



# Do Bodies Without Organs Feel Shame? An Affective Approach of Identity Crisis in Gene Luen Yang's *American Born Chinese*

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**Abstract**— Since the beginning of Chinese American literature in the United States, the identity issue of the Chinese American community has received much attention from Chinese American writers. Gene Luen Yang's graphic novel *American Born Chinese* tells the story of the protagonist Jin Wang who experiences his identity crisis due to the ethnicity as a Chinese American. Following the protagonist's frustrating attempt of getting accepted into the white American society, constructing an affective model of shame, and through the philosophical perspective of "body without organs" of Deleuze and Guattari, it is to be argued that the genesis and resolution of Jin's identity crisis is actually, as the intensity of affect changes, a process of de-territorialization and entering the state of "body without organs", which also depicts the authentic living conditions of people of color who are kept dissociated and marginalized from the white American society.

**Keywords**— Asian American, Body without Organs, shame, identity, affect theory



## I. INTRODUCTION

The success of graphic novel *American Born Chinese* catapulted Gene Luen Yang to fame and appreciation across the world. The novel revolves around the stories of three characters, the Monkey King, Jin Wang and Danny, and weaves their storylines together at the end by unveiling to the audience that Wei-Chen is the son of the Monkey King, whilst Danny is the white-male image Jin makes for himself to transform into. Through intertwining the three stories, Yang discusses themes like Asian stereotypes, the emasculation of Asian male, racism, cultural and racial identity, etc. The way how Yang contends with the twist of the ending is one of magical realism, as Jin Wang splits

himself into two extreme images, Danny and Chin-Kee, which lends itself easily to an Deleuzo-Guattarian study of the emergence and resolution of the identity crisis of Chinese American illustrated in the book.

### The Occluded Flow and Identity Crisis

The Deleuzo-Guattarian philosophy defines all things and beings as flows, which means that all "desire to flow unconstrained" within the limit of body without organs (BwO) (Ibrahim, 2015, p.13). However, because his flow is already occluded, Jin Wang can't flow freely until he resolves his identity crisis at the end of the novel. When Jin's storyline starts, the faces of his parents are always half-covered by text bubbles, unseeable from readers' angle, or

half cut out by the frames, which stays so till Jin transforms into Danny. As the audience's attention follows Jin's narrative of the story of his parents, it becomes evident that the neglect of the visage of Jin's parents indicates the internalization of "cultural loss that are ungrievable" shows itself from the beginning of the storyline (Sarigianides, 2017, p.43). Put in another word, from the start of Jin's part, he either willingly or reluctantly identifies with the racial affronts he experiences and internalizes the pattern of racist thinking.



Fig. 1 Jin's parents' visages are half covered by text-bubbles. (Yang, 2006, p.25)

The internalization is, in the Deleuzo-Guattarian sense, a result of stratification, which withers the affective power of the body, and turns it into an organism. The body, as mentioned, desires to move freely within the BwO, or in other words, on the plane of consistency, which, according to Deleuze and Guattari (D&G), is the "unformed, unorganized, nonstratified, or destratified body and all its flows" (Deleuze and Guattari, 1987, p.43). However, the body is always in a process of sedimentation. "We are continually stratified", in which case the BwO will make complaints such as "They've made me an organism! They've wrongfully folded me! They've stolen my body!" (Deleuze and Guattari, 1987, p.159). It can also be explained why, for instance, when Wei-Chen approaches Jin, trying to greet him in Chinese, the language they share along with their ethnicity, whilst Jin, who is eating a

sandwich rather than dumplings which he used to eat, coldly rejects Wei-Chen's friendliness in English.



Fig. 2 Jin rejects Wei-Chen's friendliness in English (Yang, 2006, p.37)

For Deleuze and Guattari, God is a lobster, or something alike that has a pair of pincers, by which they mean that "[n]ot only do strata come at least in pairs, but in a different way each stratum is double" (Deleuze and Guattari, 1987, p.40). When the organism seeps into the body and starts to work on the flow, it selects and stratifies, in a double-articulated manner of form and content. It needs to be stressed that the term BwO is a kind of a "misnomer", which can be called more accurately a "non-organismic body" (Somers-Hall, 2018, p.99). The mission of the BwO, therefore, is to oppose the stratified organization of organs, or put in another word, to interrupt the organismic pattern of the organism. Within the context of *A Thousand Plateaus (ATP)*, in fact, the question is never how to build one's BwO, but "how to dismantle the full, organized body and impede its consolidation and the expansion of its authority to its parts" (Kolyri, 2020, p.489). The BwO is a repertoire of a body's full potentiality. However, Jin has lost his access to his potentiality due to his inability to break the shackles of his organism, which is to some extent reasonable because "as soon as we come into existence, through very complicated mechanisms including language, desire, belonging and love, we absorb the values of society and in turn obey them as we are expected to" (Ibrahim, 2015, p.16).

#### Trans-Fo-Ma Kills the Flow

Given the premise that Jin's flow is occluded at the beginning of his story, he completely kills it when he realizes his dream of being a transformer.

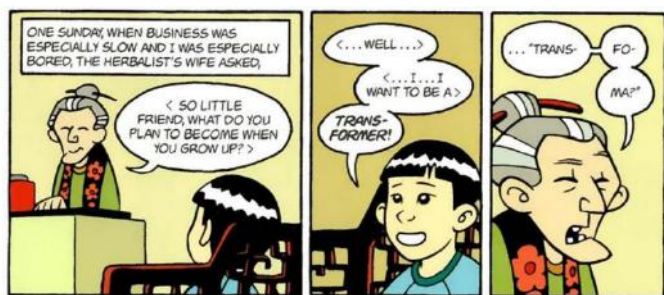


Fig. 3 Jin tells the herbalist's wife he wants to be a transformer (Yang, 2006, p.27)

The existence of a being is to be examined affectively. In other words, "human beings are beings of the affect, which is in constant metamorphosis" (Wang, 2017, p.116). However, Jin's transformation into Danny turns out to be the decease of his flow. Under the constant barrage of racism from his surroundings, Jin grows up as a boy who, not only endures, but internalizes the organismic pattern of racial discrimination. Though Danny is introduced in the novel as an independent character at first, it doesn't take long for readers to find out that Danny is Jin.

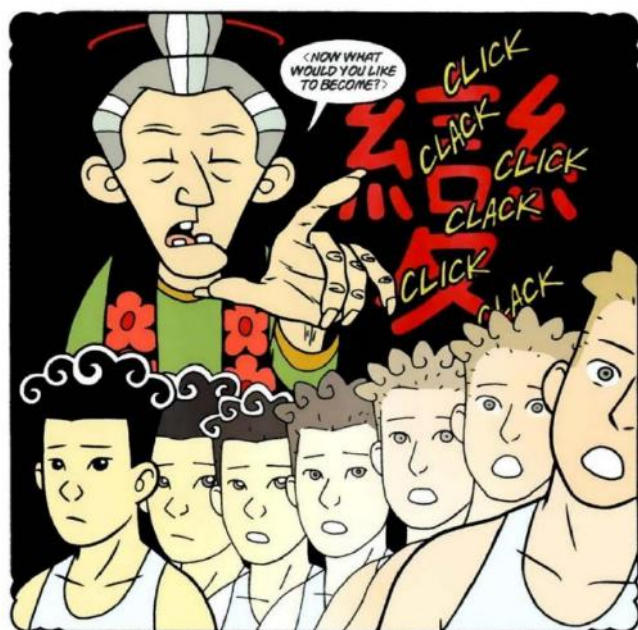


Fig. 4 Jin transforms into Danny (Yang, 2006, p.194)

After Jin's failure of courting Amelia, the white girl in his class, he loses self-control and kisses Suzy Nakamura, the girlfriend of Wei-Chen. However, Jin refuses to give any explanation of the kiss, nor is he willing to accept the fact that Wei-Chen and he are brothers and "blood". And it is this night that Jin becomes Danny and leaves everything

that is Chinese of him behind to become another character, Chin-Kee.



Fig. 5 Jin refutes Wei-Chen's reminder of them being brothers and blood (Yang, 2006, p.190)

Taking *ATP* as instance, Deleuze and Guattari clarified: "we will never ask what a book means, as signifier and signified; we will not look for anything to understand in it; but we will ask what it function with..." (Deleuze and Guattari, 1987, p.4). Instead of what desire is, the question that should matter is how desire gets actualized, which constitutes desiring-machines. Mentioned also as assemblages, since they are assembled desire, desiring-machines are "existing forms of desire" (Jordan, 1995, p.126). The Deleuzo-Guattarian desire is not Oedipally repressed, but rather is autonomously assembled. "There are", Deleuze and Guattari reaffirmed, "no internal drives in desire, only assemblages" (Deleuze and Guattari, 1987, p.229). Unprocessed in its existence, desire is the raw material for desiring-machines. Schizophrenia, therefore, was distinguished by Deleuze and Guattari as a process rather than an illness. The matrix of the unconscious is open to the mapping of Schizophrenia's overwhelming experience, whereby "tremendous flights of imagination", or, to put it in another way, desire, is allowed to flow freely to induce an increase of a body's capacity (Buchanan, 2008, p.40). In schizoanalysis, a desiring-machine is a reality that desire achieves, hence the corollary that a book, a body, everything in the world is a desiring-machine/assemblage. Once desire realizes itself as a desiring-machine, "desiring-production is transformed from a general principle into a particular desiring-machine" (Jordan, 1995, p.127). The production of desire, or desiring-production, Deleuze and Guattari pointed out:



...is immediately consumption and a recording process (enregistrement), without any sort of mediation, and the recording process and consumption directly determine production, though they do so within the production process itself. Hence everything is production...since the recording processes are immediately consumed, immediately consummated, and these consumptions directly reproduced. (Deleuze and Guattari, 2009, p.4)

Therefore, desiring-production is a mere order or principle of desire, which does not exist, and neither does desire. Desire does not exist except in a desiring-machine/assemblage, whilst an assemblage defines desiring-production in its essence. To make it clear, the relationship between desire and desiring-machines, along with organism and the BwO, is suggestive of quantum physics, where “reality itself, the density of matter, is reduced to the collapse of the virtuality of wave oscillations” (Žižek, 2012, p.22). Ironically, though in Jin’s dream, the herbalist’s wife tells Jin that he can become anything he wants as long as he’s ready to forfeit your soul, it turns out that by becoming what he wants to become, Jin, the transfo-ma, kills his flow by surrendering totally to the organism, and fully loses his access to the repertoire of the BwO. At this point, Jin reaches the summate of his identity crisis.

### **Shame as an Event**

The scene where Wei-Chen confronts Jin about his kissing Suzy is pivotal for understanding Jin’s identity crisis as an event of shame. Affect, Massumi asserts, is transindividual rather than individual, as “it is ontogenetically prior to the distinction between the individual understood as separate unit and the collective understood as a molar aggregate of separate units” (Massumi, 2021, p.XLIII). This argument leads to one of the outstanding features of Deleuzo-Guattarian philosophy, de-substantialization, which means “in a work of art, an affect (boredom, for instance) is no longer attributable to actual persons but becomes a free-floating event” (Žižek, 2012, p.22). Shame, in the affect theory, is taken as “one of the nine affects he conceives of as the starting kit of subsequently emergent emotional life” by Silvan S. Tomkins (Timár, 2019, p.200). By starting kit,

what Tomkins meant is that shame occurs in a very early stage of human development. One of the premises for shame to be detected is that the age of the subject can’t be younger than three to seven months old, because the subject won’t be able to identify the face of its care-taker. Once the subject passes that age, shame occurs. The interaction between an infant and its care-taker is considered to be mutual communication, rather than the misconception that the child is a mere recipient of the care-taker’s signals. When the child cries, it is signaling its distress to activate its care-taker’s anxiety. Meanwhile, it smiles to inform its care-taker that its needs are currently satisfied. However, if the signal of smile is not responded by the recipient, a reaction will be taken by the child as response of “loss of feedback from others, indicating social isolation and signaling the need for relief from that condition”, usually shown as the infant “hanging the head and averting the eyes” (Basch, 1976, p.765; Sedgwick, 2003, p.37).

To take it a step further, in addition to the more “primordial” shame just sketched, Sedgwick introduced a double-movement of shame, with an example that she used in her lectures:

Lecturing on shame, I used to ask listeners to join in a thought experiment, visualizing an unwashed, half-insane man who would wander into the lecture hall mumbling loudly, his speech increasingly accusatory and disjointed, and publicly urinate in the front of the room, then wander out again. I pictured the excruciation of everyone else in the room: each looking down, wishing to be anywhere else yet conscious of the inexorable fate of being exactly there, inside the individual skin of which each was burningly aware; at the same time, though, unable to stanch the hemorrhage of painful identification with the misbehaving man. That’s the double movement shame makes: toward painful individuation, toward uncontrollable relationality. (Sedgwick, 2003, p.37)

The reaction of “everyone else in the room: each looking down, wishing to be anywhere else” is suggestive of its “primordial” form, which is the infant hanging its head and

averting its eyes (Sedgwick, 2003, p.37). Though there are lot of species that live within a society, shame, according to Tomkins, together with enjoyment-joy, are the two affect patterns that are “highly developed in man but weak or not present in other mammals” (Basch, 1976, p.764). Furthermore, shame occurs only when enjoyment-joy is partially reduced, because shame indicates that the subject still desires, though rejected of its wish to communicate, to rebuild the broken link between itself and the other. By averting its eyes, the infant not only shows that it is aware that it has been rejected in the mutual gaze, but also expresses its wish that the care-taker can respond to its smile later. In Sedgwick’s example, other people wish that they can be disconnected from the site but can’t help being burningly aware of the fact that the relationality can’t be stopped even if they avert their eyes elsewhere, which is the double-movement of shame. Either way, shame exists as a site where the question of identity arises easily due to “the endopsychic rigor mortis of shame that outlines the individual as a self-identical member of the social” (Timár, 2019, p.203).

In *American Born Chinese*, not only Jin is objected by Greg during his courting Amelia, but also realizes that the relationality between him and his ethnicity is impossible to cut. Greg and Amelia, to some extent, represents Jin’s attempt to adapt to the white American society where white people are the dominant ethnic group. Being rejected by the community that he wants to get into, Jin’s shame is based on, or put in another word, is indicative that there is a residue of Jin’s wish of rebuilding the lost mutual connection. It needs to be stressed that the occurrence of shame implies that there is an activation of enjoyment-joy earlier and the incomplete reduction of it. Jin experiences shame as “the affect of indignity, of defeat, of transgression, and of alienation”, towards which he responds with transforming into Danny, a figure that belongs to the community that objects him and blocking the part of him that belongs to the other community, which burningly reminds him of his ethnicity (Sedgwick and Frank, 1995, p.133). Chin-Kee is the incarnation of the blocked racial identity. Meanwhile, the audience should notice that his parents’ visages are more unidentifiable of their ethnicity in

the eyes of Danny, which means his parents are also blocked by Jin’s subconsciousness, not to mention Melanie, the girlfriend Danny fantasizes, is a close anagram of Amelia, who he fails to court. The trans-fo-ma is now a schizoid.



Fig. 6 The visage of Danny's father is totally unidentifiable about its ethnicity (Yang, 2006, p.48)

### How to Cure a Schizoid

What D&G promoted is evidently not schizophrenia but the subconscious of the schizophrenic that can draw freely on the BwO. To some extent, therefore, it is an act of building his BwO for Jin to transform. What goes wrong here is that when building one’s BwO, the individual is taking a risk. Jin is risking his body against the empty BwO and the cancerous BwO. In chapter “How Do You Make Yourself a Body Without Organs?” of *ATP*, D&G clarifies three types of the BwO, the empty, the cancerous and the full. While the full BwO is the only productive BwO, the empty BwO is the BwO one builds when the destratification is too sudden that it “empties bodies of its organs”, for instance, “the hypochondriac body, the paranoid body, the schizo-catatonic body”, etc (Somers-Hall, 2018, p.108). What Jin botched to make himself into is the third one and the most dangerous one, the cancerous BwO. D&G defines the BwO as “what remains when you take everything away”, namely “the phantasy, and significances and subjectification as a whole”, however, psychoanalysis does the opposite as it “translates everything into phantasies, it converts everything into phantasy, it retains the phantasy. It royally

botches the real, because it botches the BwO" (Deleuze and Guattari, 1987, p.151). Similar to what psychoanalysis do, the cancerous BwO resides on strata, proliferates after selecting homogenized contents from the flow. In the context that BwO is somewhat the infinite repertoire of the body, the cancerous BwO plays only one song from it and plays it forever. It is a "cancer of the stratum" (Somers-Hall, 2018, p.109). Jin fails to de-stratify/de-territorialize against the organism because he botches and makes himself a cancer of capture points of racism.

The promise that he can become anything he wants easily, which the herbalist wife tells Jin, turns out to only consolidate the stratum of Jin. By splitting himself into two entities, Jin in fact commits that he cannot become anything but the ideal image of a white male to get accepted into the white American society.

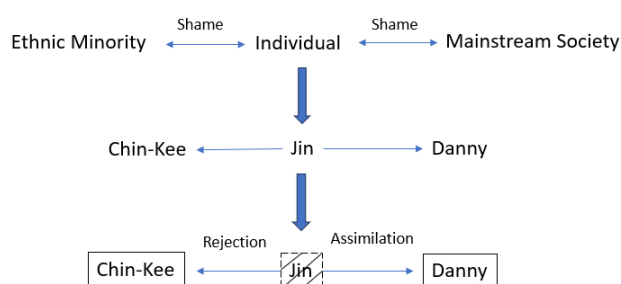


Fig. 7 Jin Fails the Flight

The resolution of Jin's identity crisis is still in de-territorialization because the cancerous BwO Jin makes is "too much sedimentation...too much content or coding and territorializing" (Somers-Hall, 2018, p.109). With that being clear, Jin needs to become productive, or put in another way, to produce difference. From the beginning of the novel, Jin's reaction against the racism he experiences is just giving up his ethnicity piece by piece, for instance, rejecting Wei-Chen's greeting in Chinese, stopping eating Chinese food after being mocked, etc.



Fig. 8 Jin gets harassed for eating Chinese food (Yang, 2006 p.32)

It is appropriate to say that Jin is behaving differently. However, it is more accurate to say, in a Deleuzo-Guattarian sense, that Jin is not producing any difference. What Jin tries to do to get accepted into the white American society is just conformity of the social values of racist. He is doing nothing more than reifying the Chinese stereotype that lives in the mind of those classmates that harasses him, which confirms the biased idea that Chinese students are strange and awkward. After Jin's transformation into Danny, Chin-Kee, the Chinese part of his subconscious, only reaffirms and reminds readers of that idea since the Chinese image becomes even more cringe.



Fig. 9 Jin starts to eat sandwiches instead of Chinese food (Yang, 2006, p.34)

Danny is incessantly haunted by Chin-Kee and is always trying to eschew from this embarrassing cousin of his. However, failure to achieve that goal is definite, since the very process of trying to remove Chin-Kee's experience is, as illustrated before, the mechanism of the cancerous BwO



that Jin makes his body into. The failure of Jin's flight from his fantasized life as Danny resembles the psychoanalytic desire, which Deleuze and Guattari revolted against with their schizoanalysis, renovating the idea of the unconscious, which, according to Sigmund Freud, lends itself to be considered as "a rowdy guest one has ejected...who continues to hammer on the door...causing such a ruckus that one is compelled to post a guard", making it possible that the unconscious can "produce desire in harmony together" with the Ego and the Id (Buchanan, 2008, p.28; Kolyri, 2020, p.483). With that being said, Jin's problem is to make Chin-Kee, the rowdy guest, live in harmony within the body. The BwO "is not at all the opposite of the organs", D&G asserts, but "that organization of the organs called organism" (Deleuze and Guattari, 1987, p.158). The disruption of the sedimented organization appears at the point where Chin-Kee gets dragged away by Danny when Chin-Kee is singing *She Bangs* by Rick Martin in the library. After they go out, Danny and Chin-Kee, the two organs stratified by Jin's fantasized transformation, begins to interact again, although in a form of violence. To make the affect to start flowing through the novel passages between organs, such ferocity is acceptable/essential in allowing Jin to become productive because the prioritized question of schizoanalysis is, taking *ATP* as an instance, not "what a book means, as signifier and signified; we will not look for anything to understand in it; but we will ask what it function with..." (Deleuze and Guattari, 1987, p.4). To construct the BwO is to draw the line of flight, to overcome the stratification organism imposes upon the body, during the process of which the BwO disconnects from the signifying order. In his monograph *Parables for the Virtual*, Brian Massumi mentioned a psychological study conducted by a group of researchers headed by Hertha Sturm. The study was inspired by a broadcast accident that happened in Germany, which is caused by a short fill-in film between programs. The film goes like this: "A man builds a snowman on his roof garden. It starts to melt in the afternoon sun. He watches. After a time, he takes the snowman to the cool of the mountains, where it stops melting. He bids it good-bye, and leaves" (Massumi, 2021, p.25). Complaints were made by parents about their

children feeling frightened of the film. Hertha Sturm and her team used three different versions of the film to scrutinize the differences of influence these films impose upon the audience. These researchers asked different groups of nine-year-olds to rate the films, among which one is the original wordless one, one with factual voice-over and the other with emotional voice-over, on two scales of happy-sad and pleasant-unpleasant. The result turned out that the subjects of the study rated the sad scenes the most pleasant. As a matter of fact, "the sadder the better" is what researchers learnt from the outputs, demarcating a "gap between content and effect" of affects (Massumi, 2021, p.26). The gap is described by Massumi in the title of the first chapter of his book as the autonomy of affect, which is exactly the disconnection from signifying order just sketched. However, disconnection does not mean that there is no connection at all. The connection here, according to Massumi, is not a conventional indexing of the image received by the subject is all. The autonomy of affect demonstrates its sequencing of meanings on, if not multiple, a parallel level of intensity where sadness is registered as pleasantness. It may be noted that by intensity, Massumi means "the strength or duration of the image's effect" (Massumi, 2021, p.26). During the fight, Chin-Kee's head falls to the ground and it turns out to be a mask, used by the Monkey King as his disguise, which serves as the twist of all three storylines.



Fig. 10 Chin-Kee's head falls to the ground, turning out to be a mask of the Monkey King (Yang, 2006, p. 212)

In their conversation, the Monkey King tells Jin that what he should do is to realize how good it is to be himself. Moreover, Jin's parents no longer have their visages covered or neglected from the readers' point of view, making it easy for the audience to tell what ethnicity they are of.

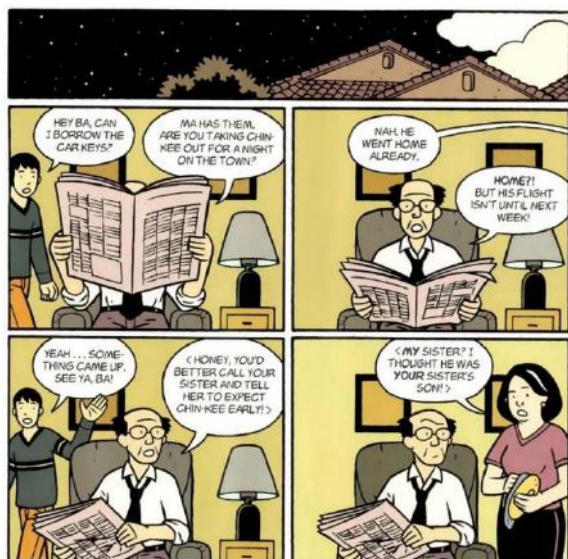


Fig. 11 The visages of Jin's parents are finally uncovered after Jin's de-territorialization (Yang, 2006, p. 225)

The schizoid Jin transforms into is cured, therefore, through the de-territorializing schizoanalysis. As a Chinese American, Jin cannot be straightforwardly Chinese nor American. He needs to let the two co-exist in harmony, with flows traveling between them, with the intensity of the two identities interacting within dynamic balance. In other words, Jin needs to build his own BwO to access "a state of metamorphosis", allowing the self to be "open to all its potentialities" (Kolyri, 2020, p.489). With the revealing of Chin-Kee's real identity, Jin returns to his true self as well. By far, it is fair to say that Chin-Kee and Danny have merged together by physical connection, literally the punch Danny does on Chin-Kee, allowing Jin to transform, in a Deleuzo-Guattarian sense, from organismic state to "non-organismic" state, or put in another way, the state of the BwO. In other words, Jin finally gains "the courage to face the bewildering space of liminality and to do the work of constructing a hybrid identity without relying upon the false

security of an essentialized finite principle" (Pinti, 2016, p.244).



Fig. 12 Danny transforms back to Jin (Yang, 2006, p. 214)

### The Magical Realism of the Twist

If the transformation of Jin into Danny may be considered as schizophrenia, which is still possible to explain from a perspective of reality, the final twist of the story that converges the three storylines is pure magical (realism). It is, to some extent, imaginable for the audience that Gene Luen Yang makes the resolution of Jin's identity crisis a magical realist one, considering that the Monkey King is introduced at the very beginning of the novel as a main character. However, when it comes to the pivotal question the author is discussing, namely the Chinese American identity, the author's magical touch of the story leaves potential danger for Jin, a remnant of his identity crisis, which is to be argued. Deleuze and Guattari claims that "[a] plateau is a piece of immanence. Every BwO is made up of plateaus. Every BwO is itself a plateau in communication with other plateaus on the plane of consistency. The BwO is a component of passages" (Deleuze and Guattari, 1987, p.158). In the final pages of the novel, where Jin reconciles with his Chinese self-identity as well as Wei-Chen, there are only three characters involved. With the Monkey King being a magical character, Wei-Chen being the humanoid incarnation of the Monkey King's son, there is only Jin who is a human being that exists in the real world, which, to take a step further, indirectly confirms that fact that this resolution of identity crisis merely happens in Jin's mind, or phantasy world. The trans-individuality of affect makes it impossible for a BwO to exist on its own. Therefore, as a BwO, Jin is open to his full potentiality, but he is also assumed to continue to experience racism, since the environment has not changed, neither do his classmates. Not only affect is both trans-individual and social, making



it impossible for a BwO to exist on its own, but also the BwO is, as mentioned above, in constant metamorphosis, which means sedimentation is incessantly happening at the same time. In the domain of schizoanalysis, affect is incessantly stratified by an abstract machine, which is, described by Deleuze and Guattari as the organism, “a phenomenon of accumulation, coagulation, and sedimentation that, in order to extract useful labor...imposes upon it forms, functions, bonds, dominant and hierarchized organizations, organized transcendences”, which “reduces complexity in producing a body composed of homogeneous layers” (Deleuze and Guattari, 1987, p.159). Jin may fail to communicate with other bodies on another plateau, meanwhile, he may also botch again once another organism is formed. After all, “becoming BwO as anti-racism line of flight is a dynamic, ongoing process; one is always and forever in search for it, it can never be attained once and for all” (Ibrahim, 2015, p.24). The process of approaching the BwO is meant to be a peregrination. It is “beyond the organism and at the limits of the lived body” (Whitlock, 2020, p.510). One may be hindered, take wrong turns at crossroads, or if given enough luck, succeed, but one can never reach it. “You never reach the Body without Organs, you can't reach it, you are forever attaining it, it is a limit”, contends D&G (Deleuze and Guattari, 1987, p.150). In a word, Jin still faces threats of future problems that may come from both other bodies and the body of his own.

### CONCLUSION

As a graphic novel, with its unique form of expression that combines both visual and literal languages, *American Born Chinese* tells its audience, with abundant details and rigorous interweaving of the storylines, a story of adolescent development in which Jin Wang, the main character, is repeatedly subjected to racial discrimination in his pursuing of getting accepted into the white society. In his first attempt of drawing the lines of flight against racism, he botches in building his own BwO by wrongfully giving up his Chinese identity, splitting his character into two. Meanwhile, the affect of shame flows throughout the story. Its intensity fluctuates, indicating the various degrees of the

stratification of Jin at different points of the book. The double-movement of shame, aroused by the racial discrimination he experiences, along with the fact that not only Jin is objected by Greg during his courting Amelia, but realizes that the relationality between him and his ethnicity is impossible to cut, makes Jin's identity crisis gradually evolves to its worst. Consequently, Jin becomes a victim of the cancerous BwO he makes himself into, in response to the shame from both the mainstream society and his Chinese ethnicity. Jin's transforming into Danny and eschewing from Chin-Kee is argued to be a conformity to the racist ideology, which serves as an evidence of Jin's affective flow being impeded by the organismic patterns of the organism. Therefore, for Jin “to disintegrate an organism”, what he needs to do is not to delete the very existence of himself, but “to open the body to all kinds of connections” (Deleuze and Guattari, 1987, p.160). At the end of the novel, Danny confronts Chin-Kee in a fight, during which Chin-Kee reveals his identity as the Monkey King after his mask falls to the ground. Such event of ferocity is, in the sense of schizoanalysis, acceptable because for a desiring-machine, D&G care exhaustively about how it works, rather than what it means. In other words, there is a political indifference of difference in schizoanalysis, which prioritizes the production of difference above all. At this point, Jin reconciles with his Chinese American identity and later with Wei-Chen, who turns out to be the son of the Monkey King. By building his own BwO, Jin finally overcomes the identity crisis caused by racism and the shame that follows, establishing a hybrid identity in which his Chinese ethnicity and American identity can live in harmony.

However, there is still potential threat, because of the magical realism the author employs at the end of the book. Ss the BwO is sketched by Deleuze and Guattari as a plane of consistency that is always in a state of metamorphosis, non-organismic state is not meant to be a finite solution, but a limit which Jin is always attaining but never attains. Everything in the world desires to flow unconstrained, however, everything is, on the other hand, in constant stratification/sedimentation, which means that the formation of another organism is assumed to happen sooner

or later. By that time, Jin may overcome the organismic patterns again, but risk is to be expected during the peregrination. On top of that, after reconciling with his Chinese identity, it is still possible for Jin to encounter racism when he is communicating with other bodies on another plateau. Given that there is only one human character in real-life sense involved in Jin's resolution of his identity crisis, with the Monkey King being a magical character, Wei-Chen being the humanoid incarnation of the Monkey King's son, it lends itself easily to the putative conclusion that although Wang Jin has reconciled with his Chinese identity and resolved an identity crisis in his mind, in real life he will continue to face internal and external distress during his endeavor of getting accepted into the mainstream society of the United States as a Chinese American. To put it in another way, Jin, as well as many other people of color living in the United States, is expected to continue to remain dissociated and marginalized from the white American society.

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