non-Asians may assume that all the Chinese know martial arts shown in many movies such as “Crouching Tiger, Hidden Dragon”. Besides, many Hollywood movies present Chinese-American people as antagonists, for example “James Bond 007: Die Another Day”, “Rush Hours 2” and many more.

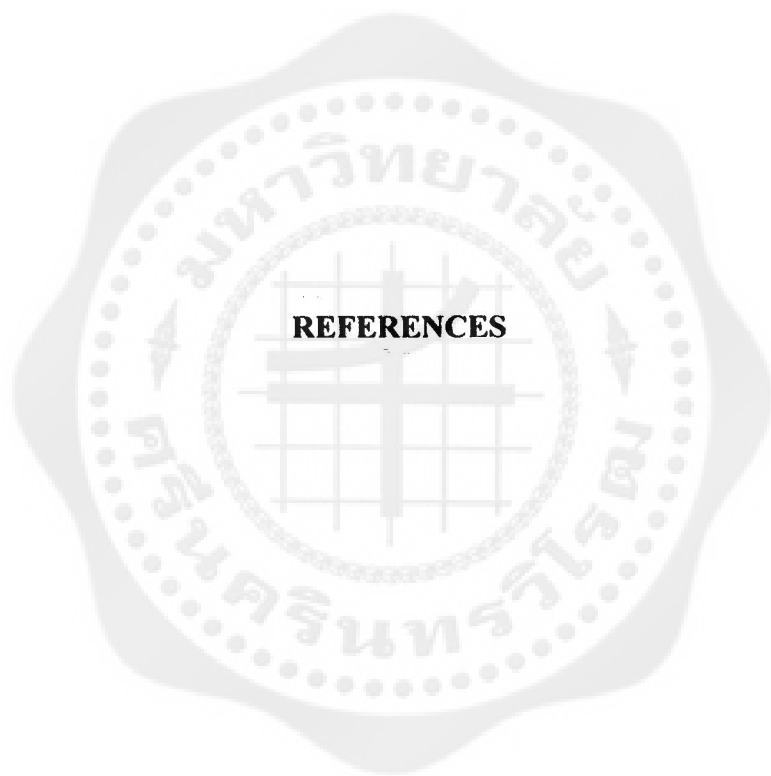
Suggestions for further studies

There are still other topics to discuss for further studies. There are many Chinese in Thailand, it will be interesting to study whether there is any discrimination and prejudice against the Chinese in Thailand.

Besides, it is interesting to compare experiences of the Chinese in U.S.A nowadays and in the nineteenth century. Are there still any stereotypes, prejudices and discrimination against the Chinese in the twenty-first century in the United States of America?

Furthermore, it will be useful to study about the Chinese who are mixed race nowadays. What kind of problems do they have? How do they develop their own identity? Or do they prefer to pass as Americans.





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