# Looking for Zhu Ling: Self-Identity in Li Yongping's *Yuxue feifei*

*TEE Kim Tong*

ABSTRACT

The present paper argues that the primary concern of Li Yongping's *Yuxue feifei: Poluozhou tongnian jishi* [Snowflakes flying: Chronicle of my Borneo childhood] (2002) is not the representation of his national and cultural identities, despite his dramatization of related topics in certain episodes/chapters of the novel/memoir, but an inward journey in search of his self or personal identity. By the same token, Li employs this journey as narrative frame not so much to frame his recollections of a tropical homeland but as a frame of reference or lens through which we may view his introspective journey into the heart of darkness. Having chosen a life of self-imposed exile in Taiwan, Li Yongping the protagonist/Li Yongping the author, being estranged by the decadence of metropolitan Taiwanese culture, turns to an inward journey by writing/telling the past and hence finding his self or personal identity in an imaginary homeland.

KEY WORDS

Li Yongping
*Yuxue feifei*
self-exile
cultural identity
personal identity

Ask me not where I came from.
Over the distant sea is my home.
-Chen Ping [San Mao]: "Olive Trees"

Li Yongping wrote his first volume of fiction, *Poluozhou zhizi* [Sons of Borneo], in 1965 when he was still in Sarawak, Malaysia. In Taiwan he began to be regarded by critics as a promising writer after the publication of *Lazi fu* [A Dayak woman], a collection of short stories, in 1976. But only after the publication of his critically acclaimed collection of stories *Jilin chunqiu* [The Jilin chronicle] in 1986 was he recognized as an outstanding contemporary writer in Chinese. In 1992 Li published *Haidong qing* [Haidong blues: A fable of Taipei], a novel depicting the predicament of cultural decadence and identity loss among metropolitan Taiwanese in Taipei. In the narrative the narrator-professor-*flâneur* Jin Wu, together with his two young neighbor girls, Zhu Ling and Ah Xing, wanders around the city, especially the red-light quarter. *Haidong qing*'s sequel *Zhu Ling manyou xianjing* [Zhu Ling's adventures in wonderland] came out in 1998. Towards the end of the novel, Zhu Ling and six young schoolgirls rush into one of the "wonderlands," disappear, and never come out.

However, the same character, the lost girl named Zhu Ling, (re)appears for the third time in Li's recently-published *Yuxue feifei* [Snowflakes flying], a novel and memoir of childhood life in Borneo. With the publication of this recent work, Li can be said to have completed his *Zhu Ling Trilogy*. While Jin Wu, the narrator-professor-*flâneur*, does not appear in *Zhu Ling manyou*

*xianjing*, in this text he returns to the scene but now as the first-person "Li Yongping," a name that is exactly the same as that of Li Yongping the author. Indicating a sense of personal identity, the subtitle of *Yuxue feifei, Poluozhou tongnian jishi* [Chronicle of my Borneo childhood] suggests that the narrative can also be read as an autobiographical novel. In other words, "I" or "Li Yongping" in the novel is doubtlessly Li Yongping, the author himself. This is what distinguishes the text from the other two works of the Zhu Ling trilogy: whereas *Haidong qing* and *Zhu Ling manyou xianjing* tell allegorical tales about Taipei city and Zhu Ling as a symbolic character, *Yuxue feifei* is simply a retold story of Li's own pre-exilic life, or more specifically of his childhood and youthful years before he went abroad to Taiwan for his college education. It is in this sense that the novel takes on a special socio-cultural significance as the work of a Chinese/Malaysian/ Taiwanese writer in exile.[1]

To term Li's Borneo years as his "pre-exilic life" suggests that the Chinese-Sarawakian writer is examined within the "category" of an exile or expatriate living in Taiwan. In *Yuxue feifei* Li Yongping, the narrator, tells Zhu Ling that he "the wandering son who escapes from his homeland, after years of exilic life in a foreign land, is now thinking of going home" (Li 2002: 119). Referring to his own identity as an diasporic Chinese Malaysian from Sarawak, Li also reveals the possibility of the self-exile's returning home. The "self-exile" and "returning-home" topics recur in the epilogue (Li 2002: 260).

Exile means being forced to live outside of a place called home, mostly for political reasons. It is a kind of punishment, or banishment, for being a non- conformist or "criminal" of some sort. "Self-exile" ("self-imposed exile"), on the other hand, is a voluntary act of self-displacement, a step taken so as to escape from the reality or ideologies of one's homeland, from one's memories of it perhaps, or to enjoy the freedom (of speech, of using a marginalized language, for instance) not found in that homeland. Self-exile, hence, suggests a sense more of enjoyment than suffering; it is a fulfillment of one's desire rather than mourning for a lack or loss. It is political and yet non-political. Such self-exile is closer to the lifestyle of expatriates,

those who "voluntarily live in an alien country, usually for personal or social reasons," than to that of refugees, though, like all displaced persons, voluntary exiles also suffer from "the solitude and estrangement of exile" (Said 1990: 362). Here lies the predicament of the self-exile: being an exile in a foreign country means that he or she, like all émigrés, is able to enjoy the benefits of a new kind of freedom, yet he or she is not free from a sense of estrangement. In his seminal article "Reflections on Exile," Said underlines the misery of the exile's "hopeless attempts to make satisfying contact with new surroundings" by citing Joseph Conrad's own description of the death of Yanko Goorall, the central character of "Amy Foster": Yanko's miserable death "like the deaths of several Conradian heroes is depicted as the result of a combination of crushing isolation and the world's indifference. Yanko's fate is described as 'the supreme disaster of loneliness and despair'" (Said 1990: 361–62).

In exile the expatriate, therefore, exists in loneliness and estrangement. While in the West, as Said has observed, many self-exiles are intellectuals, in the Chinese world the prodigal son is a common type of self-exile. In *Yuxue feifei*, Li Yongping the narrator-character often refers to himself as "a wandering son who escapes from his homeland and for many years lives in a foreign land as an exile," "a Chinese prodigal son from Southeast Asia," or "a self-exiled prodigal son who escapes from home and wanders aimlessly around for many years" (Li 2002: 119, 185, 259). Here Li clearly reminds the reader of his own identity as "a prodigal son," "an exile," and "a wanderer," suggesting his fascination with such a detached personal identity.[2] Moreover, his outsider or wanderer identity also reveals that he is conscious of his estrangement. In the first episode of *Yuxue feifei*, Li and Zhu Ling attempt to define the meaning of "*titto*," two archaic characters in Mandarin Chinese, by decoding the significance, the connotations of the word's ideographic images:

> "Wander around alone under sunshine or moonlight, here and there, now and then."
>
> "Wandering! *Titto*—Aren't the two characters beautiful? To

> wander lonely as an outsider. Wandering under the sun in daytime, and bathing in moonlight at night. *What a joyful freedom, yet how desperate it is*," Zhu Ling said. (Li 2002: 30; emphasis mine)

The underlined comment made by Zhu Ling in the above-quoted sentence implies the dialectics of self-exile in the novel: Li experiences an intense enjoyment in wandering freely, yet estrangement follows him still. As the exile himself is always already the border or "boundary of exile," [3] he doesn't need any border or boundary.

Estrangement, on the other hand, is the feeling of many Chinese-Malaysians like Li Yongping, and it is a feeling that arises as a result of the Malaysian government's native-cultural and pro-Malay economic policies. These two policies, part of the government's social restructuring project to strengthen the ruling party's power and secure Malay's financial wealth, were implemented in the early 1970s. Since then there has been a sense of estrangement in the non-Bumiputra communities. A consequence of this monocultural and racial ideology is the voluntary exile of many non-Malay intellectuals, who emigrated to other Commonwealth countries, the United States, and other Asian territories. Many chose to leave and not to return not because their lives were threatened, but because "[t]he multi-racial, multi-religious, multi-lingual identity which Malaysia had achieved was, apparently, now to make way for a monoculturalism" (Singh 1987: 36). They left because of the fear of being marginalized in their own country.

But unlike other dislocated Chinese from Peninsular Malaysia, who left their homeland because of ideological or political conflict with the government's ruling principles, Li Yongping, the Chinese Sarawakian, has never spoken out clearly from the "boundary of exile" about his departure from the country where he was born. It is, therefore, quite inappropriate to associate the author (Li Yongping) and/or the character (Li Yongping) with the term "estrangement." Estrangement from what? Li's estrangement from his homeland? His estrangement from Taipei? Li's ambiguous sense of estrangement from his homeland, of course, is also what made him become a "self-exile" in the first place. But Li has not acknowledged estrangement as his reason for leaving

Sarawak. In *Yuxue feifei* he once tells Zhu Ling that he is very much attracted by the striking features of the narrow lanes in Taipei. However, his impression of the *lane*scape was not from real-life experience but from textual construction--his reading of Qiong Yao's popular romances of the 1960s, especially *Chuan* [The boat], which Li read in his junior high school years. Moreover, during those years he also became a voracious reader of classical Chinese novels such as *Honglou meng* [Dream of the red chamber]. Li's passion for Chinese literary works, popular and classical, helps us to construct his cultural identity. In other words, his exile or estrangement is a consequence of a sense of cultural lack and/or or cultural necessity.

Li's ethnic and cultural identity is particularly clear in the episode/chapter entitled "Zhina" [China] in *Yuxue feifei*, which contains the memories of his early educational experience. The narrative shows how Li becomes aware of his sense of Chineseness. For him the essence of the Chinese identity, the core of Chineseness, is the Chinese pictographic and ideographic writing system. However, he remembers that the Irish nuns and priests, who came to the East to serve as English teachers, referred to Chinese characters as "Satan's symbols," "Oriental erotic pictures drawn by Satan's own hands," and always warned the kids, especially those of Chinese descent, to "keep away from the seductive Chinese characters" because they were tempting signs from Satan (Li 2002: 124). This is a memory Li the character/Li the author has retained for many years.[4] Here we see the expatriate nuns and priests' attempts to further "colonize" their Chinese students, reconfiguring their identity as British imperial subjects by negating their ethnic and cultural memory; in fact many so-called "high-class Chinese" could speak only English and, at most, some Chinese dialects.

When these English-educated and English-speaking Chinese Sarawakians, one of whom is Mary, the female character in the episodes of "Zhina" and "Situ Mali," watched films such as *55 Days at Peking*,[5] they were much entertained by the scenes of the Qing soldiers being disgracefully defeated by the joint forces of eight foreign countries. The joyful reaction of these English-educated kids to the

viciously anti-Chinese film was a "cultural shock" for Li, and this film made him a firm supporter of Chinese nationalism. As he tells Zhu Ling at the beginning of the following episode:

> So I became an early-maturing nationalist, a fanatical disciple of Chinese culturalism, and a self-exiled outcast. . . . *55 Days at Peking*! It is so unbelievable that the fate of an innocent *Huaqiao* boy could be changed by the magic power of such a Hollywood film and the Irish nun [who arranged the screening]. (Li 2002: 149)

The word *Huaqiao* here already denotes his Chinese identity.[6] This is when Li begins to associate his ethnic and cultural identity with his (pre-existing sense of) self-exile. The recognition of his ethnic-cultural identity eventually leads "Zhinaren Li Yongping" [Li the Chinese] to become an exile in Taipei; the self-exilic fate of this overseas Chinese is also tied to, predicted by, his (predestined) relationship with Chinese characters.

But why Taipei? According to Huang Jinshu, another Chinese-Malaysian in Taiwan, 1970s Taipei, although a highly "capitalized" cultural space, was for Chinese Malaysian writers and poets such as Li Yongping, Wong Yoon Wah, Chen Peng-hsiang and Lee Yu-cheng a place where their literary achievement could be recognized. But this choice was also a consequence of the Cold War, or, in Huang's term, "a historical coincidence" (Huang 1996: 2). Taipei rather than Shanghai or Beijing became their destination mainly because in the 1960s and 1970s the anti-Communist policy of the Malaysian government forbade Malaysian citizens to visit or study in the People Republic of China. Malaysia, in this case, bore an affinity to Taiwan, where the Nationalist government followed a strong anti-Communist ideology. However, while Taiwan, then calling itself Free China, embraced an ideology of Greater Chinese culturalism, the Malaysian government had since independence adopted a Malay-centered cultural politics. Li Yongping, Wong Yoon Wah and other Chinese-Malaysian overseas students/writers of the 1960s no doubt felt that the cultural bond between the two Chinese communities

was what was important to them, not the shared ideology of the two governments.[7] In addition, their leaving the homeland and moving overseas to a city like Taipei, even eventually living as voluntary, intellectual exiles there, suggests that they can be labeled as "Third-world cosmopolitans,"[8] like other Third-world writers such as Mario Vargas Llosa, Derek Walcott, Salman Rushdie, V. S. Naipaul, Carlos Fuentes, and Bharati Mukherjee, who live in cosmopolitan Western cities.

Li Yongping, however, has so far not clarified the impact of the awakening of his cultural identity on his decision to become a self-exiled Third-world cosmopolitan in Taiwan. His above-quoted statement, "So I became an early-maturing nationalist, a fanatical disciple of Chinese culturalism, and a self-exiled outcast" raises more questions than it provides answers for. How could he be a nationalist or Chinese cultural fanatic in a Malay-dominated cultural environment? How did he manage to maintain his Chineseness? How could he have remained "a self-exiled outcast" in his native Sarawak for several years after watching the movie? Moreover, it should be noted that it was Li's antagonism toward British colonial rule and his British education that helped to form his Chinese identity and estrange him from his homeland, not his country's monocultural policy, its Malay-centered official ideology. As he tells Zhu Ling in the first episode:

> In those days the British had already withdrawn from Borneo, and, *most bafflingly*, Sarawak became a state in the Federation of Malaysia. . . . I have always disliked the British; my friends used to say that I am anti-British. (Li 2002: 7; emphasis mine)

The detached or "baffled" tone of this passing remark on the forming of a Greater Malaysia to include Sabah (North Borneo), Sarawak, Singapore, and the Malay Peninsula also reveals Li's estrangement from the postcolonial nationalistic fever that gripped most people in West Malaysia in the early 1960s.

Though Li seems to underline the importance of ethnic and cultural identities in the "Zhina" episode, for him *Yuxue feifei* is, in fact,

not a text about national or cultural identity. It deals much more with his personal identity. As Tetz Rooke has argued, "national and cultural identities, made problematic by exile, are basic elements in the larger concept of 'personal identity'" (1996: 233). Cultural identity expanded and became part of Li's memories, just as personal identity emerged as a more fundamental issue in his spiritual journey.

In *Yuxue feifei* Li does state clearly the cause of his self-exile: a desire to run away from home or homeland. His reason is therefore more personal than collective, and this turns the text into a personal narrative rather than a national allegory. Home, then, is a place to escape *from*, otherwise the exile would not have to travel to a foreign land and stay there, sometimes for good. For the self-exile there always exists the possibility of returning home. The question, therefore, is: escape from *what*, if not political oppression or conflict? In displacing his sense of home, that is, displacing himself from his home, the self-exile has to find a reason to negate his earlier sense of home-based identity, his previous story or history (*histoire*) of home, though in many cases the reason may be quite obscure. But such a narrative of home, like all narratives, can only be rewritten, not erased. In rewriting/retelling the story/history of the old "I" of his pre-exilic life, Li Yongping, in *Yuxue feifei*, reveals his desire to discover, or recover, the unspeakable narrative of his "true" personal identity as a Chinese from Sarawak. And the exile's rewritten/retold story/history of self-identity is, in fact, a symbolic act of "returning home" (in this case to Malaysia), even if the physical act of returning is impossible. Thus after (re)telling to Zhu Ling the story of Li Cuiti, his younger sister, Li admits gratefully:

> Hey gal don't you know that . . . after tonight, since I have told you all about my childhood in the Borneo Island, thousands of miles away over the other shore of the South China Sea, my dear Zhu Ling, I, a wandering son, an exile living in a foreign country for all these years, am able to consider returning home now. (Li 2002: 119)

Li is now able to speak the unspeakable. *Yuxue feifei* is thus the tale of his attempt to seek for his lost identity. For Li the physical homeland (Malaysia, Borneo, Sarawak) represents a site, but not the most original site, of self-identity; his negation of this home/place through self-exile in Taipei (Chinese culture) is a negation of this former "Malaysian" identity, but now this move toward "recovering his Chineseness" also comes to seem intermediary or transient, for this is also not his most fundamental, original or "natural" self. It is still merely a cultural, not personal, identity. But to recover this original personal identity he must "look further back," even if in anger or guilt, and set forth on a journey of true homecoming—symbolically if not physically.

In the story of Li Cuiti ("Cuiti xiaomeizi" ["Sister Cuiti"]), after remembering the last scene before the Li family moves to Kuching in the previous episode, Li Yongping eventually finds out that he himself is the one who has cast the first stone at their dying pet dog Blacky, a ruthless act that results in Li's obsessive guilt that lasts for many years. Pressed by Zhu Ling to tell her who initiated this cruel event, he finally admits: "Tonight . . . you have forced me to face the heart of the matter and reveal the truth—yes I my*self* am the murderer" (Li 2002: 95). In searching for the "murderer" Li has found his own self in that murderer. He is now able to identify himself with the "murderer-self." Zhu Ling apparently serves as his helper or agent in the process. Looking for Zhu Ling, or rewriting/retelling the Zhu Ling story is, therefore, a way of seeking the impetus to discover his personal identity.

*Yuxue feifei*, in this sense, becomes Li's confession. Li Yongping the author creates Zhu Ling as an agent to stimulate the flow of the narrative as well as a "confessor" (hearing Li's confession) or addressee of the story-teller. In the epilogue Li Yongping tells the now absent Zhu Ling:

> Zhu Ling, you are the one who gives me courage to look in retrospect at my growing up years in the Nanyang. You are the one who helps me face my devil within. And you are the one who helps open my eyes widely to see exactly what kind of person I am. (Li 2002: 259)

Zhu Ling has to disappear not only because she has fulfilled her function, but also because she is not a real character or actor in the narrative. She exists in order to help exorcize the "devil" from Li so that he can now face his past and its pain. Besides driving him to hurl the first stone at Blacky the dying dog, the devil in Li also makes him spit at Situ Mali when he meets her after she gives birth to an illegitimate baby. At the age of seven, Li betrays the love of Auntie Yueying and her partners by reporting to the police that the Taiwanese women have committed adultery. As Li himself asks rhetorically after this confession to the police, "Are you only an illusion created by me—a nymph in my deep consciousness, and turn away from me now that you have your mission accomplished and function discharged?" (Li 2002: 260). The autumn night's journey along the Xindian River resembles Marlow's journey up the Congo. It is a night-time journey inward, an introspective journey to the heart of darkness.

Now that he has discovered his true self and is able to face it, what will Li do besides admitting his feelings of guilt? The title of the book *Yuxue feifei*, quoted from the *Shijing/Shih Ching* [The book of poetry] (From the "*Xiaoya*" section: "*Jin wo lai si, yuxue feifei*" [Now as I am returning, / It is wet, the snowflakes flying][9]), suggests that the "return" topic is emphasized here. In the epilogue Li tells Zhu Ling that she has eventually "*brought home*" the self-exiled prodigal son. In other words, he finally realizes that home is where the self is, or where the self feels at ease. We also remember that he says in the "Zhina" episode discussed above how in recollecting and retelling his past, the prodigal son is thinking of returning "home." But he has not physically returned to the Borneo home, according to the sequence of events in the narrative. He just makes use of story-telling to approach the unconscious via memories, in this way recounting his spiritual journey of self-discovery. Story-telling, or writing, for him is an act of redemption.

Li's journey is the narrative frame of the novel. There are many journeys both inside and outside the text. For many years Li Yongping has led the life of a self-exile in Taiwan. His journey to the East of

Borneo in 1967 led to later move to Taiwan for his university education. After his graduation he left for the United States in 1976, and then in 1982 he returned to Taiwan to teach at a university in the south. But he quit his job several years later to become a full-time writer in Taipei, and it was during this time that he wrote *Haidong qing*. He then resumed teaching in Taipei for some time before becoming a faculty member of Dong Hua University, located on the east coast of the island. Li's life in Taiwan is a typical case of internal exile: after leaving Sarawak, his homeland, and becoming a "self-exile" in Taiwan, Li Yongping the writer has still failed to settle down in one particular place, to find a geographical home in Taiwan. When he realizes that it is quite difficult for a self-exile like him to find a geographical home, he begins to search within.

Unlike *Haidong qing*, which, as Carlos Rojas has pointed out, represents "Li Yongping's fascination with Taiwan and its socio-political identity and development" (1998: 25), *Yuxue feifei*, a memoir of the author's Borneo life, concerns more with his personal identity. The text not only marks a stylistic break with Li's first Zhu Ling novel but also signifies a move from cultural to personal identity, from national allegory to self-narrative. The reason for the stylistic break is that Li himself considers *Haidong qing* a "great failure," but what also contributes to the identity-shift is his disillusionment with Taiwan's "socio-political identity." In looking for Zhu Ling, an act of searching for his own self-identity, Li estranges himself from the urban space of his present country of residence and expresses a strong symbolic attachment to his tropical native land. Yet his quest in *Yuxue feifei* is more than a desire to return home. It is a requiem for his childhood, and by retelling/rewriting the past, the self-exiled protagonist/author is now able to find his self or personal identity in an "imaginary homeland."

## NOTES

[1] Interestingly, though critics often label Li Yongping as a "*Mahua* writer" (Chinese Malaysian writer), Li himself seldom mentions his previous

nationality. Perhaps for Li and Zhang Guixing, another expatriate Sarawakian writer living in Taiwan, the "native land" Sarawak, or Borneo, is more significant than Malaysia as a country.

[2] David Der-wei Wang points out that Li Yongping's fiction can be termed as the "literature of the prodigal son" [langzi wenxue]. See Wang's preface to *Titto: Li Yongping zixuanji (1968–2002)* [Wanderings: Selected writings of Li Yongping (1968–2002)], "Yuanxiang xiangxiang, langzi wenxue" [Imagining homeland and the literature of the prodigal son], Li 2003: 11–25.

[3] The term is quoted from Shirley Geok-lin Lim. According to her, "When one group finds it difficult to stand up and say its name, when to say one's identity is already to mark one as lesser than, that is where the boundaries of exile begin" (Shirley Lim 1994: 168).

[4] In Li Yongping's own preface to *Titto: Li Yongping zixuanji (1968–2002)*, "Wenzi yinyuan: Titto" [My predestined relationship with words: Wanderings], he repeats his recollections of early childhood memories of the nuns and priest's words about Chinese characters: they are "Satan's symbols" and "Oriental erotic pictures drawn by Satan's own hands." He also reveals that he wrote the episode/ chapter "Zhina" because he wanted to record such a predestined relationship with Chinese characters in his novel (Li 2003: 41).

[5] A 1963 Hollywood "adventure" film about the Boxer Rebellion in 1900 and the Eight-Power Allied Forces sent to quell it, directed by Nicholas Ray and Andrew Marton, starring Charlton Heston, Ava Gardner and David Niven.

[6] The term *Huaqiao* simply denotes a member of the Chinese diaspora community, though its meaning can be ambiguous. As Thomas Rieger has pointed out, *Huaqiao* could mean "anything from somebody identifying him/herself as a member of the Chinese nation staying abroad to somebody feeling a part of the nation controlling his/her territory of residence, but also feeling some vague cultural attachment to the land of his/her ancestors" (Rieger 1996: 153).

[7] Some critics refer to the self-exilic act of these Chinese-Malaysian writers as "*wenhua huigui*," meaning "a return to the matrix culture." In the early 1970s there was a debate on the issue of cultural return and self-exile in the literary supplement of *Zhongguo shibao* [The China times] by overseas

Chinese writers such as Lai Swee Fo, Joseph S. M. Lau, Dominic Cheung and Lin Lu. The essays were later collected in *Fengyu guren* [Old friends from the midst of wind and rain] (Taipei: Chenzhong Chubanshe, 1972).

[8] The term is used by Timothy Brennan (1989).

[9] The translation of the *Shijing* lines is from C. H. Wang's *The Bell and the Drum: Shih Ching as Formulaic Poetry in an Oral Tradition* (Berkeley: U of California P, 1974) 80. The fact that Li takes his title from one of the most ancient collections of Chinese poetry also points to the temporal (return to the past, to one's cultural-ancestral roots) as well as spatial sense of this homecoming or "return."

## WORKS CITED

Brennan, Thimothy. *Salman Rushdie and the Third World: Myths of the Nation*. Basingstoke: Macmillan, 1989.

Huang Jinshu [Ng Kim Chew]. "Xulun zai Mahua wenxue de bianjie" [Introduction: at the border of Chinese Malaysian literature]. *Mahua wenxue: neizai Zhongguo, yuyan, yu wenxueshi* [*Chinese Malaysian Literature: Inner China, Language, and Literary History*]. Kuala Lumpur: Huazi Resource and Research Centre, 1996. 1–11.

Li Yongping. *Yuxue feifei: Poluozhou tongnian jishi* [*Snowflakes Flying: Chronicle of My Borneo Childhood*]. Taipei: Tianxia yuanjian, 2002.

Li Yongping. *Titto: Li Yongping zixuanji (1968–2002)* [*Wanderings: Selected Writings of Li Yongping (1968–2002)*]. Taipei: Maitian, 2003.

Lim, Shirley Geok-lin. "Afterword—Tongue and Root: Language in Exile." *Monsoon History: Selected Poems*. 1988. London: Skoob Books, 1994. 167–73.

Littrup, Lisbeth, ed. *Identity in Asian Literature*. Richmond, Surrey: Curzon Press, 1996.

Rieger, Thomas. "From Huaqiao to Minzu: Constructing New Identities in Indonesia's Peranakan Chinese Literature." Littrup 151–72.

Rojas, Carlos. "Paternities and Expatriotisms: Li Yongping's Zhu Ling manyou xianjing and the Politics of Rupture." *Literary Modernism in the Pacific Rim*. Ed. Tee Kim Tong. *Tamkang Review* 29.2 (1998): 21–44.

Rooke, Tetz. "'The Most Important Thing Is What Happens Inside Us': Personal Identity in Palestinian Autobiography." Littrup 231–53.

Said, Edward. "Reflections on Exile." *Out There: Marginalization and Contemporary Cultures*. Ed. Russell Ferguson et al. Cambridge, Mass.: MIT, 1990. 357–66.

Singh, Kirpal. "The Only Way Out: Sense of Exile in the Poetry of Ee Tiang Hong." *A Sense of Exile: Essays in the Literature of the Asia-Pacific Region*. Ed. Bruce Bennett. Nedlands: Centre for Studies in Australian Literature, U of Western Australia, 1987. 33–42.

Wang, C. H. *The Bell and the Drum: Shih Ching as Formulaic Poetry in an Oral Tradition*. Berkeley: U of California P, 1974.

Wang, David Der-wei. "Yuanxiang xiangxiang, langzi wenxue" ["Imagining homeland and the literature of the prodigal son"]. Li Yongping 2003: 11–25.