
Deconstructing the American Dream in the Chinese-American Narrative of Rebecca F. Kuang's Novels

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ABSTRACT

The American Dream as the axis of diaspora pathways has an impact on the construction of American diaspora novels, especially the perspective of Chinese-American female writers, one of whom is RF Kuang. This study focuses on RF Kuang's reflection in representing the American Dream. For the American diaspora, this dream still marginalizes the existence of minorities and is exclusive to white people. Diaspora writers always conflict with ambivalent values that must intersect with the American Dream so that this racism can be dissolved in American society and achieve equality. Through Derrida, American diaspora writers are given a third space to implement the American dream and ideological contestation that provides a nuance of transnational solidarity. This dream is conveyed through Kuang's novels *Poppy War* Trilogy: *An Arcane of History: Babel*; and *Yellowface*. This research indicates that each of Kuang's works is constructed within the myth as the foreground, and it is negotiated through her achievements, exclusivity, and inclusivity in literary production, the equality in the characterization, and the Chinese Dream, which forms the contestation. These elements represent the Chinese-American narrative, as well as the existence of the Asian-American diaspora within the American publishing system, which significantly pulls in a global popularity among international audiences.

Keywords: *American dream; Chinese dream; deconstruction; popular fiction*

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INTRODUCTION

The American Dream, proclaimed by James Truslow Adams in *The Epic of America* in the 18th century, conveys that the United States is a country that provides wealth, prosperity, and equality to all its citizens (Samuel, 2012). Then, this American dream became a myth because only hard-working people can achieve their dreams, and are materialistic. However, this American dream remains a guideline until it experiences two changes in the social system that are metaphorized through unique foods, namely the melting pot (1782) and the salad bowl (1960). The melting pot is a citizenship system that seeks to assimilate all identities into one identity as a US citizen. This system seems unfair to immigrants because it eliminates the essence of multiculturalism, so that it transforms into a salad bowl. However, the salad bowl means a citizenship system that maintains each ethnicity and remains a US citizen. In the end, the salad bowl has an impact and creates new problems, namely discrimination, colonization, and xenophobia against US immigrants (Thornton, 2012).

The American dream, which is intended as a jargon for US society, has a false consciousness in expressing equality in various narratives, especially for subordinated groups, including: 1. Women, and 2. Minorities/Colored People. Even the American dream has not favored both groups, white women certainly benefit more than minorities and people of color because they inherit the patriarchal, white-centered American dream. Otherwise, minorities and people of color have benefited more from reconstructing and redefining their existence than white women. (Devi, 2018; Hedhili, 2016; Hurtado, 1989; Mazelis, 2022).

In the 19th century, white female writers who emerged from the puritans with the dominance of narratives built from the upper middle class, heterosexuals, and discriminating against marginalized communities such as Betty Friedan or Gloria Steinem, were overthrown by the discovery of the feminist scientific trajectory, where female writers can develop narratives of ethnicity and sexuality discourse to the audience more inclusively (Martin & Williams, 2016, p.184). Thus, this inclusivity presents themes of pluralism

and multiculturalism. Although these heroic figures are made exotic, writers of color/minority still maintain the immigrant narrative that is based on the social strata conflict they experienced in the colonial country as a form of ideal contribution that life in a Western country is always static, especially the reality of US life and becoming a US citizen as a consequence of the reproduction of Americanization (Long, 2017).

In addition, minority writers also experience three other impacts, such as: (1) immigrant means ready to transform, (2) immigrant means having no power over the country, and (3) immigrant means their stories and writings are always products of ambivalence in every timeline (past, present, and future) (Bauer & Gould, 2001).

The emergence of Asian-American diaspora literature was pioneered in the 19th century by producing a series of anthologies such as *Roots: An Asian American Reader* (1971) and *Aiiieeeee! An Anthology of Asian-American* (1974) which emphasized that this anthology did not side with Asia or America but in the space where identity negotiations occurred. Identity became the main element for the narratives of diaspora writers because

this is an interesting feature that can be politicized as cultural reproduction (Nguyen, 2002) and change the hegemony of American-European literary production by rewriting it in a parallel/alternative space of another world (Zhou & Najmi, 2011). In its development, the first Chinese-American diaspora writer was Maxine Hong Kingston. She wrote a memoir entitled *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1976), which combines elements of mythology, biography, and the ambivalence that happened to her in the US, that being a minority in the West means having to be willing to be disowned.

One of the Chinese-American diaspora writers is Rebecca F Kuang. The author has published various popular novels. She started her career as a writer while studying History, and produced the trilogy novel 'The Poppy War': *The Poppy War* (2018), *The Dragon Republic* (2019), and *The Burning God* (2020). The *Poppy War* trilogy novel was inspired by the events of World War II in 1937-1945, which resulted in opium embezzlement and the Opium War, the Nanjing massacre, and the second Sino-Japanese war, accompanied by the emergence of the leader, namely the glory of Mao Zedong. Then, Kuang took postgraduate studies at Oxford

University, which succeeded in producing her fourth novel entitled *Babel: An Arcane History* (2022), which focuses on the character Robin Swift, who, from a young age, was forced to become a reliable Chinese-English translator at the Tower of Babel until his existence felt alienated from his homeland because he studied Western cultural teachings. Finally, the author also published her fifth novel, *Yellowface* (2023), which tells the story of the death of Athena Liu, a Korean-American writer whose work was stolen, plagiarized, and revised regarding Chinese history by local American writers, and the revelation of the American publishing system that clarifies third-world works over white works. The five novels have a similar connection, particularly in how Kuang's perspective as a diaspora articulates a resistance to the American Dream with the homeland zeitgeist of the Chinese Dream.

METHODOLOGY

This research employs a qualitative-inductive approach within the deconstruction approach. Derrida shows that there is a binary opposition to the binaries that have been constructed so far—in this study, the American Dream. Spivak translates *Of*

Grammatology, which reveals the existence of a sign as a negation of its complete sentence (logocentrism). Deconstruction also means opposing the conceptualized structure so that it gives rise to various interpretations in realizing its reality. Its subjectivity refers to reading against the text, and everything is text which disseminates the meaning of singularity into plurality through tracing from one text to another to construct a reading of logocentrism resistance, such as good-bad, smart-stupid, male-female, pro-contra. Thus, he formulated the concept of *différance* from the equivalent of *difference* and *deferral*, which articulates the postponement or dismantling or examining layers of depth of meaning to create limitless understanding (Kakoliris, 2004, p.283-285). It results in instability and reconstruction of identity in the social hierarchy.

Liliweri (2018) states that qualitative-inductive research investigates phenomena, paradigms, and cultures that have multilayered meaning, producing specific findings and solid arguments through implied evidence. Adi (2024) states that Derrida's approach, apart from emphasizing the comparison and dismantling of colonial

narratives, also focuses on new elements that have not been detected in the hierarchy of previous texts as agents of the invention of decolonial narratives.

The analysis began with Kuang's origin as a female writer of the American diaspora. Then, it would examine the values of the American dream, which show the existence of counter-narratives that occur through binary oppositions that intersect by displaying Kuang's different views on the reflection of the American dream, which is poured into her works, thus allowing for identity instability.

DISCUSSION

The American Dream as the principal living and inhabitation for the US societies, including the diaspora, clashes with values that are deliberately contradictory. This dream is a locus for immigrants to resist the US as a superpower and merge identities into a single entity to become USA residents. This is what creates a space for interaction of solidarity between countries, as all societies and human entities have equal suffering caused by colonialism itself, so that new values emerge and are implied in each individual's mind.

American Dream in Kuang's Success

Kuang is an Asian-American diaspora writer who was born in 1996 in Guangzhou, China, and then migrated to Dallas, US, when she was four years old. The author is a historian scholar from Georgetown University. Next, in 2018, Kuang received a Marshall Scholarship initiated by the British government, and she continued her master's studies in Chinese philosophy at Cambridge University (Stanton, 2017). With persistence and consistency, Kuang studied education; she also took a master's study in Contemporary China at Oxford University a year later. Kuang felt that her education should continue to the doctoral level, and she returned to the US and pursued a doctorate in East Asian languages and literature at Yale University with expertise in ethnicity, post-colonial, decolonization, Chinese literature, and the Asian-American diaspora (Cohen, 2024; Kelly, 2024). In addition to her writing career, she also works as a translator of Chinese short stories.

In her interview in *Locus* in 2019 (Segal, 2019), Kuang explained that she had parents who were very fond of reading, especially her father, with the purpose that Kuang could adapt

and be more fluent in English. In addition, she was always told stories before bed until he had an interesting story for her, i.e., George Orwell's *Animal Farm*. Then, the SF genre is the best choice in conveying stories with a very imaginative and authentic nuance, like Harry Potter, compared to the real world/reality. Finally, in a news article in *The Register*, Kuang wrote *The Poppy War* when he was 19 years old and was inspired by his grandparents' life experiences during World War II in China, or the Sino-Japanese War. Kuang argued that this historical tragedy was not taught in US schools, especially the Chinese student diaspora, until he felt emotional (Yepes, 2022). With its sincerity in re-awakening the history, *The Poppy War* won three awards, namely the Crawford Award, Compton Crook, Astounding Award for Best New Writer (Kuang, 2019b), and was nominated by Goodreads for best debut novel (11,754 votes) and best fantasy (18,040 votes) (Best Debut Author 2018, 2018; Best Fantasy Books 2018, 2018). When the trilogy was completed, *The Poppy War* series was one of the finalists for best series (Standlee, 2021).

In 2022, Kuang published the fourth work, *Babel: An Arcane History*, with the construction of Asian-European diaspora

characters (Eurasia) and set in England while she was pursuing two master's degrees at Cambridge and Oxford. Despite winning many awards, there was a tragedy that the host of the 2023 Hugo Awards, the prestigious SF awards, took place in Chengdu, China. This is also the second time East Asia has hosted the event, 17 years ago, when it was held in Yokohama, Japan. With the censorship that criticized the mechanism of imperialism through the perspective of the diaspora/Third World society, the novel *Babel: An Arcane History* was deliberately removed from the nomination by the World SF literary institution (Zhang, 2024). It is in line with the statement of the censorship mechanism carried by Foucault about the relationship between biopower and sexuality in reproducing the discourse of power that perpetuates patriarchy, to the point of deciding to remove Kuang, as well as her status as a female and Chinese writer, from the list of Hugo award nominees. In 2023, her fifth novel, *Yellowface*. From the title, *Yellowface*, is a terminology of cynicism of Western writers experiencing jealousy of their social status towards Asian-American diaspora writers in Western publications, so that Western writers mimic as if they were

Asian subjects. It becomes a humorous performativity, seeing Chinese representation played by the West as assimilating Chinglish and becoming omniscient about all of Chinese history because, through language and oral production, Western actors can affirm the paradox of double consciousness (Wang, 1997). It provoked the Asian-American diaspora when adopting Fanon and reformulating it into *Yellow Masks, White Skin* (Ma, 2019).

In various electronic media and social media, Kuang also received various criticisms from some of the US's white population and writers. Reported by *The Guardian*, Kuang rejected the irrational blasphemy about the publishing industry that prioritizes minority writers, even responding with glorified globalization that has not changed from the Toni Morrison period to the present (Knight, 2023). In an interview with a *Spokesman* journalist regarding the issue of racism in writing on social media Twitter/X, Kuang said that respecting culture is much more difficult than at least acknowledging the existence of all minorities in the US and that it is reinforced by media algorithm propaganda without seeing the real world of reality,

especially writing itself is one of the most effective tools to become empathetic and then become a human self (Parekh, 2023).

From the exploration of the American Dream, Kuang's success, it can be seen that this dream has been carried out by Kuang to legitimize herself and transform herself into one of the American diaspora writers who has climbed social status with persistence, confidence, and resilience in achieving her success.

Exclusivity and Inclusivity

The debate on exclusivity and inclusivity in US publishing and even in the global sphere is influenced by three determining factors faced by consumers, namely: (1) products published in the past, (2) the period of colonialism, and (3) white authors/male authors are exclusive products, while products consumed today, and marginal authors are inclusive products. However, these factors do not determine absolutism because the debate arises to bring together various perspectives that cause polarization of consumer reception results and the evolution of literature (Rosendahl Thomsen, 2017; Thomsen, 2008).

In addition, exclusivity is not seen from the use of English in writing, but rather the circulation of the use of English makes a novel look more inclusive (Spivak, 1990). Another debate, also regarding the themes presented as contestations and canonizations that represent the values of the dominant society and are legitimized by the educational/state apparatus (Guillory, 2023, p.28).

Furthermore, the various awards achieved by Kuang are not something that deserves to be glorified in the contestation of popular fiction or postcolonial/multicultural fiction. This contestation includes policies that have been permitted by the US government for the sake of Western economic interests because multicultural fiction has never been free from the counter-hegemony of power discourse (Chomsky & Barsamian, 2011; Dreyfus & Rabinow, 1983). In addition to the high tolerance of US society, they try to merge taboo and even kill the discourse of social class that is the source of problems between whites and coloreds (Chomsky & Barsamian, 2011). This further legitimizes the mechanism of the American dream as a form of cultural exchange for global readers,

especially Third World readers, because Third World society, which is one of the products of hierarchy in maintaining the circulation of the cultural industry and expanding the cosmopolitan, globalization, and transnational dimensions. Not only that, but Third World consumers are also expected to experience a paradigm shift and behavior to become like the 'West' and realize this self-actualization (Appelbaum, 2000; Ponzanesi, 2015).

Furthermore, the phenomenon of prestigious literary awards given to Kuang to maintain the canonization and reproduction of culture is in line with Bourdieu (1993, p.45), stating that economic circulation is reviewed through the perspective of the majority against the perspective of the minority and vice versa. Therefore, Kuang uses English as a lingua franca and political act to write diasporic works and market postcolonial products to its consumers because it provides a multicultural and more diverse space in reaching global community exposure (Talib, 2002, p.88). Minority narratives are the fundamental foundation of multicultural fiction (Nayar, 2008). It can be seen in statistics on inclusivity that have not been seen significantly in American

publishing, as there are three statistics presented below:

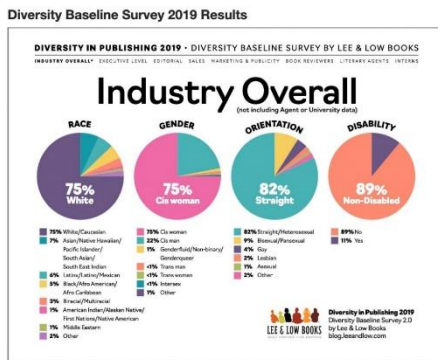


Figure 1. Diversity in Publishing (leeandlow.com)

The statistics in Figure 1 show that the US publishing industry, the Asian-American race only reaches 7%, after that, it is dominated by cis-women, who have heterosexual orientation, and do not have special needs/disabilities. It is as Gramsci (1971, p. 12) states, to reach consumers in the global market, producers must always maintain the largest population because if the opposite happens, there will be no production of knowledge because only civilians and intellectuals can cause a revolution. (Babb, 1998; Yu, 2018).

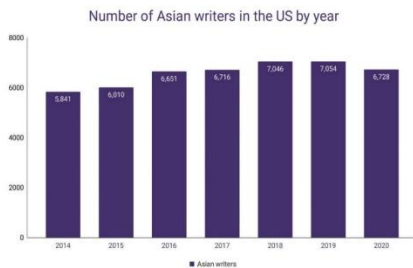


Figure 2. Asian Writers Statistics (wordrated.com)

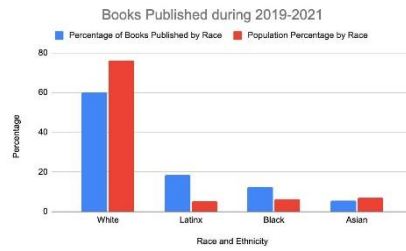


Figure 3. Diaspora Books Published (insight.balancenow.com)

Furthermore, through figures 2 and 3, it shows that even though the population of Asian-American writers has reached +/- 7000, it turns out that they only have a very small impact on US publishing in the period 2019-2021. Asian-American writers must be able to represent their motherland and their mobilization experiences because Asian-Americans have always been used as objects/model minorities in the history of US migration, and white Americans who produce transnational discourses (Lowe, 1998).

The Freedom of Equal Opportunity

Kuang describes protagonists embedded in the ideology of the American Dream to achieve success, equality, and happiness of her characters represented in her five novels: 1. The Poppy War Trilogy (three of the five works are combined by researchers in one unit or abbreviated as TPW), 2. Babel: An Arcane History, and 3. Yellowface. TPW is a trilogy that tells the story of the

character Fang Runin (Rin), a black woman, a genocide survivor, who tries to enter the military academy in Sinegard. Then, she makes various efforts before heading to Sinegard which are depicted in the following sentences:

She had bribed a teacher. She had stolen opium. She had burned herself, lied to her foster parents, abandoned her responsibilities at the store, and broke a marriage deal. And she was going to Sinegard. (Kuang, 2018, p.25)

With the announcement of the Sinegard entrance exam, the Keju exam, an exam consisting of four subjects: history, mathematics, logic, and literature, Rin has violated various moralities such as bribing Freyrik's tutor by stealing six opium, then lying to her foster parents, studying hard in between taking care of the opium shop, and ruining her wedding plans if she fails. In Kuang's sentence, she is instilling the ideology of the American dream at the end of the first part to get the same opportunity. A dream that is only realized by some readers of postcolonial literature implicitly explains the author's position in the liminal space between Western and Eastern discourses. This space makes the controversy

successfully consumed because the author uses a third-person perspective, especially gaining the reader's sympathy through Rin's characteristics as an orphan, a black Chinese woman, selling opium, and forced to marry young.

The misery and injustice that are experienced create resistance to elite class narratives. In addition to being reinforced by its female protagonist, black skin is also considered an inferior class or even a stupid/primitive creature, and the only way to purify the curse of the world is to marry it to white or yellow skin (Dikötter, 1994).

From the TPW sample above, Huggan (2001) emphasized that postcolonial is not defined as a discourse 'after' colonialism but rather a timeline that refers to marginality as a commodified turning point and has implications for other views on radicalism that create transnational associations.

Furthermore, postcolonial works are also marked using English as one of the language powers that will eliminate the authenticity of the Third World into a major polemic in *Babel: An Arcane History*. This novel tells the story of the Babel library, whose main character, Robin Swift (Robin), travels from China to England by

entering a translator school at Oxford with Professor Lovell. Consciously, Kuang is including a little of her life experience in England when writing this work.

Robin is an orphan child who survived endemic cholera. Then, Professor Lovell suggested immediately forgetting the belongings related to Cantonese and Chinese, even though he had to insist that the Cantonese language not be lost.

Recalling Professor Lovell's words, he tried very hard to live exclusively in English. When thoughts popped up in Chinese, he quashed them. [...] There was nothing to cling to, nothing to escape back to. His world now was Professor Lovell, Mrs. Piper, and the promise of a country on the other side of the ocean. He buried his past life, not because it was so terrible but because abandoning it was the only way to survive. He pulled on his English accent like a new coat, adjusted everything he could about himself to make it fit, and, within weeks, wore it with comfort. In weeks, no one was asking him to speak a few words in Chinese for their entertainment. In weeks, no one seemed to remember he was Chinese at all (Kuang, 2022).

Robin Swift, who decided to migrate to England for a better life than his misery in Canton,

had to work hard to be empowered by British imperialism. Within a few weeks, the surrounding environment assimilated his memories and dreams and began to forget that he was Chinese and only a laborer for European reconstruction by translating classical languages (Cantonese) into global languages (English). In *Babel: An Arcane History*, the protagonist chooses a superior identity even though he has to lose all memories of his hometown.

In addition, *Babel: An Arcane History* is also known as a mythology illustrated in the Jewish Bible and metaphorized through a tower that unites all its people with one language/unilingual (Shachar, 2014, p.83). In the narrative depiction presented by Kuang, the Chinese Dream is *Yellowface*, described a white/American female writer who attempts to become an Asian diaspora writer. Juniper Hayward redefines the American dream as being exclusively white. Immigrants come to the US to improve their lives and should therefore be treated as second-class or newcomers.

Athena died before anyone knew the manuscript existed. It would never have been published, or if it had, in its current state, it would

always have been known as Athena's half-finished manuscript, as overhyped and disappointing as F. Scott Fitzgerald's *The Last Tycoon*. I gave it a chance to go out into the world without the judgment that multiple authorship always entails. And for all the work I put into it, all those hours of effort—why shouldn't it be my name on the title? [...] I'll just say it: taking Athena's manuscript felt like reparations, payback for the things that Athena took from me (Kuang, 2023).

After the news of Athena's death, no one knew that the manuscript draft was still under research, so this shows the inner turmoil of Juniper Hayward's character when the Athena manuscript draft was stolen, and her cunning managed to influence her instincts in achieving the American Dream by plagiarizing, revising slightly, and changing it so that the story looks more commercial even though it is a criminal act because normal values are determined by the dominant group/upper class (Hodo, 2017).

Every Asian-American diaspora novel will always be influenced by the ideology of the American Dream because it meets the minimum criteria by upholding that the US is a country that protects the

diaspora, and the agent of spreading this ideology makes immigrants come to America to fulfill the needs of an educated identity, happiness, and a decent life. Furthermore, the research will be associated with the contestation of the American dream and the Chinese dream that are shown implicitly in her novels.

American Dream v. Chinese Dream

In the narrative depiction presented by Kuang, the Chinese Dream is a form of resistance to the American Dream itself. The Chinese dream is a hope that relies on socialism or collective strength to build a more prosperous country, which is different from the American dream, which embraces nationalism or individual strength (individuals in upholding the country's dream to be more capitalist-democratic (Pena, 2015, p. 292-293)).

Starting from the TPW novel, Rin managed to achieve the American dream when she managed to shed part of her personality from southern China to Sineward. In her first year, Rin tried to maximize herself to adapt to the norms and values that were instilled, which resulted in distrust of superstition, bourgeois manners like Sineward, and being more frank.

She'd thrown away most of her Rooster heritage. She'd lost her dialect and her mannerisms; since her first year at school, she'd dressed and spoken like a Sinewardian elite. She didn't believe in southern superstition, and she wasn't going to start pretending now.

...

If she did this then her war would extend across the world and her enemies would multiply—there would always be someone else, someone like Petra trying to banish her god and crush her nation, or someone like Nezha trying to foment rebellion from within. And unless she killed every single one of them, [...] Until she was alone. Was that peace? Was that liberation? (Kuang, 2020, p.1159-1564)

In the TPW novel, the character Rin experiences a character transformation from a young woman who wants to fight fully for the country (Chinese dream), but others enjoy the development of individual success (American dream) achieved in Sineward. This disastrous success is what makes the character Rin hesitate over her choice in the war she initiated, causing an ongoing war of revenge and hatred (Deng & Chen, 2015, p.274)

Robin in *Babel: An Arcane History* experiences an identity contestation within himself, namely choosing to continue his translation studies at the Tower of Babel or choosing a multicultural revolution that harms many labor transactions in Western countries. However, life in Oxford is also very promising for Robin because it provides democratic freedom for his own journey.

He had become so good at holding two truths in his head at once. That he was an Englishman and not. That the Chinese were a stupid, backwards people, and that he was also one of them. That he hated Babel, and wanted to live forever in its embrace. [...] He felt like he would quite literally burst, unless he stopped being double. Unless he chose. (Kuang, 2022)

The statement above illustrates that the conflict of Chinese values adopted by Robin began to erode, and he chose to become a British citizen. However, on the other hand, Griffin's death also made Robin want to destroy the Tower of Babel, where slavery should have been eradicated in England. Western superiority is used by immigrants such as Robin to manipulate the hierarchy of racial strata for personal gain in achieving symbolic and materialistic status (Li, 2002, p.141).

Therefore, Robin is unable to determine his inner citizenship because identity is a political practice of partisanship and dependence that is always constructed continuously as the essence of identity is not reconstructed from the roots/origins but through the dynamics of a person's life journey which should present tolerance and flexibility of perspective as humans always base their lives on various hidden/repressed hopes (Hall, 2018, p.220)

As well as in *Yellowface*, Kuang implements the American dream in Athena Liu, who successfully inserts China's pain through the narrative of Taiwanese democracy to attract the sympathy of white readers.

She frames the Nationalists as the obvious choice for Chinese democratization, but ignores the atrocities carried out by the KMT after their move to Taiwan. [...] Athena, like Maxine Hong Kingston, always presented the worst of Chinese history and culture to milk sympathy from her white audience. (Kuang, 2023, p. 132)

On the other hand, Athena Liu narrates that the pain of Taiwan that has been presented to readers is the result of Western imperialism that benefits the glory of Chinese imperialism, thus eliminating

the historical track record of Taiwan itself.

In addition, the arrival of Kuomintang politics further exacerbated the collective trauma of the Japanese colonial genocide by carrying out 'White Terror', which killed +/- 5000 residents in 1950-1987 (Jacobs, 2008, p.42-45). In 1986, Taiwan was declared independent through three stages: 1. Changes in the social class structure after WWII, 2. Policies for civilians and intra-party democracy, 3. Political compromise of factional competition between classes (Hing, 1997, p.232). The contestation of the Chinese dream and the American dream carried by Athena is a dream of the reunification of Taiwan and China so that economic development can progress rapidly by having the largest population compared to Hong Kong and an area recognized by 140 international countries, but this has not succeeded because the political policy of 'One Country, Two Systems' was rejected by all Taiwanese people and politician Lee Teng-hui because the Chinese people do not have historical emotional ties and alienation from Taiwan's militarization policy (Bundy, 1989, p.283-286). The exploration above of both the American dream which is based on individualist

capitalism and the Chinese dream which focuses on collectivist socialism-communist, it turns out that both do not promise equality because it turns out that equality can only be achieved by the bourgeoisie group so that it does not focus on constitutional reform but only on the distribution of political benefits, especially the revisionist events of Mao Zedong which silenced activists and academics who were considered to have disturbed the stability of the constitution and the initiator of the Cultural Revolution in 1970 so that the Chinese people lost hope in the Chinese dream since 1980 (Lemos, 2012, p.31-58).

CONCLUSION

The article concludes that the American Dream as a support in realizing all immigrant dreams indicates that the freedom that has been wanted has been constrained by the capitalist system, which implies a social inequality between the dominant and the minority. Through deconstructive reading, diaspora and minority narratives reveal how this ideal is simultaneously sustained and problematized, particularly in relation to the tension between hope, inequality, and

representation. Kuang's works foreground marginalized voices and position diaspora and transnational literature as intellectual and critical spaces, contributing to developments in Asian American scholarship while circulating globally through English as a lingua franca. Ultimately, the interplay between the American Dream and the Chinese Dream reflects the broader dynamics of globalization, shaped by state policies, global markets, and transnational knowledge production, which continuously inform diaspora literature as a transnational product.

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