

Literature for Competitive Exam
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Module - 07
Lecture - 28
Asian American Writing

Welcome back friends. So, we are going to do Asian American writings today. The other day we have been talking about Indian writings in English as well as post colonialism and what is post colonialism. And what are the post colonial texts. So, that is what we have been doing.

And today we will be doing Asian American writings, particularly with reference to nonfiction as well as fiction, but primarily the novels. I will be giving you a brief introduction to this category of Asian American writings. How did it all start and then as usual there will be a practice test.

So, Asian American novels, what countries do we count? Or what countries come under the category of Asian American work sorry Asian American categories? So, we talk about the Chinese people Indian of course, but Chinese, Japanese, Filipinos, Koreans and of course various parts of the south Asian.

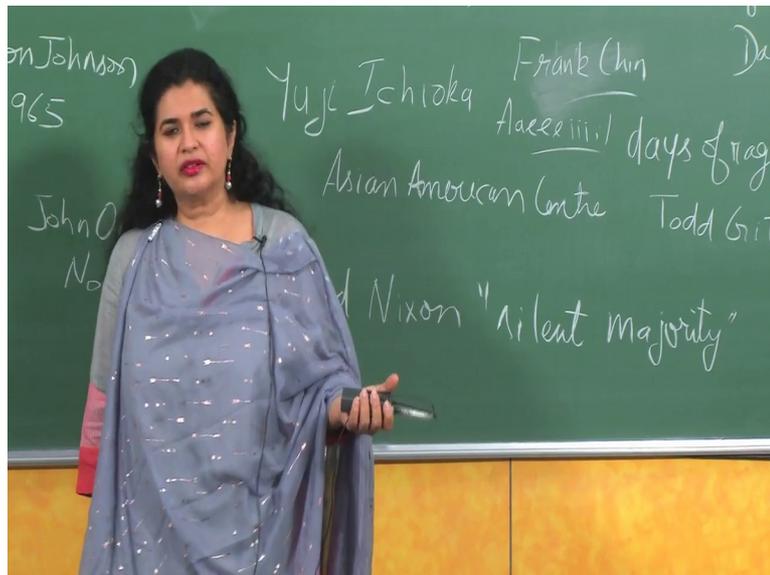
Now, before we start I wanted to draw your attention to the background. President Lyndon Johnson in 1965, President Lyndon Johnson who succeeded president John F. Kennedy after his assassination. And President Lyndon Johnson in acted a law where selection of immigrants before that immigration process was not all that easy. Citizenship was not all that easy to get, but there was a very long period when people did get, people who wanted to go to the united states some or united states of America would get absorbed quite easily relatively speaking.

So, President Lyndon Johnson decreed that selection of the immigrants would be based on and that he gave out certain criteria. One is employment preferences and needs. So, if America for instance requires certain categories, people who work in certain professions those days it used to be doctors and nurses. So, the contribute gave preferences to people who belong to these professions. Family reunification let us assume, the husband has been in the united states for a very long time, and he wants his family to join him wife

and children or his parents, then yes, family reunification could be one of the other reasons, and then most importantly flight from communist countries peak of the cold war era.

So, this was one period when many people who would fly or who would flee these countries would be given citizenship, employment in the USA. Now this immigration law as you would expect transform the landscape of the US formerly Asian Americans were considered a national menace. But from 1960s the second half of the 1960 onwards, they transformed into model, a model citizens. So, if you want to know more about that you can look up the immigration process and Lyndon Johnson and all the rest. But I just wanted you to give very brief introduction to this phenomenon.

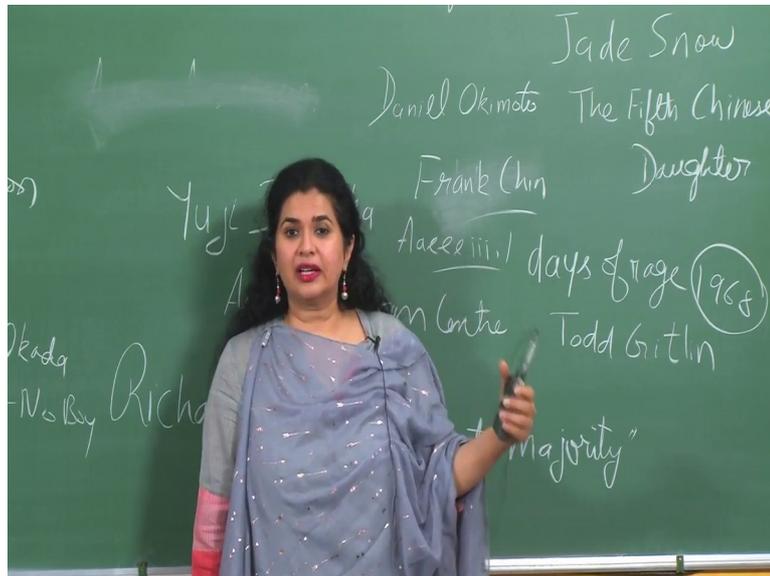
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Now, coming to the literature that is what we are interested in. So, there was a person called a Japanese scholar or a professor, scholar and professor; Yuji Ichioka at UCLA, university of California in Berkeley. He was the he is credited to established the first ever Asian American centre at UCLA. And this was also So, that kind of you know brought together, people like minded people who were working in these area. So, a certain kind of intellectual collaboration you started happening at UCLA. So, that was the first place to officially institute a program like this a centre like this.

And then you have to understand that this we are talking about 1968. It was a turbulent era not just in the US, but also in Europe also you must have come across the parasitic student revolution of 1968.

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So, please look up these things you would understand what I am talking about. Now it was called it was rightly called days of rage, a term given by Todd Gitlin. They were radical development in US cultural politics and political culture.

There are so many things that were happening, counterculture in literature was one major development that was happening, American new wave cinema that gave went to extremely you know practices to gave went to those practices, and those ideas and those attitudes that marked radical shift from whatever was happening in preceding generations. So, days of reach people were un settle and they wanted to cause unsettlement politically, culturally. Politically it was also this period also started marking the decline of the new left.

However there is a section of society that celebrated 1968 as a watershed year in the development of historical self consciousness among, and this is important non white people. This is a period on one hand which marks the rise of radicalism culturally, politically; this is also a period which marks the raise and growth of self consciousness among nine non white people. The reason work that the mood of the general public starting shifting to the public to the political right, decline of the new left and the rise of

the political right, right wing as symbolized by president Richard Nixon and his ideologies. And he famously gave the expression silent majority. But America or majority of the people belong or believe in the ideologies of the conservative right that is silent majority. It also heralded the death of the so called other say so called death of the new left.

Now, what was happening? What was the for or long term implications of all this? Now Asian Americans is started integrating into this society. And there were two important names Daniel Okimoto and Jade Snow. She was a Chinese he was the Japanese writer; now, these two writers one mainstream a claim by accepting a benign form of Americanism through which Asian Americans could enter a mainstream.

Now, what is main stream? What is periphery? That is for you to decide, but main stream is getting the kinds of jobs, are getting the kinds of you know accommodation where there was no restriction. If you have enough money, and married you could find an entry into the right kinds of colleges jobs residential area. So, that is called mainstream, you are no longer at the margins but in the main stream.

Now, Jade Snow Wong she wrote her autobiographical the fifth Chinese daughter, 1945 which was very well regarded by the US government, and it was also translated into several languages. The idea was that how Asian Americans should happily integrate themselves with the US society, with the American society. Okimoto wrote an autobiography called American in disguise. It was a 1971 work and he claim and affinity between Japanese American and white American identity. It was a sort of *mengwa* which addresses certain personal questions and view points on loyalty to America during the Vietnam War, identity politics, interracial marriage.

So, no prices for guessing that in the during the Vietnam War where the loyalties of the Asian American should live in. Although they are of Asian origin, but if you are in Asian American then your loyalties are supposed to be with the United States, and both these people were raised or looked at as the post of boy and girl of the US society of the Asian American society in the US.

Now, another important name at during this period is Frank Chin who wrote a book called *Aaeeeiiii*, I do not want to pronounced, but there is the way it is written you can look at a. Now Frank Chin writer political active is a dramatist he did not like this kind of accommodativeness. He felt that there was a contradiction between Americas claim to

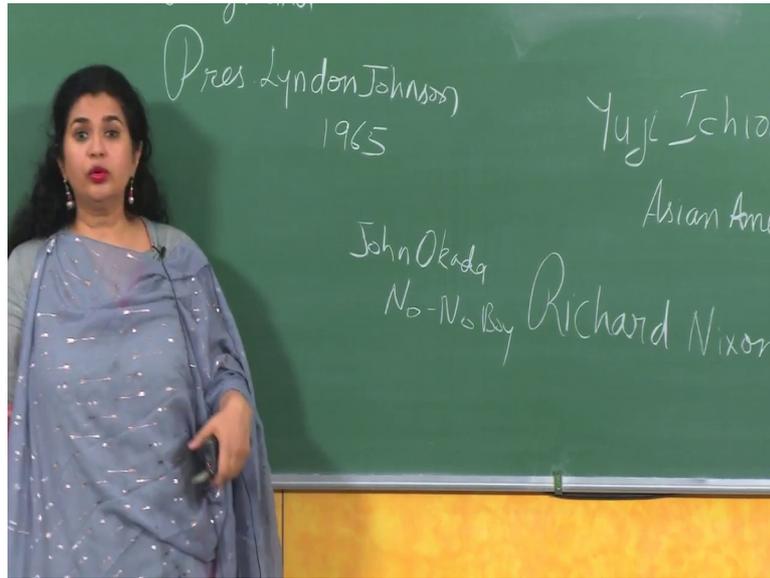
democracy and it is imperial march through Asia. And people like Jade Snow Wong and Danielle Okimoto they are selling out. They are just ingratiating them self to a the US government.

Ah he wrote an essay called fifty years of our whole raise, and also brought out this anthology of Asian American writers is called Aaeiii in 1974. Where he challenges the notion that Asian American suffered from a dual identity complex lashes out against the legacy of white racism. And the overall the idea is that Asian American culture is masculine robust dynamic as opposed to what the west has been painting it has. Feminine and soft, the other day we were talking about orientalism and the binaries. So, please relate these ideas to what said says you know orientalism.

Now, this essay fifty years of our whole raised it was influenced by the literary manifesto of the black hours movement. And essay was called fifty years of our whole voice and sort of carries along with the radical claim for an alternative literary either tradition and not joining the mainstream. And according to frank chin the Asian American the alternative literally tradition should be driven by aesthetics politics and writing should be masculine and mandly. Man hood a man those were the keywords to represent the whole of community.

Frank chin also was very angry he directed his anger at women and fake Asian American writers. And Asian American women writers responded, but that Asian American writing has come to be regarded as masculine and homophobic. Now for example, if you look at looyi choose eta bowl of tea, eat a bowl of tea. Asian Americans responded to or a Asian American women responded to frank chin, but Asian American literature and writing with the efforts of frank chin came to be regarded as masculine and homophobic.

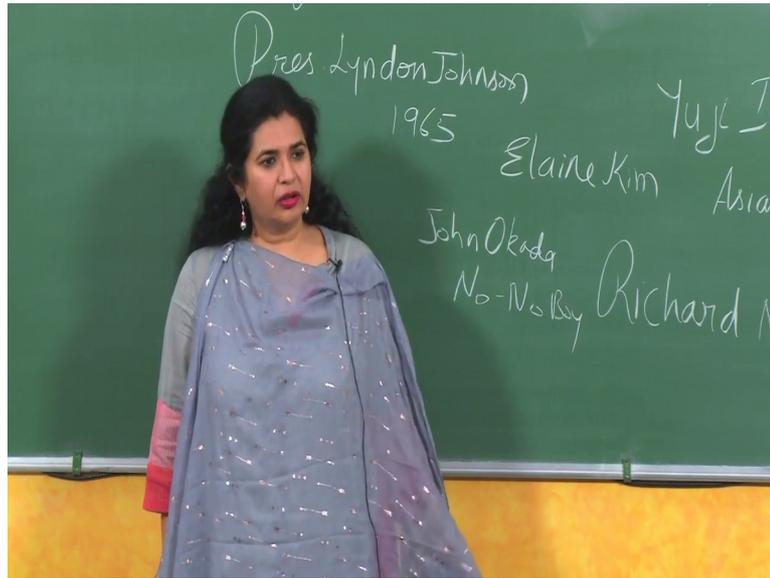
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This was a period 1957 when someone called John Okada he wrote a novel called no no boy in 1957. It is a study of racism in America, where there is a boy who is constantly called derogatorily as a jap boy and also he has go back to Tokyo do not live in America. So, all these jibes are taken at him. He gives a term called stream of Americanism. According to Okada in America one needs to assent to white supremacy in order to survive.

I as I have been telling you French in criticize the emasculation of Chinese Asian men in the writings as they were represented in the writings of the white people. Allen k Kim a she is a feminist critique. And according to her Asian men are coded as having no sexuality while Asian women have nothing but; that means, they have only sexuality. And both men and women, that is Asian men and women they exist to define the white man's virility and the white man's superiority.

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Now, this is this was said by someone call Elaine Kim. Asian men have been coded as having no sexuality, while Asian women have nothing else. So, that is what she protest again this kind of very lob sided point of view gender perspective.

In 1991 French in wrote revised version of Aaeiii called the big Aaeiii, and he presented selected Chinese and Japanese heroic apex as the sources of the Asian heroic tradition. Authentic Asian American writing according to him must look back to these heroic tale. So, every country has it is national legends and national apex and national heroes and frank chin broad together, selections from those writings and presented it as you know kind of the masculine and heroic model to raised up to. So, according to him Asian Americans are not feminine and soft, but there heroic and these heroic tales and heroes should be taken as role models.

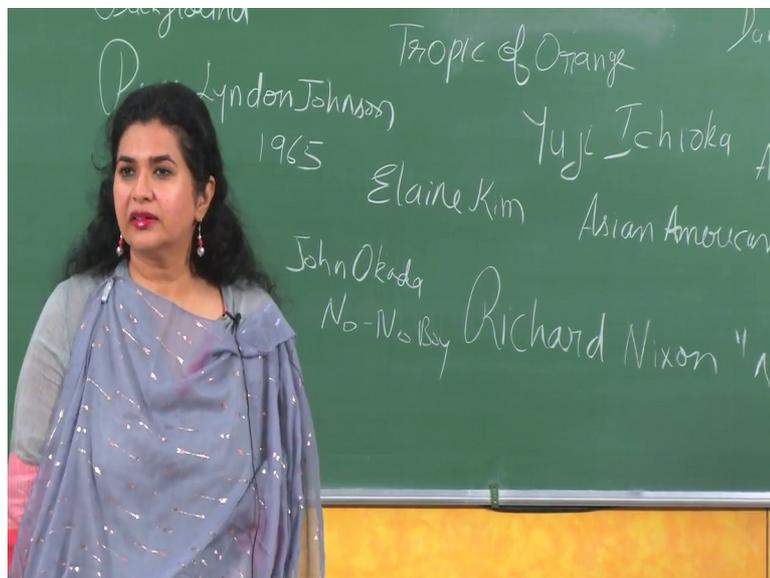
You also did announced writers such as Maxine Hong Kingston, David Henry Hwang and Amy tan of being complicit with the white publishing industry, in the starting agent legends and creating unflattering portrait is of Asian man. So, according to frank chin the binary is between real and fake agent American writing. Now So, all these are big ideas important ideas. And we will be doing some practice test also based on that. So, I had just mentioned certain names David Henry Hwang and Maxine Hong Kingston, Amy tan I would urge you to look up their works also, their important writers from the point of exams.

There is another key text which arrived in 1997 a key postmodern is kind of a text called Tropic of Orange. Which is which was written by someone called Karen Tei Yamashita and it is it belongs to the Genre a postmodernism, magic realism, it combines elements of magic realism, hip hop culture film no etcetera. It is based in allay, where homeless and gangsters and organ sellers and Hollywood stars and produces they all combined.

Now, on the plot covers just one week, but is epic in scope. There is a traffic accident on the harbor free way which is caused and when a driver bites orange containing lethal concentrations of smuggled cooking. There is a traffic jam people abandon, their cars the homeless take over the property of the rich people the takeover the cars and they build up an alternative community. And then second theme is relocation of the tropic of cancer, it is cell which begins to move in an orange from a tree growing exactly at the latitude of the tropic of cancer falls to the ground.

So, Tropic of Orange and this is a very interesting take from Japanese from an Asian American writer; so Tropic of Orange.

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We also get introduced to someone called Archangel now; this is again in the tradition of magic realism. Archangel is scheduled to fight rustling match against someone called Super NAFTA, and then it is almost like mirroring a fight between North and South America.

There was another important work called *Native Speaker*, written by Chang Rae Lee a Korean writer. Now here the protagonist does not suffer from alienation, and this is very important. Previously all Asian Americans they have a sense of distancing; they are not part of the mainstream, despite their achievements and successes. But here ethnic representations do not really matter. The narrator is someone called Henry Park, and he belongs to the so called model minority this is another term. So, silent majority, model minority they live in a New York centre sorry, New York city. And the problem here is that his English is too perfect and he has lost his language and his privileges have come at the cost of his identity. So, that is the theme of *Native Speaker*.

So, we can go on and on about the variety and the wealth of Asian American literature and writings in a historical context, in contemporary context and of course, we have Indians who belong, Indian American writing and that is another category all together which is also worth exploration and something that is doing so well. So, I would urge you to go through all those writings, and if you are applying I mean if you are interested in writing essay type questions then yes you will have to do a lot of here readings otherwise this is the overview of Asian American writing and also of course, there exist a sub category of Indo American writing; our own Bharati Mukherjee, from Bharati Mukherjee to very recent Jhumpa Lahiri and more.

So, now let us move on to do to practice test. Please look at the first slide here. Read the following.

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Practice Test -- Read the following

In this novel, a character called Buzzworm goes on to explain that individuals have their own personal clock that holds past experiences and future endeavors. In this personal way, time has a different meaning for everyone and as Buzzworm suggests, it “had nothing to do with being on time. Had to do with a sense of time. Sense of urgency. Sense of rhythm. Cadence. Sense of history”

Now, in this novel character called buzzworm goes on to explain that individuals have their own personal clock that holds past experiences and future endeavors. In this personal way time has a different meaning for everyone and has buzzworm suggest, it had nothing to do with being on time had to do with a sense of time, sense of urgency, sense of rhythm cadence, sense of history.

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1.

- a. Tropic of Cancer
- b. Mona in the Promised Land
- c. Tropic of Orange
- d. My Year of Meats

Identify the work: a topic of a cancer, b Mona in the Promised Land, c tropic of orange, d my year of meats. All works of Asian American writings

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2. The novel is set in

- a. Texas & Mexico
- b. NY and Chicago
- c. LA & Mexico
- d. None of the above

And second the novel is set in: a Texas and Mexico, b New York and Chicago, c l a and Mexico, d none of the above

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Read the following

- “Now you see,” said the turtle, drifting back into the pond, “why it is useless to cry. Your tears do not wash away your sorrows. They feed someone else’s joy. And that is why you must learn to swallow your own tears.”
- “So this is what I will do. I will gather together my past and look. I will see a thing that has already happened. the pain that cut my spirit loose. I will hold that pain in my hand until it becomes hard and shiny, more clear. And then my fierceness can come back, my golden side, my black side. I will use this sharp pain to penetrate my daughter’s tough skin and cut her tiger spirit loose. She will fight me, because this is the nature of two tigers. But I will win and give her my spirit, because this is the way a mother loves her daughter.”

Number 3: now you see said the title, drifting back into the pond, why it is useless to cry. Your tears do not wash away your sorrows they feed someone else’s joy. And that is why you must learn to swallow your own tears. So, this is what I will do I will gather together my past and look, I will see a thing that has already happened, the pain that cut my spirit loose. I will hold that pain in my hand until it becomes hard and shiny more clear and

then my fierceness can come back my golden side my black side. I will use this sharp pain to penetrate my daughters, tough skin and cut her tiger is tiger spirit loose. She will fight me because this is the nature of two tigers, but I will win and give her my spirit because this is the way a mother loves her daughter.

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3. Identify the writer:

- a. Amy Tan
- b. Barbara Kingsolver
- c. Maxine Hong Kingston
- d. Jhumpa Lahiri

Identify the writer: a Amy tan, b Barbara Kingsolver, c Maxine Hong Kingston, d Jhumpa Lahiri.

(Refer Slide Time: 25:17)

4. The novel is remarkable for its

- a. Unreliable narration
- b. Multiple perspectives
- c. Use of slang
- d. Depiction of Queer characters

Next one fourth the novel is remarkable for it is: a unreliable narration, b multiple perspectives, c use of slang, d depiction of queer characters.

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5. The author also wrote

- a. The Interpreter of Maladies
- b. The Bonesetter's Daughter
- c. The Pakistani Bride
- d. The Woman Warrior

Number five is also based on the same passage, the author is also the writer of: a the interpreter of maladies, b the bonesetter's daughter, c the Pakistani bride, d the woman warrior.

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Read the following:

- "What seems to hold Asian American literature together is the popularity among whites of Maxine Hong Kingston's *Woman Warrior* (450,000 copies sold since 1976); David Henry Hwang's *F.O.B.* (Obie, best off-Broadway play) and *M. Butterfly* (Tony, best Broadway play); and Amy Tan's *The Joy Luck Club*. These works are held up before us as icons of our pride, symbols of our freedom from the icky-gooey evil of . . . Chinese culture."

Number 6: read the following what seems to hold Asian American literature together is the popularity among whites of Maxine Hong Kingston's *Woman Warrior* David Henry

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6. Identify the writer:

- a. Frantz Fanon
- b. Raymond Williams
- c. Stuart Hall
- d. Frank Chin

Identify the writer: a Frantz Fanon, b Raymond Williams, c Stuart Hall, d Frank Chin.

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7. Identify the writer:

- "The world is divided between those who stay and those who leave."
- a. Salman Rushdie
- b. Amy Tan
- c. Bharati Mukherjee
- d. Jhumpa Lahiri

Number 7: identify this writer: the world is divided between those who stay and those who leave. Who said that? Famous quotation from a famous novel: a Salman Rushdie, b Amy Tan, c Bharati Mukherjee, d Jhumpa Lahiri.

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8.

- This author's first novel was *Typical American* (1991). The *New York Times* recognized the novel as a "Notable Book of the Year," and it was one of the finalists for the National Book Critics Circle Award. Her second novel, *Mona in the Promised Land* (1996), derived from her short story, "What Means Switch?" and is a sequel to *Typical American*. The next book, *Who's Irish?* (1999), is a collection of eight short stories, and two stories from the collection were selected for the *Best American Short Stories* anthology. John Updike chose "Birthmates" for *The Best American Short Stories of the Century* (1999). *The Love Wife* (2004), departs from the Chang family and focuses on the new American family that consists of multiethnic members, including Asian, Asian American, and white American. The author published *World and Town* in 2010, and *Tiger Writing: Art, Culture, and the Independent Self* (2013).

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- a. Gish Jen
- b. Amy Tan
- c. David Hwang
- d. Chang Rae Lee

Identify the writer: a Gish Jen, b Amy Tan, c David Hwang, d Chang Rae Lee.

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9.

- The effect of mimicry on authority of colonial discourse is profound and disturbing. For in "normalizing" the colonial state or subject, the dream of post-Enlightenment civility alienates its own language of liberty and produces another knowledge of its norms [...] It is from this area between mimicry and mockery, where the reforming, civilizing mission is threatened by the displacing gaze of its disciplinary double, that my instances of colonial imitation come. What they all share is a discursive process by which the excess or slippage produced by the *ambivalence* of mimicry (almost the same, *but not quite*) does not merely "rupture" the discourse, but becomes transformed into an uncertainty which fixed the colonial subject as a "partial" presence. By "partial" I mean both "incomplete" and "virtual". It is as if the very emergence of the "colonial" is dependent for its representation upon some strategic limitation or prohibition within the authoritative discourse itself. The success of colonial appropriation depends on a proliferation of inappropriate objects that ensure its strategic failure, so that mimicry is at once resemblance and menace.

Number 9: this is literally criticism and theory. The effect of mimicry on authority of colonial discourse is profound and disturbing. For in normalizing the colonial state or subject, the dream of post enlightenment civility, alienates it is own language of liberty and produces another knowledge of it is norms. It is from this area between mimicry and mockery where the reforming civilizing mission is threatened by the displacing gaze of it is disciplinary double that my instances of colonial imitation come.

What they all share is a discursive process by which the excess or slippage produced by the ambivalence of mimicry almost the same, but not quite does not merely rupture the discourse, but becomes transformed into an uncertainty, which fixed the colonial subject as a partial presence. By partial I mean both incomplete and virtual. It is as if the very emergence of the colonial is dependent for is for it is representation upon some strategic limitation or prohibition within the authoritative discourse itself. The success of colonial appropriation depends on a proliferation of inappropriate objects that ensure it is strategic failure. So, that mimicry is at once resemblance and menace.

Now, this is the lengthy passage, but look at the keywords here, mimicry colonial discourse, slippage, colonial appropriation, resemblance menace, now and ambivalence of mimicry. Now who is the authors? There is who is the literary theories and critic. So, you have to understand certain kinds of terms associated with certain critics and theories. International exams for English very fond of giving you such kinds of passages. You may not get exactly the same passage, but some of the concepts you have to know. So, get these things extremely you know clear in your minds, what terms or which terms are associated with which writers.

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Identify the critic

- a. Elaine Kim
- b. Homi Bhabha
- c. Gayathri Spivak
- d. Aijaz Ahmed

So, identify the critic and theories here: a Elaine Kim, b Homi Bhabha, c Gayathri Spivak, d Aijaz Ahmed

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10.

- In this work, Rene Gallimard becomes infatuated with Song Liling, a Chinese opera singer he believes to be female. Unbeknownst to Gallimard, Liling is a Communist operative who has been using him to collect valuable information about the Vietnam War. Eventually, Gallimard loses his position in Vietnam and is sent back to France. Living follows him there to gain more information, and is revealed to be male.

Number 10: in this work Rene Gallimard becomes infatuated with Song Liling a Chinese opera singer he believes to be female; unbeknownst to Gallimard Liling is a communist operative who has been using him to collect valuable information about the Vietnam War. Eventually Gallimard loses his position in Vietnam and is sent back to France. Living follows him there to gain more information and is revealed to be male.

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Identify the writer:

- a. David Henry Hwang
- b. Gish Jen
- c. Wakako Yamamuchi
- d. Tim Toyama

Identify the writer: a David Henry Hwang, b Gish Jen, c Wakako Yamamuchi, d Tim Toyama.

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11.

- “I am not the only man to seek his fortune far from home, and certainly I am not the first. Still, there are times I am bewildered by each mile I have traveled, each meal I have eaten, each person I have known, each room in which I have slept. As ordinary as it all appears, there are times when it is beyond my imagination.”

Number 11: I am not the only man to seek his fortune far from home. And certainly I am not the first. Still, there are times I am bewildered by each mile I have traveled, each meal I have eaten, each person I have known each room in which I have slept. As ordinary as it all appears there are times when it is beyond my imagination.

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12. This writer's work also includes

- a. Such a Long Journey
- b. The Inheritance of Loss
- c. The Ground Beneath Her Feet
- d. The Third & Final Continent

This writer's work also includes: a such a long journey, b the inheritance of loss, c the ground beneath her feet, d the third and final continent. I am not just asking you to identify the writer, but also his or her other works.

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13.

- The protagonist here is described as “surreptitious, B+ student of life, illegal alien, emotional alien, Yellow peril: neo-American, stranger, follower, traitor, spy ...” or so says his wife, in the list she writes upon leaving him. Henry is forever uncertain of his place, a perpetual outsider looking at American culture from a distance. As a man of two worlds, he is beginning to fear that he has betrayed both -- and belongs to neither”.

Next one, number 13: the protagonist here is described as surreptitious, b plus student of life illegal alien, emotional alien, yellow peril, neo American, stranger, follower, traitor, spy or so, says his wife in the list she writes upon leaving him. Henry is forever uncertain of his place a perpetual outside and looking at American culture from a distance. As a man of two worlds he is beginning to fear that he has betrayed both and belongs to neither.

(Refer Slide Time: 33:16)

- a. Native Speaker
- b. The Interpreter
- c. Obasan
- d. The Secret Life of Bees

The work is from: a native speakers, b the interpreter, c Obasan, d the secret life of bees.

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14. Read the following:

- "No one today is purely one thing. Labels like Indian, or woman, or Muslim, or American are not more than starting-points, which if followed into actual experience for only a moment are quickly left behind. Imperialism consolidated the mixture of cultures and identities on a global scale. But its worst and most paradoxical gift was to allow people to believe that they were only, mainly, exclusively, white, or Black, or Western, or Oriental. Yet just as human beings make their own history, they also make their cultures and ethnic identities. No one can deny the persisting continuities of long traditions, sustained habitations, national languages, and cultural geographies, but there seems no reason except fear and prejudice to keep insisting on their separation and distinctiveness, as if that was all human life was about. Survival in fact is about the connections between things; in Eliot's phrase, reality cannot be deprived of the "other echoes [that] inhabit the garden." It is more rewarding - and more difficult - to think concretely and sympathetically, contrapuntally, about others than only about "us." But this also means not trying to rule others, not trying to classify them or put them in hierarchies, above all, not constantly reiterating how "our" culture or country is number one (or not number one, for that matter)."

Number 14: read the following, again literary theory. No one today is purely one thing labels like Indian, or women, or Muslim, or American are not more than starting points, which if followed into actual experience for only a moment are quickly left behind. Imperialism consolidated the mixture of cultures and identities on a global scale, but it is worst and most paradoxical gift was to allow people to believe that they were only mainly exclusively white or black or western oriented. Yet just as human beings make their own history they also make their cultures and ethnic identities.

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Identify the work:

- a. The Empire Writes Back
- b. Culture and Imperialism
- c. The Right Stuff
- d. The Subaltern Speaks

So, identify the work: a the empire writes back, b culture and imperialism, c the right stuff, d the subaltern speaks.

(Refer Slide Time: 35:23)

15. The author also wrote

- a. Orientalism
- b. Arguably
- c. Black Skin, White Masks
- d. Discipline and Punishment

And number 15. The author also wrote, the author of this particular passage also wrote: a orientalism, b arguably, c black skin white masks, d discipline and punishment.

(Refer Slide Time: 35:39)

Answers

1. C. Tropic of Orange by Karen Tei Yamashita
2. C. LA and Mexico
3. A. Amy Tan
4. B. Multiple perspectives
5. B. The Bonesetter's Daughter
6. D. Frank Chin "Come All Ye Asian American Writers of the Real and the Fake,"

And here I have answers. We will go through the answers; so number 1, c tropic of orange by Karen Ti Yamashita. Number 2 a c where is it set in l a and Mexico. Number 3, that passage about mothers and daughters from Amy tans, the joy luck club. So, a number four is b, the joy luck club is a popular known for multiple perspectives, four daughters and several mothers. So, and each women has a chapter to her own; so a very entertaining and thoughtful novel. Number 5 is b, Amy tan is also the author of the bonesetter's daughter. Number 6 is d, the passage about Divid Hwang and Amy tan and Maxine Hong Kingston is by frank chin, from his come all ye Asian American writers of the real and the fake.

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7. C. Bharati Mukherjee , Jasmine
8. A. Gish Jen
9. B. Homi Bhabha, The Location of Culture
10. A. David Henry Hwang, M Butterfly
11. C. The Interpreter of Maladies by Jhumpa Lahiri
12. D. “The Third & Final Continent”, Jhumpa Lahiri
13. A . Native Speaker, Chang Rae Lee
14. B. Culture and Imperialism by E Said
15. A. Orientalism

Number 7 is c, Bharati Mukherjee, from a famous novel jasmine. And number 8 is a, Gish Jen. Number 9 is b Homi Bhabha; the work is the location of culture. Number 10 is a, David Henry Hwang and the story is madam butterfly. Number 11 is c, the interpreter of maladies by Jhumpa Lahiri. And number 12 is d, Jhumpa Lahiri the is also the author of the third and, the third and final continent. Number 13 is a, native speaker the passages from native speaker by Chang Rae Lee. And number 14 is b, culture and imperialism by Edward said, and said's as you know is also the author of orientalism. So, number 15 is a.

Thank you very much.