

AUTHENTICITY AND APPROPRIATION:  
THE INTERPLAY OF IDENTITY AND REPRESENTATION OF  
DIASPORIC ASIAN FEMALE AUTHORS IN R.F. KUANG'S  
"YELLOWFACE"

**Sreya Mukherjee**

Department of Indian and World Literatures  
The English and Foreign Languages University  
Hyderabad, INDIA

sreyaphdiwl21@efluniversity.ac.in

**Abstract:** The discourse surrounding authenticity and appropriation in literature, especially within the context of diasporic Asian authors, has garnered significant attention in recent years. With the increasing visibility of Asian voices in contemporary Anglophone fiction, debates about who has the right to tell certain stories and how cultural identities are represented have intensified. These discussions frequently interrogate the boundaries between artistic license and cultural sensitivity, which raises complex questions about representation, authorship and power dynamics. R.F. Kuang's *Yellowface* (2023) offers a provocative entry into these debates, as it critically examines the appropriation of Asian cultural narratives by non-Asian writers and the implications of such practices on perceptions of authenticity and identity in literature. This paper aims to analyse how *Yellowface* navigates the complex interplay of authenticity and appropriation by focusing on its portrayal of the diasporic Asian female identity within a predominantly Western literary framework. It explores how Kuang challenges traditional notions of authorship and cultural representation while grappling with the ethics of storytelling.

**Keywords:** diaspora, identity, cultural appropriation, storytelling, publishing industry

INTRODUCTION: LITERARY ETHICS AND CREATIVE OWNERSHIP IN  
*YELLOWFACE*

In the ever-shifting terrain of contemporary literature, the rise of diasporic Asian voices has sparked crucial discussions on

authenticity, identity and the complexities of narrative ownership. Set against the backdrop of the publishing industry, Kuang's novel *Yellowface* (2023) presents a searing critique of cultural appropriation, identity commodification and the racialised hurdles faced by diasporic Asian authors seeking visibility and validation. Through the characters of June Hayward, a struggling white author, and Athena Liu, an acclaimed Chinese American writer, the novel interrogates the thin line between admiration and appropriation. The relationship, as dramatised in June's co-opting of Athena's work, interrogates the publishing industry's increasing "market-driven diversity" (Brouillette 2014, 82), revealing how even the most earnest calls for inclusivity can mask systems of bias and appropriation. Kuang's exploration of cultural appropriation and narrative ownership is best understood in light of the "possessive investment in whiteness" (Lipsitz 1998, 60). Lipsitz argues that white identity is often secured and reinforced through the "appropriation of marginalised cultures" (Brouillette 2014, 62).

June Hayward embodies this very phenomenon as she rebrands herself under the racially ambiguous pseudonym 'Juniper Song' to publish Athena's work, thereby effectively capitalising on the demand for *diverse* voices while retaining the privilege of her own racial ambiguity. June's actions reveal what Lipsitz calls a "possessive nature" (Brouillette 2014, 57) that co-opts cultural identities for self-gain, which raises ethical questions about the boundaries between admiration and appropriation. Compounding the issue is the persistent impact of the model minority myth on Asian diasporic authors, who often find their experiences framed by stereotypes that emphasise industriousness and adaptability. Frank H. Wu examines how the "model minority" myth upholds a vision of Asian Americans as industrious, educated, and economically successful, while effectively positioning them as both "model citizens" and "outsiders" (Wu 2002, 47). Athena Liu's success in literature exemplifies the model minority ideal, yet her death and subsequent erasure through June's appropriation highlight the precariousness of this position. Athena's success is

contingent on her exoticised identity within the literary field, where her Chineseness is both an asset and a limitation. It presents a duality that Kuang explores to emphasise the fragility of minority representation in an industry rife with appropriation. According to Tamara Bhalla, diasporic Asian writers often grapple with the Western fetishisation of their identities within a framework that commodifies difference. Bhalla notes that while diasporic literature promises diversity, it also reinforces “rigid expectations of authentic representation,” often privileging narratives that align with the Western multicultural ideal (Bhalla 2011, 29). This restrictive framework is exemplified in June’s adoption of Athena’s manuscript, which reflects how stories are rebranded to fit industry-defined parameters for authenticity and marketability. The novel critiques this demand for authentic voices by dramatising how easily narratives can be reinterpreted, reshaped and repackaged to align with Western commercial agendas.

The complexities of commodifying authenticity are further unpacked by Sarah Brouillette, who posits that “publishing increasingly sells diversity” by privileging stories that align with mainstream sensibilities, thus “diluting the authenticity of marginalised voices” (Brouillette 2014, 91). Kuang’s novel mirrors this dynamic as June’s success with Athena’s story hinges on her racially ambiguous pseudonym and calculated projection of an *exotic* identity, underscoring the publishing industry’s readiness to embrace palatable representations over more complex and culturally embedded narratives. Shirley Geok-lin Lim asserts that Asian American women are “either invisibilized or essentialized,” pressured to conform to narrow cultural expectations to gain visibility in predominantly white spaces (Lim 1996, 158). This restrictive framework is embodied in Athena Liu’s character, whose identity as a successful Chinese American author simultaneously represents personal success and a reminder of the industry’s inherent gatekeeping. Athena’s exoticised identity becomes the catalyst for June’s envy, illustrating the paradox wherein minority success often provokes resentment and

appropriation from those who feel sidelined by the demand for diversity.

Sianne Ngai's exploration of envy as a racialised emotion finds resonance in June's complex relationship with Athena. Ngai suggests that envy in creative spaces is "a response not only to personal inadequacy but to the perceived advantages held by others within racialised frameworks" (Ngai 2005, 133). This emotional landscape is vividly portrayed in the novel, where June's envy toward Athena's achievements amplifies her desire to appropriate Athena's manuscript. Kuang uses this fraught dynamic to expose the racial dimensions of envy by revealing how deeply embedded biases can manifest in the competitive spheres of art and literature, where whiteness often enables access to creative resources at the expense of minority voices. The intersection of racial, cultural and ethical tensions creates a layered critique of identity within the novel. Athena's struggle to maintain her narrative authority while navigating an industry primed to commercialise her story reflects the precariousness of diasporic Asian identity in Western literary spaces. As Homi K. Bhabha observes, cultural appropriation is often an "ambivalent act of mimicry," one that reflects both a desire to belong and an underlying drive to subsume the identity of the other (Bhabha 1994, 125).

Kuang dramatises this ambivalence in June's transformation into Juniper Song, which blurs the ethical lines between representation and exploitation. *Yellowface* calls into question the ethics of literary production as it confronts the themes of envy, appropriation and narrative ownership. It highlights how deeply systemic biases influence the reception and valorisation of minority narratives. The novel's portrayal of identity as a commodity reflects the often-fraught relationship between cultural diversity and authenticity, thus raising pertinent questions about the responsibilities inherent in representing marginalised experiences. This complexity serves as a backdrop for the novel's broader examination of contemporary publishing and its commodification of racial and cultural identities. Through her incisive critique, Kuang situates her novel as a

compelling meditation on the power dynamics that continue to shape the experiences of minority authors. It lays bare the tenuous balance between visibility and vulnerability in a world where diversity itself has become a lucrative enterprise.

#### THE POWER OF NARRATIVE: BIAS, CONSENT AND CULTURAL IDENTITY

Kuang intricately weaves a narrative that not only explores the themes of cultural appropriation and identity but also interrogates the complexities of storytelling itself. The interplay of narrative voice and authorship raises pressing questions about consent, particularly when it comes to representing marginalised identities. At its core, the novel critiques how dominant cultural narratives often overshadow authentic voices and illuminates the ways in which confirmation bias influences the reception of these stories. This section will delve into the dual nature of storytelling as a tool for both empowerment and exploitation, examining how the characters of Juniper Hayward and Athena Liu embody these tensions. Storytelling serves as a foundational element in *Yellowface*, reflecting both the personal and cultural struggles of its characters. When Athena dies unexpectedly, Juniper's immediate response is to seize her manuscript, leading to a cascade of moral and ethical violations. Kuang writes, "It felt wrong to call it my own. But then, what else was I supposed to do? I had to publish it—if I didn't, all of Athena's hard work would die with her" (Kuang 2023, 68). This moment encapsulates the core conflict in the novel, *i.e.* the struggle for authenticity against the backdrop of a publishing industry that often commodifies cultural narratives for market gain. Juniper's appropriation is emblematic of a broader trend where dominant voices claim stories that do not belong to them. This phenomenon raises questions about consent in storytelling. How can one claim to tell another's story without their explicit permission? Kuang challenges readers to confront the uncomfortable reality that many

stories, especially those of marginalised communities, are often told by individuals outside those communities. The narrative theft not only silences authentic voices but also distorts the cultural contexts that shape those stories.

The concept of confirmation bias is pivotal in understanding how narratives are shaped and received within society. Confirmation bias refers to the tendency to interpret new evidence as confirmation of one's existing beliefs or theories, often leading to selective storytelling that reinforces dominant cultural narratives. Juniper embodies this bias, as her motivations are rooted in envy and ambition rather than genuine appreciation for Athena's work. As she navigates her newfound literary success, Juniper selectively interprets Athena's legacy to align with her own aspirations. She states, "I wanted to be the best, and if that meant becoming Athena in the eyes of the world, then so be it" (Kuang 2023, 100). This statement highlights the extent to which Juniper is willing to distort reality to fit her narrative, showcasing the dangerous implications of confirmation bias in storytelling. John Frow argues that "narrative forms are not merely reflections of social realities; they are also tools through which those realities are constructed and understood" (Frow 2015, 42). In this light, Juniper's appropriation of Athena's story is not merely an act of theft but a reaffirmation of the societal structures that prioritise white voices over marginalised ones. The perpetuation of these narratives creates a feedback loop, where the dominant culture's understanding of identity becomes increasingly skewed, while authentic voices are rendered invisible.

Juniper's lack of consent in appropriating Athena's manuscript raises critical questions about the moral responsibilities of authors when representing identities that are not their own. Alice Walker asserts, "To write is to take a risk. To take a risk is to honour the complexity of the story, to acknowledge the voices involved" (Walker 1982, 215). Juniper's actions starkly contrast this notion, as she disregards Athena's agency in favour of her own ambitions. Kuang's narrative further complicates the issue of consent by illustrating how the publishing industry often prioritises

marketability over ethical considerations. In one poignant scene, Juniper reflects on the superficiality of the publishing world: “They wanted a story with a face, a narrative that could sell. They didn’t care if it was true; they cared if it was profitable” (Kuang 2023, 145). This sentiment resonates with the critiques of the publishing industry voiced by scholars such as Tessa Hadley, who argues that “the commodification of stories often leads to a homogenization of narratives, where authenticity is sacrificed for the sake of marketability” (Hadley 2020, 89). The industry’s focus on diversity as a marketing tool rather than a genuine commitment to representation underscores the ethical dilemmas inherent in storytelling.

In *Yellowface*, the dichotomy of empowerment and exploitation becomes increasingly pronounced as Juniper navigates her literary career. On one hand, her appropriation of Athena’s work provides her with a platform and visibility; on the other, it simultaneously erases Athena’s identity and contributions. This tension highlights a critical paradox: while storytelling can serve as a means of empowerment for marginalised voices, it can also be weaponised to exploit and commodify those very narratives. Scholarly discourse on empowerment in literature underscores the necessity of authentic representation. In her analysis of diasporic literature, Kiran Das argues that “true empowerment in storytelling arises when marginalised voices reclaim their narratives, rather than having them co-opted by those outside their communities” (Das 2022, 57). Juniper’s failure to recognise and respect Athena’s narrative illustrates the dangers of a storytelling dynamic where consent is ignored, which leads to the commodification of identity and experience. Juniper’s appropriation of Athena’s manuscript not only reflects her desire for success but also her struggle with her own identity as a writer. The novel opens with a tragic incident, *i.e.* Athena’s accidental death, which in turn marks the beginning of Juniper’s ethical quandary. The moment Juniper discovers Athena’s unpublished work, she states, “I’d been sitting on this manuscript for months, paralysed, unable to write a word of my own. But now,

it felt like I was being handed a golden ticket” (Kuang 2023, 54). This line encapsulates the seductive nature of storytelling in a competitive literary landscape, highlighting how Juniper views Athena’s voice not as a distinct narrative but as a means to validate her own identity and career.

However, as Juniper engages in this act of literary theft, the ethical dimensions of storytelling come into sharp focus. The act of claiming another’s story, especially that of a marginalised voice, raises critical questions about authorship, ownership and authenticity. In this context, Mary Louise Adams argues that “stories are never told in isolation; they emerge from the interplay of individual experiences and collective histories” (Adams 2018, 33). Moreover, the impact of Juniper’s actions extends beyond the individual narrative to the broader cultural landscape of publishing. By appropriating Athena’s story, she not only claims ownership over a narrative that is not hers to begin with, but also perpetuates a cycle of erasure that is often experienced by authors from marginalised backgrounds. This cycle is evident in the literary marketplace, where stories by Asian female authors frequently struggle for visibility. Athena’s struggles as a writer resonate with real-world challenges faced by many authors of colour. As Susan Scafidi notes, “the visibility of minority authors is often contingent upon their ability to navigate a predominantly white literary landscape that tends to favour certain narratives over others” (Scafidi 2019, 122).

#### IDENTITY AND REPRESENTATION: THE IMPACT OF MARKET FORCES ON ASIAN FEMALE AUTHORS

*Yellowface* offers a provocative exploration of the tensions between authenticity and commercial viability, as it reveals how market forces shape narratives and influence the visibility of marginalised voices. Kuang’s portrayal of June is layered, presenting her not merely as a villain but as a product of a publishing environment that often prioritises marketability over authenticity. In her quest for

success, June embodies the internalised biases and aspirations that many aspiring writers face, particularly those who do not fit the mainstream mould. The tension between her ambition and the ethical implications of her actions is indicative of the larger challenges that Asian female authors confront in an industry that frequently sidelines their voices in favour of narratives that are deemed more palatable to a dominant readership. Nancy Wang Yuen asserts, “the publishing industry often perpetuates the model minority myth, leading to a narrow representation of Asian identities that fails to reflect their complexities” (Yuen 2021, 25). Yuen highlights how market forces can limit the scope of representation, which compels authors to navigate expectations that may not align with their lived experiences.

Kuang, in her novel, critiques not only individual acts of appropriation but also the systemic structures that enable and perpetuate these dynamics. The publishing industry operates within a framework that often prioritises profit over authenticity, leading to a homogenisation of narratives that fails to represent the diversity of Asian female experiences. Gwendolyn A. Goh notes that “the market often rewards stories that conform to existing stereotypes while marginalising those that challenge the status quo” (Goh 2020, 112). The commodification of narrative forms creates barriers for Asian female authors seeking to enter a market that is frequently resistant to nuanced representations of their identities. In the pursuit of commercial success, they are often pressured to conform to specific narrative frameworks that align with market expectations. The result is a tension between the desire for authenticity and the need for visibility in a marketplace that privileges certain types of stories over others. Kuang highlights this struggle through June’s interactions with editors and agents, who demand that she shape her narrative to fit within established parameters of success. These pressures are not merely anecdotal; they reflect broader trends within the industry that dictate what constitutes a sellable narrative.

Moreover, the tension between authenticity and marketability is particularly pronounced in the context of Asian authors who must

navigate a landscape fraught with stereotypes and tokenism. The notion of the model minority often simplifies and flattens the complexities of Asian identities, reducing them to a set of marketable traits that may not accurately reflect their realities. This is exemplified in June's attempt to craft a narrative that aligns with the expectations of a predominantly white audience. The publishing industry's approach to diversity and representation often results in superficial gestures rather than meaningful change. While there has been a growing acknowledgement of the need for diverse voices in literature, this push for inclusivity is frequently accompanied by an emphasis on marketability that can dilute the authenticity of the narratives being told. As Viet Thanh Nguyen argues, "the quest for diversity often leads to tokenism, where writers of colour are invited to participate in conversations without the power to shape them" (Nguyen 2020, 14). It underscores the importance of interrogating the motivations behind calls for diversity in publishing and recognising the ways in which market forces can influence the narratives that are ultimately deemed worthy of representation.

Kuang's narrative also highlights the dichotomy between public perception and lived realities. June's popularity as a supposed Asian author places her in a position of privilege, even as she grapples with the internalised guilt of her deception. The tension reflects the broader societal tendency to elevate narratives that conform to expectations while silencing those that deviate from the norm. The portrayal of June's public persona as a celebrated author starkly contrasts with her private turmoil, thus illustrating the often-invisible emotional labour that marginalised authors endure in pursuit of recognition. V. S. Ramachandran states, "the public celebration of diverse narratives frequently overlooks the struggles of those who create them, leading to a disconnect between representation and reality" (Ramachandran 2019, 117). The pressures of market forces are not solely limited to the narratives themselves but also extend to the personal lives of authors who are forced to navigate a landscape rife with scrutiny and expectations. Kuang explores this dimension through June's attempts to maintain

her carefully constructed facade, revealing the toll it takes on her mental and emotional well-being. As June's lies spiral out of control, her internal conflict deepens, culminating in a crisis of identity that speaks to the broader experiences of Asian authors who grapple with the tension between personal authenticity and societal expectations. According to Janelle A. Wong, "the burden of representation often falls disproportionately on marginalised writers, who must navigate their identities while simultaneously battling the market's demands" (Wong 2022, 45).

As June ascends to success through deceit, she inadvertently perpetuates a cycle of erasure that has historically plagued marginalised authors. The systemic barriers that limit the visibility of Asian voices are further exacerbated by June's actions, which exemplify the dangers of cultural appropriation and the commodification of identity. Amina Wadud emphasises that "the act of appropriation is not merely a theft of narrative; it is a violent erasure of the cultural context and history from which those narratives arise" (Wadud 2018, 78). Wadud underscores the critical need for ethical engagement with narratives that emerge from diverse backgrounds, urging a re-evaluation of the power dynamics that shape the literary marketplace. The literary marketplace is inextricably linked to broader societal conversations about race, gender and identity. Kuang's novel serves as a microcosm of the tensions that characterise these discussions, exposing the ethical dilemmas faced by Asian authors who navigate a landscape fraught with challenges. The pressures of market forces compel authors to grapple with their identities in ways that can dilute their narratives and compromise their authenticity.

## CONCLUSION

*Yellowface* serves as a critique of the mechanisms through which stories are told and received, especially those concerning marginalised communities. As the story unfolds, the character of

Juniper Hayward, a white author who appropriates the work of her deceased friend, Athena Liu, becomes a lens through which we explore the ramifications of narrative ownership and the insidious nature of confirmation bias. The closing reflection on these themes emphasises the urgent need for a reevaluation of who gets to tell stories, how those stories are constructed and the implications they carry for cultural identity and representation. The central theme of appropriation in the novel is particularly timely in a cultural moment that demands accountability and sensitivity in storytelling. Juniper's actions serve as a stark illustration of the power dynamics at play in the publishing industry, where voices from historically marginalised backgrounds often struggle to be heard amid the louder clamour of dominant narratives. The novel prompts us to consider the ethical implications of narrative ownership; it challenges the assumption that any author can rightfully claim the stories of others, especially when those stories belong to cultures from which they are not a part. As June muses, "It felt wrong to call it my own. But then, what else was I supposed to do? I had to publish it—if I didn't, all of Athena's hard work would die with her" (Kuang 2023, 68).

The concept of confirmation bias also plays a critical role in shaping Juniper's understanding of Athena's narrative. Confirmation bias, the tendency to interpret new information in a way that confirms preexisting beliefs, becomes a tool of distortion for Juniper, who manipulates Athena's story to fit her own desires and ambitions. Kuang poignantly illustrates this as Juniper asserts, "I wanted to be the best, and if that meant becoming Athena in the eyes of the world, then so be it" (*ibid.*, 100). Here, Juniper's ambitions are not merely self-serving; they also reflect a broader societal pattern where narratives are often selectively appropriated to reinforce dominant identities. The manipulation of narrative not only undermines the authenticity of marginalised voices but also perpetuates a cycle in which those voices are further suppressed. The interplay of identity and market forces further complicates this landscape. The literary marketplace often prioritises narratives that align with established stereotypes or fulfil marketable tropes, while

sidelining authentic representations that reflect the complexity of real experiences. Kuang highlights this dynamic when she writes, “The industry was obsessed with the idea of the ‘model minority’—a narrative that flattened our identities into something palatable” (ibid., 153). John Frow posits that “narrative forms are not merely reflections of social realities; they are also tools through which those realities are constructed and understood” (Frow 2021, 42). Frow’s assertion resonates with Juniper’s journey, where her appropriation of Athena’s narrative not only distorts the original story but also reinforces the very structures that dictate which voices are valued and which are silenced. Juniper embodies the problematic intersection of ambition and ethical disregard that characterises many narratives shaped by market forces.

Athena Liu serves as a poignant counterpoint to Juniper’s deceitful actions. Athena, who is a successful Asian American author, represents the authentic voice that is often eclipsed in favour of more commercially viable narratives. The contrast between Athena’s genuine experiences and Juniper’s opportunistic appropriation speaks to the larger narrative of representation in literature. In a market that frequently commodifies identity, Athena’s story becomes a casualty of Juniper’s ambition. As Kuang poignantly writes, “In death, Athena became more valuable to me than she ever was in life” (Kuang 2023, 215). It encapsulates the tragic irony of appropriation, where the worth of a narrative is often assessed only after the voice behind it has been silenced. The impact of cultural narratives extends beyond individual stories because they shape societal perceptions and collective identities. When stories are told without proper acknowledgement of their origins, the resulting narratives contribute to the perpetuation of stereotypes and cultural misunderstandings. Sarita Malik argues that “cultural narratives are powerful because they shape the collective memory of communities, influencing how individuals perceive themselves and their identities” (Malik 2021, 102). Kuang also raises this critical issue when she writes, “To tell someone’s story without their permission is to deny them agency, to strip them of their identity” (Kuang 2023,

320). The powerful assertion emphasises the need for a paradigm shift in how stories are approached and who has the authority to tell them. Through the character of Juniper Hayward, Kuang elucidates the dangers of narrative appropriation and the ethical dilemmas that arise when individuals seek to claim the stories of others. It can thus be concluded that the power of storytelling lies not only in its ability to entertain or educate but also in its potential to forge connections, build empathy and promote understanding across cultural divides.

## REFERENCES

- Adams, Mary Louise. 2018. "Collective Histories and Individual Narratives." *Narrative History Journal* 15 (1): 31-58.
- Bhabha, Homi K. 1994. *The Location of Culture*. London: Routledge.
- Bhalla, Tamara. 2011. *Between History and Identity: Reading the Authentic in South Asian Diasporic Literature and Community*. Philadelphia: University of Pennsylvania Press.
- Brouillette, Sarah. 2014. *Literature and the Creative Economy*. California: Stanford University Press.
- Das, Kiran. 2022. "Diasporic Literature and Empowerment: Reclaiming Narratives." *Cultural Criticism Quarterly* 3 (2): 53-74.
- Frow, John. 2015. *Genre Theory: A New Approach*. London: Palgrave Macmillan.
- Frow, John. 2021. "Narrative Forms and Social Realities." *Narrative Studies* 12 (2): 40-64.
- Goh, Gwendolyn A. 2020. "Market Forces and Stereotypes in Literature." *Journal of Global Literary Studies* 4 (3): 109-137.
- Hadley, Tessa. 2020. "The Market for Stories: On Commodification and Authenticity." *Literature and Market Studies* 7 (1): 86-103.
- Kuang, Rebecca F. 2023. *Yellowface*. New York: HarperCollins.
- Lipsitz, George. 1998. *The Possessive Investment in Whiteness: How White People Profit from Identity Politics*. Philadelphia: Temple University Press.
- Lim, Shirley Geok-lin. 1996. "Semiotics, Experience and the Material Self: An Inquiry into the Subject of the Contemporary Asian Woman Writer." *Feminist Studies* 22 (1): 154-173.
- Malik, Sarita. 2021. "The Publishing Industry's 'Authenticity' Fetish." *Media and Identity Studies* 6 (3): 54-76.
- Ngai, Sianne. 2005. *Ugly Feelings*. Massachusetts: Harvard University Press.

- Nguyen, Viet Thanh. 2020. "Tokenism and Diversity in Publishing." *Journal of Literary Criticism* 11 (2): 10-35.
- Ramachandran, V.S. 2019. "Public Persona vs. Private Realities in Storytelling." *Identity and Literature Quarterly* 3 (4): 112-134.
- Scafidi, Susan. 2019. "Navigating a White Literary Landscape: Minority Voices and Visibility." *Ethnic Literature Review* 9 (3): 119-144.
- Wadud, Amina. 2018. "The Ethical Implications of Cultural Appropriation in Literature." *Studies in Cultural Identity* 12 (3): 75-89.
- Walker, Alice. 1982. *In Search of Our Mothers' Gardens: Womanist Prose*. New York: Harcourt Brace.
- Wong, Janelle A. 2022. "The Burden of Representation in Marginalised Writing." *Journal of Ethnic Literature Studies* 8 (2): 41-57.
- Wu, Frank H. 2002. *Yellow: Race in America Beyond Black and White*. New York City: Basic Books.
- Yuen, Nancy Wang. 2021. "Representation and the Model Minority Myth." *Asian American Literary Studies* 5 (1): 23-49.