

An Interpretation of Assimilation Narratives of Early Jewish American Writers from the Perspective of Space Theory

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ABSTRACT

In early Jewish American literature, numerous literature writings deal with issues of immigration and assimilation. The wave of Jewish immigration from Eastern Europe has added different dimensions to these issues. "Home" is the core problem these issues share. Interpreting the assimilation narratives of early American Jewish writers from the perspective of space theory, it is possible to explore the sense of "at home" that material space speaks of, the sense of "uncanny" that generated by the discipline and fitting of spiritual space due to Americanized education; and the construction of a third space that shapes the ideal sense of "back home". The literary performance of the concept of "home" by the early American Jewish writers expresses the Jewish dream of a homeland to which they belonged and the Jewish desire to integrate without losing their independent selves.

KEYWORDS

Early Jewish American writers; Spatial Narrative; At Home; Uncanny; Third Space

1 Introduction

Between the 1880s and the beginning of the twentieth century, the Jews of Eastern Europe suffered from constant harassment and bullying. A series of anti-Semitic decrees and pogroms by the Tsarist government, as well as the burning of homes and murder of innocents in other Eastern European countries, forced Jews to leave the country in droves, and a wave of emigration from Eastern Europe to the United States took place between 1881 and 1924. Through biographies, newspaper materials, and other documentary materials, the experiences of Jewish immigrants living in the United States are reproduced in detail in *The World of the Fathers*, written by American Jewish scholar Irving Howe. In the works of some writers, these contents have also been given literary expression. Mary Antin (1881-1949) and Anzia Yezierska (1885-1970) are two representative women writers. As early Jewish immigrants from Eastern Europe to the United States, the two writers present the immigrant landscape directly in their works, portraying the lives of the newcomers from multiple perspectives.

Although themes related to assimilation are widely found in Eastern European Jewish immigrant writers, they did not originate during the wave of immigration from Eastern Europe, and other writers have explored the issue of assimilation for a long time. For example, Emma Lazarus (1849-1887) lived in a more privileged background and wrote earlier than the two mentioned above. As an early poet of American Jewish literature, Lazarus differed from the first generation of Eastern European immigrant writers regarding background and life experience. Still, her works also dealt

with the issue of assimilation and conveyed similar emotions. Therefore, several works by the three writers are discussed to explore the early writers' basic views and emotional attitudes toward assimilation.

What's more, with the rise of structuralist and poststructuralist theories, spatial theory began to focus on the spatial dimension in text structure and the relationship between space and narrative and theme. Mikhail Bakhtin's concept of "chronotope" is representative of this period. He regards time and space as inseparable and emphasizes the influence of specific spatial and temporal configurations in literature on narrative patterns and the construction of themes. In addition, Michel Foucault's theory of "heterotopias" also had an important influence on spatial theory, proposing that space can be a carrier and reflection of power, knowledge and social relations.

From the late 20th century to the early 21st century, with the rise of the "spatial turn" in the humanities, the application of spatial theory in literary criticism has become more diverse and in-depth. The work of cultural geographers such as Edward Soja and David Harvey, as well as the contributions of spatial critics such as Fredric Jameson, have emphasized that space is not only a physical entity, but also a product and field of social relations, ideology and cultural practice. During this period, literary criticism began to pay more attention to how space constructs meaning in texts, how to explore and criticize the construction of social space, spatial inequality, and the relationship between space and identity, memory, and history through literature.

In contemporary times, spatial theory continues to expand and deepen, involving multiple dimensions such as gender, race, globalization, and postcolonialism. Representative theories include Dorothy Smith's "Social Geography of Everyday Life" and Jacques Derrida's "Deconstructed Space". Space is seen as a dynamic, produced and reproduced process, as well as a form of cultural and political expression. Space in literary works is no longer seen as simply a background, but has become a key element in understanding characters, narratives, and themes, as well as a bridge connecting literature with a wide range of social, political, and cultural contexts.

Analyzing assimilation narratives from a spatial perspective provides a powerful way to understand the writer's emotions and attitudes toward assimilation. Physical space separates the old and new worlds, and there is a great tension between the United States and the new space it represents and the old world in which immigrants used to live. The assimilation of mental space makes it difficult for immigrants to make an either/or choice, seeking a third space to coexist with heterogeneous cultures while being influenced by the new space. Therefore, this paper explores the assimilation narratives of early American Jewish writers through the concept of "home," which is the link between the above three spaces.

2 The "At Home" Feeling in Physical Space

Sociologists and cultural anthropologists have long observed and defined what happens when two cultures meet. The terms "assimilation" in the sociological sense and "cultural adaptation" in the cultural anthropological sense are derived from this. Sociological dictionaries define "assimilation" differently, and sociologists perceive it differently. According to the definition of the term "assimilation" by the American sociologist Robert E. Park in the Introduction to the Science of Sociology, "assimilation (social assimilation)" refers to a process of socialization. Assimilation (social assimilation)" refers to "the process by which groups of people of different ethnic backgrounds and cultural traditions, occupying a common territory, acquire a cultural uniformity that is at least sufficient to sustain the existence of a people. This type of process is called assimilation" (1921:736-7). He also mentions several vital points that can be considered to complete assimilation. Mastery of the language and social rituals of the local community and fair participation in the economic and

political life without prejudice from the natives; finding one's place in the community based on maintaining one's individuality in the affairs of daily life without either inviting resentment or needing to change one's ethnic background or cultural heritage (1937: 281-3). Only a partial explanation of the assimilation process for immigrants in the United States can be given by the terminology. Still, it cannot cover all the phenomena in social life. Through the characters and situations portrayed and depicted in literary works, assimilation narratives in early American Jewish immigrant literature could take on various styles.

Judging by sociologist Park's definition, Emma Lazarus belongs to the category of people who have successfully assimilated into American society. Emma Lazarus was born in the United States, and her family has long been rooted in American soil. Lazarus was closely associated with well-known writers such as Nathaniel Hawthorne. He maintained a teacher-student relationship with Ralph Waldo Emerson, whose poem *The New Colossus* is engraved on the base of the Statue of Liberty. Her life story makes it easy to imagine her success as an American poet. At the same time, as a Jew, Emma Lazarus also flaunted her attitudes toward immigration and assimilation in her poetry. Emma Lazarus's lines in "Give me your tired, your poor, Your huddled masses yearning to breathe free, The wretched refuse of your teeming shore. Send these, the homeless, tempest-tost to me, I lift my lamp beside the golden door" (Jules Chametzky, 2001: 106). In her poem, she sketches the poverty and upheaval of the immigrants in simple language, full of sympathy for the Jewish immigrants.

In *The New American Exceptionalism*, Donald Pease describes sociologist Ghassan Hagee's "two quite different forms" of "national belonging" as positive and negative. Hager notes that active citizenship includes "the nationalist who believes that he or she 'belongs to a nation,' in the sense that to be part of the nation means that he or she expects to have the right to benefit from the nation's resources, to be 'integrated into the nation,' or to be 'part of the nation' (qtd Pease, 2009: 28). This positive model of "national belonging" is presented in *The New Colossus*, where the speaker narrates in a maternal tone, soothing the wounds of immigrants. In other words, Lazarus expresses sympathy for immigrants and speaks from a position that is in step with the United States, presenting a sense of agency, power, and "at home." Lazarus uses the "Golden Gate" as a spatial boundary to separate the two different physical spaces of the free New World and the crowded and miserable Old World. Lazarus, as an established Jewish American citizen who has long been integrated, distinguishes herself from the new immigrants from the Old World through the spatial construction in her poems, and this "sense of home" is not only based on her social status but also implies that her attitude towards assimilation is very natural and self-conscious.

A natural sense of "at home" and full American citizenship does not mean abandoning one's Jewish roots. Lazarus responded to other poets' attacks on the Jewish people in the form of poetry. Her poem "In the Jewish Synagogue at Newport" was written in response to Henry Wadsworth Longfellow's poem "The Jewish Cemetery at Newport. In the poem, Longfellow laments the "disappearance" of the Jews. Longfellow writes from the Jewish cemetery, tracing the history of the Jewish people and the suffering they had endured, and finally making his point that the Jewish people were gradually absorbed and assimilated in the clash of cultures and that the uniqueness of the people themselves slowly melted away in American culture.

Relying on the concrete physical space of the synagogue, the same images of the waves, the soul's long sleep, and the tombstone appear, and Lazarus gives them different connotations in the lines of the poem. The clamor and endless reciprocation of the waves no longer contrast with the quiet cemetery, and the tombstones transcend the meaning of the end of life. Though the physical body will die, the Jewish people will still be like an undead beam of light. The subsequent lines of the poem are even more expressive of the suffering of the Jewish people, but no matter what, the Jewish people and their religion will continue to be passed on. For even in America, "that solemn

temple is still sacred," and for the Jews, no amount of suffering can extinguish their national faith. "Despite Emma's explicit friendship with Christians in one way or another, her Jewish identity rested on her defensiveness as a Jew." (Young, 1996) This defensiveness is reflected in Lazarus's poetic rebuttal of Longfellow's "demise of the Jews." She lays out her argument in a dialog between two poems that the Jewish people will live on despite all the trials and erosion. In the Newport Synagogue, she also demonstrates her attitude towards assimilation. As stated earlier, if one looks at the sociologist's definition of assimilation, she is a perfect example of a successful assimilator. Lazarus already has American citizenship, but she still shows her ethnicity in her poems, which is the unassimilable part that remains after assimilation. Lazarus confirms in herself that accepting assimilation is not the same as extinguishing Jewishness.

3 Disciplining and Anthropomorphizing Mental Space and the Anxiety of "Not Being at Home."

Lazarus's assimilation narrative is not a writing and speaking of assimilation and the process of assimilation. Instead, it defends the existence and dignity of the Jewish people by portraying the history and present situation of the Jewish people from the inside out, from the standpoint of the assimilator and the "at home" position of the American citizen. In contrast to Lazarus, a Jew who had long ago acquired American citizenship, the new immigrants were externally emphasized as outsiders and perceived assimilation from the outside in. The Jewish immigrants who traveled to the United States from the "old world" of Eastern Europe under the wave of immigration from Eastern Europe were not destined to be openly "at home" as speakers because of their complex life experiences, which determined the new immigrant writers' cognitive perspectives different from those of Lazarus. It is also due to the experience of living at the bottom that the details in the work are very vivid and detailed. While describing the assimilation of immigrants from the perspective of education, the work also shows the immigrants' desire to be "at home" and the unavoidable conflicts in the process of assimilation.

Assimilation is not a quick fix but a gradual process that intervenes in every aspect of immigrants' lives. In this process, the United States has adopted an essential means of assimilation that can play a role in the spiritual space of immigrants' public school education. In the 1920s, before the enactment of the "Immigration Limit Act," although there were no explicit restrictions on immigration, the new immigrants showed all kinds of different characteristics of the Americans to bring the uneasiness and anxiety that had always existed. It was necessary to smooth out the differences and diminish the contradictions by quickly eliminating the heterogeneity of the newcomers and "Americanizing" them through various methods, including education. "The public school is seen as the primary institution for implementing assimilation strategies for immigrants and their children because it has a comprehensive, systematic, and continuous indoctrination approach" (Li, 2010:135). Due to the characteristics of public schools, schooling has become the most potent means and critical aspect of achieving this end. While the children of immigrants receive schooling, immigrant families are also influenced by their educated children, so examining the occurrence and logic of educational behavior is particularly important.

Education, as an act that directly affects the mental space of migrants and their children, assumes an essential role in the assimilation process of migrants. Education, as a vehicle of power, operates in the school space and enshrines norms in the mental space of the immigrant, thus achieving the purpose of discipline. In *Discipline and Punish*, Michel Foucault uses panoramic open-viewism as a keyword to illustrate the relationship between power and space. The architecture of panoramic openness allows the two states of watching/being watched to be presented separately; the prisoner

is seen without knowing who is watching, and the knowable but invisible nature of power makes it work automatically. Not only prisons, "Foucault developed the critical idea of 'spaces of power' as concrete sites of intellectual discourse and the operation of power, spaces of power as a forceful will and directive discourse that exists and functions in all areas of human society" (Zheng, 2016). The school serves as a space for producing and disseminating knowledge discourse, where power reaches and disciplines those in it. "It (regulation) is a type of power, a track for the exercise of power" (Foucault, 1995:242). As a critical element integral to the assimilation narrative, the school concentrates on the operation of power.

In her short story *The Lie*, Mary Antin portrays the image of the kind and relatable American teacher and the image of the immigrant who works extra hard to receive an education. Antin's Jewish immigrants are undoubtedly eager and grateful to receive a school education. "You know, ma'am, if I didn't have a family to support, I'd stay here all day and watch my son David get an education wouldn't trade me for a millionaire's seat." (1912: 179) In the Jewish tradition, education is seen as the highest duty of the Jewish people, concerning the character, ideals, and even the nation's survival. While this passion for education has its roots in the Jewish people's emphasis on education, for the immigrants, this eagerness had a dual reason. On the one hand, it was the respect for knowledge that had been passed down from generation to generation in the Jewish bloodline, and on the other hand, it was because the immigrants saw the public schools as the best gateway to the upper class. It is, therefore, not difficult to understand that David's father lied about David's age so that his son could receive an education. Let's only look at the attitude of the teachers and the behavior of the immigrant fathers and sons. Public schools do bring tangible benefits to the children of immigrants by enabling them to receive an education and gain knowledge. Especially when combined with the personal experience of author Antin, who went from being an Eastern European girl with no access to education to becoming an American author whose works sold phenomenally well, her story is a powerful testament to how free education in the United States and European immigrants made each other what they were. Education has undoubtedly brought many benefits to immigrants, but it is more than that.

While, on the one hand, schooling did enable the children of Jewish immigrants to acquire knowledge, the other significant effect of education lay in disciplining. Though not quite the same as physical discipline, the power that operated among immigrant students through the teacher's discourse accomplished the immigrant's spiritual and intellectual discipline. One thousand nine hundred three reforms in New York City's educational community reorganized the curriculum to fit the school's "reformation" program, reinforcing the lessons of American history and civics to accomplish the goal of assimilation better. Assimilation goals and culturally assimilating immigrant children. As mentioned by interviewees in the Brumberg report, History focuses almost exclusively on the United States and includes only European history that is relevant to U.S. history or provides relevant context for interpreting U.S. events (Brumberg, 1984). A similar shadow can be found in the school that Antin writes about - David was cast as George Washington, America's founding father, in a theater rehearsal. For "George Washington, Abraham Lincoln, and Benjamin Franklin were made heroes of the nation, examples to be followed" (Brumberg, 1984). Although the subsequent episodes of the novel are not taught in history classes, for example, Antin's writing into the novel certainly shows the assimilationist strategies of the public schools. School programs and activities quietly planted a seed of "American loyalty" in the minds of immigrant children. As a former Brooklyn private school principal says, "It [the school] is the melting pot that transforms immigrant children of all races and languages into strong, independent American citizens" (Brumberg, 1986). The education of immigrant children in public schools is a significant part of the process of assimilation. [Educational activities bring immigrant students a sense of intimacy with American history and ideological closeness to American citizenship, undermining immigrant heterogeneity

and achieving disciplinary goals.

At the same time, schooling doubles as fitting. Fitting is itself a mathematical term. Fitting connects a series of points on a plane with a smooth curve. The curve formed by fitting does not pass through every moment, creating a curve that perfectly matches the mathematical formula but is unevenly distributed on or off the curve. Jewish immigrants are like a discrete set of data. Schooling is a means of fitting the function of Jewish children, which infinitely "approximates" the American norm. Similarly, "approximation" is a mathematical concept. Function approximation uses simple functions that are not equal but as close as possible to each other in the domain of the definition of the independent variables. In other words, schooling makes Jewish immigrants ("simple functions") as close as possible to U.S. citizens under various social norms of behavior ("domains of definition of independent variables"). The result is inevitably "error". The "error" is the difference between the measured value and the actual value, i. e., even after "fitting" through education, it is impossible to eliminate the differences between Jewish immigrants and U.S. citizens, which may be referred to as immigrant traits that cannot be assimilated.

Through teaching, the public school accomplishes the discipline of the student's mind and hopes to assimilate the immigrant child into its lifestyle. Public schools educate "students on hygienic habits, table manners, and social etiquette" (Birmingham, 1999: 9) and extend the idea of assimilation to the student's parents. Anzia Yezierska's *Children of Loneliness* opens with a scene in which the daughter, Rachel, asks her mother, "Don't you know how to use a knife and fork?" as the mother grabs potatoes with her hands. Public schools taught students not only the basics of culture but also to "Americanize" their parents through the process of "Americanization" of immigrant children. At the beginning of the 20th century, educators advocated a uniform education in public schools that would prepare them to become competent citizens of American society.

However, it is essential to note the age of the children of Jewish immigrants when they are educated in the United States. Children who immigrated to the United States with their parents were culturally immersed in the Old World but did not have the same deep-rooted and unchangeable attitudes as their parents. They were more easily refined in the "melting pot" of the New World. On the other hand, the children of immigrants born in the United States are more likely to identify with the American culture and way of life through day-to-day immersion in American culture and the lasting input of school education and find it difficult to understand and identify with their grandparents' living habits and religious beliefs. Jewish immigrant parents have developed stable values in the Old World, and their backgrounds and life experiences are very different from those of their children, who have unlimited potential to adapt to the new way of life and gradually become Americanized. The fit of education could shape the young Jewish immigrants to be more American, but it could not be passed on through the family to bridge the gap between the two generations.

Differences in life backgrounds and experiences also lead to inevitable differences between the two generations regarding assimilation. The family becomes a field where the different ideas of the two generations are played out. It has been argued that Yezierska's "best stories transcend the first generation [of immigrants] and anticipate the novels of intergenerational conflict that emerged in the 1930s and 1940s" (Guttmann, 1971: 34). Indeed, Yezierska does more than anticipate intergenerational conflict; he does so by presenting it in advance. The novel *The Lonely Child* reproduces the differences between the two generations on the issue of assimilation. Rachel, a typical immigrant child educated in public schools, speaks English, eats with a knife and fork, and asks her parents to change their language and lifestyle. Rachel's father, on the other hand, is an adult immigrant who has developed a complete value system in the Old World, follows the Jewish faith, and maintains a disdain for "Americanization." The immersion in secular thought and culture at school makes it difficult for the children of immigrants to be bound by their fathers' beliefs and

habits and even to be ashamed of their father's behavior. As it is written in the novel, "If my friends from college pushed open the door while you people were eating, I would die of shame" (Yeziarska, 1923: 32). Yeziarska uses a small thing like dinner to expose the differences between the two generations, flattening out the problems caused by immigrant assimilation. Family relationships are impacted by differences in acculturation, leading to intergenerational conflicts. Eating should be an ordinary family scene, but it becomes a flashpoint for conflict.

Education may seem the easiest way for Jewish immigrant children to become "American." Still, it also confronts them with the uncertainty of their identity and the consequences of psychological anxiety. They are outside their parents' cultural traditions but cannot fully enter the mainstream. Inside the door is the old-fashioned Jewish cultural tradition, and outside the door is the attractive material life. This ambiguous identity, both inside and outside the edge, makes Rachel a "person on the threshold." Her classmates see Rachel's attempts to integrate into the United States as mere samples for social observation, and her Americanization is not recognized. In her anxiety about her identity, Rachel confesses, "I could not stand the old world, but I was immature for the new. I belong neither to the group that gave me life nor to the group with whom I was educated" (Yeziarska, 1923:55).

"In *Angst* one has 'uncanny' feeling. Here the particular indefiniteness of that which Da-sein finds itself involved in with *Angst* initially finds expression: the nothing and nowhere" (Heidegger, 1996: 176). The immigrant's feeling of being at a loss in a heterogeneous society is also a manifestation of the subject's emotional experience of "not being at home". While revealing that education contributes to the onset of assimilation, Yeziarska also shows that the results are not entirely conducive to immigrants' integration into the United States. On the contrary, immigrants increasingly realize that there is an unbridgeable gap between themselves and Americans, and their sense of "non-homeliness" is further deepened.

4 Constructing a "Third Space" to Create a "Sense of Home."

The "third space" constructed by Marie Antin creates the ideal "sense of home." The concept of "third space" was further proposed by Edward W. Soja, a postmodern geographer, in Lefebvre's theory of space. He argues that the first space is objective and material, the second is conceptual, and the third is practical and imaginative. (Soja, 1996: 8-12) As a dynamic space with a stretched openness, the third space deconstructs and at the same time reconfigures the first and the second space, that is, "otherizes-thirdizes" them.

The concept of "Othering-Thirding" is fully expressed in Antin's writing. The dichotomy between conformity and rejection of assimilation is based on the immigrants themselves, and Antin introduces the variable of Native Americans to deconstruct the space of the school, which has a disciplinary effect, and at the same time, reconstructs a new social space to fight against the interpretation of either/or. Whether it is Rachel being studied by her American classmate Frank as a social specimen in *Lonely Child* or the cold refusal of her American classmates to befriend her, whom Antin writes about in her autobiography as being full of superiority complexes, the Native American's aloofness and superiority complexes are evident. In *The Lie*, however, Antin portrays the American teacher, Ms. Rushton, as a good teacher who "teaches according to her ability" and focuses on building a third space. The meticulous care given to the Jewish student David Rudinsky shows that Americans are happy to accept immigrants and believe in the equality of all people, giving immigrants a sense of home. The sense of homecoming stems from the hospitable behavior of the host, which creates in outsiders a sense of familiarity as comfortable and warm as if they were in their own home. Schooling, which is supposed to be regimented, is made to feel at home and

warm by the attitude of the doer who deconstructs the assimilation/rejection dichotomy and by the teacher who respects the differences of the immigrant students and evokes a sense of the United States with the history and culture that the students know so well. The portrayal of the American female teacher in the novel *The Lie* also highlights Antin's attitude that immigrants can accept assimilation. Still, assimilation is not unilateral and depends on the attitude of Americans as well. The binary choice is not entirely abandoned by Antin but strategically deconstructed, walking into a kind of theorization exploration; assimilation is not only the behavior of immigrants adapting to the society but also the process of mutual adaptation between individuals originally belonging to the society and immigrants.

Antin's "third space" construction is also reflected in another novel detail. When the class sings the American national anthem, David cannot understand the line, "Where my fathers died". Ms. Rushton uses the analogy of the Jewish people fighting for freedom several times in history to make the same fight for freedom the basis of David's understanding of the phrase. She links the Mayflower to the Jewish immigrant ships, connecting the history of the United States and the history of the Jewish people so that David will have a sense of identification with the history of the United States. And indeed, "minorities and their history are not addressed in the classroom at all." Combining the real with the imagined, Antin creatively reconstructs the novel's pedagogical plot, introduces the critical "difference" of Jewish history, and then moves towards the space of the other with openness, i.e., the transcendent "third space".

Antin's juxtaposition of American and Jewish history has a dual narrative effect. On the one hand, the description of the plot documents how, from an immigrant perspective, American history can create a sense of identity for immigrants through education. On the other hand, from the perspective of the American reader, the immigrant's story is the story of what Americans used to be, creating an emotional connection that makes it easier to accept the immigrant's integration. Therefore, just from the praise of America, the Promised Land, in her works, Antin is judged to be only campaigning for assimilation, and it is believed that she has thoroughly internalized mainstream culture and lacks critical thinking (Dearborn, 1986: 42) or substitutes fantasy for a positive response to her situation (Proefriedt, 1990) is unfair. Antin carefully conveys her attitude toward assimilation through her texts, and her autobiography, *The Promised Land*, states the similarities between the immigrant experience and the Native American people's history. Through her narrative of the immigrant upbringing, Antin powerfully counters the xenophobic discourse that new immigrants cannot be assimilated and theories of racial superiority and inferiority. While conforming to assimilation, Anting constructs a "third space" to shape the "sense of home" that the United States should bring to immigrants and to advocate for newcomers. Thus, while completing the assimilationist narrative of integration into the United States and joining the new homeland, Anting completes the immigrant's need for independence.

5 Conclusion

Emma Lazarus, Marie Antin, and Anzia Yezierska present their attitudes toward immigration and assimilation from different perspectives. From the standpoint of an old-fashioned assimilator, Emma Lazarus imitates the material space in her works in a way that is both "at home" and reveals her Jewishness. Narratives of assimilation from the perspective of new immigrants reveal how education shapes the mental space of immigrants and explores the disciplinary and mimetic functions of education for immigrants. Although education plays a positive role in the process of assimilation, it also gives rise to the immigrant's concern for belonging to an identity, and the desire to be "at home" is interspersed with a sense of "not being at home," which is how Anzia Yezierska expresses

her misgivings about assimilation. In her works, Marie Antin transcendently constructs an ideal "sense of homecoming" through the "third space" to emphasize the equal citizenship of immigrants.

In the above assimilation narratives, "home" is not only a common point of reference for immigration and assimilation issues but also an important thread running through the assimilation narratives, whether it is "at home" speech or "not at home" anxiety and "sense of home," they all reflect the early American Jewish writers' thinking and searching for their belonging, that is, to join the mainstream while maintaining a relatively independent identity. The American Jewish writers were concerned and searched for their belonging, that is, the need to keep a relatively independent identity while converging with the mainstream. The solution to the problem of assimilation is to get rid of the dichotomy between the old and the new, between Americans and Jews, to respect the characteristics of immigrants themselves, and to work together to build a space for harmonious coexistence.

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