CONCLUSION

Kingston is a popular literary figure whose work has often been analyzed with special attention of general roles. As a writer her place would be among the ethnic American writers or Asian American writers. Asian American literature may now be defined as literature written and published during the past century in English by Chinese, Indian, Pakistani, Japanese, Vietnamese, Pilipino, Burmese and Korean American writers.

Kingston yearns to be an American because America stood for everything that she wanted, it was an epitome of success, modernity, freedom and independence. To find her place in the white society where racial discrimination thrives was no easy job. There came a time in her life when it became necessary to shun her past, her Chinese culture and her parents. She declares:

I’m going away. I’m going away anyway… I’m going to get scholarships, and I’m going away. And at college I’ll have people I like for friends. . . And I’m not going to Chinese school any more. (Woman Warrior 201-02)

She also says, I had to leave home in order to see the world logically, logic the new way of seeing (Woman Warrior 204).
In *The Woman Warrior* we see Kingston growing through the different phases of discovering her Chinese roots, rejecting her Chinese heritage, claiming America and finally accepting her Chinese—American identity, just like a child has to pass through difficult phases of a constantly changing self in its attempts to forge a sexual and social identity of its own.

Kingston is a bit frustrated that “All the time I was having to turn myself American—Feminine” (*Woman Warrior* 1977: 47). Kingston definitely possessed certain Chinese traits unconsciously, but she was desperately trying to be an American or there will be “no dates.” She wants to be a career girl as opposed to the traditional roles expected of her, of wives or slaves, as we can see from this piece of conversation from her childhoods “What do you want to be when you grow up little girl? A lumberjack in Oregon” (*WW*: 47). She had her future chalked out, even as a child. While their mother was trying hard to keep the atmosphere Chinese, “we learned that we failed if we grew up to be but wives or slaves” (*Woman Warrior* 19). “Why didn’t you teach me English?” (*Woman Warrior* 46) she demands, because it had delayed her process of assimilation.

She explains to her mother that they belong to the world at large and not just to China. “We belong to the planet now, Mama. Does it make
sense to you that if we’re no longer attached to one piece of land, we belong to the planet. . . Will American flowers smell good now?” she asks her mother. In a way, she is trying to convince her mother that America too is likable (Woman Warrior 107).

In spite of claiming that she is American and that America is her home, she is aware that there is a little Chinese girl lurking behind the American facade. On the one hand, the American part in her wants to be independents on the other, the Chinese part wants to be loved enough to be supported:

Nobody supports me at the expense of his own adventure. Then I get bitter: no one supports me; I am not loved enough to be supported. Even now China wraps double binds around my feet. (Woman Warrior 48)

That her mind is being torn between wanting to be American and Chinese is clearly evident.

The Woman Warrior is indisputable proof of her war against sexual discrimination and the double standards of the male society. The stories of her defeated aunts narrated to her when she is on the threshold of womanhood serve as a very good motivation. She knew then that she would never allow herself to be bulldozed by men.
In *The Woman Warrior*, Kingston describes about people who have been deliberately neglected by the main stream society over a long period due to sociopolitical factors. In addition, ‘Silence’ particularly signifies female victimization which is connected to the oppression of old Chinese culture and modern society. ‘Voice’ is another central theme to the characters who experience silence as a permanent ingrained trait of their lives. Voice becomes inevitable aspect of their characters making them to break the silence; the narrator gives voice to their lives.

In *China Men*, Kingston expresses her dream for world peace and her desire to bridge races, cultures and nations. She conveys that people of all races, classes, cultures and nations should strive for mutual understanding and respect. Kingston examines the dreams of great grandfathers in Hawaiian Sandal Wood Mountains and dreams of grandfather building the transcontinental rail road in the American west and her father stayed with his family. His American dream changed unlike his fore fathers whose dream was to make money quickly and return to their home country. The brother in the Vietnam experienced racism like his immigrant forefathers but in different ways. Paul Skenazy & Tera Martin in *Conversations with Maxine Hong Kingston* (1998) opines: “Kingston has given voice to a marginalized community: to the
women—her mother and aunts— in The Woman Warrior, and to the men—her father, grandfathers, uncles and brothers— in China Men” (8).

In Tripmaster Monkey, the major theme of the novel is identity and creation of the self. The protagonist of the novel Wittman ah sing, he is presented as an assimilated young American who feels alienated due to his confused social and cultural locations of the south Asian identity. He claims to be an American but due to racial discrimination Americans are not accepting him. Wittman quest for identity and self, is complicated by race and ethnicity.

Kingston’s Hawaii One Summer, To Be The Poet and The Fifth Book of Peace, present the model for reconfiguring and reenacting peace activism based on collaborative writing with objective of imagining performing and memory work. Wittman’s reappearance in the fifth book of peace indicates that Kingston has gone beyond Walt Whitman’s representation of democratic community. Kingston draws the implications of his representation of death for the relationship of community pacifism. The very objective creating Wittman Ah Sing is the meticulous strategy of Kingston for bringing the memory of Vietnam War into narrative reenactment.

Kingston’s total identification of herself with the “problems” and her urge to fight them have made her stick to the same problems in all her
works. Kingston goes outside her race to be independent, to be human, but still remains Chinese enough to be different from the white, maintains her racial individuality and loves her Chinese culture. Her uniqueness as a writer lies in the way she has presented the problems of Chinese-American women writers of contemporary America.

In her struggle to represent her own and her family’s history, Kingston demands recognition for the Chinese American community’s role in American life. Kingston has given readers a unique perspective on the Asian-American influence. She has opened the way to a whole generation of Asian American writers who have found a national audience for the first time. She has enjoyed a phenomenal rise in popularity and literary importance and has now secured a place in the American canon as the living author most frequently taught at U.S. universities.