



ISSN: 1994-4217 (Print) 2518-5586(online)

Journal of College of Education

Available online at: <https://eduj.uowasit.edu.iq>**Hala Mohammed Ali**University of Wasit,
College of Education
for HumanitiesAsst. Prof Mayada
Zuhair AlkhafajiUniversity of Baghdad,
College of Physical
Education and Sport
Sciences**Email:**halama901@uowasit.edu.iq
07803620639**Keywords:****Race. Racism.
Sinophobia. Yellow
Peril. Orientalism****Article info****Article history:**

Received 19.OCT.2023

Accepted 18.NOV.2022

Published 20.NOV.2023

**The Problem of Sinophobia in Daniel York's Play
The Complex of Dr. Fu Manchu****A B S T R A C T**

This study aims at shedding light on the problem of Sinophobia or the fear of China taking over the globe and other related topics of race and racism in Daniel York's play 'The Complex of Fu Manchu'. It answers the questions of how the British people see the Chinese; and the way York depicts the portrait of the Chinese in British eyes. The researchers, therefore, have analyzed and discussed the problem of Sinophobia that was prevalent in Sax Rohmer's early-twentieth-century Fu Manchu but now finds expression in the present as China gains economic and political power. The Fu Manchu Complex is a satirical farce that mocks any colonial desire for the Victorian Empire, as well as the illusory security of race, that the time is said to impart in White Britons. The play is a distinct and direct response to British theatrical portrayals of China and wider xenophobia. It presents a powerful articulation and rejection of the persecution that BEAs have suffered. The play is a comedy/murder mystery set in East London in the nineteenth century, with two English men on the hunt for the wicked Chinese genius Fu Manchu and Save England from The Diabolical Chinese. The study concludes that scheming to take over the world by China was and still a nightmare for the West. This is what the Chinese have always done, and are still attempting to do up to this century.

© 2022 EDUJ, College of Education for Human Science, Wasit University

DOI: <https://doi.org/10.31185/eduj.Vol53.Iss1.3744>

مشكلة رهاب الصين او السينوفوبيا في مسرحية دانيال يورك عقدة الدكتور فو مانشو

الباحثة: هالة محمد علي عاشور
 أ.م.د. ميادة زهير الخفاجي
 جامعة واسط / كلية التربية للعلوم الإنسانية
 جامعة بغداد / كلية التربية البدنية وعلوم الرياضة

المستخلص

تهدف هذه الدراسة الى إلقاء الضوء على مشكلة رهاب الصين أو الخوف من سيطرة الصين على العالم في مسرحية دانيال يورك "عقدة فو مانشو" والموضوعات ذات العلاقة بالعرق والعنصرية. حيث تجيب الدراسة على أسئلة كيف يرى البريطانيون الصينيين. والطريقة التي يرسم بها يورك صورة الصينيين في عيون البريطانيين. وقد اولى الباحثان مشكلة رهاب الصين ، التحليل والمناقشة كمسكلة كانت سائدة في كتب فو مانشو للكاتب ساكس رومر في أوائل القرن العشرين واصبحت واقعا في الوقت الحاضر لما اكتسبته الصين من قوة اقتصادية وسياسية . مسرحية عقدة فو مانشو هي عبارة عن مسرحية هزلية ساخرة تسخر من أي رغبة استعمارية للإمبراطورية الفيكتورية ، فضلاً عن الأمن الوهمي للعرق ، الذي يقال إنه انتقل بمرور الزمن إلى البريطانيين البيض. المسرحية هي رد فعل واضح ومباشر للتصوير المسرحي البريطاني للصين وكراهية الأجانب على نطاق أوسع. إنه يمثل تعبيراً قوياً ورفضاً للاضطهاد الذي عانى منه *BEAS*. المسرحية عبارة عن لغز كوميدي/ جريمة قتل تدور أحداثها في شرق لندن في القرن التاسع عشر، حيث يبحث رجلان إنجليزيان عن العبقري الصيني الشرير فو مانشو لإحباط خطته وأنقاذ إنجلترا من الصينيين الأشرار. تستنتج الدراسة ان مخطط السيطرة على العالم من قبل الصين كان ولازال كابوسا يؤرق الغرب فهذا ما كان يعمل عليه الصينيون دائما ولازالوا يحاولون حتى هذا القرن.

الكلمات الرئيسية: العرق. العنصرية. السينوفوبيا. الخطر الأصفر. الأستشراق

Introduction

Daniel York Loh is a British East Asian writer, actor, filmmaker, and musician of mixed ancestry. His first full-length drama, *The Fu Manchu Complex*, is premiered in 2013 at Ovalhouse. Together with composer Craig Adams, he has received the Perfect Pitch Award in 2016 for producing the original stage musical *Sinking Water*, based on the events surrounding the 2004 tragedy of a Chinese puppet collector in Morecambe Bay, which is currently in development for the Royal Theater Stratford East. He is featured as one of 21 authors of color in the best-selling essay book *The Good Immigrant*. His short plays have been performed at the Royal Court, Orange Tree, Theatre Royal Stratford East, and The Bush Theatre. He and composer Craig Adams have the 2016 Perfect Pitch award winners for *Sinking Water*, an original stage musical based on 2004 Morecambe Bay Chinese cockle pickers catastrophe. *Forgotten*, his drama on the World War One Chinese Labor Corps is being staged by Moongate and Yellow Earth.

The *Fu Manchu Complex* plays on stereotypes by spoofing Sax Rohmer's iconic super-villain, Fu Manchu, a character whose shadow is still felt in Western media's perception of the 'East' to this day. In complete, Dr. Fu Manchu, a fictitious figure, is a

Chinese criminal genius who is appeared as the hero-villain in Sax Rohmer's books and short tales. The figure is also seen in silent and sound films, radio shows, and comic strips. The menacing Dr. Fu Manchu typified the "yellow peril" mystery genre, which conveyed Western anxieties about Asian power and influence expanding.

The play is presented in Oval House theatre from October 1st–19th 2013. The scene and the time of play are stylized as black and white film version of the Victorian / Edwardian period drama. The play consists of six scenes with a prologue. In his play, York adds some contemporary theatrical elements. First, he has dealt with societal issues in a realistic and satirical manner, and to make this satirical more intense, he has brought East Asian actors as an actress Whiteface British people. Secondly, his narrative style is a free and natural style (Thorpe,2018).

York's play thematically presents important topics, which are; Race and Racism, Yellow Peril and Orientalism.

Race and Racism

Race as (Quintão, 2010), (Fox, 2013), and (Loue, 2006), define it, as biological in nature. This phrase has historically been used in regard to people to denote socially determined human groups. Skin color, hair type, facial and skull form, and genetic background are the most prevalent variance. The term race has been connected with conceptions of inferiority and superiority, hierarchy, and oppression. While (Schaefer, 2008), (Kuper, 2004), (Fox, 2013), and (Grosfoguel, 2016), define racism as an emotion related to hostility and superiority over one's own race. Racism may be observed in many social activities, attitudes, political behaviors, and social connections. People of a specific race may aim to believe that their race is superior to all other races, and on this basis, they may look down on other racial groupings. Race is embodied in acts of (violence, scorn, prejudice, humiliation, and exploitation).

In his play, York presents this idea in the prologue of the play, when the cast of five people wearing white face masks enters the stage. Yellow face by wearing as white addresses the racial dynamics of whiteness and yellowness, sometimes hilariously, sometimes tragically. After their entrance, they tell the audience about the tale of Fu Manchu. Manchu is a murderer man who is terrified British people at that time, they describe him as *"A man with yellow skin. His eyes are skewed and slanty"* (Thrope, 2018, p.315).

The phrase "yellow" has been used to insult Asians, with "yellow" referring to the hue of their skin. In the Western mind, "yellow" has come to signify individuals presently categorized as "East Asian." Nonetheless, it was initially attributed to South Asians. Asian Indians have been labelled as djaunes, Gelb, or olivegelb? Yellow (or "green") to whom? "East" of what? "Yellow" to emerging whiteness and "black" to whiteness. As yellow grows more common in Asia, "brown" becomes the old yellow for those living between the "far east" and Europe. Yellow has never been a pure and absolute color, but rather a spectral mix of imputed phenotypes. Yellow is part of a visual image that shifts with the expansion of European colonization into "the Orient." East Europe has been divided into "near," "middle," and "far," with the addition of "south" and "southeast" Asia as vectors (Yeats, 2014).

Michael Kevak (2011) in his book *Becoming Yellow* explains that before the eighteenth century, there are no such prejudices about yellowness. The significance of yellow people is meant to be withering, illness, or underdevelopment. He is reiterated that yellow does not come from an eyewitness description. It is also at this time that concepts of a yellow race, as well as many other aspects of contemporary Western science and technology, begin to be introduced into East Asian societies. As may be expected, there has been a broad range of reactions, rejections, and incorporations, not just to the premise that there are yellow people but also to the claim that all East Asians could be put together into a single racial category. In China, for example, the yellow race is considered an enticing concept since yellow is already such an important hue in Chinese traditional culture (the Yellow Emperor, the Yellow River, and yellow as the central color). Maybe the Chinese are gold-colored humans, immensely superior to white Westerners, who were silver (p.2).

Yellow is the hue most closely associated with light, serenity, happiness, and excitement. However, when applied on "impure and coarse" surfaces (that is, dirty yellow), the beautiful image of fire and gold shifts to one of rottenness; the hue of honor and joy is turned to discomfort and disgust. Suppose Western taxonomies are determined that Asia is yellow. In that case, it is because that group is considered hostile, alien, and degenerate, not because it is golden, affluent, and full of light, as in Chinese traditions (Vacano, 2018).

Them describing him by referring to his Yellowness is to show him as 'racially inferior,' and 'degenerate'. This despicable behavior of supremacy is embodied in Nayland Smith's speech and actions. Smith is a white British man. In the first three volumes of the novel, Smith works as a police chief in Burma for the Indian Imperial Police, with a roving commission that allows him to exert authority over any organization that might assist him with his mission.

Smith in the most of scenes does not refer to Chinese people as Chinese, but instead, he describes them in the most despicable traits. In scene one Smith does not refer to the Chinese as human but as creatures, as he tells his friend, Dr. Petrie, that they are "*malevolent creatures from dusky places with barely pronounceable names*" (Thorpe, 2018, p.316).

During the Victorian era, English people think that they are the superior race on the planet; their conventions, education, rituals, mannerisms, and behavior have been seen as the best and the hallmark of civilization. It's easy to see why these English people, who wear elegant gowns and ate with silver spoons, look down on Asians and other people who, according to them, are brutes, uncivilized, and savages (Bhalla, 2021).

Juan Somavia et al (2001) suggest that:

This distinction, exclusion, restriction or preference based on race, color, descent or national or ethnic origin which has the purpose or effect of nullifying or impairing the recognition, enjoyment or exercise, on an equal footing, of human rights and fundamental freedoms in the political, economic, social, cultural or any other field of public life. (p.1).

This feeling of racial superiority is outlined in scene two, when both Smith and Petrie go to look for Sir Crichton after he is vanished, in their way they meet O'Reilly a Chinese man, who appears as a maid in scene one. Smith through his conversation with him, is continued to

underestimate him. He describes him as a *"little green munchkin, clover face, potato,"* (Thorpe, 2018, p.315). This hostility toward foreigners or outsiders is manifested in prejudiced attitudes and behaviors, and it frequently concludes in violence, abuse, and displays of hatred (Semyonov, 2019).

The act of (violence, abuse, and hatred) are portrayed in different situations. In scene four, through the encounter of Smith and Petrie with the Assassin who is following them on their way to save Sir Crichton, Smith asks him to tell them about Manchu's whereabouts or he will kill him *"Tell us where Fu Manchu is or I'll shoot you in the face, you stinking slant eyed sot!"* (Thorpe, 2018, p. 331). After Assassin tells them about Manchu's place, Smith shoots him dead.

In scene five, When Smith and Petrie go to where Manchu is, they disguise themselves as Chinese and head towards the East End where people go to smoke opium. Both of them enter the club speaking in an exaggerated Chinese accent. After their conversation with Chinaman to give them a pipe, Chinaman informs them that the club is closed and they should go away, Smith tells Petrie to threaten him and he insists on threatening him *"Threaten him, Petrie, threaten him, man!"* (Thorpe, 2018, p.335). In the same scene on page 339, after he (Chinaman) goes to bring them pipe, they reveal themselves to him and Smith shoots him to death.

York in the final scene shows the great hatred of the west toward the east. When Fah Lo Suee Manchu's daughter has transformed Petrie into a Chinese man, Smith after showing him in Chinese appearance, then he kills him. Some critics observe that the most prevalent kinds of racism are not explicit ideas or discourses of biological inferiority, but rather exclusionary actions that derive from not belonging to the dominant culture. The discreditation of race has resulted in a change in racist discourse from a focus on biological inferiority to a focus on cultural differences. The concentration is now on what is referred to as 'New Racism'. Racism is no longer premised on the idea of physical difference, but rather on the basis of cultural differences (Leach, 2005) (Tafira, 2015) (Romm, 2010) (Clarke, 2003) (Chua, 2017) (Raghuram, 2021).

In the Fu Manchu complex, York presents this idea of cultural differences and superiority in two scenes in different situations. In scene one, after Smith and Petrie's conversation has finished, Mrs. Mctaggert the maid has entered and carried a spring roll dish which refers to Chinese culture as she mentioned. Smith beings disgusted and describe the food as *'culinary poison'* he also becomes furious because even Chinese food has been spread out in England. After that, he throws this filthy deep-fried Ching Chong throughout the window. The researcher has previously mentioned that food is a part of the culture and both are associated. Throwing the food metaphorically refers to his desire to get rid of the Chinese and their culture. Smith informs her that *"Englishman's home is his castle"* (Thorpe, 2018, p.315) and then he threats her to get down and collect the evidence. *"Get down there and gather the evidence before I decide to practice more of my famed Queensbury boxing prowess on your astonishingly ugly Gorbals fishwife countenance"* (Thorpe, 2018, p.321)

Members of the majority group may be concerned about the impact of the out-group population on the host society's national and cultural identity. More explicitly, some members

of the majority group are frequently disturbed by the negative impact that outsiders may have on the national culture, collective identity, value system, and homogeneity of the national population. In other meanings, members of the majority population are opposed to outsiders because they believe they will "pollute" local culture and the homogeneous structure of the national population. That's why they develop this kind of negative attitude toward outsiders (Semyonov, 2019).

Besides biological racism, cultural racism, and ethnicism, there is another kind is highlighted in scene four, which is the need to address the evident discrimination happening on the basis of the 'language/s people spoke or signed,' and 'how they said it,' (Dovchin, 2020).

When Smith and Petrie go to find Sir Crichton, they meet Assassin' Fah Lo Suee' who is Manchu's daughter. Fah Lo Suee sometimes is represented as an ally, sometimes as a rival. Her name is unknown, but her nickname means 'Sweet Perfume'. Possessed with all her father's subversive secrets and motivated by his insatiable hunger for power, she has pillaged the tomb of the Black Ape seeking the key to its ancient mysteries - and thus leadership over all the terrible cults of the East. Nobody can stop her, except possibly Fu-Manchu himself. Smith starts the conversation in the most sarcastic tone. He mocks the Chinese accent when they speak English. He speaks like them when he tells her "*Who-is-your... mastaaaaahhhhhhhhh?*" (Thorpe, 2018, p.330).

His behavior of mocking others' language indicates his superiority and prejudice. Along with multicultural contact, people may face prejudice and discrimination based on their ethnicity, race, skin color, and native language or accent. Individuals with a non-native accent are typically perceived as less intellectual, less loyal, less skilled, and of lesser rank, and experience bias and stereotypes (Chakraborty, 2017).

Yellow Peril 'Sinophobia' the fear of China

Years of persistent dehumanizing discourse have labeled Asians as racially inferior, dangerous, exotic, and degenerate. The yellow peril is a racist and xenophobic expression has been used in the nineteenth century in reaction to Chinese and Japanese migrant laborers during the gold rush. The term yellow peril has been used to insult Asians with 'yellow' referring to the hue of their skin and 'peril' alluding to the dread of Asians spreading and overwhelming the West (Moy, 2017).

The insidious racial term yellow peril has entered Victorian slang all over the British Empire. It broadly refers to a set of worries encompassing the assumption that the rhetorical sleeping Chinese "dragon" is about to awaken and run roughshod over the western worlds; or, in other meanings, that the declining Qing Empire would resurrect and, through numerical strength combined with military or economic developments, invert the existing regime of east-west relations to gain dominance over European imperial nations (Bulfin, 2015).

The Yellow Peril presents in Britain in the nineteenth and early twentieth centuries. The Peril is arose and evolved at a period when Britain's self-confidence and international standing are beginning to dwindle. Face with rising problems, fears of losing its economic

dominance, and concerns about Britain's security and global leadership, the concept of a Yellow Peril as a threat to Britain begin to emerge. America's commercial challenges, the growing German Empire, and the lengthy-Long Depression (economic) of 1879, or 1896, begin to undermine Britain's global economic supremacy. The Boar War, the Boxer Rebellion, and territorial pressures on the British Empire's frontiers begin to create concerns about security both overseas and at home. Britain has many concerns about the security of its far-flung colonial colonies and their accompanying markets, as Britain's wealth is dependent on them (STONE, 2017). While at that time, other abilities have been possessed by the Chinese. Chinese martial spirit eulogies have become common currency. Chinese has been obedient, hardworking, and temperate. They are excellent marksmen and battle brilliantly behind fortifications. One British soldier describes China as a region of tremendous fertility, and huge natural richness, the worth of which could be estimated. If China properly organized its personnel and physical resources, it might achieve greatness. The Time's top editor, Valentine Chirol, had summed up China as a dilemma. it is clear that China is the world's greatest and most formidable force in some ways. There is evidence that China is starting to harness its own might, particularly in military concerns. In the 1860s, Chinese sent commanders to France and Germany for training. All these factors make China as a threat to the west, especially after China has defeated France in Indochina (Prince, 1987). In addition to British fears of China's military power. China may pose a commercial and industrial threat to the West. What would happen if Western or Chinese investors combined China's tremendous resources with its inexpensive labor supply? Chinese immigration might be as detrimental to white working-class people as Chinese commodities. The depletion of the gold fields in Australia has prompted Chinese to compete for local jobs. An identical issue arose in California. According to the Times, there are 35,000 Chinese in San Francisco alone. In a Britain that is less certain of itself globally, and in an era where the triumph of the white race does not seem certain, Chinese may pose as a military and economic challenge (Prince, 1987).

This fear of (Yellow Peril) firstly appears in the prologue of the play when the cast of five people expresses their fear of yellow peril "... *We fear them... The yellow peril should never be seen!*" (Thorpe, 2018, p.315). Their fears came from Chinese power and because of its restoration of national power, fast modernization, and the likelihood of further expansion of its war-making capabilities. Their fear about what China might become rather than what it is or does. For them, China has become the primary opponent (Clark, 2014).

In scene one when Smith meets Dr. Petrie who also wears a white face mask. Smith expresses his fear of China when he has claimed that there is no time to loss because the entire Western world, the entire international order, and indeed all of the civilizations are in grave danger. The reason behind his trepidation is because of the prevalence of the yellow race as he has claimed to Petrie "*the Yellow Peril is spreading across the Enlightened World at the speed of a very fast carrier pigeon*" (Thorpe, 2018, p.316). He also emphasizes the ability of the Chinese to transform English society into a dark one. China has been viewed as the West's exactly equivalent, superior in many elements of life at the time this is what he fears, maybe one day china will control the world, and be superior to them. (Jr, 2006), states that "... *Chinese leaders chafe at the constraints on them and worry that they must change*

the rules of the international system before the international system changes them" (p.73). He points out that China has been involved in good neighbor policies since the 1990s, settling border disputes, playing a larger role in international institutions, and recognizing the benefits of using soft power (p.74).

Chinese not only powerful, but wise, and intelligent. In the same scene on (p.333), Smith points out the acumen and the intellectuality of the Chinese. He tells Petrie that if they want to attack them, they will not come with their tanks and gunboats. But instead, they will dominate with their industrial, military, and economic strength. Nayland Smith States That:

... You think these cunning little devils in strange attire are going to come out and fight us fair and square so we can mow them down with our gunboats and muskets? For the love of Betsy, man, but you're naive! (Thorpe, 2018, p.318).

Wang et al (2015) refer to five traits of Chinese personality which are Intelligence, wisdom, Diligence, Extraversion, and Agreeableness (p.158). These traits are presented in the play. In the same scene (p.318). After Dr. Petrie asks the maid to bring them food, Mrs. Mctaggert enters with the food. In scene two (p. 325) Smith tells Mrs. Mctaggert that you are not an Irishman but appears to be a man named O'Reilly. This disguise indicates the intelligence of the Chinese. This clarifies that Chinese has worked quietly and infiltrated every home in the world. They do not interfere in the affairs of states or fall into their advances or set up governments. They do not participate in military action outside their borders. But they use their mind to get control. The settlement of the Chinese in Britain also played a role in increasing the fear of the Chinese. In the prologue of the play, the cast state that *"He's set up shop in London town"*. (Thorpe, 2018, p.315).

History has played an important role in recording the movement of Chinese people in Britain and has given many reports on the Chinese diaspora. Following the arrival of the first wave of Chinese migrants to Britain in the 1800s, primarily Cantonese seamen employed, the first Chinese communities in Britain have been formed along the Docklands in London and Liverpool, forming early China ports. All of these factors strengthened China's power in Britain (Leung, nd).

Smith's fears are summarized in the last scene when he meets Dr. Fu Manchu. he states that:

... yellow ants... swarming... everywhere... impassive... impossible to tell what you bastards are thinking... giving nothing away... you've started winning at sports, you'll be good at football next! You're becoming like black people! And you're too bloody clever! It's not fair! We used to be able to conquer you. Make you subservient. Have one token oriental in the play who didn't say much, but now you want to be everywhere! (Thorpe, 2018, p. 348).

The quotation above shows that Smith's racist attitude comes from his fears of China. Chinese people or the yellow peril become to spread everywhere like ants. Their prevalence over the globe makes white people lose their superiority. They become like black people. This phrase indicates that in the hierarchy of race, the inferior race, 'black,' starts to climb

over and reach an equal distance from white people. He insists on the idea that China is equivalent to them is not good because Britain used to be capable of defeating them and making them submit. They are now purchasing all the British properties that are driving up housing prices. They are looking forward to the January sales at one minute past midnight. *"They even bought the House of Fraser. The House of Windsor will be discussed next"* (Thorpe, 2018, p. 348).

Yellow Peril has based on the same fear of racial competition that fueled predictions of a Global Threat to the West in the 1890s. Europeans could no longer be confident that the Chinese would not challenge them at home or abroad. The Yellow Peril in Britain has arisen from a widespread belief that white superiority, and especially Anglo-Saxon superiority, has no longer been secured from the competition. Graham 1987 summed up the situation by stating that *"all the various configurations of the Yellow Peril possess one common denominator a fear of change."* (p.181) China has become equal, the same as the West. It is not as what (as in Kipling's famous verse: *'... East is East, and West is West'* China is viewed as gradually but inexorably becoming just like "us": open, liberal, modern, and free. In other words, China is increasingly understood to be comparable to "the West" (Vukovich, 2012).

Orientalism 'The East in the Eyes of the West'

York in his play presents another important topic which is a modern encounter between the West and the East. What the play portrays about the East may be false or misleading by the West. Regarding the representation of the West to the East, Edward Said has written a book called Orientalism, which played an important role in capturing this phenomenon. Through his book, Said has challenged the idea of Orientalism which believes that there are huge differences between the West and the East that puts the East as inferior to the West. Orientalism is a Western-style approach to understanding the Orient. First, the Orient should be understood, followed by scholars, philologists, travelers, administrators, and so on. Helped to achieve this goal Later, this knowledge of the East is transformed into power structures, manifesting itself as colonialism and imperialism (Said, 1979).

At this point, the relationship between the Occident and the Orient is transformed into one of *"power, of domination, of varying degree of a complex hegemony"* Orientalism is a way of thinking based on an ontological and epistemological difference between the Orient and the Occident. In his book, Said shows how Western literary and cultural norms have misrepresented the East *"They cannot represent themselves, they must be represented"* As a result, it is a career choice to represent Westerners. According to Said, European awareness of the East goes hand in hand with expansionism, investigation, and settlement. He claims that the Orient is viewed in a binary way, with the West being seen as the "other" side (Ghaforian, 2011). For Said, *"Orientalism signifies a whole cultural discourse, one that habitually represents the east as indolent, treacherous, passive, inscrutable, devious, feminized, and inferior. He is speaking of an ideological formation pervasive throughout western history"*(Pannian, 2016).

York in his play presents the idea in a most satirical way, he is portrayed the stereotypical image of the east through the eyes of the west. Throughout history, the East is

shown to be a mysterious place and a source of curiosity and mysticism. In the prologue of the play, York adds some function of ambiguity to the scene like how the light is fading, and the music of *The Ballad of Sweeney Todd* by Stephen Sondheim is mixed with Victorian music and has been played on the stage. Mentioning the tale of Sweeney Todd has two purposes. Firstly, is to add a mysterious, and oddinary touch to the scene. Secondly is to make a connection between these two men in two ways. Sweeney Todd is a fictional character from *The String of Pearls*. Sweeney Todd, the demon barber who is said to have slashed the throats of his startled customers before putting their remains into a cellar linked to a local pie store. He is one of London's most renowned characters. The broad framework of his narrative, as it originally appeared in nineteenth-century newspapers and then has been played out in a seemingly unending sequence of melodramas on the Victorian stage, is simple enough. Todd, a successful London barber in the days when men are forced to bear their necks to be shaved by relative (and often disreputable-looking) strangers, habitually kills unsuspecting guests of his Fleet Street tonsorial salon. He then brings their carcasses (through an old network of subterranean pathways) to the convenient cellar of Mrs. Margery Lovett's adjoining premises, where the fresh corpses are transformed into delectable meat pies. Todd's unhappy clients' clothing, walking sticks, caps, and other personal things are stored in the barber's house; their otherwise 'unusable' remains are concealed beneath the adjacent church of St Dunstan's. Todd's avarice and growing bloodlust eventually catch up with him, and his deadly acts spiral out of control. With the efforts of a local magistrate and a team of Bow Street Runners, they captured the criminal and are taken to the Old Bailey's bar for trial (Mack, 2007).

These two men are similar. Manchu is a murderer man whose victims are vanished without any evidence; the way of murder is the same but not in a methodical way because Manchu has his own method. He turns white British people into Chinese yellow faces. The transformation and the connection are mentioned in the prologue of the play as well. Smith when he appears for the first time proclaims "*You see me now. Not as I was. But as I have become. As he has... made me.*" (Thorpe, 2018, p.316).

East traits as a mysterious, strange, and abnormal are outlined in the final scene of the play. After Smith and Petrie encounter with Fah Lo suee, she brings them to Manchu, Petrie appears to be alone on the stage and does not know what place is this, and the place appears to him like a maze as he calls it. Fah Lo suee appears again after the stage is filled with smoke and fog, metaphorically this fog and smoke refer to mystery, to the orient in general as an abnormal culture and place. Petrie with Fah Lo Suee are shown together in a sexual scene, she deceives him by her attractiveness and charm and then transformed him into a Chinese man.

In the same scene on (p.345) York also depicts this image of the East as mystical in Smith's conversation with Manchu. Manchu tells Smith to witness his meditative art and how he will change Western people into Eastern, then he gets out of his pocket something made from the herb, and then he puffs it toward Sir Crichton and transformed him into Chinese. This situation shows the satirical impression of the orient toward the occident because, in the same conversation on the same page, Manchu clarifies that they are "*Absorb rather than*

dominate. Subsume rather than repel. Receive as opposed to... penetrate. In short, you will become like US" (Thorpe, 2018, p.345).

In the previous topic 'yellow peril' Smith expresses his fear of Chinese and their intelligence, and how they are spreading inside Britain. Another stereotype image of the East is inferiority. This inferiority appears in two situations in different ways. At first, when Smith meets Manchu, he shoots at him with his gun telling him to die

Where are you, you yellow devil? Come out and face me like a man so I can shoot you in the head with my gun, you degenerate squint-eyed monster! You foul Eastern bounder! You oriental blackguard! I shall shoot you dead, you hear! (Thorpe, 2018, p.342) .

His words indicate his superiority as a western man, when he shoots at him Manchu catches his bullet and make fun of his predictable moves, then he chuckles softly and tells him of how pathetic he is because he believes that his bullet will kill an expert in martial combat. In scene four, Smith tells Petrie when they are together investigating the vanish of Sir Crichton, Fah Lo Suee appears with a strange look. Smith tells Petrie to stay back because he looks like a dacoit. But Petrie tells him he looks more like a ninja, Smith then mocks their culture and how they look similar to each other *"all of these Orientals have interchangeable cultures. One slanty-eyed little yellow face is very much like another."* (Thorpe, 2018, p.330).

For the accident, all East people look similar to each other, because East Asian citizen has the same biological features like their eyes shape, face, color, etc. That's why Smith is confused when Petrie tells him about the background of the ninja and is related to Japanese culture. Richard H. Minear (2014) outlines the traits of the occident by stating that *"Europeans" are "rational, virtuous, mature, 'normal,'" whereas "Orientals" are "irrational, depraved (fallen), childlike, 'different.'" The West is "rational, developed, humane, and superior," while the East is "abnormal, undeveloped, and inferior" (p.507).*

York presents the opposite side of occident traits: irrational, childish, undeveloped, and inferior. In the final scene of the play, through the conversation of Manchu with Smith, Manchu stresses the inferiority of the West by stating:

... We Chinese are centuries ahead of you in terms of knowledge... What makes English unique compared to other languages? What unique contributions to world culture has your small, insignificant nation made? Fish, chips, beer, and football - these are all things that I predict will be popular in the future. (Thorpe, 2018, p.344).

Manchu in his speech confirms the inferiority of the white race as culturally, and economically. For him, they are far to be like China, and China will conquer all the world as he mentions that *"the entire world will be Chinese!"* (Thorpe, 2018, p.345.)

Western irrationality and childishness are embodied in Smith's conversation with Manchu in the final scene when Smith informs Manchu that he kills his daughter and reveals her corpse. Manchu kneels down and pretends to surrender. Smith at first, accepts his surrender in a humiliating way, but York's intention is to depict Western irrationality and childishness because when Manchu surrenders, he offers him a gift (a chocolate box). The

childishness here is Smith's greedily accepting of the box, and the irrational attitude is his belief in Manchu giving him a normal box. Smith when he opens the box, smoke exploded upwards, causing him to transform into Chinese. This scene clarifies the superiority of China (Orient) over Britain (Occident) because, at the end of the play, all of the British people have transformed into Chinese. Manchu clarifies his goal to take back the Limehouse and then the whole world "... *And now my cunning and intricately conceived master plan begins to reach fruition. We will subsume you. All of you. First, we take Limehouse. Then... we take... THE WORLD!!!*" (Thorpe, 2018, p.349). Then he laughs and the lights fade.

Conclusion

The analysis shows that the representation of non-western people and cultures accurately reflects the Occident viewpoint that puts the East against the West and portrays the East as inferior to the West. The study also proves that the author uses typical stereotypes in the representation of the East in the play, such as unreliable, rude, barbaric, and traditional. Since York's play is written based on Western writers, he depicts the West's assumption of the East. West society believes in its superiority over the East, whether racially, culturally, politically, or economically. They are intelligent, normal, and civilized, while the East is eccentric, abnormal, and uncivilized. York presents these ideas in a satirical way, to inform the readers that these assumptions are unreal and funny. Because China challenges the world through its rapid growth. It has been mentioned before, that the reason behind their fear, is being in the same boat as China. Their racial, and superior behavior toward the Chinese is built on their thoughts that they will be equal to yellow people, and lose their dominance; this has served to be an excuse for the upwelling of anti-Chinese feelings.

References

- Bhalla, K. (2021). *An Analysis of Race in Literature with Special Reference to Charlotte Bronte's Jane Eyre and Jean Rhys's Wide Sargasso Sea*. available at https://www.academia.edu/44688512/An_Analysis_of_Race_in_Literature_with_Special_Reference_to_Charlotte_Brontes_Jane_Eyre_and_Jean_Rhyss_Wide_Sargasso_Sea.
- Bulfin, A. (2015). *Guy Boothby and the "Yellow Peril": Representations of Chinese Immigrants in British Imperial Spaces in the Late-Nineteenth Century*. *Australasian Journal of Victorian Studies*, 20(1), 24-40.
- Chakraborty, R. (2017). *A Short Note on Accent-bias, Social Identity and Ethnocentrism*. USA: *Advances in Language and Literary Studies*, 8(4), 57-64.
- Chua, P. (2017). *Cultural Racism*. John Wiley & Sons, Ltd. DOI: 10.1002/9781118430873.est0079
- Clark, G. (2014). *In Fear of China*. *The Australian Quarterly*, Vol. 40, pp. 110-114. Published at <http://www.jstor.org/stable/20634188>.
- Clarke, S. (2003). *Social Theory, Psychoanalysis and Racism*. 175 Fifth Avenue, New York: Palgrave Macmillan Ltd.
- Dovchin, S. (2020). *The psychological damages of linguistic racism and international students in Australia*. *International Journal of Bilingual Education and Bilingualism*, 23(7), 804-818. DOI: 10.1080/13670050.2020.1759504.
- Fox, L. D. (2013). *Race, Racism, and Discrimination: Bridging Problems Methods, and Theory in Social Psychological Research*. American Sociological Association, Vol. 66, pp. 319-332 at <http://www.jstor.org/stable/1519832>
- Ghaforian, S. R. (2011). *Edward Said's Orientalism and the Study of the Self and the Other in Orwell's Burmese Days*. *Studies In Literature and Language* Vol. 2, No. 1, pp. 103-113.
- Grosfoguel, R. (2016). *What is Racism?* *Journal of World- Systems Research* Vol. 22, pp. 9-15, <http://dx.doi.org/10.5195/jwsr.2016.609> | jwsr.org.
- Jr. (2006). *The Challenge of China*. New policies for national security, 73-78.
- Keevak, m. (2011). *Becoming Yellow ' A Short History of Racial Thinking '* . 41 William Street, Princeton, New Jersey: Princeton University Press.
- Kuper, A. K. (2004). *The Social Science Encyclopedia*. 2 Park Square, Milton Park, Abingdon,: Routledge.
- Leach, C. W. (2005). *Against the Notion of a 'New Racism'*. *Journal of Community & Applied Social Psychology*, 432-445, DOI: 10.1002/casp.841.
- Leung, G. *Britain's Chinese Catering Industry: The Changing Ways of Production and Consumption into the 21st Century*. available at https://www.academia.edu/32025069/Britains_Chinese_Catering_Industry_The_Changing_Ways_of_Production_and_Consumption_into_the_21_st_Century.
- Loue, S. (2006). *Assessing Race, Ethnicity and Gender in Health*. United States: Springer Science+Business Media, Inc.
- Mack, R. L. (2007). *Sweeney Todd: The Demon Barber of Fleet Street*. New York: Oxford University Press.
- Minear, R. H. (1980). *Orientalism and the Study of Japan*. *The Journal of Asian Studies* Vol. 39, No. 3 (May, 1980), pp. 507-517.
- Moy, L. A. (2017). *From yellow peril to model minority : deconstruction of the model minority myth and implications for the invisibility of Asian American mental health needs*. Smith ScholarWorks.
- Pannian, P. (2016). *Orient, Occident, and the Constitution of Subjectivity*. In: *Edward Said and the Question of Subjectivity*. New York.: Palgrave Macmillan (pp. 11-39). DOI: 10.1057/9781137543592_2.

- Prince, G. (1987). *The yellow peril in Britain, 1890-1920*. McGill University.
- Quintão, D. J. (2010). *Race versus ethnicity: Differing for better application*. Dental Press Journal of Orthodontics, 15, 121-124.
- Raghuram, P. (2021). *New racism or new Asia: what exactly is new and how does race matter?* Ethnic and Racial Studies, 45:4, 778-788, DOI:10.1080/01419870.2021.1951319
- Romm, N. (2010). *New Racism ' Revisiting Researcher Accountabilities'*. New York: Springer Science+Business Media.
- Said, E. W. (1979). *Orientalism*. United State: Random House, Inc.
- Schaefer, R. T. (2008). *Encyclopedia of race, ethnicity, and society*. Thousand Oaks, California: SAGE Publications, Inc.
- Semyonov, A. G. (2019). *Unwelcome Immigrants: Sources of Opposition to Different Immigrant Groups Among Europeans*. Frontiers in Sociology doi: 10.3389/fsoc.2019.00024.
- Somavia, B. M. (2001). *International Migration, Racism, Discrimination and Xenophobia*. Inter-Agency available at: <https://www.refworld.org/docid/49353b4d2.html>.
- STONE, N. (2017). *The Yellow Peril In Britain*. International Academic Conference, Venice DOI: 10.20472/IAC.2017.030.027.
- Tafira, K. (2015). *Is xenophobia racism?* Anthropology Southern Africa, 34:3-4, 114-121, DOI: 10.1080/23323256.2011.11500015
- Thorpe, A. G. (2018). *British East Asian Plays*. UK: Aurora Metro Publications Ltd.
- Vacano, K. S. (2018). *Reconsidering Race: Social Science Perspectives on Racial Categories in the Age of Genomics*. 198 Madison Avenue, New York: Oxford University Press.
- Vukovich, D. F. (2012). *China and Orientalism ' Western knowledge production and the P.R.C.'*. Park Square, Milton Park, Abingdon: Routledge.
- Wang, J. Z. (2015). *Personality Traits Characterized by Adjectives in a Famous Chinese Novel of the 18th Century: A Dream of Red Mansions*. SAGE Open DOI: 10.1177/2158244015592019.
- Yeats, J. K. (2014). *Yellow Peril An Archive of Anti-Asian Fear*. New York: Verso.