

Tongue Tied By Maxine Hong Kingston English 697

"If one has the art, then a piece of celery or salted cabbage can be made into a marvelous delicacy; whereas if one has not the art, not all the greatest delicacies and rarities of land, sea, or sky are of any avail." --a Beijing cook, nineteenth century from Chinese Roundabout

NOMINATED FOR THE 2015 SHIRLEY JACKSON AWARD FOR BEST NOVEL A small, quiet Midwestern town, which is unremarkable save for one fact: when the teenagers reach a certain age, they run wild. When Lumen Fowler looks back on her childhood, she wouldn't have guessed she would become a kind suburban wife, a devoted mother. In fact, she never thought she would escape her small and peculiar hometown. When We Were Animals is Lumen's confessional: as a well-behaved and over-achieving teenager, she fell beneath the sway of her community's darkest, strangest secret. For one year, beginning at puberty, every resident "breaches" during the full moon. On these nights, adolescents run wild, destroying everything in their path. Lumen resists. Promising her father she will never breach, she investigates the mystery of her community's traditions and the stories erased from the town record. But the more we learn about the town's past, the more we realize that Lumen's memories are harboring secrets of their own. A gothic coming-of-age tale for modern times, When We Were Animals is a dark, provocative journey into the American heartland.

A five volume set of biographical sketches, arranged alphabetically, of American women, presenting their contributions and impact on United States history.

A subversively comic, genre-bending satire of bourgeois life by an essential Chinese American voice A Penguin Classic It's Depression-era New York, and Mr. Nut, an oblivious American everyman, wants to strike it rich, even if at the moment he's unemployed, with no job prospects in sight. Over the course of a single night, in a narrative that unfolds hour by hour, he meets a cast of strange characters—disgruntled workers at a Communist cafeteria, lecherous old men, sexually exploited women, pesky authors—who eventually convince him to cast off his bourgeois aspirations for upward mobility and become a radical activist. Absurdist, inventive, and suffused with revolutionary fervor, and culminating in a dramatic face-off against capitalist power in the figure of the greedy businessman Mr. System, The Hanging on Union Square is a work of blazing wit and originality. More than eighty years after it was self-published, having been rejected by dozens of baffled publishers, it has become a classic of Asian American literature—a satirical send-up of class politics and capitalism and a shout of populist rage that still resonates today. Celebrate Asian American and Pacific Islander (AAPI) Heritage Month with these three Penguin Classics: America Is in the Heart by Carlos Bulosan (9780143134039) East Goes West by Younghill Kang (9780143134305) The Hanging on Union Square by H. T. Tsiang (9780143134022)

"Like attending seasons of elegant tea parties—each one resplendent with character and drama. Delicious."—Maxine Hong Kingston The story of two women whose lives intersect in late-nineteenth-century Japan, The Teahouse Fire is also a portrait of one of the most fascinating places and times in all of history—Japan as it opens its doors to the West. It was a period when wearing a different color kimono could make a political statement, when women stopped blackening their teeth to profess an allegiance to Western ideas, and when Japan's most mysterious rite—the tea ceremony—became not just a sacramental meal, but a ritual battlefield. We see it all through the eyes of Aurelia, an American orphan adopted by the Shin family, proprietors of a tea ceremony school, after their daughter, Yukako, finds her hiding on their grounds. Aurelia becomes Yukako's closest companion, and they, the Shin family, and all of Japan face a time of great challenges and uncertainty. Told in an enchanting and unforgettable voice, The Teahouse Fire is a lively, provocative, and lushly detailed historical novel of epic scope and compulsive readability.

A Study Guide for Maxine Hong Kingston's "The Woman Warrior," excerpted from Gale's acclaimed Novels for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Novels for Students for all of your research needs.

I have almost finished my longbook, Maxine Hong Kingston declares. "Let my life as Poet begin...I won't be a workhorse anymore; I'll be a skylark." To Be the Poet is Kingston's manifesto, the avowal and declaration of a writer who has devoted a good part of her sixty years to writing prose, and who, over the course of this spirited and inspiring book, works out what the rest of her life will be, in poetry.

Collects reviews and essays considering Kingston's three book-length works-- The Woman Warrior (1976), China Men (1980) and Tripmaster Monkey (1989). Excepting a few pieces written specifically for this book, most appeared in the New York Times, The New Republic, various journals (including MELUS), and in other critical works. The editor includes an interview with Kingston, an overview of her methodology and accomplishments, and Kingston's response to reviews of The Woman Warrior: Cultural Misreadings by American Reviewers. Annotation copyrighted by Book News, Inc., Portland, OR

For English instructors at every level, the task of producing a worthwhile, workable plan for each class period can prove challenging. This invaluable work offers a vast compilation of writing exercises and in-class activities collected from professors, graduate students and lecturers from colleges and universities across the United States. Step-by-step instructions guide teachers through class discussions and exercises on topics ranging from invention, argumentation, formatting, thesis development and organization to rhetorical situation, visual rhetoric, peer review and revision. From high school teachers and first-time teaching assistants to experienced writing professors looking to enhance their courses, anyone who teaches English will appreciate the fresh ideas found in this indispensable volume.

"The Joy Luck Club is one of my favorite books. From the moment I first started reading it, I knew it was going to be incredible. For me, it was one of those once-in-a-lifetime reading experiences that you cherish forever. It inspired me as a writer and still remains hugely inspirational." —Kevin Kwan, author of Crazy Rich Asians Amy Tan's beloved, New York Times bestselling tale of mothers and daughters, now the focus of a new documentary Amy Tan: Unintended Memoir on Netflix Four mothers, four daughters, four families whose histories shift with the four winds depending on who's "saying" the stories. In 1949 four Chinese women, recent immigrants to San Francisco, begin meeting to eat dim sum, play mahjong, and talk. United in shared unspeakable loss and hope, they call themselves the Joy Luck Club. Rather than sink into tragedy, they choose to gather to raise their spirits and money. "To despair was to wish back for something already lost. Or to prolong what was already unbearable." Forty years later the stories and history continue. With wit and sensitivity, Amy Tan examines the sometimes painful, often tender, and always deep connection between mothers and daughters. As each woman reveals her secrets, trying to unravel the truth about her life, the strings become more tangled, more entwined. Mothers boast or despair over daughters, and daughters roll their eyes even as they feel the inextricable tightening of their matriarchal ties. Tan is an astute storyteller, enticing readers to immerse themselves into these lives of complexity and mystery.

Examines the fiction and role in introducing the Asian American experience to mainstream readers through Maxine Hong Kingston and her

three narrative works.

The thirteen essays in this volume, all by experts in the field of Chinese studies, reflect the diversity of approaches scholars follow in the study of China's past. Together they reveal the depth and vitality of Chinese civilization and demonstrate how an understanding of traditional China can enrich and broaden our own contemporary worldview.

"We were a family of three girls. By Chinese standards, that wasn't lucky. In Chinatown, everyone knew our story. Outsiders jerked their chins, looked at us, shook their heads. We heard things." In this profoundly moving novel, Fae Myenne Ng takes readers into the hidden heart of San Francisco's Chinatown, to the world of one family's honor, their secrets, and the lost bones of a "paper father." Two generations of the Leong family live in an uneasy tension as they try to fathom the source of a brave young girl's sorrow. Oldest daughter Leila tells the story: of her sister Ona, who has ended her young, conflicted life by jumping from the roof of a Chinatown housing project; of her mother Mah, a seamstress in a garment shop run by a "Chinese Elvis"; of Leon, her father, a merchant seaman who ships out frequently; and the family's youngest, Nina, who has escaped to New York by working as a flight attendant. With Ona and Nina gone, it is up to Leila to lay the bones of the family's collective guilt to rest, and find some way to hope again. Fae Myenne Ng's luminous debut explores what it means to be a stranger in one's own family, a foreigner in one's own neighborhood--and whether it's possible to love a place that may never feel quite like home.

Tongue-Tied is an anthology that gives voice to millions of people who, on a daily basis, are denied the opportunity to speak in their own language. First-person accounts by Amy Tan, Sherman Alexie, bell hooks, Richard Rodriguez, Maxine Hong Kingston, and many other authors open windows into the lives of linguistic minority students and their experience in coping in school and beyond. Selections from these writers are presented along with accessible, abridged scholarly articles that assess the impact of language policies on the experiences and life opportunities of minority-language students. Vivid and unforgettable, the readings in Tongue-Tied are ideal for teaching and learning about American education and for spurring informed debate about the many factors that affect students and their lives.

75 Readings offers an outstanding collection of the most popular essays for first-year writing, at an affordable price. The readings represent a wide variety of authors, disciplines, issues, and interests, and at less than \$20 net (half the price of most readers), 75 Readings offers an excellent value for students.

In his critically acclaimed first novel, the winner of the 1997 PEN/Oakland Award for Fiction, a Vietnam veteran describes the nightmarish experiences of an American soldier in the Vietnamese jungles and his painful psychological convalescence. Reprint. 20,000 first printing.

Having Our Way is a collection of new essays on twentieth-century American women writers who meet, manage, fail to manage, revise and rewrite, engage and enter a literary tradition that has increasingly made way for and been altered by women - their perceptions, issues, visions, and revisions. The collection considers the work of ten women writers: Nella Larsen, Zelda Fitzgerald, Flannery O'Connor, Eudora Welty, Sylvia Plath, Hisaye Yamamoto, Toni Morrison, Maxine Hong Kingston, Louise Erdrich, and Sandra Cisneros.

This autobiographical work is the story of several women. Deploying a variety of texts, documents and imagery, these women are united by suffering and the transcendence of suffering.

Ann Beattie, Annie Dillard, Maxine Hong Kingston, Toni Morrison, Cynthia Ozick, Grace Paley, Marge Piercy, Anne Redmon, Anne Tyler, and Alice Walker all seem to be especially concerned with narrative management. The ten essays in this book raise new and intriguing questions about the ways these leading women writers appropriate and transform generic norms and ultimately revise literary tradition to make it more inclusive of female experience, vision, and expression. The contributors to this volume discover diverse narrative strategies. Beattie, Dillard, Paley, and Redmon in divergent ways rely heavily upon narrative gaps, surfaces, and silences, often suggesting depths which are lamentably absent from modern experience or which mysteriously elude language. For Kingston and Walker, verbal assertiveness is the focus of narratives depicting the gradual empowerment of female protagonists who learn to speak themselves into existence. Ozick and Tyler disrupt conventional reader expectations of the "anti-novel" and the "family novel," respectively. Finally, Morrison's and Piercy's works reveal how traditional narrative forms such as the Bildungsroman and the "soap opera" are adaptable to feminist purposes. In examining the writings of these ten important women authors, this book illuminates a significant moment in literary history when women's voices are profoundly reshaping American literary tradition.

INTERNATIONAL BESTSELLER • WINNER OF THE PULITZER PRIZE • PEN/HEMINGWAY AWARD WINNER. With a new foreword by Domenico Starnone, this stunning debut collection flawlessly charts the emotional journeys of characters seeking love beyond the barriers of nations and generations. With accomplished precision and gentle eloquence, Jhumpa Lahiri traces the crosscurrents set in motion when immigrants, expatriates, and their children arrive, quite literally, at a cultural divide. A blackout forces a young Indian American couple to make confessions that unravel their tattered domestic peace. An Indian American girl recognizes her cultural identity during a Halloween celebration while the Pakistani civil war rages on television in the background. A latchkey kid with a single working mother finds affinity with a woman from Calcutta. In the title story, an interpreter guides an American family through the India of their ancestors and hears an astonishing confession. Imbued with the sensual details of Indian culture, these stories speak with passion and wisdom to everyone who has ever felt like a foreigner. Like the interpreter of the title story, Lahiri translates between the strict traditions of her ancestors and a baffling new world.

Negotiating Identities is a study of the development of writing by Asian American women in the 20th century, with particular emphasis on the successful late 20th century writers such as Maxine Hong Kingston, Amy Tan, Joy Kogawa, Bharati Mukherjee, and Gish Jen. It relates the development of Asian writing by women in America – with a comparative element incorporating Britain – to a series of theoretical preoccupations: the mother/daughter dyad, biracialism, ethnic histories, citizenship, genre, and the idea of 'home'.

A lot of people wonder how Chinese parents raise such stereotypically successful kids. They wonder what Chinese parents do to produce so many math whizzes and music prodigies, what it's like inside the family, and whether they could do it too. Well, I can tell them, because I've done it... Amy Chua's daughters, Sophia and Louisa (Lulu) were polite, interesting and helpful, they were two years ahead of their classmates in maths and had exceptional musical abilities. But Sophia and Lulu were never allowed to attend a sleepover, be in a school play, choose their own extracurricular activities, get any grade less than an A, and not be the #1 student in every subject (except gym and drama). And they had to practice their instruments for hours every day, as well as in school breaks and on family holidays. The Chinese-parenting model certainly seemed to produce results. But what happens when you do not tolerate disobedience and are confronted by a screaming child who would sooner freeze outside in the cold than be forced to play the piano? In *Battle Hymn of the Tiger Mother*, Amy Chua relates her experiences raising her children the 'Chinese way', and how dutiful, patient Sophia flourished under the regime and how tenacious, hot-tempered Lulu rebelled. It is a story about a mother, two daughters, and two dogs. It's also about Mozart and Mendelssohn, the piano and the violin, and how they made it to Carnegie Hall. It was supposed to be a story of how Chinese parents are better at raising kids than Western ones. But instead, it's about a bitter clash of cultures, a fleeting taste of glory, and how you can be humbled by a thirteen-year-old. Witty, entertaining and provocative, this is a unique and important book that will transform your perspective of parenting forever.

Tongue-Tied is an anthology that gives voice to millions of people who, on a daily basis, are denied the opportunity to speak in their own language. First-person accounts by Amy Tan, Sherman Alexie, bell hooks, Richard Rodriguez, Maxine Hong Kingston and many other authors open windows onto the lives of linguistic minority students and their experience in coping in school and beyond. Selections from these writers are presented along accessible, abridged scholarly articles that assess the impact of language policies on the experiences and life opportunities of minority-language students. Vivid and unforgettable, the readings in Tongue-Tied are ideal for teaching and learning

about American education and for spurring informed debate about the many factors that affect students and their lives. Visit our website for sample chapters!

Selected by Choice magazine as an Outstanding Academic Title The experiences of children in America have long been a source of scholarly fascination and general interest. In *American Childhoods*, Joseph Illick brings together his own extensive research and a synthesis of literature from a range of disciplines to present the first comprehensive cross-cultural history of childhood in America. Beginning with American Indians, European settlers, and African slaves and their differing perceptions of how children should be raised, *American Childhoods* moves to the nineteenth century and the rise of industrialization to introduce the offspring of the emerging urban middle and working classes. Illick reveals that while rural and working-class children continued to toil from an early age, as they had in the colonial period, childhood among the urban middle class became recognized as a distinct phase of life, with a continuing emphasis on gender differences. Illick then discusses how the public school system was created in the nineteenth century to assimilate immigrants and discipline all children, and observes its major role in age-grouping children as well as drawing working-class youngsters from factories to classrooms. At the same time, such social problems as juvenile delinquency were confronted by private charities and, ultimately, by the state. Concluding his sweeping study, the author presents the progeny of suburban, inner-city, and rural Americans in the twentieth century, highlighting the growing disparity of opportunities available to children of decaying cities and the booming suburbs. Consistently making connections between economics, psychology, commerce, sociology, and anthropology, *American Childhoods* is rich with insight into the elusive world of children. Grounded firmly in social and cultural history and written in lucid, accessible prose, the book demonstrates how children's experiences have varied dramatically through time and across space, and how the idea of childhood has meant vastly different things to different groups in American society.

Alexander's cross-cultural perspective and sense of global identity (gained from her childhood in India and the Sudan, and her adult life in New York City) infuses her poems. She writes about violence and civil strife, love, despair, and a hard-won hope in the midst of a post-September 11 world.

A critical and biographical analysis of the works of Maxine Hong Kingston explores her writing in the context of Chinese and Chinese American experience

"... methodologically innovative... precise and perceptive and conscious..." —Text and Performance Quarterly "Woman, Native, Other is located at the juncture of a number of different fields and disciplines, and it genuinely succeeds in pushing the boundaries of these disciplines further. It is one of the very few theoretical attempts to grapple with the writings of women of color." —Chandra Talpade Mohanty "The idea of Trinh T. Minh-ha is as powerful as her films... formidable..." —Village Voice "... its very forms invite the reader to participate in the effort to understand how language structures lived possibilities." —Artpaper "Highly recommended for anyone struggling to understand voices and experiences of those 'we' label 'other'." —Religious Studies Review

"Veterans of War, Veterans of Peace" is a harvest of creative, redemptive storytelling—nonfiction, fiction, and poetry—spanning five wars and written by those most profoundly affected by it. This poignant collection, compiled from Kingston's healing workshops, contains the distilled wisdom of survivors of five wars, including combatants, war widows, spouses, children, conscientious objectors, and veterans of domestic abuse. "Veterans of War, Veterans of Peace" includes accounts from people that grew up in military families, served as medics in the thick of war, or came home to homelessness. All struggle with trauma - PTSD, substance abuse, and other consequences of war and violence. Through their extraordinary writings, readers witness worlds coming apart and being put back together again through liberating insight, community, and the deep transformation that is possible only by coming to grips with the past. For more than 15 years, National Book Award-winning author Maxine Hong Kingston has led writing-and-meditation workshops for veterans and their families. The contributors to this volume are part of this community of writers working together to heal the trauma of war through art. Maxine Hong Kingston's books—"The Woman Warrior, China Men, Tripmaster Monkey, The Fifth Book of Peace," and others—have won critical praise and national awards. President Bill Clinton presented her with a National Humanities Medal in 1997.

Discusses the life and works of twentieth-century Chinese-American author Maxine Hong Kingston, providing information on her childhood, career, awards, writing and revision techniques, critical reception, literary themes, and other related topics, as well as study questions, a chronology, a glossary, and a bibliography.

An arresting story by the legendary Nobel Prize-winning author—the only short story she ever wrote—about race and the relationships that shape us, in a stand-alone hardcover, with an introduction by Zadie Smith. In this 1983 short story, as timely now as it was then, we meet Twyla and Roberta, who have known each other since they were eight years old and spent four months together as roommates in St. Bonaventure shelter. Inseparable as girls, like "salt and pepper," they lose touch as they grow older, only later to find each other at a diner, a grocery store, and again at a protest. Seemingly at opposite ends of every problem, the two women are, like it or not, still held by the deep bond their shared experience forged between them. Described by Zadie Smith as a "work of genius," *Recitatif* keeps Twyla's and Roberta's races ambiguous throughout the story. We know that one is white and one is Black, but which is which? Morrison herself described *Recitatif*, a story which will keep readers thinking and discussing for years to come, as "an experiment in the removal of all racial codes from a narrative about two characters of different races for whom racial identity is crucial." Carrying within its short span the complexity and richness of a novel, moving effortlessly through time, *Recitatif* is a masterful look into what keeps us together and what keeps us apart, and how perceptions are made tangible by reality. Testament to Morrison's incomparable humanity and wisdom, this story is a gift to readers in these changing times.

Tongue-Tied The Lives of Multilingual Children in Public Education Rowman & Littlefield Publishers

Driven by his dream to write and stage an epic stage production of interwoven Chinese novels Wittman Ah Sing, a Chinese-American hippie in the late '60s.

NATIONAL BOOK CRITICS CIRCLE AWARD WINNER • NATIONAL BESTSELLER • With this book, the acclaimed author created an entirely new form—an exhilarating blend of autobiography and mythology, of world and self, of hot rage and cool analysis. First published in 1976, it has become a classic in its innovative portrayal of multiple and intersecting identities—immigrant, female, Chinese, American. "A classic, for a reason" – Celeste Ng via Twitter As a girl, Kingston lives in two confounding worlds: the California to which her parents have immigrated and the China of her mother's "talk stories." The fierce and wily women warriors of her mother's tales clash jarringly with the harsh reality of female oppression out of which they come. Kingston's sense of self emerges in the mystifying gaps in these stories, which she learns to fill with stories of her own. A warrior of words, she forges fractured myths and memories into an incandescent whole, achieving a new understanding of her family's past and her own present.

A long time ago in China, there existed three Books of Peace that proved so threatening to the reigning powers that they had them burned. Many years later Maxine Hong Kingston wrote a Fourth Book of Peace, but it too was burned—in the catastrophic Berkeley-Oakland Hills fire of 1991, a fire that coincided with the death of her father. Now in this visionary and redemptive work, Kingston completes her interrupted labor, weaving fiction and memoir into a luminous meditation

on war and peace, devastation and renewal.

The classic reader that has introduced millions of students to the essay as a genre.

This is the first text to address British Chinese culture. It explores British Chinese cultural politics in terms of national and international debates on the Chinese diaspora, race, multiculturalism, identity and belonging, and transnational 'Chineseness'. Collectively, the essays look at how notions of 'British Chinese culture' have been constructed and challenged in the visual arts, theatre and performance, and film, since the mid-1980s. They contest British Chinese invisibility, showing how practice is not only heterogeneous, but is forged through shifting historical and political contexts; continued racialization, the currency of Orientalist stereotypes and the possibility of their subversion; the policies of institutions and their funding strategies; and dynamic relationships with transnationalisms. The book brings a fresh perspective that makes both an empirical and theoretical contribution to the study of race and cultural production, whilst critically interrogating the very notion of British Chineseness.

The author chronicles the lives of three generations of Chinese men in America, woven from memory, myth and fact. Here's a storyteller's tale of what they endured in a strange new land.

The numerous studies of Maxine Hong Kingston's touchstone work *The Woman Warrior* fail to take into account the stories in *China Men*, which were largely written together with those in *The Woman Warrior* but later published separately. Although Hong Kingston's decision to separate the male and female narratives enabled readers to see the strength of the resulting feminist point of view in *The Woman Warrior*, the author has steadily maintained that to understand the book fully it was necessary to read its male companion text. Maureen Sabine's ambitious study of *The Woman Warrior* and *China Men* aims to bring these divided texts back together with a close reading that looks for the textual traces of the father in *The Woman Warrior* and shows how the daughter narrator tracks down his history in *China Men*. She considers theories of intertextuality that open up the possibility of a dynamic interplay between the two books and suggests that the Hong family women and men may be struggling for dialogue with each other even when they appear textually silent or apart.

Retold Stories, Untold Histories concentrates on how challenging questions concerning the nature of historical representation, the formation of national/ethnic identities, and creative agendas are addressed in the diverse and inspiring writings of Maxine Hong Kingston and Leslie Marmon Silko. The rationale behind juxtaposing two writers coming from diverse cultural contexts originates in the fact that both Kingston and Silko share the experience of historical and cultural marginalization and, more importantly, devise similar methods of rendering it in creative writing. Writing from the perspective of two distinct marginalized groups, Kingston and Silko share the view that the official version of national history may be seen as a narrative of misrepresentation and the exclusion of people who either greatly contributed to the building of the country or occupied the territory of the present United States long before its creation. In their texts, both writers engage in a polemic against a history that, using its legitimizing power as a scientific discipline, produces and perpetuates stereotypical images of Chinese and Native Americans, and, more importantly, eliminates the two groups from the process of constructing the national narratives of origins that monitor and control the borders of what constitutes American identity. Despite apparent differences in cultural and historical contexts, Kingston and Silko share an enthusiasm for employing unconventional tools and sources for offering creative reconstructions of a past which had been silenced or repressed.

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