

## **Cultural Translation and Maxine Hong Kingston's *Tripmaster Monkey***

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### **Abstract**

Based on the postcolonial theory of cultural translation, this paper aims to bring to light the three purposes that Wittman Ah Sing, the rebellious Chinese-American young artist in Maxine Hong Kingston's *Tripmaster Monkey: His Fake Book*, intends to achieve: First of all, he tries to re-invent Chinese-American identity by criticizing the cultural hegemony of the so-called American Orientalist discourse, on the one hand, and on the other by asserting the diasporic Chinese-American self as a new ethnic entity of cultural translation. Secondly, he appropriates the innovative spirit of jazz music to create an imagined community as Chinese-American. Thirdly, by hybridizing the origins of Americans, he wants to re-claim America for all Chinese-Americans who have indisputably contributed to the multicultural formation of America as a united nation.

**Key Words:** cultural translation, American Orientalist discourse, imagined communities, fake book