

# A Hyphenated American

**LEARNING STRATEGIES:**  
Summarizing/Paraphrasing,  
Marking the Text

## My Notes

### Learning Targets

- Support the analysis of a text with appropriate evidence.
- Paraphrase a text, expressing the writer’s ideas with new language.
- Analyze and evaluate the effectiveness of the structure of an expository text.

### Before Reading

1. Because of the melting pot that is America, many Americans can trace their heritage to a variety of countries and ethnicities. The hyphenated American can be Asian-American, African-American, Indian-American, Mexican-American, and so on. How do you define yourself?

### During Reading

2. As you read the following essay, mark the text for phrases and details the author uses to define the “two sides of my face and past.”

#### ABOUT THE AUTHOR

Kesaya Noda (b. 1950) grew up in New Hampshire. As the grandchild of Japanese immigrants, she experienced the culture of the United States as well as the Japanese culture of her grandparents. In her essay, she talks about how both cultures have influenced her character.

#### Essay

## Growing Up Asian in America

by Kesaya E. Noda

1 Sometimes when I was growing up, my identity seemed to hurtle toward me and paste itself right to my face. I felt that way, encountering the stereotypes of my race perpetuated by non-Japanese people (primarily white) who may or may not have had contact with other Japanese in America. “You don’t like cheese, do you?” someone would ask. “I know your people don’t like cheese.” Sometimes questions came making allusions to history. That was another aspect of the identity. Events that had happened quite apart from the me who stood silent in that moment connected my face with an incomprehensible past. “Your parents were in California? Were they in those camps during the war?” And sometimes there were phrases or nicknames: “Lotus Blossom.” I was sometimes addressed or referred to as racially Japanese, sometimes as Japanese-American, and sometimes as an Asian woman. Confusions and distortions abounded.

2 How is one to know and define oneself? From the inside—within a context that is self-defined, from a grounding in a community and a connection with culture and history that are comfortably accepted? Or from the outside—in terms of messages received from the media and people who are often ignorant? Even as an adult I can still see two sides of my face and past. I can see from the inside out, in freedom. And I can see from the outside in, driven by the old voices of childhood and lost in anger and fear.

#### GRAMMAR & USAGE Hyphen

Writers use a hyphen to join two or more words into a single adjective or concept. Hyphens allow writers to add depth to a word by combining the meanings of two or more words to create a new word, which is a compound adjective. For example,

*Japanese-American, anti-Asian, third-generation.*

### I AM RACIALLY JAPANESE

**3** A voice from my childhood says: “You are other. You are less than. You are unalterably alien.” This voice has its own history. We have indeed been seen as other and alien since the early years of our arrival in the United States. The very first immigrants were welcomed and sought as laborers to replace the dwindling numbers of Chinese, whose influx had been cut off by the Chinese Exclusion Act of 1882. The Japanese fell natural heir to the same anti-Asian prejudice that had arisen against the Chinese. As soon as they began striking for better wages, they were no longer welcomed.

**4** I can see myself today as a person historically defined by law and custom as being forever alien. Being neither “free white,” nor “African,” our people in California were deemed “aliens, ineligible for citizenship,” no matter how long they intended to stay here. Aliens ineligible for citizenship were prohibited from owning, buying, or leasing land. They did not and could not belong here. The voice in me remembers that I am always a *Japanese-American* in the eyes of many. A third-generation German-American is an American. A third-generation Japanese-American is a Japanese-American. Being Japanese means being a danger to the country during the war and knowing how to use chopsticks. I wear this history on my face.

**5** I move to the other side. I see a different light and claim a different context. My race is a line that stretches across ocean and time to link me to the shrine where my grandmother was raised. Two high, white banners lift in the wind at the top of the stone steps leading to the shrine. It is time for the summer festival. Black characters are written against the sky as boldly as the clouds, as lightly as kites, as sharply as the big black crows I used to see above the fields in New Hampshire. At festival time there is liquor and food, ritual, discipline, and abandonment. There is music and drunkenness and invocation. There is hope. Another season has come. Another season has gone.

**6** I am racially Japanese. I have a certain claim to this crazy place where the prayers intoned by a neighboring Shinto priest (standing in for my grandmother’s nephew who is sick) are drowned out by the rehearsals for the pop singing contest in which most of the villagers will compete later that night. The village elders, the priest, and I stand respectfully upon the immaculate, shining wooden floor of the outer shrine, bowing our heads before the hidden powers. During the patchy intervals when I can hear him, I notice the priest has a stutter. His voice flutters up to my ears only occasionally because two men and a woman are singing gustily into a microphone in the compound, testing the sound system. A pre-recorded tape of guitars, samisens, and drums accompanies them. Rock music and Shinto prayers. That night, to loud applause and cheers, a young man is given the award for the most netsuretsu—passionate, burning—rendition of a song. We roar our approval of the reward. Never mind that his voice had wandered and slid, now slightly above, now slightly below the given line of the melody. Netsuretsu. Netsuretsu.

**7** In the morning, my grandmother’s sister kneels at the foot of the stone stairs to offer her morning prayers. She is too crippled to climb the stairs, so each morning she kneels here upon the path. She shuts her eyes for a few seconds, her motions as matter of fact as when she washes rice. I linger longer than she does, so reluctant to leave, savoring the connection I feel with my grandmother in America, the past, and the power that lives and shines in the morning sun.

#### My Notes

---



---



---



---



---

#### KEY IDEAS AND DETAILS

Noda recalls that “The voice in me remembers that I am always a *Japanese-American* in the eyes of many. A third-generation German-American is an American. A third-generation Japanese-American is a Japanese-American.” What inference can you make about the writer’s feelings about the term *Japanese-American*?

---



---



---



---



---



---



---



---



---



---

# A Hyphenated American

## My Notes

### KEY IDEAS AND DETAILS

What does the author imply when she describes her parents as “Clean, quiet, motivated, and determined to match the American way”? Were they successful?

**8** Our family has served this shrine for generations. The family’s need to protect this claim to identity and place outweighs any individual claim to any individual hope. I am Japanese.

### I AM A JAPANESE-AMERICAN

**9** “Weak.” I hear the voice from my childhood years. “Passive,” I hear. Our parents and grandparents were the ones who were put into those camps. They went without resistance; they offered cooperation as proof of loyalty to America. “Victim,” I hear. And, “Silent.”

**10** Our parents are painted as hard workers who were socially uncomfortable and had difficulty expressing even the smallest opinion. Clean, quiet, motivated, and determined to match the American way; that is us, and that is the story of our time here.

**11** “Why did you go into those camps,” I raged at my parents, frightened by my own inner silence and timidity. “Why didn’t you do anything to resist? Why didn’t you name it the injustice it was?” Couldn’t our parents even think? Couldn’t they? Why were we so passive?

**12** I shift my vision and my stance. I am in California. My uncle is in the midst of the sweet potato harvest. He is pressed, trying to get the harvesting crews onto the field as quickly as possible, worried about the flow of equipment and people. His big pickup is pulled off to the side, motor running, door ajar. I see two tractors in the yard in front of an old shed; the flat bed harvesting platform on which the workers will stand has already been brought over from the other field. It’s early morning. The workers stand loosely grouped and at ease, but my uncle looks as harried and tense as a police officer trying to unsnarl a New York City traffic jam. Driving toward the shed, I pull my car off the road to make way for an approaching tractor. The front wheels of the car sink luxuriously into the soft, white sand by the roadside and the car slides to a dreamy halt, tail still on the road. I try to move forward. I try to move back. The front bites contentedly into the sand, the back lifts itself at a jaunty angle. My uncle sees me and storms down the road, running. He is shouting before he is even near me.

**13** “What the matter with you,” he screams. “What the hell are you doing?” In his frenzy, he grabs his hat off his head and slashes it through the air across his knee. He is beside himself. “You’ve blocked the whole roadway. How am I supposed to get my tractors out of here? Can’t you use your head? You’ve cut off the whole roadway, and we’ve got to get out of here.”

**14** I stand on the road before him helplessly thinking, “No, I don’t know how to drive in sand. I’ve never driven in sand.”

**15** “I’m sorry, uncle,” I say, burying a smile beneath a look of sincere apology. I notice my deep amusement and my affection for him with great curiosity. I am usually devastated by anger. Not this time.

**16** During the several years that follow I learn about the people and the place, and much more about what has happened in this California village where my parents grew up. The issei, our grandparents, made this settlement in the desert. Their first crops were eaten by rabbits and ravaged by insects. The land was so barren that men walking from house to house sometimes got lost. Women came here too. They bore children in 114 degree heat, then carried the babies with them into the fields to nurse when they reached the end of each row of grapes or other truck farm crops.

**17** I had had no idea what it meant to buy this kind of land and make it grow green. Or how, when the war came, there was no space at all for the subtlety of being who we were—Japanese-Americans. Either/or was the way. I hadn't understood that people were literally afraid for their lives then, that their money had been frozen in banks; that there was a five-mile travel limit; that when the early evening curfew came and they were inside their houses, some of them watched helplessly as people they knew went into their barns to steal their belongings. The police were patrolling the road, interested only in violators of curfew. There was no help for them in the face of thievery. I had not been able to imagine before what it must have felt like to be an American—to know absolutely that one is an American—and yet to have almost everyone else deny it. Not only deny it, but challenge that identity with machine guns and troops of white American soldiers. In those circumstances it was difficult to say, "I'm a Japanese-American." "American" had to do.

**18** But now I can say that I am a Japanese-American. It means I have a place here in this country, too. I have a place here on the East Coast, where our neighbor is so much a part of our family that my mother never passes her house at night without glancing at the lights to see if she is home and safe; where my parents have hauled hundreds of pounds of rocks from fields and arduously planted Christmas trees and blueberries, lilacs, asparagus, and crab apples; where my father still dreams of angling a stream to a new bed so that he can dig a pond in the field and fill it with water and fish. "The neighbors already came for their Christmas tree?" he asks in December. "Did they like it? Did they like it?"

**19** I have a place on the West Coast where my relatives still farm, where I heard the stories of feuds and backbiting, and where I saw that people survived and flourished because fundamentally they trusted and relied upon one another. A death in the family is not just a death in a family; it is a death in the community. I saw people help each other with money, materials, labor, attention, and time. I saw men gather once a year, without fail, to clean the grounds of a ninety-year-old woman who had helped the community before, during, and after the war. I saw her remembering them with birthday cards sent to each of their children.

**20** I come from a people with a long memory and a distinctive grace. We live our thanks. And we are Americans. Japanese-Americans. . .

## After Reading

3. Notice that this essay has three major parts. Explain the structure the writer uses to present the three central ideas she uses as she seeks to define herself.

### My Notes

#### KEY IDEAS AND DETAILS

By the end of the essay, the writer "can say that I am Japanese-American." Why is this important to her definition of herself as an American?