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**China and the World: The Mapping of Exchange**  
**29 August - 1 September 2018, University of Glasgow, Scotland**

**Dual Audiences, Dual Narrators – Customs, Identity and Participation in Amy Tan's *The Kitchen God's Wife* (1991) and Maxine Hong Kingston's *China Men* (1980)**

The propensity to view ethnic authors through the lens of representativeness is a well-known concept in the exploration of migrant literature. Due to this phenomenon, many ethnic authors' works have come to be viewed as honest representations of the communities that the authors hail from. This has led to the focus of scholars being often turned towards the authors' backgrounds and life-stories at the sacrifice of 'the story itself', and its more narratological elements.

In my presentation I explore the modes of narrative used in Maxine Hong Kingston's *China Men* and Amy Tan's *The Kitchen God's Wife* through James Phelan's audience model that he outlines in *Somebody Telling Somebody Else - A Rhetorical Poetics of Narrative* (2017). I focus on how Kingston and Tan use additional modes of narrative to try and illustrate the immigrant experience to the reader. In Tan's novel I concentrate on the shift between two narrators whereas in Kingston's work I direct attention to the dual child/adult perspective through which and isolated event in the story is portrayed. Additionally, I explore why these authors have made these narrative choices and what those choices signify.

**Bio**

Wilma Andersson is a PhD student and coordinator at the Department of Languages at the University of Helsinki. She is currently working on her doctoral thesis, which deals with shame and discourses of resistance in Chinese American Literature.

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**Research**

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