

# 'All Cyborgs are Asian'

## The Ethnic Implications of the Cyborg-topian Future in Karen Tei Yamashita's *Anime Wong*

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AMELIA PRECUP

“THAT RACE (and gender) distinctions would be eliminated with technology was perhaps the founding fiction of the digital age”<sup>1</sup> writes Alondra Nelson in her introduction to *Afrofuturism*. Indeed, the promise of a post-race and post-gender future fuels the hopes of rewriting the narratives of identity outside the divisions dictated by the physical body and cultural hyphens. The utopian aspirations of a technological future that goes beyond traditional categories of identity are, however, undermined by the deeply rooted divisive realities of the present. These realities, informed by questions of access to technology and technology literacy, have led to a trend in speculative fiction that explores the negotiation between technological progress and ethno-racial categories. Race and ethnicity have begun to shape specific ways of imagining and/or claiming the future, thus leading to the emergence of racially-determined aesthetics and discursive categories, such as Afrofuturism, Chicanafuturism, or techno-orientalism.

While some of these discourses focus on finding modes of expression designed to challenge racial stereotypes of technophobia or technological illiteracy, techno-orientalism seems to have a legitimate claim on the future. Used by Morley and Robins to discuss a development in the traditional orientalist discourse triggered by the advancement of technology and by Japan's economic boom, techno-orientalism contributes to the discourse of racism produced by “the political and cultural unconscious of the West” that imagines Japan as “the figure of empty and dehumanized technological power.”<sup>2</sup> The image of the Japanese as “unfeeling aliens,” “cyborgs and replicants... better adapted to survive in the future”<sup>3</sup> was fueled by the West's xenophobic and racist reactions to Japan's technological and economic advancements. Rooted into the image that the West had formed of Japan, the notion of techno-orientalism soon extended to encompass other Asian countries.<sup>4</sup> Paradoxically, Asian cultures have appropriated this strategy of othering and began to (mis)represent themselves through the aesthetics of techno-orientalism, thus enlarging its scope and enriching its nuances.<sup>5</sup>

It is the perception of the Asian as non-human, emotionless, and machine-like promoted by the techno-orientalist aesthetic that Karen Tei Yamashita's “Anime Wong: A CyberAsian Odyssey” engages and challenges. As the writer herself confessed,<sup>6</sup> her inten-

tion in the text was to expose this reductionist and clichéd representation of the Asian in popular culture. Starting from this claim, this paper sets out to explore the nexus of connections and implications underpinning her attempt. Thus, this paper looks into how “Anime Wong: A CyberAsian Odyssey” informs the ideological apparatus for a reconfiguration model of the East-West relationship that transforms it from synchronic hierarchy into diachronic succession and transfers hegemonic prerogatives to the technologically enhanced, while simultaneously exposing it as a narrow and rigid outlook.

“Anime Wong: A CyberAsian Odyssey” was written for the stage and published in the volume *Anime Wong. Fictions of Performance*. This performance fiction imagines a posthuman future inhabited by an exclusively Asian population of cyborgs and aliens. The title already heralds the ethnic ideological load of the text, as it is “both a pun on Anna May Wong, the major Chinese American Hollywood star of the early twentieth century, and a reference to the Japanese comic book aesthetic.”<sup>7</sup> As the subtitle implies “Anime Wong” draws on Homer’s *Odyssey*, but the modifier CyberAsian announces a radical alteration to the Homeric epic by adding notions of ethnicity and technological enhancement. The division into twenty four books of the Homeric *Odyssey* is replaced with a six-manga structure, “a nod to the Japanese-stylized comic drawings.”<sup>8</sup> The Odyssean journey is substituted by a succession of independent episodes related through characters and central concerns, and following an internal logic that leads to the creation of the mythology and the repertoire of heroes of the future CyberAsian civilization.

The first manga sets up the mythological and political foundation of the CyberAsian civilization through the erection of the statue of the new Goddess of Liberty—a statue with an Asian face—that challenges and replaces the American ethos of liberty. The technological precision expected from the action of cyborgs is replaced with burlesque clumsiness, thus announcing the ludicrous treatment of the substitution of the statue and setting the satirical tone of the entire text. Yamashita writes:

*CYBORGS roll out the Goddess of Democracy/ Statue of Liberty and position her beneath the lights dramatically. ... It becomes evident that her face is African American, in fact that of Maya Angelou.*

*CYBORG: Aya! Wrong goddess!*

*CYBORGS run in with a stepladder, unscrew the statue’s head, and replace it with another head, this time that of Hillary R. Clinton, maybe. Again, the Lights come on dramatically with music and drumroll. They gather around to appreciate it for a moment, then shake their heads, scale the stepladder again, and replace it with an Asian face. Perhaps it’s the face of John Lone, or maybe Mao wearing a Madam Butterfly wig, or Ziyi Zhang as a geisha.<sup>9</sup>*

The farcical notes imprinted on this scene subvert the ideological load of symbolical artefacts and simultaneously hint at successive domination. Erecting a statue that competes with the Statue of Liberty reads as an allegory of the collapse of the Western ethos and announces an imaginative paradigm shift that favors the Orient, while simultaneously exposing the distance between the integrationist political rhetoric and the realities of racial discrimination. Moreover, it engenders the revision and the re-writing of the American discourse of commitment to the ideology of democratic universalism

and individual freedom as expressed by Emma Lazarus' sonnet, "The New Colossus." The cyborgs attach a rubber penis to the front of the statue and the voice of the new Goddess of Liberty is immediately heard saying:

VOICE (OF GODDESS): Come now. Come play with my Orientalia. Come you tired, you poor, you huddled masses, yearning, yearning, to breathe free. Free. Wretched, wretched refuse! But look at me! I'm teeming. Teeming! Virtually teeming. Homeless and tempest tossed! I lift. Lift. Lift. Lift my lamp.<sup>10</sup>

Thus, the interrogation of the discourse of individual equality and freedom becomes a constitutive trait of this CyberAsian civilization of the future. Moreover, the sexual innuendo embedded in the scene toys with the idea of phallic completeness: the phallic accessory of the statue consolidates its authoritative stance, compensates for the feminine vulnerability of the actual Statue of Liberty and dissolves the oedipal implication associated by some historians with climbing inside the Statue of Liberty<sup>11</sup> by replacing the maternal figure with male potency.

The first manga culminates with the mythical birth of the new CyberAsian hero(ine)-goddess, presented as the emergence of Anime Wong from the statue. The stage directions describe the scene as follows: "ANIME WONG *pushes self out of the statue, looking like some kind of androgynous Asian Barbie with Anna May Wong makeup and hair and maybe a version of a Thief of Baghdad costume, the apron flap being the image of a Warhol Mao covering her hot pants.*"<sup>12</sup> Anime Wong is shaped in the mold of the Western ideal of feminine beauty as epitomized by the Barbie doll and wears the image of Mao as drawn by the American painter Andy Warhol. All these suggestions strengthen the connection between the new CyberAsian world and Western imagination, representation, and symbolism.

The second manga is the strongest link to Homer's *Odyssey*. Anime Wong shares the *kleos* and the heroic aura of Ulysses as the cyborgs are seen re-enacting Anime Wong's journey by boat. Anime Wong travels past Angel Island, which used to function as an immigration station, thus establishing the connection with the previous manga, with Liberty Island and Ellis Island, and implicitly with the integrationist discourse. Directing attention to Angel Island brings up the history of immigration from East Asian countries. This manga, however, no longer dwells on the same ideological questions as the previous one, but revisits, assimilates, and reinvents the ancient Greek cultural legacy by filtering it through the lens of contemporary science fiction imagination in order to set the foundation of the new CyberAsian mythology. It rewrites the encounter between Ulysses and the sirens by translating it into the science fiction vernacular of the Western world, to which Asian accents are added. The cyborg-narrator of this manga pronounces English words with a distinct Japanese accent that Anime Wong repeatedly tries to correct: English is thus established as the official language of the CyberAsian civilization.

As the story of the origins of sirens at the beginning of this manga shows, they actually draw on the Cylons of *Battlestar Galactica*,<sup>13</sup> a science fiction TV series that focuses on the space journey of human refugees fleeing their colonies in order to escape their technological creation, the Cylons, and looking for a planet they only know from myths and legends, called Earth. To the theme of the journey (to a new) home, Yamashita's

text adds the phonetic similarity between ‘siren’ and ‘Cylon’ to consolidate the link between the epic of Homer and the intergalactic journey of *Battlestar Galactica*. Thus, the Homeric sirens easily replace the Cylons in the opening title cards of the second season of the television series: “*The Sirens were created by man. They evolved. They rebelled. There are many copies. And they have a plan.*”<sup>14</sup> Consequently, if the Sirens/Cylons are Cyborgs and the Cyborgs are Asian, then the question of the Cyborg-Siren “Am I not human?”<sup>15</sup> gains profound implications and opens a generous leeway for reconsidering race stereotypes and the racial discourse. The reply of the Aliens to the abovementioned question reduces the ontology of the Cyborg-Siren to a “frakking toaster.” “Frak” is a euphemism used in *Battlestar Galactica* to avoid the obscene word referring to sexual intercourse and “toaster” is used in the series to refer to the inferior model of Cylon. The Cyborg-narrator advertises “the toaster,” linking the Cylon reference to the actual domestic appliance, and listing almost every Asian country as the country of origin. Thus, the Siren-Cylon becomes a double metaphor and represents both the technologically enhanced Asian posing the danger of invasion (as the yellow peril) and the model supplier of domestic appliances. Moreover, the nexus of implications resulted from the deployment of *Battlestar Galactica* references extends to encompass more subtle innuendos. As Stephen Hong Sohn explains,

Although there are no overt racial overtones in the actual show, the casting of an Asian American in the role of Sharon Valerii, a character who is continuously tormented by her allegiances—to her human counterparts and to her Cylon companions—metaphorically exposes the Asian American’s liminal status.<sup>16</sup>

*Battlestar Galactica* depicts the journey of human refugees fighting to escape a totalizing technology and resist extinction. However, in “Anime Wong,” the Sirens-Cylons are absorbed into the mythology of CyberAsia and become part of the initiation journey of the CyberAsian heroine, Anime Wong, more specifically, part of the sexual initiation of the main character. The erotic dimension of the Homeric sirens is thus revisited and restored, but only to be immediately undermined by their association with toasters.

The third manga is also shaped under the influence of Western science fiction imagination. Entitled “BorgAsian Queen,” this manga glorifies assimilation and exposes the futility of resistance by presenting Anime Wong as the avatar of the Borg Queen of *Star Trek*. At the beginning of the manga, Anime Wong utters a modified version of the Borg chant of assimilation:

We are the BorgAsians. Lower your shields and surrender your bodies. We will add your biological and technical distinctiveness to our own. Your culture will adapt to service us. Resistance is futile. Are you even listening? I repeat: surrender your bodies. Your culture will adapt. Resistance is futile.<sup>17</sup>

Aliens, like a Greek chorus, repeat the chant: “Surrender your bodies. Your culture will adapt. Resistance is futile.”<sup>18</sup> Playing with the phonological similarity of ‘alien’ and ‘Asian,’ the text extends the ethno-racial implications by interrogating the dynamic of exclusion and inclusion of Asian Americans. The Asian aliens used to form a legally distinctive group in the U.S. immigration legislation and, for a long time, they were not considered eligi-

ble for naturalization.<sup>19</sup> Thus, the anecdotic nuances imprinted on the original Borg refrain by the addition of “Are you even listening?” brings out the notion of the voiceless minority and the lack of authority of the cultural Other, while the reference to the Borg revisits the questions of assimilation and acculturation specific to the discourses that underpin the binary relationship between dominant and minority cultures.

The *Star Trek* Borg represent a race of cybernetic organisms fully integrated into a collective with a hive mind. It is close to impossible for the Borg drone to survive outside the Collective, though the series does present some successful cases. However, being disconnected from the Collective creates an unimaginable sense of confusion stemming from ontological discomfort. The Borg multiply by assimilating the races they encounter, by transforming individuals into drones and incorporating them into the hive. In fact, the Borg are not as interested in the individuals they assimilate as they are in the technological and cultural input that assimilation adds to the Collective, which is seen as a contribution to attaining the Borg ideal of perfection. The Borg render individuality irrelevant and are thus seen as the extreme threat to the Western philosophy of individuation. Based on an analysis of Borg philosophy and of the organization of the Borg hive, Alan Redman concludes that “the Borg articulated late 20<sup>th</sup>-century fears about the superiority of Asian economic and leadership models.”<sup>20</sup> In “Anime Wong,” the BorgAsian manga delves into the notion of assimilation and reinforces the association between Borg and Asians. This manga rewrites the scene from *Star Trek: First Contact*<sup>21</sup> in which the Borg Queen seduces commander Data. Commander Data, an android whose greatest desire is to become human, becomes a transworld identity that, besides its essential properties, brings into “Anime Wong” a reference that links this manga to the previous one through the claim of Captain Louvois that “Data is a toaster.”<sup>22</sup> The dialogue between Anime Wong and Cyborg Data preserves the sexual innuendos of the verbal exchange between Commander Data and the Borg Queen, and adds the rhetoric of contemporary racial politics and racial superiority to the Borg claim of perfection. Although each line is replete with ethnic and political implications, there are two main ideas that this manga tackles: first, the antagonistic clichés fashioning the bipolar image of Asian American collective identity within the mainstream, namely the competing notions of yellow peril and model minority, and second, the superiority of the BorgAsians over the humans of the past.

The notion of yellow peril emerged around the “western anxieties about sex, racist fears of the alien other, and the Spenglerian belief that the West will become outnumbered and enslaved by the East.”<sup>23</sup> In the US, the yellow peril narrative is a reaction to “social factors such as cheap ‘coolie’ labor and increased immigration.”<sup>24</sup> Immigration, however, and the untroubling behavior of immigrants also engendered the notion of model minority. Echoing the choice the Borg Queen has to make between Commander Data and Captain Picard, in “Anime Wong” the BorgAsian Queen chooses Cyborg Data, the embodiment of the notion of model minority, over the yellow peril. Yamashita writes:

ANIME WONG: Your yellow tinge, I love it. It’s so artificial. How did you acquire it?

CYBORG (DATA): It’s my unique bioplast sheeting. I was born this way.

ANIME WONG: Born?

CYBORG (DATA): All right—modeled, if you like.

ANIME WONG: We don't often come across your model.

CYBORG (DATA): That's because only a minority of us were modeled in this particular hue.

ANIME WONG: A model minority. How quaint. I suppose you're also intelligent in math and science, a hardworking achiever, and a Republican?

CYBORG (DATA): I'm the one you want.

ANIME WONG: What makes you so sure? Maybe we lean toward the otaku type, the insular techno-weirdo peeping Tom who cultivates paranoia and stalking activities in game videos.

...

Or we could go for Akira, a deranged psychosociopathic kid who, becoming powerful with a nuclear arsenal of magic and machine guns (NRA approved), takes bloody revenge.<sup>25</sup>

With Cyborg Data, the model minority cliché becomes the paradigm of the new BorgAsian civilization.

This manga fosters and reveals Yamashita's declared intention behind "Anime Wong," that of exposing the image of the technologically enhanced Asian as a Western ethnic cliché. The notion of assimilation embedded in the foundation of the new BorgAsian civilization reunites the structures of the two competing stereotypes and changes the symbols of the assimilation equation: the yellow peril prophecies are fulfilled and the model minority assimilates the rest. Technology, the appanage of the Asian, becomes the vehicle of assimilation and domination. The idea of superiority and perfection is engrafted onto the new BorgAsian civilization, and perfection is attained through indiscriminate assimilation. The new civilization rejects the nostalgia of cultural memory, which it sees as an obsolete gesture of preserving an irrelevant notion of cultural identity. This world of the future belongs exclusively to the BorgAsians, and this changes the dynamics of othering by rendering irrelevant the notion of alterity. Anime Wong tells Gyborg Data: "You remember what? You remember the past. Screw the past. Screw your photographic memories. Think of the superiority of BorgAsia. We live in the future, at the cutting edge. You others can never catch up."<sup>26</sup> The dissolution of the notion of alterity is not the result of the synergic transcendence of the self-other paradigm of cultural representation. On the contrary, it comes as the consequence of complete assimilation and replacement.

The last three manga follow similar patterns of mixing Western preconception and projection with elements pertaining to Asian culture and technology. Before the fourth manga, there is a commercial interlude for the iToto, the Japanese intelligent toilet. The fourth manga features Anime Wong and her double fighting for "the very future of CyberAsian life on Earth."<sup>27</sup> This manga reiterates the notion of Asians as identical and the 'yellow peril' versus 'model minority' stereotypical duality, but also brings in additional political implications by transforming the cyborg into the only solution in the war on terrorism.<sup>28</sup> In the fifth manga, entitled "Mulan will make a man out of you," Anime Wong appears as the avatar of the legendary figure of the Chinese woman warrior and her story is mixed with the military tactics of Cyborg (Sun Tzu). The manga ends with the appearance of a Cyborg (Orphan Anime) that reminds us of schoolgirl Gogo Yubari, a character in Tarantino's *Kill Bill*. This reference introduces the last manga,

entitled “Iron Chef takes back the Hattori Hanzo,” which takes the form of a culinary battle only to facilitate another agglomeration of cultural references and political innuendos, ranging from the image of the samurai and the geisha to the representations of Asians in *Kill Bill*, *Star Wars*, and *Battlestar Galactica*. The final scene is a sword fight between Anime Wong and the Cyborg chef assistant, which ends as the reader/audience/stage director pleases. These manga respect the same palimpsestic technique used in the first three manga for the creation and subsequent consolidation of the mythological foundation of the new CyberAsian civilization. Despite originating in Asian culture, the cyborg avatars of Mulan, Sun Tzu, or Hattori Hanzo in “Anime Wong” have been filtered through the imagination of Western popular culture. “Anime Wong” transforms the products of Western popular culture imagination into the story of origin of the future CyberAsian civilization.

“Anime Wong” reflects the notion of the Orient as a Western invention, as it projects a future world the fundamentals of which consist of the exaggeration of the Western stereotyped view of the Asian. The image of the ‘modern-day high tech coolie’ Asian that configures the premises of “Anime Wong” emerged from the realities engendered by the “Immigration Act of 1965, which has given a visa preference to professionals in science and technology and to investors, [and which] has filtered mostly the upper middle class into the United States.”<sup>29</sup> Nowadays, the image of the Asian is closely related to technological performance and enhancement. As Jeffrey J. Santa Ana explains, “Capitalizing on the Orientalist model-minority stereotype of Asians as entrepreneurial geniuses and diasporic computer experts, global technology frequently relies on models with hybrid Asian features to advertise products that promote the borderlessness of information technology.”<sup>30</sup> Drawing on this racial stereotype, “Anime Wong” transforms the high tech coolie into the cyborg and uses the result of this transformation to create and populate a cyborg-topian world that invites the reevaluation of ethnic and racial perceptions and preconceptions.

The term ‘cyborg’ was first used by Manfred E. Clynes and Nathan S. Kline, in their 1960 article on space travel, to speculate on the possible future technological augmentation of biological organisms. They proposed the term to refer to the “exogenously extended organizational complex functioning as an integrated homeostatic system unconsciously.”<sup>31</sup> Clynes and Kline contemplated the enhancement of the human body in the very specific context of scientific advancement, but the image of the cyborg appealed to the science fiction imagination and soon became a cultural metaphor. Donna Haraway, one of the most influential theorists on the cultural implications of the image of the cyborg and cyber-technologies, argues that the cyborg functions as a means of undermining the “troubling dualisms” of the Western tradition, “systemic to the logics and practices of domination of women, people of color, nature, workers, animals—in short, domination of all constituted as others, whose task is to mirror the self.”<sup>32</sup> Haraway claims that “the cyborg has no origin story in the Western sense”<sup>33</sup> and that “the cyborg myth is about transgressed boundaries.”<sup>34</sup> In Yamashita’s text, the cyborg becomes the ideogram of a new civilization that emerges from the cultural imagination of the contemporary Western world. “Anime Wong” exploits the subversion potential of the image of the cyborg by reinventing and reinvesting it with an origin story which draws on and assimilates the myths and legends that define Western civilization,

with a view to exposing the rigidity of the regulatory categories of ethnic and racial identity. The cyborgs in “Anime Wong” do not transcend race; on the contrary, they are the very embodiment of the stereotypical image associated with the Asian. These technologically enhanced beings are the only inhabitants of the ethnically and racially defined cyborg-topian future projected by the text, thus establishing a synonymic relationship between cyborg-ization and Asian-ization.

Yamashita’s text enters a polemic with the stereotyping predisposition of contemporary American/Western society. She redirects the discussion about our posthuman future(s) and transforms it into an invitation to reconsider contemporary power relations. The Western world becomes a human past, while the post-human future belongs to the technologically enhanced Asians. Although working with futurist projections, the central concern of the text is not what the techno-scientific progress may bring to the future of humanity and how its impact will redefine what it means to be human. “Anime Wong” does not dwell on how technological enhancement transformed the biological body. Technology only serves as the background for rewriting the cultural narratives of racial identity. Humanity’s techno-future is taken for granted and becomes the prerogative of Asians, a prerogative drawing on and empowered by Western imagination. Thus, the dystopian nuances of the text feed on technophobic and xenophobic drives, the epitome of which is the articulation of the East-West dichotomy as it appears in the interlude of “Anime Wong”: “East. West; Technology. Culture; Machines. Humans.”<sup>35</sup> The string of associations is made clear: Eastern technologically enhanced machines oppose Western humans and culture, and they prevail. Arguably, from a Western perspective, “Anime Wong” articulates the dystopian fears of the Western world, informed by the yellow peril/ model minority/ high tech coolie mix of stereotypes. Thus, the appropriation of the pluralistic potentialities of the figure of the cyborg does not envisage a debate on the re-conceptualization of the subjective self against the merge of the organic and the technological. The cyborg is not discussed in terms of hybridity, as the meeting point between flesh and technology; it is, instead, taken as an allegory for the posthuman future. The cyborg is redefined as Asian in order to serve as the text’s central argument that comments on the ethno-racial stereotyping predisposition of contemporary Western society.

“Anime Wong” tackles the way in which racial identity is transformed and redefined within a technologically advanced environment by exploring, exposing, and satirizing techno-orientalist assumptions. It evokes the conceptual categories of East and West and transforms their synchronic hierarchical relationship into diachronic succession. This transformation implies the transfer of hegemonic prerogatives through assimilation and substitution: an Asian future built on Western mythologies, emerging from Western ethnic clichés and techniques of othering that appear to have gained prophetic value. The Homeric parade of heroes is replaced with a burlesque display of cyborgs, aliens, and entities belonging to and borrowed from the Western science fiction and high tech imagination—all of them Asian. The world of “Anime Wong” assimilates the Western cultural legacy and reduces it to an intermediate stage in the formation of an Asian cyborg-topia, thus indirectly commenting on and projecting a fulfillment of Baudrillard’s prophecy that “[i]n the future, power will belong to those people with no origins and no authenticity who know how to exploit that situation to the full. Look at Japan . . .”<sup>36</sup> However,



Yamashita's strategies of exaggeration, the anecdotic accents and the satirical energies of her manga successively configure and undermine the ideological apparatus for the reconfiguration of the East-West relationship. The burlesque that often accompanies the actions of the technologically superior race of Asian cyborgs ridicules the notion of creating and consolidating a paradigm of Asian exceptionalism. Thus, "Anime Wong" exposes and challenges the contemporary tendency that leads to the formation of racial attitudes and stereotypes, rather than extolling the worth of ethnicity or promoting the idea of ethno-racial superiority.



## Notes

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### **Abstract**

#### ‘All Cyborgs are Asian’: The Ethnic Implications of the Cyborg-topian Future in Karen Tei Yamashita’s “Anime Wong”

This paper participates in the contemporary discussion about literary texts that speculate on the future(s) of humanity with a view to commenting on the fears, anxieties, and drawbacks of the present. It looks at Karen Tei Yamashita’s “Anime Wong” through the theoretical lenses of scholars debating the identity configuration model of a posthuman world in connection with the ethno-racial discourse. “Anime Wong” imagines a posthuman future inhabited by an exclusively Asian population of cyborgs and aliens. The mythological foundation of this Asian posthuman civilization draws on the cultural pillars of Western culture. Subtitled “A CyberAsian Odyssey,” Yamashita’s “Anime Wong” borrows the Homeric Odyssean pattern, filters it through the ‘mythologies’ of *Star Trek* and *Battlestar Galactica*, and mixes it with political comments and references to Western philosophy and popular culture. It then impregnates the result with distinctively Asian elements and uses the mixture as a figuration of an ethnocentric posthuman future, thus commenting both on the cultural implications of cybernetic technologies and on the ethnic clichés and stereotyping predispositions at work within contemporary culture. The aim of this paper is to look into how “Anime Wong” filters the Asian ethos through the cultural products of Western imagination to provide a critical ground for engaging the techno-orientalist discourse.

### **Keywords**

Karen Tei Yamashita, Anime Wong, Asian-American literature, cyborg, posthumanism, ethnicity, race, techno-orientalism