

AMY TAN

Amy Tan is a gifted storyteller whose first novel, *The Joy Luck Club* (1989), met with critical acclaim and huge success. The relationships it details between immigrant Chinese mothers and their Chinese American daughters came from Tan's firsthand experience. She was born in 1952 in Oakland, California, the daughter of immigrants who had fled China's civil war in the late 1940s. She majored in English and linguistics at San Jose State University, where she received a BA in 1973 and an MA in 1974. After two more years of graduate work, Tan became a consultant in language development for disabled children and then started her own company writing reports and speeches for business corporations. Tan began writing fiction to explore her ethnic ambivalence and to find her voice. Since *The Joy Luck Club*, she has published several more novels — most recently *The Valley of Amazement* (2013) — as well as children's books and *The Opposite of Fate* (2003), a collection of autobiographical essays. She sometimes sings with the Rock Bottom Remainers, a "literary garage band" that also includes Dave Barry (p. 248) and Stephen King.

Fish Cheeks

In Tan's novel *The Bonesetter's Daughter* (2001), one of the characters says, "Good manners are not enough. . . . They are not the same as a good heart." Much of Tan's writing explores the tensions between keeping up appearances and having true intentions. In the brief narrative that follows, the author deftly portrays the contradictory feelings and the advantages of a girl with feet in different cultures. The essay first appeared in *Seventeen*, a magazine for teenage girls and young women, in 1987.

For a complementary view of growing up "different," read the preceding essay, Maya Angelou's "Champion of the World."

I fell in love with the minister's son the winter I turned fourteen. He was not Chinese, but as white as Mary in the manger. For Christmas I prayed for this blond-haired boy, Robert, and a slim new American nose.

When I found out that my parents had invited the minister's family over for Christmas Eve dinner, I cried. What would Robert think of our shabby Chinese Christmas? What would he think of our noisy Chinese relatives who lacked proper American manners? What terrible disappointment would he feel upon seeing not a roasted turkey and sweet potatoes but Chinese food?

On Christmas Eve I saw that my mother had outdone herself in creating a strange menu. She was pulling black veins out of the backs of fleshy prawns. The kitchen was littered with appalling mounds of raw food: A slimy rock cod with bulging eyes that pleaded not to be thrown into a pan of hot oil. Tofu, which looked like stacked wedges of rubbery white sponges. A bowl soaking dried fungus back to life. A plate of squid, their backs crisscrossed with knife markings so they resembled bicycle tires.

And then they arrived — the minister's family and all my relatives in a glamour of doorbells and crumpled Christmas packages. Robert grunted hello, and I pretended he was not worthy of existence.

Dinner threw me deeper into despair. My relatives licked the ends of their chopsticks and reached across the table, dipping them into the dozen or so plates of food. Robert and his family waited patiently for platters to be passed to them. My relatives murmured with pleasure when my mother brought out the whole steamed fish. Robert grimaced. Then my father poked his chopsticks just below the fish eye and plucked out the soft meat. "Amy, your favorite," he said, offering me the tender fish cheek. I wanted to disappear.

At the end of the meal my father leaned back and belched loudly, thanking my mother for her fine cooking. "It's a polite Chinese custom to show you are satisfied," explained my father to our astonished guests. Robert was looking down at his plate with a reddened face. The minister managed to muster up a quiet burp. I was stunned into silence for the rest of the night.

After everyone had gone, my mother said to me, "You want to be the same as American girls on the outside." She handed me an early gift. It was a miniskirt in beige tweed. "But inside you must always be Chinese. You must be proud you are different. Your only shame is to have shame."

And even though I didn't agree with her then, I knew that she understood how much I had suffered during the evening's dinner. It wasn't until many years later — long after I had gotten over my crush on Robert — that I was able to fully appreciate her lesson and the true purpose behind our particular menu. For Christmas Eve that year, she had chosen all my favorite foods.

For a reading quiz, visit bedfordstmartins.com/thebedfordreader.

Journal Writing

Do you sympathize with the shame Tan feels because of her family's differences from their non-Chinese guests? Or do you think she should have been more proud to share

her family's customs? Think of an occasion when, for whatever reason, you were acutely aware of being different. How did you react? Did you try to hide your difference in order to fit in, or did you reveal or celebrate your uniqueness? (To take your journal writing further, see "From Journal to Essay" below.)

Questions on Meaning

1. Why does Tan cry when she finds out that the boy she is in love with is coming to dinner?
2. Why does Tan's mother go out of her way to prepare a disturbingly traditional Chinese dinner for her daughter and guests? What one sentence best sums up the lesson Tan was not able to understand until years later?
3. How does the fourteen-year-old Tan feel about her Chinese background? about her mother?
4. What is Tan's **PURPOSE** in writing this essay? Does she just want to entertain readers, or might she have a weightier goal?

Questions on Writing Strategy

1. How does Tan draw the reader into her story right from the beginning?
2. How does Tan use **TRANSITIONS** both to drive and to clarify her narrative?
3. What is the **IRONY** of the last sentence of the essay?
4. **OTHER METHODS** Paragraph 3 is a passage of pure **DESCRIPTION**. Why does Tan linger over the food? What is the **EFFECT** of this paragraph?

Questions on Language

1. The simile about Mary in the second sentence of the essay is surprising. Why? Why is it amusing? (See **FIGURES OF SPEECH** in Useful Terms for a definition of *simile*.)
2. How does the narrator's age affect the **TONE** of this essay? Give **EXAMPLES** of language particularly appropriate to a fourteen-year-old.
3. In which paragraph does Tan use strong verbs most effectively?
4. Make sure you know the meanings of the following words: prawns, tofu (par. 3); clamor (4); grimaced (5); muster (6).