

الاضطهاد الداخلي في مسرحية فيليب كان كوتانده

الريح تبكي ماري

**Internalized Racism in Philip Kan
Gotanda's *The Wind Cries Mary***

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الكلمات المفتاحية: الهوية الآسيوية الأمريكية، الاضطهاد الداخلي، فيليب كان كوتانده،
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المخلص

النتيجة غير المواتية لنظام غير عادل عنصرياً هي العنصرية الداخلية. لا تقتصر مناقشة الاضطهاد العنصري على أنماط الممارسات الفردية والمؤسسية. ويغطي أيضاً كيف يشعر الأفراد الملونون بالدونية في بيئة عنصرية. تهتم الدراسة إلى حد كبير بكتابات أستاذة علم الاجتماع كارين دي بايك، والتي تتعلق أساساً بدراساتها حول تأثير العنصرية الداخلية على لون الناس. تمثل العنصرية الداخلية عنصراً حاسماً في نظام الاضطهاد العنصري حيث يتبنى الأشخاص الملونون المعتقدات السلبية حول عرقهم التي يتبناها أعضاء مجموعة الأغلبية البيضاء. الغرض الأساسي من الدراسة الحالية هو التحقيق في عواقب تجارب العنصرية على الأمريكيين الآسيويين، كما رأينا في. الريح تبكي ماري بواسطة فيليب كان جوتاندا. بالإضافة إلى ذلك، تُظهر الدراسة إلى أي مدى نجح المسرحيون الأمريكيون الآسيويون في نقل حقيقة هويتهم وإلى أي مدى قاموا بتغيير الصورة التي تم تصويرها بالفعل في عيون الأمريكيين غير الآسيويين.

Abstract

An unfavorable outcome of a racially unfair system is internalized racism. The discussion of racial oppression is not limited to patterns of individual and institutional practices. It also covers how individuals of color feel inferior in a racist environment. The study will largely concern with the writings of the Professor of Sociology Karen D. Pyke, whose main studies are about the impact of the Internalized Racism on color of people. Internalized racism represents a critical component of the system of racial oppression wherein people of color adopt the negative beliefs about their race held by members of the White majority group. The primary purpose of the current study is to investigate the consequences of racism experiences on Asian Americans in *The Wind Cries Mary* by Philip Kan Gotanda. In addition, the study shows to what extent Asian American dramatists successfully conveyed the reality of their identity and how far they have changed the image already visualized in the eyes of non-Asian Americans.



1.Introuction

The definition of racism as “a mechanism designed to deny some people deserved opportunities simply because of their origin, or to accord other people certain undeserved opportunities only because of their origin” (Bivens et al,2005, p. 32). This definition reveals the fact that the whole idea of racism is to build a distance, or a classification between people, which causes to treat some groups as less human, or less equal than others (the white groups). This categorization serves as a defense for the privileges enjoyed by people of European descent and explains how organizations and individuals can continue to exert some control over those of other races. From the definition of racism as “prejudice plus power ”, one can explore the term of discrimination how some groups of white privilege maintain to get benefit and harm others (color groups such as African American, Asian American etc.). Moreover, according to the term power, racism reinforces white people to get some power over other racial groups. In the United States, for example, the constitution adopted systems, laws and institutions to enforce white people and their prejudice toward what is best in many ways. In this case, they can dominate the institutions that control the power.

Before the nineteenth century, South and East European people were considered white, whereas Asian Americans, Mexicans, Native Americans and African Americans were viewed as other racial (color) groups. Moreover, Asian Americans and Pacific Islanders competed with African American labor. Historically, Asian Americans have been oppressed by white and treated as inferior, unable to reach a high status or restricted economic resources. The dominant cultures impose their beliefs and standards on the people of color; in return, people of color think they will benefit by accessing resources. They ignore that they will never be white and still from the minority culture (David,2008). As a result, they have fewer social services, such as education and health treatment, and poverty, in contrast to people of white communities.

People of color find themselves inferior, so they learn to view the world from the self's point of view (Stewart and Bennett,1991). However, when individuals start to be as (self –made) and move upward by ignoring the reality of oppression, this becomes a problem because a person's perception of himself starts to be disfigured and eventually turns to be a” sub-oppressor” (Freire, 1970, p. 45). Undoubtedly, racism can influence individuals' psychological distress, affecting their racial self-view personified in the racial identity, which, in a way, illustrates the concept of Internalized Racism (IR). This concept explores the negative stereotypes of one's racial group, which mainly exists in racial identity development (Pyke, 2010)



1.2 Literature Review

Dunber (2005) in "From Ethnic to Mainstream Theatre: Negotiating Asian American in the Plays of Philip Kan Gotanda", pointed out that Gotanda's plays demonstrate a shift away from being solely identified as an "Asian American" playwright towards exploring more universal themes that are not limited by ethnicity. This move does not involve abandoning his ethnicity but instead reflects a desire to be recognized as an American playwright rather than being defined solely by his ethnic background. In "Ethnic Issue in Two Asian American plays by Philip Kan Gotanda and Elizabeth Wong", Saber (2012) examined only one of Gotanda's plays, namely *Yankee Dawg You Die*. Saber asserted that Gotanda, in this play, concentrated on the media's role in portraying a stereotyped image of Asian people in American eyes. Furthermore, this play addresses Asian American actors' difficulties while working in American entertainment. Ismail (2021) in his article "Philip Kan Gotanda –The Chronicler of the Asian American Experience" discussed how Philip Kan Gotanda's ethnic background and upbringing have influenced his work as a playwright, and how he has moved from writing for a specific audience to a non-specific audience while maintaining his loyalty to Asian American theaters. Gotanda is often recognized by critics as the creator of influential Asian American dramas that not only reflect contemporary Asian American theater but shape its development. Gotanda successfully transitioned from the limited margins of ethnic theater to a secure position in the mainstream arena through his desire to work with both the Asian American community and other audiences. He deliberately resists being reduced to an ethnic label and his plays demonstrate a conceptual framework that challenges the notion of what it means to be Asian American. Throughout his career, Gotanda strives to maintain his ability to speak to both communities. However, this study has neither addressed the play under discussion, nor studied the internalized racism in his drama.

2. Theoretical Framework:

The study uses the concept 'Internalized Racism' (IR) suggested by K.D. Pyke (2010) as a framework to examine the effect of the internalized racism on the Asian American characters in Philip Kan Gotanda's *The Wind Cries Mary*.

2. Internalized Racism: Conceptual View

Internalized Racism (IR) is one form of racial discrimination. This type of racism is complex for some reasons, such as it flows from the idea that group of individuals' race is inferior. As a result, they start to involve other groups values of the superior race. According to Penny Rosenwasser (2002), IR can be defined as "a mechanism of oppression that causes us to carry out our own objection through believing the destructive images of our groups' constructions of the dominant culture" (p.54). IR occurs when



socially stigmatized groups accept and recycle negative messages regarding their aptitude, abilities, and societal place, which results in self-devaluation and the invalidation of others within the group (Dee Watt, 2002).

In terms of the relationship between racism and IR, Bivens (2005) states that "as racism results in the system of structural advantage called white privilege for white people and their communities, internalized racism results in the system of structural disadvantage called internalized racism for peoples and communities of color on inter – and intra –group levels" (p.44). From this point, one can understand that IR is a system of oppression that results from, or in a reaction to, racism.

IR works by silently fragmenting communities, creating division within groups, decreasing their power, and leading them to fight among themselves to fit in and not be at the bottom. Consequently, victims of oppression often try to identify with the oppressor by internalizing their problematic worldviews, beliefs, and values while belittling their people—often without knowing it. When individuals from people of color think that they are scorned by white privilege and believe that what the whites say about them is true, instilled in them by a socioeconomic and political system, they start to blame and despise themselves and their group. The internal struggle that causes the oppression means individuals become the operator to generate this feeling instead of using the energy to understand the reason for the oppression.

While Suzanne Lipsky (1987) points out that the damage of oppression can result from external chronic distress patterns (internalized form), this distress results from oppression and racism influenced people of color, causing despair, isolation, fear, self-doubt, etc.... In two cases, whether inward or foreword influences, they become the agent of oppression, knowing they will not be part of the dominant cultures.

The IR may have four connected elements:

*Decision-Making: in this point, the people of color in racial groups do not have the power to decide their lives since they feel that white people know what the people of color need to be done. Add to this, in the community of people of color, there may be a lack of supporting each other at the authority and power level. What important here is that there is always a reward for people who support white supremacy and a punishment for those who do not (Bivens et al. 2005).

*Resources: people of color may have difficulty accessing the resources since the distribution of these resources is unequal. Money, time, and connections are in the hands and under the control of the dominant power (white privilege); there is a self – imposed barrier that prohibits people of color from getting financial strength.



*Standards: with people of color sometimes it is not easy to be harmonious or familiar with the value of their cultural standards. They believe that the white cultural standards are the better ones. They grab onto standards set in reaction to the abuse of systemic racism.

*Naming the problem: there is a misunderstanding stating the problem of this concept (IR). People of color believe that the reason behind this case is some disease-emotional, economic, political, or social standards. This misunderstanding makes people think that racial groups are more violent than white people.

Throughout the history of the United States, early Asian immigrants have been subjected to discrimination, exploitation, legal prohibitions, and racial ideology that dehumanized Asians, especially South Asian Americans. They invariably end up on the borderlands of cultures and nations, frequently on the wrong side of the law) Subhi&Salah, 2014). This history laid the groundwork for the incarceration of Japanese Americans during World War II (E.K.Lee, 2006)

IR is negatively impacted in several ways, affecting mental health outcomes, body image, internalization of white beauty standards, shame and reinforcing racism. With the development of the understanding that Asian Americans were inferior and normal Americans were superior, Asians shared some experiences and tried to change their facial features (blond hair, colored eyes(and even their names to be white (Trien & Lee, 2017).

Beth Kaufka (2009), a Korean American writer, explores her internal struggle exposed as an Asian American with black hair who looks nothing like (a doll) marked with a yellow highlighter as a clean white page for all to read. The fact that they know they are (Oriental) and hope to be recognized as a self –unit, would hang their heads to avoid eye contact or any sign of recognition. Feeling with shame, self –hate and self-denigration, the shame of being around other Asian American find a way to work as internalized racism: “The first punch: we know you are (Oriental); you cannot hide it, even though you try to. The second punch: You all look the same, in distinguish able from each other”(p.137)

Ethnic groups in the United States, including Asian Americans, alter their features by surgically altering the shape of their eyes and nose. The decision to undergo cosmetic surgery was never purely for aesthetic purposes but almost to improve their social status as racial minorities. They are depicted as stereotypes with dull passive figures (Kaw, 1993). Racial stereotypes of Asian Americans as “docile slow-witted, and unemotional” are internalized by many Asian American causing them to consider the facial features associated with these negative traits as defiling (p. 80).

Karen Pyke's (2010) study on groups of Asian Americans found that participants asserted their Americanized identity and distanced themselves



from those who were seen as too Asian using the term “FOB”, which means (fresh off the boat). Ridiculing Asian Americans who spoke their native language, said Asian -accented English, or dressed and behaved in ways common to recent Asian immigrants to reiterate the anti-Asian stereotypes of the white-dominated society. This shows how internalized oppression involves the individual psyche and collective social communities. And this comes to be a double oppressed identity (Pyke & Dang, 2003).

2.1 The Asian Americans Theater:

Asian American literature has existed since the 1830s when the first immigrants of Asian heritage came to the United States. Until then, little scholarly or critical attention had been given to their work (Amend, 2010). Asian immigration history in America —spans more than 200 years. However, we find that terms like Asian American and Asian American theatre appeared only in the late 1960s, when the famous Japanese American historian (Yuji Ichioka) coined the term Asian American in a meeting in Berkeley in 1968, as he rejected the term oriental because of its —negative connotations and associated stereotypes (E .K.Lee, 2006), Esther Lee adds that this racial category includes —Americans whose families have come from Asia and those from the Pacific Islands. So, it is common to use Asian Pacific Americans to refer to individuals whose family origins are from Asia and the Pacific Islands (p.7). One of the major ethnic groups in the United States that has a strong presence in the cultural, social and political mainstream venues is Asian Americans. Sau Wong (1993) indicates that since its inception in the late 1960s, as part of the ethnic studies agenda, Asian American literary studies have gained increasing institutional recognition across the United States.

Asian American authors have not received much attention, like other writers of race, because mainstream American audience have thought that individuals who are minority members are frequently perceived as speaking for their ethnic communities. They use literature to express themselves and introduce their own culture and identity (Cheung, 2000). Asian Americans looked for a place on the American literary scene. They do not look for Asian American literature from "marginalized" or "isolated" but instead assert that Asian American literature is also part of American literature (Danico & Ng, 2004, p. 66).

2.2 Philip Kan Gotanda: The Playwright

Asian stories have played a significant role in American theater, especially with Philip Kan Gotanda (1951-). His works have given Asian-American theater performers numerous significant opportunities. Philip Kan Gotanda is one of the leading figures in Asian American theatre history. He is a Sansei Japanese American playwright, producer, director and actor (Kaplan, Philip Kan Gotanda, 2002). His plays mostly explore



American-born Japanese society. The interconnected issues of gender, ethnicity, culture and generational conflicts are explored in Gotanda's works. While maintaining faith in the community's problems about racism and the balance of cross-cultural identities, Gotanda's art aggressively combats preconceptions of Asian Americans. His work helps forward the goals of anti-racist Theater by portraying the hardships and triumphs of the Asian-American community in real-life stories.

The plays of Gotanda honor Asian culture while highlighting the struggle and cohesion of the Asian-American experience (Glennon, 2022). Esther K. Lee (2002) notes that his audience base widened as he writes more in the style of naturalism and narrative storytelling. Early ethnic theater followed the popular tendency of social realism, but Gotanda found it constricting and purposefully departed from it with experimental pieces. In the early 1980s, he worked in San Francisco with Eric Hayashi, David Henry Hwang, Lydia Tanji, and Michael Sasaki to create the mythological dream drama *The Dream of Kitamura*. In addition, Gotanda is a well-known independent filmmaker whose works have been screened at international film festivals. His most recent movie, "Life Tastes Good," was selected for the Sundance Film Festival and was aired on the Independent Film Channel. It is now streaming on Netflix and available from Cinema Epoch Films (Glennon, 2022).

His other films include the short: "The Kiss", which won the Golden Gate Award at the San Francisco International Film Festival; Gotanda is one of the elite few people chosen to take part in both the Sundance Filmmakers Lab for Directors and Screenwriters and the Sundance Theater Lab (*Fish Head Soup, After the War*). Emmanuel S. Nelson (2005) points out that although Gotanda was born after the internment of Japanese Americans, the main theme of many of his plays is drawn from the forced incarceration of many Japanese immigrants and their American-born children in concentration camps after Japan bombed Pearl Harbor in December 1941 and the lasting psychological effects of this experience on them, such as *The Wash* (1987) *A Song for a Nisei Fisherman* (1980) *The Fish Head Soup* (1991), and *Sister Matsumoto* (1999), (p. 898).

In his plays, Gotanda addresses broader social and cultural issues beyond the Asian American community. Gotanda thinks it is possible to have transition from being regarded as an ethnic American writer to the mainstream scene without giving up or stifling one's views, ideas, or pursuits. This means that writing for a larger audience does not demand the systematic use of everything Asian. A closer look at some of Gotanda's plays reveals his attempts to ignore hyphenation and its marginality to center him and address a bigger audience (Dunbar, 2005). Esther K. Lee (2006) mentions that Gotanda thinks those plays deserve the best possible product, which can be found and presented in large venues. Gotanda



started writing on the evolving realities of Asian American life, with all of its frustration, contradiction, and splendor, after being motivated by civil rights and ethnic identity. He worries about the complexities of the Asian American experience, the impact of racism and generational and gender expectations (Abbotson, 2010). Esther K. Lee sees that Gotanda has insisted on dramatizing what he describes as "specific authenticity", which stems from his experiences in being brought up as a Sansei in the American society (p.139).

3.1 *The Wind Cries Mary: Caught Between Two Worlds*

Asian American writers and critics show a great interest in discussing the dynamics of the Asian American identity in their writings. At the same time, Japanese American playwright Philip Kan Gotanda depicts the profound psychological impact of prejudice on the Japanese American community. According to Michael Omi (1995) Gotanda begins by describing the powerful forces that exist outside people. Further, he discusses those who internalize racism "to the extent of participating in their own victimization" (p.21).

Gotanda has transformed the dark and tragic *Hedda Gabler* into a story of Asians struggling to understand who they are as the turbulent '60s rage around them, entitled *The Wind Cries Mary* (2002). The premiere drama begins performances on Oct. 19 at San Jose Repertory Theatre. It has offered a vision of the true identity of Asian Americans from the viewpoint of Asian American dramatist rather than the stereotyped image drawn by the U.S. media. It just so happens that the title is a line from a Jimmy Hendrix song. Gotanda supports the decision of Hendrix for two reasons. The rock musician's life story had to leave America for his talent to be acknowledged without racial prejudice. Another line from the song, "Somewhere a queen is sobbing," further emphasizes the play's melancholy. (Ehren, 2002). Gotanda objected when artistic director Timothy Near of the theater offered *Hedda Gabler*. However, he eventually returned to Ibsen's famous drama about a woman who is too proud and brilliant to fit in with the constraints of her society and her pathetic excuse for a husband as he was looking for a method to explore his interest in 1960s history. Gotanda is fairly true to the original play because he took notes while reading Ibsen's text and then conveyed the key story points to Mary (Ehren). Strong and arrogant Japanese-American Eiko and her Caucasian husband Raymond, a researcher who is looking for a teaching position at San Jose State, have just returned from their honeymoon. Miles Katayama, a rival academic and author whose drug usage and life on a commune make him controversial and whose new book proclaims him a genius, returns to their relatively staid existence. Unfortunately, Miles is also a former lover of Eiko's, and the two realize



that failure and love will kill them both even as Asian Americans riot on the campus around them.

Some factors, such as prejudice and stereotypes, influenced the IR in *The Wind Cries Mary* as a drama. These factors are the starting point of racial treatment among the same races. IR, which refers to racial minorities' acceptance of White superiority and negative stereotypes about one's racial group, is considered to be one of the most damaging psychological injuries to people of color, through direct and indirect experiences of racism both at the individual and systematic level, they begin to feel ashamed of their racial background, and believe in their inferiority (Speight, 2007, p. 130). IR among Asian Americans across various generations, some of which are reflective of the common stereotypes of Asian Americans as the "perpetual foreigner" and "model minority" (Chin Hwang, 2021, p. 596). Paulo Freire (1970) describes internalized oppression as the "irresistible attraction towards the oppressors and their way of life" and wanting "at any cost to resemble the oppressors, to imitate them, to follow them" (p. 44). The Asian Americans, treated as an inferior by the structures of oppression, attributes to the person of color's perception of themselves becoming distorted or impaired. Prejudice is usually associated with racism. Race becomes a justification for discriminatory beliefs and discrimination and attitudes toward others. According to Robert Feldman (2011), prejudice is the "negative (or positive) evaluation or judgments of members of a group that are based primarily on membership in the group and not necessarily on the particular characteristics of individual members (p.5); prejudice also deals with IR. Asian Americans who prejudice against other races do so because they feel ashamed of what people say about their race, such as poor, ugly, uneducated, dirty, and women. Eiko is viewed as the victim of IR. In *The Wind Cries Mary*, many places show prejudice. Here is the statement: "Don't ever take me to Japan again, I hate the toilet, I hate the baths, I hate the food" (13). This quotation is about one character (Eiko), who has just returned from her honeymoon with her husband (Raymond) as her best choice she could have made to find a happy and independent life as a woman, despite cultural notions of what her (suitable place) might be. Yet Eiko's self-destruction tendencies and ability to win out over personal demons keep her in a vicious trap, shedding her Japanese identity in exchange for herself—given the title of "Japanese American princess", she has found a kind of power over her own home and over her obedient, boring husband, who is trying to make a bridge to her cultural heritage which makes their marriage more than unbalanced. According to Michael Hogg & et al. (1995), it can be explained that the behavior of one member group by determining the sociocognitive process of categorization and self-enhancement with subjective beliefs, which can psychologically pass from



one group to another or social change that individuals of lower status can psychologically give into the dominant group. Shame is a key feature of IR, as one's race is perceived as a personal flaw. Watt Jones (2002) underscored two aspects of shame "the shame associated with Asians- ness and the shame of being shamed (p.593). Eiko psychologically transforms from her real identity to another one, and her statements elaborate on this transformation:

Eiko: We agreed Raymond? There's a lifestyle I'm introducing you to. A way of life you need to understand and become familiar with if you're going to be a good husband for me.

Raymond: Yes, we agreed. Still.

Eiko: What am I? Raymond, what am I?

Raymond: You're my Japanese American Princess. (21)

Eiko thinks her Asian American identity is privileged, higher and superior to her own Asian identity; she looks at her Asian culture as a shame and embarrassment. She has lived in America for a long time, impacting her thinking, standards and lifestyle. Identity is the characteristics that establish who or what a person or thing is. That sets us apart from other folks we communicate differently depending on who we are, how we see ourselves, and how we portray ourselves (Hasan& Sahib, 2022). Because everyone in this world creates their own identity over the course of their life, everyone has a unique identity. When puberty causes drastic changes in a person's physical appearance, identity can be disrupted. Identity also entails a sense of continuity of self-images over time (Fadhil & Hamid , 2015).

Individuals may misidentify with the stigmatized position to maintain a positive sense of self by putting space between themselves and fellow ethnic members who conform to the stereotypes, undervaluing their group, or acting in ways that raise questions about their community's moral character. Stigmatized condition demonstrates assimilating with the dominant group (Pkye, 2010). Eiko, in a moment of sincerity, reveals the truth about her destructive – spirit and states: "The point is I was secretly a FOB. When I made fun of others, I was really making fun of me. You hated me? I hated me more" (18). Here Eiko expresses both the painful shame of feeling less than others because of her Asian- ness and the secondary shame and disappointment for feeling this way in the first place.

Studies have found widespread use of denigrating, anti-immigrant terms such as FOB (fresh off the boat), self-mockery or diversion from one's "Asian-ness," desire to be white. The term FOB is a tool used by anti-Asian stereotypes to influence definitions of acceptable behavior among particular co-ethnic peer groups by labeling more "ethnic" behavior as unsuitable and undesirable while endorsing "White" behavior (such as



clothing in popular "White" styles) as desirable., and exclusively using English) (Pyke & Dang, 2003, pp. 162,167). Another character in this play, Dr. Nakada, depicts a discriminatory attitude against his race. This is set through his statements: Nakada; "how was Japan? I understand they have the gall to speak only Japanese there. Personally, I found it exceedingly rude of them". Dr Nakada is a friend of both Eiko and Raymond. Another manifestation of IR is the behavior known as "defensive othering" or "intra-group othering", which refers to the act of demeaning fellow ethnics who meet the group's unfavorable preconceptions yet attempt to blend in a "Better group" (Pyke & Dang, 2003, & Hwang, 2021, p. 599). Dissociation from the stigmatized status by depreciating one's culture and exhibition of the assimilated quality are two aspects of this process. Members of the subordinated continually attempt to build and alter the schemas and norms that the dominant has developed while the subordinated lives under them and manage positive identities in relation to the meanings of these social schemas(Pyke & Dang, 2003 & Hwang, 2021). People of color continue to be subjected to white American culture's values, practices, and beliefs, assuming that doing so will benefit them and give them access to resources. There is no doubt that America is being praised and celebrated. It is a place where everyone has access to opportunity, and because of its strength in variety, everyone is welcome in the land of dreams(Basim , 2022) This is true to some extent that people of color can get some access to resources by assimilating into American society, but there is always a limit; people of color will only be accepted up to a certain amount because, in the end, they can never be White. Gotanda has created one of the largest and most varied bodies of work about Asians living in America. Proudly he comments on his career by saying:

As a playwright and, more recently, as a filmmaker. I've been fortunate to work within Japanese Americans communities outside of the "mainstream" art communities, as well as in the international scene. And during that time, given these unique perspectives, I have seen many changes to Japanese American and in being Japanese American. I'd like to offer a more personal account of my experiences and reflections on the shifting Japanese American identity. (Gotanda, *Being Japanese America* 1)

In reality, Gotanda examines the internment experience in his plays to explore the psychological effects of racism and the internment experience on Japanese Americans, "including self-hatred and internalized



racism' (Huang, 2006). He illustrates how the internment affected the lives of Japanese people and their American-born offspring. Gotanda shows the reaction of the Japanese Americans to the challenges of the American system and the American people in the post-war era. When asked about the effect of the camp experience on him as a Japanese American and a playwright, Gotanda speaks of his heart-felt experiences:

My parents' experience continues to inform my work and life on a conscious and on the unconscious level. I've exploited themes of its psychic scar in *American Tattoo* (1982), the subsequently internalized racism being passed on from generation to generation in *Fish Head Soup* (1986) and its immediate psychological aftermath in *Sisters Matsumoto* (1999). (Ito, 2000, p. 175)

During World War II, more than 110 000 Japanese Americans, including those Americans of Japanese roots, were forced into interior camps after the Japanese attack on Pearl Harbor. This experience left indelible scars on the Japanese Americans. They felt that they had lost their identities. In "Internment and Identity in Japanese Art," Kristine C. Kuramitsu (1995) illustrates the adverse psychological effects of this historical period on the Japanese people: "For the Japanese-American community, being imprisoned during the war was a "shameful" incident. The 1940s were marked by a long period of silence, and many parents made an effort to hide their internment from their children" (p. 621). Gotanda believes that telling the truth is essential to him and that he should not change his writing to appease the audience. This is harmful to writers (Ito, 2000). Furthermore, by telling the truth, Gotanda creates a family play that exposes a post-war Japanese American identity.

Dr Nakada illustrates this fact in his conversation with Eiko; he explores his reality that he always makes use of others to the extent even though he may humiliate himself to favour his benefit; he learnt to be a follower of the privileged American during the time he spent in the internment he said:

That's right, technique, the secret language of the privileged, it makes them appear as if their feet don't touch the ground when they walk. I know how to take care of myself, too. I learned at a very special place. Camp Manzanar? For underprivileged Americans? Sent there just as my life and career Were about to begin. My style may not be pretty, but I know how to get by. Stay low on the radar, don't make waves and you'll be amazed at how far they 'll let you go. And not go. And I accept that from them (48)



But Eiko faces him with the reality of the position of people from the minor community, which they will never be from the privilege. She states: "You 'll always be locked up in Manzanar". This means that in the eyes of Americans, you will always be from a minority class. She emphasizes this fact in another place of the play by saying:

You 're such a nice otonashi Daddy's girl – quiet, well-behaved, subservient. But here in America, remember, you must speak up or you're ignored. But when I open my mouth and say what I think – Oh no, I'm a castrating American bitch'. The worst of the East mixed with the worst of the west (37). Eiko and Dr. Nakada demonstrate the negative stereotype, Stereotypes are "a positive or negative set of beliefs held by an individual about the characteristics of a group of people" (Jones, 1997, p. 170) which means they are racist toward their own race; they do so because they feel ashamed of other people's opinions. James M. Jones (1997) argues that simply having a stereotype, especially a negative one, is not always an issue. It only becomes a problem when it affects how one handles a particular individual. In essence, it is only regarded as an issue when someone behaves badly towards another person (in this case, presumably a member of another racial group) (p.170). Racial stereotypes and prejudice are related to one another. Racist attitudes are mostly to blame for racial stereotypes. The impact of stereotypes on discriminatory behavior has received a great deal of attention. Still, less is known about how stereotypes may develop over time in a racial group's self-perception. Stereotypes are "a positive or negative set of beliefs held by an individual about the characteristics of a group of people" (Jones, 1997, p. 170) James M. Jones(1997) contends that to understand stereotypes and the tendency to create them completely, we must carefully consider how people feel about themselves and their group. In this concern, Eiko depicts a real negative belief about her race in act one of the play; when she argues with Raymond, she asks him not to go to Japan again since she hates everything there:

I especially hate anything raw, I hate the crowdedness, I hate how everything is so small, I hate that they can't Speak English, I hate even more that they can't understand English, I hate the way the women all cater to the men. And I hate how they all stare at me like I'm some kind of freak because I look like I'm Japanese. But I act American, and there's a very good reason for it because I am American, goddamnit! (13)

Asian Americans enact Orientalized stereo-types which is often interpreted as a form of misguided internalization of cultural oppression,



as ideological brainwashing rather than a conscious decision or choice (Lee, Josephine, 1997). Researchers demonstrate that when minorities possess physical features that resemble what is typical of that group, they may be more likely to become targets of prejudice and stereotyping. Stereotypes can have a detrimental impact, whether positive or negative, robbing people of their individuality, increasing scapegoating, and directly reinforcing prejudice and bias. Stereotypes encourage discrimination, and more ethnocentric and racist persons and cultures are more inclined to stereotype, racially profile, and treat minorities unfairly. Consequently, stereotypes directly reinforce and contribute to IR and its deleterious effects (Choi& et al., 2017). Asian Americans are stereotyped to be associated with traditionally considered feminine traits, including deference, passivity, and weakness. They also report struggling with stereotypes about their physical ability in that they are often perceived as inferior in athleticism and physical strength (Choi& et al., 2017).

Through the conversation between Dr Nakada and Miles, Eiko's ex-boyfriend, the negative view of the minor group is revealed, which is constructed by the negative stereotype;

Miles: We're still standing, we're still here, we're not dead. Why?

Dr Nakada: because we never stick our necks out – we're not dead. Why? Miles: because we don't matter enough! We 're not important enough! We 're not dangerous enough to kill! (40)

Within a racist, hierarchical social framework, persons' comprehension and acceptance of who they are as racial being constitute their racial identity (Helms, 1995). Several racial identity models (e.g., Cross, 1971; Thomas, 1971, etc.) assume that racism can affect people's psychological states and perceptions of their race. Gotanda produces stereotypes with unaffected versions of their abilities. In all their horror, trepidation, and seductiveness, he reproduces them. However, they also detect a rise in anxiety as the Asian physique perpetuates the stereotype instead of simply destroying it (J. Lee, 1997).

Miles's spirit always claims to revolt against all these wrong beliefs and wants to change. Although he could not achieve his goals, at least he tried; on occasion, in this play, he decided to act not just by words but with real action. He got rid of his book and became ready to make a revolution that starts inside himself means (inner wheel): Miles; "with this act, finally I' m action."



Eiko: Yes, yes.

Miles: Now, I am revolution.

Eiko: Now, we are union.

Miles; I am dangerous, I am dangerous, I am dangerous...(52)

Miles leaves without any sign that he will come back again. This was the second time they separated, despite the extreme loving that connected them. Eiko/Hedda ends the play (and her life) in Philip Kan Gotanda's 2002 adaptation of Henrik Ibsen's *Hedda Gabler* by committing seppuku, a Japanese ritual suicide by a dagger to the neck rather than the long sword to the gut (so often portrayed in popular Western representation), Samurai employed seppuku as a type of lethal punishment for those who had committed significant crimes, as a way of choosing a dignified death rather than being captured by their enemies and possibly subjected to torture, or simply because they had embarrassed themselves. It is the method that is rightfully reserved for a certain class of men, as Eiko pointedly argues in an earlier scene. However, at the end she reveals her regret of ignoring her identity to the extent she even refuses to marry her beloved (Miles), but at last she finds a way to restore her honor, and at the same time to be union with him:

Eiko: I ran away because I did not have faith. After I left you, I wandered with no resistance until the current of tradition brought me here. The place where no one grows old and no one dies. And then, of my own volition, I stepped up onto the pedestal. Yes, I am a coward. But you don't have to be perfectly disappeared? You're free to go there. (gives him the pill) You have a purity, Miles that's where courage resides. In a time of moral ambiguity, the freedom fighter addresses himself and no one else. I cannot go with you. But let me be with you. Do you understand? (51)

The placement of the act by Gotanda is even more drastic than the change in weaponry. Unlike the isolated Hedda, Eiko passes away in front of the audience (barring her distracted family and friends). It is a somewhat unexpected decision for Eiko, who has resented her husband and in-laws' expectations of her as a "China doll," who prefers to listen to Hendrix loudly and demands coffee when her orientalist husband gives her green tea (much to the annoyance of her pop music-loving husband). Eiko is not Cio-Cio San, the mythical "Butterfly" image of Asian womanhood who is transportingly sexual and beautiful in her death-driven devotion to her (white) spouse, nor she is a China doll, to put it briefly.



Therefore, in a certain sense, her action is one of violent defiance, representing her triumph over the racial construction of oriental femininity that the play, the setting is set in (Berkeley, ca. 1968), and especially the other characters try to entice her into. The readers desire to witness a genuine Japanese woman. The point is that Eiko's passing dramatizes the problematic nature of "ethnic" performance for Asian-Pacific Americans. Asian Pacific American theater artists are challenged to create a space to perform an Asian Pacific American-ness frequently too "American" to register as racially or ethnically distinct and/or too "Asian" to be legible as American. These pressures are caught between exoticism/orientalism on the one hand and erasure/invisibility on the other.

Conclusion:

Internalized racism is a psychological and social phenomenon where individuals from marginalized racial or ethnic groups internalize negative beliefs and stereotypes about their group, which can manifest in self-hatred, shame, and low self-esteem. This can also lead to a preference for the dominant culture and a desire to distance oneself from one's culture or community. Through his play *The Wind Cries Mary*, the Asian American playwright Philip Kan Gotanda succeeds in his goal of writing about the experiences of Japanese Americans. The play addresses extremely intimate and highly personal concerns that the Japanese American community faces, but in a way that can enable the audience to comprehend and engage with the suffering and joy of those disadvantaged individuals. When Eiko starts to give up her culture and identity, she does not realize she is giving up everything that connects her to this ethnic group. Moreover, the other character like Dr. Nakada faces the same tragic end whom, he always acts as immoral attitude and represents the IR in his community. Asian American playwrights believe that in addition to the theatrical productions of their literary works, Asian Americans must make more efforts to show their true identity through self-esteem and self-confidence. Moreover, they must appreciate their cultures, values, and traditions and pass them on to the younger generations.



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