

# MAD MEN

## AND OTHER SURVIVORS

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### Reading Lu Xun's Fiction

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— Britta Erickson, *The Art of Xu Bing*

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# 1

## Introduction: Lu Xun in Translation

This book is not a complete study of Lu Xun, but only of his short stories, those which were written between 1918 and the end of 1925, which appeared first in magazines in Beijing and Shanghai. Reprinted in two books, translated in the standard version as *A Call to Arms* (1923) and *Wandering* (1926), they comprise an extraordinary addition to the production of knowledge about China, and, not least, to the short story form. Of course, Lu Xun wrote much more. He published *A Brief History of Chinese Fiction* (1924), since he knew Chinese narratives intimately; he translated texts; he produced *Weeds* (*Yecao*), prose-poems which he began writing in September 1924, and continued until April 1926, and he contributed essays (*zawen*).<sup>1</sup> He also wrote other stories, *Old Tales Retold*, which he completed in 1935. But with none of these others will this book be concerned; it will engage, rather, with each of the modern stories in turn. The approach to these cannot be to take them simply as individual narratives, for they interlock, they construct an autobiography, they are a reading of a momentous period in the history of China, they reveal an unconscious history, and they have been influential in a discussion both creating *and* criticising the idea of a Chinese national character.

The period that produced them was the end of the Qing dynasty and the revolution of 1911 that brought in a republic, and several moments of near anarchy and reaction combined with high idealism, until the full-scale civil war of 1927. It was one of China's 'interesting times', and the intellectual rethinking caused a moment of exciting experimentation in writing, summed up by the name of the May Fourth movement of 1919, where there were calls for change from a classical literary and exclusive Chinese to one whose medium was the vernacular. Such changes, with a consequent new enabling of writing, take place in Lu Xun's work. For a comparison, a European critic might think of Dante's appeal for Italian to be used instead of Latin and his virtual creation of Italian as a language for use in the *Divine Comedy*.

The Chinese short story writer and realist writer Mao Dun (the name means ‘contradiction’; his real name was Shen Yanbing [1896–1981]), read Lu Xun from the time when his stories were first published, and made the affirmation that ‘Lu Xun was a constant pioneer in creating new forms: nearly every one of the ten some stories in *The Outcry* [*A Call to Arms: Nahai*] has a unique form, and all of these new forms extensively influenced young writers.’<sup>2</sup> Lu Xun’s originality as contributing to the formation of modern China, was recognised soon in China, while, in Europe, with *The True Story of Ah Q* translated into Russian, French and English, Lu Xun was considered for the Nobel Prize for Literature in 1927.<sup>3</sup> In 1933, I. A. Richards drew the attention of readers of *Scrutiny*, the critical journal edited by F. R. Leavis, to Lu Xun’s relevance to a ‘Chinese Renaissance’.<sup>4</sup> Nonetheless, his work still remains largely unfamiliar outside China (if known, known only as a name), with not much sign of a change impending.<sup>5</sup> For Fredric Jameson, ‘the neglect [of Lu Xun] in western cultural studies is a matter of shame which no excuse based on ignorance can rectify’.<sup>6</sup> At the same time, and mainly since Jameson’s writing, Chinese scholars interested in cultural studies have started the re-reading of Lu Xun, in a way directed towards national appropriations of him, particularly, for instance, over the point that in creating Ah Q as a character, Lu Xun seems not only to have added to Chinese vocabulary, through the name Ah Q becoming as descriptive as ‘Dickensian’ or ‘Kafkaesque’, but to have helped in a prevalent construction of the ‘Chinese character’. There is an ongoing debate: Lu Xun is not a figure with a settled reputation, to be read in only one way, ignorance of whom in America and Europe is a misfortune. Awareness of this must inflect any new reading of his work.<sup>7</sup> Perhaps no attempt to read the text which has not come out of a detailed knowledge of Chinese can make much difference, but the attempt has been made in the following pages, which makes no other claim than to respond to the interest in Lu Xun’s texts in as full a way as possible, using the critical theory that is by now common to cultural studies. Perhaps some readers will need no further convincing that the task needs to be undertaken, but what follows in the rest of this Introduction attempts to be a theoretical justification for the project.

The insight that Jameson leads towards, that literary and cultural studies in America and Europe must learn to draw on Lu Xun to shake them out of their parochialism, and in order to read better — and differently — their own cultural situation, means reading his work in translation. In doing this, there is nothing exceptional. The work of many modernist writers is primarily known through different translations: an anglophone reader need only think of Proust, or Kafka, or Borges, or Brecht, or Bulgakov, to say nothing of

Tanizaki or Mishima. To discuss Lu Xun through translation is only less usual, but has the same logic as for these others, even if Chinese is less familiar to a readership more familiar with structures of French, or German or Spanish. Nonetheless, working in translation does allow for the competency of any commentator to be questioned more obviously than usual, and it raises the necessary question, what translations can be drawn on?

The issue of the success of reading through translation can only be settled by the study itself, whether it justifies itself by generating new and interesting insight on Lu Xun, reading the texts in ways that might not be so available to a specialist on Lu Xun in Chinese; but two things also should be said. The first is, that some points of interpretation may be settled through a knowledge of the language, but not all can, and knowledge of the language is not by itself a good basis for claiming knowledge of a writer, because language changes, its terms translate themselves within themselves, and never quite exist in a text as they appear in a dictionary. Jacques Derrida (1930–2004), who has written much on translation, argues that ‘a text lives only if it lives *on*, and it lives on only if it is *at once* translatable *and* untranslatable. ... Totally translatable, it disappears as text, as writing, as a body of language. Totally untranslatable, even within what is believed to be one language, it dies immediately. The triumphant translation is neither the life nor the death of the text, only or already its living *on*, its life after life, its life after death.’<sup>8</sup> The text that cannot be translated, either within its own language, or into another, shows a form of death; the text which can be wholly translated was never alive, for one aspect of translation must be that all translations are partial, and bear witness in that to something in the text that can never be reached, never be fully accounted for, even through explication of the text in its original language — since any explication is also a translation of the terms of the text. Of course, that which cannot be accounted for is that which must be translated, and translation can never be completed: there is no definitive translation.

The second point amplifies the first. While knowledge of Lu Xun’s Chinese is desirable, it is not possible to think of the Chinese text as an ‘original’ to which a translation must be a poor second. The idea of an original text may give the misleading impression that it is possible to know, or to re-create, the original meaning, the text as Lu Xun meant it to be. Many commentators on Lu Xun, including the best, write as though it was possible to establish Lu Xun’s meaning; for example, differentiating between the stories and the essays, as though the first gave the voice of a narrator, the second the authentic Lu Xun. But the essays are as much a dramatic performance as the stories, as much the projection and *creation* of a voice, which the reader is then

encouraged to think of as having initiated the essay. The author is the product of the text, not its producer, nor the authority behind it. Saying 'a voice', too, is problematic: several voices are heard in literary texts, which Bakhtin, the commentator on Dostoyevsky, who was one of Lu Xun's interests, can refer to as 'polyphonic'.<sup>9</sup> The weave of voices in the text makes the attempt to identify a single Lu Xun a matter of interpretation; there is no originating single author. And reading is always translation, even for a Chinese reader with a Chinese text, who must, to be able to read, translate within her language. Historical difference is crucial here, as is the impossibility of knowing, finally, what valency a particular term had at any time. Reading Shakespeare in a western context may proceed with a certain amount of historical awareness, but there comes a time when the reader cannot say what valency any historical detail that the present has extrapolated from the past had for the text, if any, and at that point it becomes evident that to read Shakespeare is, actually, to read a parallel text, one that the modern reader constructs out of her own sense of the language and of the value to place on it, but she can have no final sense that she is reading as Shakespeare meant her to read. Nor can any reader read the whole text: however close the attention is paid to a text, it will still be a partial reading, which only enforces the point that reading is translation. The sense of a parallel text created unconsciously makes for the crucial recognition that texts are always being 'carried across' from one context which is finally unknowable, to another. In that new situation, the older text will take on new and different powers of signification, and to regret this, in the belief that the 'original' context is the one that is meaningful, only denies the point that this is how meanings come into being, by the constant modification of one text by another in a process of 'intertextuality', another term that may be traced to Bakhtin. Here it is not a matter of detecting sources and influences, as if their impact on the work in question could be determined and known, for what influence any work has had on a later assumes the ability to read that work as the author influenced by it read it. In reality, we read texts that influenced our authors of study through the later text, so that another process of translation takes place: we read an earlier text taking into it the values of the later. But detecting texts that can, in a positivistic way, be identified as influences is less interesting than knowing that texts are always within translation. Each text modifies what has gone before and is in process of translation, because it exists in an intertextual field where its own signification is modified as it is uttered, and as it continues to enter other, later or earlier, fields.

The question then, of what translation to use of Lu Xun — or of any writer — is knotty, and not just because it impacts on questions of accuracy:

what is accurate is ultimately that which has to be interpreted. The familiar four-volume version of Lu Xun from Beijing Foreign Languages Press is by Yang Xianyi and Gladys Yang. It first appeared in 1956, but contains only nineteen stories out of the twenty-five. The complete short stories from these translators are also, though less easily, available. These translations have been criticised for their rather British English, and failure to register the different modes in which Lu Xun writes literature in the vernacular, and by which he plays with Chinese literary language. Since 1990, there has been the excellently annotated and full version by William Lyell, *Diary of a Madman and Other Stories*.<sup>10</sup> Lyell's enthusiasm is marked, and it makes for a text which includes a number of different registers, even different typographies on the page — capital letters, italics — to convey the different modes in which narrative takes place. This is especially marked with *Ah Q — The Real Story*. Lyell's way with the vernacular is fine, if the result occasionally looks like paraphrase, and the style is American, racy and slangy, as though that was an equivalent for Lu Xun's China. Perhaps it is, but it also runs the danger of dating and of making Lu Xun quasi-American, and the version of democracy or of the society he wanted that which is of the language used in Lyell's translation. That can only involve foreclosing — for the American reader, not for the much more self-conscious translator — on those elements in Lu Xun which are not American — perhaps, therefore, on everything in Lu Xun. Lyell has certainly put Lu Xun into an American context, which makes his scholarly footnotes, which are indeed helpful and knowledgeable about the Chinese contexts that he identifies as significant, contrast markedly with the translation.

But here, another principle of translation may be articulated: that translation, as good reading, of which it is the model, is not a matter of transposing one older and different system into another, but also of letting the newer be translated by its relation to what it translates, of translating backwards. It is not primarily a question of finding American equivalents for Chinese, but, in translating Lu Xun, of making American English more Chinese. Insofar as the effect of any text should be — following the arguments of Russian formalism — to de-familiarise the reader, to make her feel that her customary terms of reference are inadequate to deal with the new text, so translation should be a work of de-familiarisation, making the reader feel the need to re-translate her own discursive terms, and discursive formation. Because Yang has a little more neutrality than Lyell, if it is also more dull, I have tended to use it for the short stories reprinted in the Beijing *Selected Works*, and to use Lyell when not. But in all cases, I have drawn freely on Lyell, being sensible and appreciative of the scholarship within the translation.

I have also used whatever other translations could be found: there are surprisingly few of these, and what there are, to date, seem to be in the shadow of Yang.<sup>11</sup>

The idea cannot, certainly, be to make a Western writer out of Lu Xun, but also not to write in a way which adheres to old East/West comparative studies: setting an essentialised and ahistorical East versus an historically developing West; if it comes to lack of knowledge of Chinese short stories as a problem in contextualising Lu Xun, the writer would have to say that he is at least as ignorant of short stories in other parts of the world, including Russia, Latin America and America, all of which have had a rich short story tradition. Lu Xun, who taught a course at Peking University in 1920 on classic Chinese fiction, translated texts out of Russian and German and French, and knew Japanese. And one other contribution he made to the May Fourth movement should also be mentioned: his introduction of foreign woodcuts into that culture, in another democratizing move, or form of translation, which made visual images which were cheaply produced, more accessible. Significant here were Käthe Kollwitz's prints of downtrodden peasants, those of the Belgian Frans Masereel, and such Soviet printmakers as Vladimir Favorsky, Alexander Kravchenko and Pavel Pavlinov. Lu Xun's promotion of woodcuts took place in the years after 1929, when he was in Shanghai.<sup>12</sup> No commentator, then, can better Lu Xun's range of references, though she may bring cross-references that the historical author did not know: all commentary is bound to be partial, and that knowledge activates this study.

Three further positive motivations are at work in this book. The first is a desire to say something about the short story in relation to Lu Xun. The whole distinctive art-form has received surprisingly little attention, and whatever the dangers of trying to 'essentialise' short stories into a genre, something should be said about it here. The 'sketch' (Washington Irving, Dickens, Turgenev), or 'tale' (Hawthorne) or 'short story' only gains a discrete existence in the nineteenth century, though in Europe there were earlier traditions of telling stories within a frame-narrative (Boccaccio's *Decameron*), or of inserting shorter narratives into longer ones (Cervantes's *Don Quixote*: the practice continues through Fielding's *Tom Jones*, or the early Dickens of *Pickwick Papers*). The short story which stands alone comes later, or as one of several short stories making a cycle, perhaps situated in one place (Joyce's *Dubliners*, Sherwood Anderson's *Wineburg Ohio*, Eudora Welty's *The Golden Apples*), or stories put together in one volume, but not formally linked, as with Lu Xun.<sup>13</sup> The short story — the distinctiveness within the title indicating great self-consciousness — because it often takes as subject wandering, individualistic types, has been seen as Romantic in its intensity, but it is central to European 'modernism', shaping itself as impressionistic,

and as having an absence of plot, as is evident in Chekhov, whom Reid quotes as having said ‘I think that when one has finished a short story one should delete the beginning and the end’ (Reid, pp. 62–63). The form is prominent in — to take some contrasted writers of the modern and postmodern — Henry James, Katherine Mansfield, Lawrence, Woolf, Kafka, Hemingway, Borges, or Raymond Carver.<sup>14</sup> One argument about the short story sees it working on a ‘dual principle’ where, ‘beyond the setting and the subject, another story begins to take shape’: ‘short stories juxtapose a “story” with what James would have called “the story in it”, or Joyce “an epiphany”. The former we know how to read and respond to from our previous acquaintance with the genre of stories: the latter gives us a new and unique experience’.<sup>15</sup> Comments on ‘the short story’ as a genre though, however useful, run the danger of becoming formalist, or of being essentialist, as though there was the Platonic short story, and criticism could fix on questions of what is a plot, indirect narration, point of view, and — since the short story is predominantly modern — on the dissolution of realism in the face of a ‘modernism’ which replaces the authoritative narrator by the impressionistic. There is also the assumption which is frequently made, that there is such a thing as the short story in opposition to the novel, and that its differences from that can be noted; this of course, only leads to equally formalist discussion of what the novel is.<sup>16</sup> Formalism, to parody only a little, tends to write about historical changes (from realism to naturalism to modernism) as though they were inherent to changes within literature, not produced within historical discursive shifts which change the very nature and significance of textual practices, while leaving them apparently unaltered.<sup>17</sup>

Another potentially unhelpful move that formalism produces when it becomes comparative, comes from the assumption that realism in European texts can be compared with the ‘realism’ in China that the May Fourth movement advocated. This lateral comparison is then complicated by the idea that in Europe and America, realism was under question by modernism, whereas Chinese ‘modernism’ was realist and naturalist — in 1920, Mao Dun advocated, for translation and study, writers such as Strindberg, Ibsen, Gogol, Chekhov, Turgenev, Dostoyevsky, Gorky, Zola, Maupassant, Shaw and Wells.<sup>18</sup> The names here, and the violent tensions between them (e.g. Turgenev and Dostoyevsky) suggest how unprofitable it would be to generalise about European ideas of realism or naturalism, and to essentialise a realism which could then be taken over and compared with the competing versions of realism in Chinese. Defining realism encourages the critic to become positivist, to produce a list of its identifying features, but it is limited in enabling the critic to read a specific text whose relation to that list remains always in question, and a matter of different interpretative possibilities.

However, my second emphasis in taking Lu Xun is to say that though Edgar Allan Poe thought of the short story as exhibiting a 'totality', it might be better considered, like other forms of art, as a fragment, though this is sometimes veiled by an apparent completeness. In the case of Lu Xun, this fragmentary nature is increased by the point that each of the texts seem to refer or relate to each other, which means that the idea of each text as an individual artefact which can be studied through a variant of American 'new criticism' (just concentrating on what the single text says) is even less possible than it ever was before (a key critical text here against new criticism is, of course, Roland Barthes's essay, 'From Work to Text'.)<sup>19</sup> This point leads into the second: the need is to read Lu Xun's stories not in terms of a pre-given biography, where the life explains the work, but to see the texts as creating 'Lu Xun', not as a single knowable identity in charge of each individual text and to be discerned behind each text as its author, but rather as defined, and produced through texts of extraordinary range and self-reference.

If the play of the text generates the author, this leads in to a third point, which will govern much discussion of the stories, and which in part generates the title of this study. That is, there is an evident fascination in the texts with forms of madness: open and obvious in *A Madman's Diary*, implicit in *The True Story of Ah Q*, returning in *The White Light*. Other figures of it include Mr N (*A Small Incident*), and the 'madman' in *The Eternal Lamp*. The potential of madness survives even in *Brothers*.<sup>20</sup> It is also apparent in the almost clinical sense of depression with which the 'I' who writes speaks of himself, when he does speak. Such melancholia is most marked in *The Misanthrope*. Perhaps one definition of psychosis that will serve is the loss of ego-boundaries, loss of a sense of self. The fascination, which associates with the fears of loss of identity, as in the diarist's fear of being eaten, shows itself in Ah Q actually experiencing his own death: Lu Xun writes the impossible sentence as Ah Q is shot:

'Help, help'

But Ah Q never uttered those words. All had turned black before his eyes, there was a buzzing in his ears, and he felt as if his whole body were being scattered like so much light dust. (XY 153, Y 112–113)

I will quote the passage also in Lyell (L 172):

But before Ah Q could get it out, everything went black before his eyes, there was a loud ringing in his ears, and he felt his entire being crumble like so much dust.

The text has required the narrator to say something that he cannot know (he cannot know that Ah Q tried to say ‘Help’), and that impossibility sorts with another, that the reader is asked to enter the experience of a man who dies and is dead, becoming a body in pieces (*corps morcelé*), the fantasy that the psychoanalyst Jacques Lacan (1900–1981) discusses, of being fragmented, perhaps torn to pieces.<sup>21</sup> It is as though there can be an experience of being dead. Ah Q, whose attitude to his own body is not necessarily to see it as one thing, as a unity, has thought throughout his story of people being decapitated (the practice of the Qing dynasty), but being shot by a firing squad is even more effective as a way of a way of morcellating the body. In the description, it is as if the text is playing with the experience of bodily identity being scattered, disseminated, and that is not the only instance of this: the same holds with the blood of the decapitated boy in the short story *Medicine*.

The two volumes of stories which bear the name Lu Xun show a fascination not with identity as definable by an author writing a set of single texts, but with so many, plural, texts making up identity as always split, always in a state of having crumbled into fragments. The implications of what it means that *The True Story of Ah Q* in its original form was serialised, split between issue and issue, adds to this intuition, to the idea that there is no single Lu Xun. To connect Lu Xun’s texts to forms of breakdown, and to think that they may both be creative of madness as well as created by it, opposes the form of the short story (as organized, taut, marked by boundaries) against madness. To read these contrary stresses together, to see them in relationship with each other, will be the aim of what follows. What formalism detects in a text, its completeness, its unity, may be exactly the opposite of the fragmentation at work in them; if pressed to say what motivates that breakdown, which was inseparable from one political crisis after another within contemporary China, it would be this book’s argument to say that the short story form serves so well because it is the record, not always acknowledged within the text, of a crisis which is sexual — as perhaps short stories themselves may be (it may be what differentiates them from novels). At the same time, it is not just a record, because the short story form constructs life as series of break-downs, as the register of fragmentation, which affects both the body and sexuality. To be held by the short story form, as a writer, is to load an intensity into every little detail of life. The familiar features of the short story (banal details which suddenly turn out to be immensely significant, even epiphanic, or the power of the ending, which frequently has a twist within it) accord with a sense that shock may be one of the elements that constitutes everyday life in modernity, where modern life is not just potentially schizoid, but traumatic.<sup>22</sup> The thesis of this book is, then, that the

short story in Lu Xun both reads and precipitates a shock and a crisis, which is primarily sexual in character, whether it is recognised or no, and which seems to be linked to traumatic perception. The book tries to think through the idea living through trauma by putting the word ‘survivors’ into its title. By being called *Madmen and Other Survivors*, there is certainly the intention to suggest that madness may be one form of survival, while making the point that the word ‘survivor’ does not convey any triumphalism. The philosopher Lyotard (1924–1998), thinking of Auschwitz and the question of bearing testimony to what happened there, wrote that ‘survivor implies that an entity that is dead or ought to be is still alive’.<sup>23</sup> ‘Survivor’ here implies that the person who ‘lives on’ (the term recalls Derrida’s essay, ‘Living On’ (‘Survivre’) which makes the point that translation is another form of survival), is not by that freed from death, but marked by it already, as another form of death, like the mad poet Lenz at the end of Georg Büchner’s short story of that name: ‘So lebte er hin’ — ‘so he lived on’, where madness and survival are the same.<sup>24</sup>

The account in the last paragraph of the ‘short story’ sounds as though I am returning to the idea that its existence constitutes a distinct genre. But while arguing that there was a new development of short story writings in a particular moment, which is associated with modernity, and for the sense that certain writers have placed themselves within a tradition which has given to the short story the appearance of a genre, my position is that there is no generic category for the short story, and least of all in the case of Lu Xun, whose stories move further and further into a singular mode. Jacques Derrida, in his essay ‘The Law of Genre’ points out how any text that wishes to indicate it belongs to a genre must contain within itself some extra quality by which it signals its loyalty to that, and this extra quality gives it a heterogeneity which means that it is a mixed genre (and if we think of genre as also meaning gender, we will understand how a mixed genre is no genre — or gender — at all). This principle of contamination of genre is what Derrida calls ‘the law of the law of genre’ — that no genre can be defined, save in terms which show that genre cannot exist.<sup>25</sup> I assume, then, that these narratives of Lu Xun are to be read in terms which do not try to conform them to a non-existent taxonomy of the short story, which imposes on them the requirement of how they are to be read, but that they suggest to the reader the way in which they are to be taken, which, since they are documents of madness, and of estrangement, and of loneliness, means that they impose on the reader the demand that she suspend her readiness to fit them into previous models, and reads them as singular pieces, which cannot be fitted into previous modes of representation.

To read the crisis, or crises, that may be intuited in Lu Xun's fiction, requires not only reading each story carefully and for its singularity, but putting them into comparison with each other, reading them both in order, and against each other. Leo Ou-fan Lee, whose work on Lu Xun is remarkable and in many ways decisive for modern scholarship, has been comparatively dismissive of all but one of the last five of the collection *Call to Arms* (his exception is *The White Light*), calling them his 'least inspired fiction; they might belong to another collection'.<sup>26</sup> The critic therefore leaves them out. The assumption of knowing what a short story should be like, and so how good it is, gets in the way of reading those stories which seem to him, as to some others, to be slighter. I have not chosen such a method here. If Helen Vendler can write about each of Shakespeare's 154 Sonnets (and have learned them by heart too, according to her account), a critic of Lu Xun can do the same with these twenty-five stories plus preface.<sup>27</sup> The slightest short story (and it need not be granted that any of these are slight or superfluous) changes perception of each other of the stories.

# 2

## Lu Xun: The True Story

Lu Xun was born as Zhou Zhangshou, in Shaoxing, in Zhejiang province, in the eastern part of China, just below Shanghai, in 1881.<sup>1</sup> It was thirty years before the fall of the Qing dynasty, China's last. His grandfather, Zhou Fuqing, was an imperial scholar, though his career had not prospered, and his father, Zhou Boyi, was also intended to become a scholar, but failed, and lived on without a post, on the rents from the land the family possessed. His mother's name was Lu Rui. The father, Zhou Boyi, died in 1896, when Lu Xun was fifteen. A whiff of scandal attached itself to the grandfather, who could have been executed for corruption in the civil service exams in 1893: in the event, he was reprieved after 1901, dying in 1904, after his son. The scandal seems to have left a traumatic effect in Lu Xun's life, reducing him to what he considered beggary: the humiliation compares interestingly with what happened to the boy Charles Dickens when his father was imprisoned when the boy was twelve, though the class basis was very different: Lu Xun's family was gentry, not petit-bourgeois.<sup>2</sup> During the scandal, the boy, aged thirteen, was sent into the country to his mother's family, and felt that he was humiliated as a beggar. In the preface to *A Call to Arms* (1923), the text which presents himself as 'Lu Xun', and where he may be seen constructing his history, presenting himself as a particular kind of writer, he writes: 'it is my belief that those who come down in the world will probably learn in the process what society is really like' (XY 33, Y v). The statement is Dickensian.

It is essential to begin with the point that to narrate the story of Lu Xun's life means, usually, drawing on his own words in the preface, and in stories, many of which are autobiographical, and then supplementing these from further information. But the preface has also to be treated as fiction, at least in the sense that writing can make no distinction between events and their representation: in all writing, there is a contest for which representation will become the dominant. And while autobiography fictionalises, the function

of autobiography here is to make the self a text to be read, as here, in the context of a history whose objective details may be known, but about which there is a conflict of representations, including how the May Fourth movement is to be taken, and how that movement represented the China and the Confucianism it vigorously opposed. The history of Lu Xun criticism shows that there is no consensus on how those representations are to be read, and no settled way of representing Lu Xun.

In 1898, Lu Xun entered the Nanjing Naval Academy and changed his name to Zhou Shuren, according to David Pollard on the instructions of a great uncle there, who did not want him to “reflect dishonour on his clan by becoming a cadet’ (Pollard 17), and he transferred his study to the School of Mines and Railways. He described the period as the time when he began to confront medical science and evolutionary thought, such as T. H. Huxley’s *Evolution and Ethics* (read in the Chinese translation of Yan Fu: the book is referred to in one of the later short stories, *Regret for the Past*). He realised, he said, that ‘the Japanese reformation owed its rise, to a great extent, to the introduction of Western medical science to Japan’ (XY 34, Y vi). Japan had been opened to the West since 1868 (the Meiji period), and had warred with China, taking Taiwan, in 1894–1895. When Lu Xun graduated in 1902, he was selected for further study in Japan, learned Japanese in Tokyo and went on to study medicine at Sendai University, in northeast Honshu. At that time (1903), he cut off his queue, an event narrated in *The Story of Hair*, the sixth of those stories collected in *A Call to Arms*. He tells of the controversy this led to and how Zou Rong (1885–1905), one of the ringleaders in cutting the hair of the overseas students’ supervisor, and author of an anti-Manchu paper called *The Revolutionary Army* had to be sent back to Shanghai, where he died in prison.

The preface narrates seeing, in early 1906, a slide of a Chinese being executed by the Japanese during the Russo-Japanese war when Japan took Manchuria. Beginning in 1904, it ended with the Treaty of Portsmouth in 1906. Along with others documenting the war to encourage Japanese loyalty, the slide showed Chinese there who were ‘sturdy fellows’ but ‘completely apathetic’ who were standing round another bound Chinese man. According to the commentary, the one with his hands bound was a spy working for the Russians who was to be beheaded by the Japanese military as a warning to others [*shizhong*: the word is the title for the short story *A Warning to Others*], while the Chinese beside him had come to enjoy the spectacle:

this slide convinced me that medical science was not so important after all. The people of a weak and backward country, however strong and

healthy they might be, could only serve to be made examples of or as witness to such futile spectacles; and it was not necessarily deplorable if many of them died of illness. The most important thing, therefore, was to change their spirit; and since at this time I felt that literature was the best means to this end, I decided to promote a literary movement. (XY 35, Y vii)<sup>3</sup>

Hands bound: bound feet. This episode is presented as an originary, clarifying moment, which produced two things — a sense that the Chinese needed to have their spirit changed, and another that it was time to go over to literature, and not medicine, since this might make people physically strong, but it would do nothing about making the country's spirit less weak-spirited. David Wang discusses the fascination with decapitation in Lu Xun (and in the younger Shen Congwen [1902–1988]), and, emphasising how Lu Xun's fiction turns on breaks, finds in these an 'imaginary nostalgia for the semantic and somatic plenitude of China', as though the decapitation of the Chinese pointed to a break within China's history, which now showed itself within a fragmented state.<sup>4</sup> Such a fragmentation, written about in 1923, belongs not to the history of China after 1911, but to late Qing China as already fragmented, never in a state of plenitude. To see China as always in the moment of being divided, always already headless, seems to describe Lu Xun's perception. The text reporting the witnessing of the slide, being sixteen years further on, comes from a 'successful' author who is explaining 'how one becomes what one is', in other words, it creates the past to show how that past has produced the present. Perhaps the episode symbolises a number of different moments.<sup>5</sup> The episode is re-created fictionally at least twice, in *Medicine* and *A Warning to Others*, in such a way that continues to invest it with significance, as though the episode became more resonant, or traumatic, not less, and it gains newer significance when it is seen not chronologically, but in the light of later texts. As an episode, it is generated by a photographic image, so that the image and the decision go together, and the image has the value of what Freud calls 'the primal scene', but there is no first or original moment for the primal scene of trauma, as Derrida draws out of his meditation on 'deferred reaction' (*Nachträglichkeit*); the possibility of recognising an image lies in its repeatability, that seeing an image is seeing it again.<sup>6</sup> Looking back on the photograph, then, from the standpoint of the preface to *A Call to Arms* means seeing something already seen, and trying, in memory to recreate it as a first time. The image of ritual killing becomes one which is not separate from other images, equally poignant, also circulating within Lu Xun's fiction.

As the only Chinese watching Chinese being humiliated and punished, the self is made other, alienated, forced into a position where it must identify with the camera which is looking at the Chinese. But the camera is held by a Japanese; the Chinese subject who looks at the photograph suffers a three-way split in identity, as looking through the eyes of the dominant at the dominated, with whom he also associates himself, being both the man undergoing execution, and the detached, apathetic Chinese who are looking on. The person looking on has no other possibility than to identify with the dominant. To draw attention to a conception of Chinese 'national character', such as Lu Xun seems to have been fascinated by, means, then, showing that Chinese subject as split, constituted not inherently and from the inside, but as under the eye of the other, under the power of the camera and the power of reproducibility. The Chinese subject is constructed as such by the colonial other — Japan, fighting Russian on Chinese soil — there is no national identity save as a reactive formation to a critique from the other who defines.

Further, the subject is inherently traumatized; it is the moment when decapitation is about to take place, but has not, so that it attracts the voyeur's attention to the literally split second afterwards, the indescribable moment of what Jacques Lacan in *The Four Fundamental Concepts of Psychoanalysis* calls 'the real' — the impossible moment, outside symbolisation. The choice of this picture as a crisis-moment marking a new beginning puts the Chinese who is looking at the picture who must identify with the objectified Chinese about to be decapitated, into a posthumous condition, held by that moment of severance and by the fascination to know what is post-severance. Because the photograph shows the split second before execution, not the impossible splitting moment of severance, all attention focuses on that second of living on before the break. The 'author' then, who explains 'how he has become what he is' (the reference is, of course, to the subtitle of Nietzsche's 'autobiography', *Ecce Homo*), defines himself not as successful, but as traumatized, held by something that has dictated his every movement.<sup>7</sup> That includes commitment to writing, writing as repetition, and as a reaction to a perception of people whose reality is not the same as they look — as 'sturdy fellows', the truth of them is not what is to be seen. Further, there are two scenes of looking. The Chinese looking in the lecture-room becomes aware of his privileged vantage point (seeing the screen) while he is also aware of his own marginalisation. On the screen, the decapitation of the Chinese is repeated in the cut made by the camera-shutter; the photograph is a record of death, as it denies life and movement in the person it objectifies, it repeats the action of the executioner. It makes the act of representation the art of death, so that it brings into question the possibility of story-telling if this is

the act of describing, or explaining, because it says that to represent something is an act of fixing, freezing, killing. The point needs to be considered in any account of Lu Xun that thinks of his work as realist representation. At the same time, the photograph of decapitation fascinates with the possibility of narration as an impossible event, carrying what Maurice Blanchot (1907–2003) calls ‘the instant of my death’ within it. Blanchot, in a very short story called *The Instant of My Death*, describes somebody (probably himself) being lined up against the wall to be shot as a French Resistance fighter against the Germans. (In different circumstances, virtually the same experience befell Dostoyevsky, who shows, in *The Idiot*, a similar fascination with the moment preceding execution.) The shooting of Blanchot, if it was he, did not take place, because the soldiers suddenly had to deal with another emergency, and Blanchot describes the self as having ‘l’instance de ma mort désormais toujours en instance’: that is, the moment of my death henceforth always suspended, or, always in process, always insisting, in the self.<sup>8</sup> Death continues to work inside, obliterating everything of knowledge, destroying the self as a fully self-conscious entity. Something of that, perhaps, works in Lu Xun’s writings, through identification with a photograph, or, more precisely, with an image seen on the screen, which gives it much more immediacy, and makes it much more akin to the mirror that Jacques Lacan argues is the basis for giving identity: identity based on an act of identification with the imaginary image.<sup>9</sup>

All these points — the subject as split or fragmented, and held by the power of trauma — will return in discussion of the stories; but for now, to resume the biography: leaving Sendai in March 1906, Lu Xun began studying German in Tokyo, and started a literary magazine, which failed for lack of funds, which had the Dantean name *Vita Nova* (‘New Life’). And that, it may be noted, was the name of the book in which Dante began his own distinctive form of poetry. The same year, he went back to Shaoxing to take part in a marriage which his mother had made for him with Zhu An (1878–1947), an uneducated woman, and the victim of foot-binding. The marriage seems never to have been consummated. He returned to Tokyo with his younger brother, Zhou Zuoren (1885–1966). The journal failed, and he describes the feeling of ‘loneliness’, ‘groundless sadness’ — melancholia, which he endured and which made him lose ‘the enthusiasm and fervour of my youth’ (XY 36, Y viii). It was a period also of translation, for example, of Russian stories by V. Garshin and by L. Andreev.<sup>10</sup> Three years later, Lu Xun returned to China, to teach at Hangzhou, the provincial capital near Shaoxing, and he moved to Shaoxing the following year, a period of time which is remembered in the short story *In the Tavern*. In 1911, the year of the revolution that ended the Qing dynasty (10 October, the ‘double ten’ date began with a military

uprising in Wuchang), he wrote his first short story in classical Chinese. It has been translated by Lyell with the title *Remembrance of the Past* (*Huai jiu*: 'Looking to the Past'). Under the pen-name of Zhou Chuo, which was one used by his brother Zhou Xuoren, it was published in *The Short Story Magazine* in 1913, but not acknowledged by Lu Xun to be his until 1934.<sup>11</sup> The Czech critic Jaroslav Průšek discusses this text as Lu Xun's — and China's — emergence into modern literature. He finds one of its details — the absence of plot, which is advertised by the fact that what plot there is in it turns out to be mere rumour, unsubstantiated news, and so a non-event — basic to later Lu Xun stories, notably *A Passing Storm*.<sup>12</sup>

Lu Xun moved to Nanjing in February 1912, which, on 1 January, had become the capital of the new Republic, with Sun Yat-sen (1866–1925) at its head. He had been invited to work in the Ministry of Education, so invited by Cai Yuanpei (1868–1940), the educationalist who had just returned from five years in Germany.<sup>13</sup> Two months after Lu Xun's arrival, however, Yuan Shikai (1859–1916), 'father of the warlords', and the leader of the Beiyang army, the military of northern China, which, unlike the southern provinces, had not accepted the Revolution so easily, assumed the first presidency of the Republic. He was given this by Sun Yat-sen, who thought it would pacify the Beiyang Army. Yuan Shikai moved the capital back to Beijing, and Lu Xun followed with the Ministry. His time in Beijing is described in the later short story *A Small Incident*. Yuan Shikai weakened the revolutionary movement by having the KMT leader, Song Jiaoren, assassinated in March 1913, and then proceeded to abolish the parliament. A 'Second Revolution' against him that year failed. In February 1914 he ordered the whole country to worship Heaven and Confucius, and he went on at the end of December 1915, to attempt to declare himself Emperor, in which he was, however, opposed by the military. He was followed by other short-term military leaders: Li Yuanhong, and Feng Guozhang, and Xu Shichang. The latter will be discussed in the story *Dragonboat Festival*.

After Yuan Shikai's death, Cai Yuanpei, who had left China again for Germany and France, became Chancellor of Peking University, China's first modern University, founded in 1898 and instrumental in the founding of the 'New Culture Movement'. Cai Yuanpei was also important for the Shanghai-based monthly magazine, *New Youth* (*Xin qingnian*), which was run by Humanities teachers at Peking University. *New Youth* had begun in 1915 by the Dean of the College of Literature Chen Duxiu, (1879–1942), who was to become one of the founders of the Communist Party, and who was imprisoned for three months in 1919.<sup>14</sup> But it later had five further editors. These were Hu Shi (1891–1962), who had gone to America in 1909 and

studied with John Dewey and returned to China in 1917, Qian Xuantong (1887–1939), the Marxist and University librarian Li Dazhao (1889–1927), killed in the year when China came under the domination of the warlords, and Liu Bannong (1891–1934) and Shen Yinmo (1883–1971). Lu Xun's first story for *New Youth* was *A Madman's Diary*, and it was the first time he used the name Lu Xun, which combines in itself, perhaps, the two ideas of 'stupid' and 'fast'. David Pollard (pp. 51–52) comments that Lu Xun gradually supplanted his real name:

He even used it to sign private letters. You could say his old self faded away and a new man emerged. The smouldering fire that had built up in Zhou Shuren burst into flame when he became Lu Xun. The indignities and hurts Zhou Shuren had suffered, the resentment and indignation ... were all expressed by Lu Xun — to people who were listening this time. It was the collective strategy of the New Men to attack the old order right across the board, from the high culture of the elite to the habits and values deep rooted in Chinese society.

Lu Xun, then, becomes a name expressive of being part of 'new youth', newly emerging. It is a translation from the name and identity of Zhou Zhangzhou into something else which is associated with the mother, and so, interestingly, not with the father, not with patriarchy. The figure of the narrator's mother appears often in the text of the stories, and will be noted as it appears in each of them. At the same time, what is to be said of the father? On this, the comment of the Japanese scholar Takeuchi Yoshimi may be noted, that Lu Xun's life was an atonement for his father's death.<sup>15</sup> But the life differs from the writings, except that the writings — for example the short stories — seem the attempt to create a new life, a form of 'living longer', of survival, as translation is also the attempt to make a text live longer, within another medium.

The term 'living longer' comes from one of Lu Xun's most extraordinary narratives, *The Misanthrope*, which will be discussed in the last chapter, and which asks about the possibility of continuing to live after going through a sense of death. The condition of living on in Lu Xun's texts seems to be the exclusion of the father from the signature, that is, from what the person who signs is prepared to take responsibility for. But such a repression of the father also carries death in its living on, because it advertises what has been excluded as well.

To think about what is involved in a signature, it is relevant again to draw on the work of Jacques Derrida, who argues that all signatures are counter-signatures, acceptances of the point that the self has already been named and

identified. To sign letters with a new name, a name used as the signature to texts, is the attempt to assume an identity which has been given by those texts, but Derrida emphasises that just as there is no first signing, because to sign is to countersign, so, too, there is no unique signature, because a signature assumes iterability, the possibility of repetition. In other words, to sign is to take up a position within a structure of repetition, to affirm not uniqueness, but the possibility of reaffirming a constant position.<sup>16</sup> And what identity is confirmed or reaffirmed by *A Madman's Diary*, that text to which the name Lu Xun is the countersignature? The text will be discussed below, but it implies a plural identity, in the same way that the photograph of the decapitation imposed a split identity, because there are two narrators in that text, and at least one of them may or may not be lacking a single identity, in being mad.

The following year in Lu Xun's life, 1919, produced the May Fourth incident, a demonstration by the Peking University students. It followed on from the reactionary presidency of Yuan Shikai, who had made concessions of land, for example in Manchuria, to Japan in 1915 following that country's Twenty-One demands, and then again, at the Treaty of Versailles. At that moment, it seemed that the Western powers had betrayed China by conceding Germany's 'rights' in Shandong province again to the Japanese, who had expelled the Germans in 1914, after agreements made with Britain, France and Italy.<sup>17</sup> To discuss the results of the May Fourth movement, with its questioning of Confucianism and Chinese tradition, its construction of a Chinese national character which it opposed, is to discuss virtually all the issues which are raised by Lu Xun's stories, but the statement of the writer Yu Dafu (1896–1945), made in 1935, should be quoted: 'the greatest success of the May Fourth movement should be considered the discovery of the "individual"'.<sup>18</sup> Perhaps this is so, and it is a contrast to the authoritarian and feudal structures which had been in place before, and which still threatened China, but the statement contains its irony, too, because to become an individual, as Nietzsche (1844–1900) and Foucault (1926–1984) both argue, also imposes on that person the requirement to take responsibility, and to think of itself in a consistent and unified way, and in terms of a single gender. It is the fulfilment of the European 'Romanticism' which gives to the 'individual' such a free and independent status and which makes Shelley the poet whose portrait is displayed in *Regret for the Past*. In Foucault, apparent invitations to liberation and tolerance are only more subtle ways of breeding and policing the subject who is thereby made 'docile'. In Lu Xun, the loneliness, and the melancholia are part of being an individual, as are the states of madness of which he writes, which testify to the unbearable qualities which can also be part of being treated as a single person.

Zhou Zuoren had been teaching full time in Peking University since 1917, and Lu Xun was appointed as a lecturer in Chinese literature at Peking University in 1919. He had moved out of the hostel in August 1919, when he bought a house, and went back that December to bring his mother, wife and brothers with their wives and children to Beijing, describing his selling of the family home in the short story *Hometown*. The sense of a large household is given in the short story which Lyell translates as *Some Rabbits and a Cat*, where the 'Third Missus' is Habuto Yushiko, the Japanese-born wife of Zhou Jianren, Lu Xun's youngest brother, and the younger sister of Zhou Zuoren's wife, Habuto Nobuko. The 'Third Missus' marriage came to an end when Zhou Jianren left in September 1921 to find work in Shanghai and never returned. A little later came another split, when, in July 1923, Lu Xun broke decisively with Zhou Zuoren, and moved out, taking his mother and Zhu An with him. He found another house, of which he took permanent possession in May 1924. In 1925, he began a relationship with a student at Peking Woman's Normal College, where he was also teaching part-time, this was Xu Guangping (1907–1968): she had begun writing to him that March.<sup>19</sup>

The second collection of stories, *Wandering*, or *Wavering*, or *Hesitation*, or in Lyell, *Wondering Where to Turn (Panghuang)*, were begun in February 1924, over a year after the completion of *A Call to Arms*. But there was no 'hesitation' in the China that forms the context of these stories. In the 1920s, it was divided, both north/south, and politically. In Beijing, Xu Shichang was followed as President by Li Yuanhong, who had been president earlier (1916–1917), and then by Cao Kun (1 October 1923–2 November 1924), and Duan Qirui until 20 April 1926, and then by Yan Huiping. There was the killing of a Chinese worker by Japanese in a textile factory on 15 May 1925, which produced a strike and further massacre (30 May 1925) and foreign intervention by Britain, as well as Japan, against the Chinese in Shanghai. On 18 March 1926, soldiers fired on students in Tiananmen Square; they had been protesting against Japanese intimidation. Among those killed were two from the Women's Normal College where Lu Xun taught. The demonstration produced further protests, and the opportunity for Duan Qirui to be pushed out, to be replaced by further warlords, Zhang Zuolin and Wu Peifu. In this atmosphere, Lu Xun left Beijing, as did Xu Guangping.<sup>20</sup> He went to Xiamen and then on to Guangzhou, which was Xu Guangping's hometown, and from there moved to Shanghai, where he was to live with her.

In the south, Sun Yat-sen had been elected president of a national government in Guangzhou in 1921, and had established in 1923 the Whampoa Military Academy nearby, installing Chiang Kai-shek (1887–1975)

as commandant the following year, with the intention of moving against the warlords commanding northern China (one of these warlords is a subject in the story *The Misanthrope*). Freed of constraint by the death of Sun, Chiang Kai-shek was to attack further the Communists, establish a government in Nanjing in 1927 and take Beijing in 1928, but he was neither able to defeat the warlords nor the Communists. Lu Xun's second group of stories, eleven in all, whose title implies a lack of direction, needs to be read against this sense of increasing anarchy in Beijing, and of there being no world elsewhere in China.

The rest of Lu Xun's life, set against the context of the breakout of civil war between the Nationalists and the Communists, may be told briefly, being outside the context of the short stories discussed here. His and Xu Guangping's son (Haiying) was born in 1930; he himself became closely identified with Marxism, if he never joined the Chinese Communist Party, which had been founded in Shanghai in July 1921; he continued writing, in 1931 he began to organise artists to study print-making with the younger brother of his Japanese friend Uchiyama Kanzo, and he died in 1936, of tuberculosis, like his father.<sup>21</sup>

We have discussed the preface to *A Call to Arms* already, but before proceeding to the stories, something more may be said about it because of the way it segues into *A Madman's Diary*, the theme of the next chapter, and the other thirteen short stories which comprised *A Call to Arms*, and which came out ten years after *Remembrances of the Past* came out under the name Zhou Chuo. *A Call to Arms* is Wang's translation: Lyell translates it more positively as *Cheering from the Sidelines*. Another translation that has been given is *Outcry*, which is more passive and injured in tone.<sup>22</sup> The preface has already been quoted from as a source for Lu Xun's life, as an autobiographical document, written at the end of 1922. But it now needs more attention, and not just for the way it leads into *A Madman's Diary*. The opening line is crucial, 'when I was young, I too had many dreams'. The qualifier 'too' is relevant. He speaks as one who is not now young, in comparison to the May Fourth students, but he associates himself with them, as the new dreamers, and the key word for the piece, 'loneliness', key indeed for all the short stories (*The Misanthrope* being the ultimate example), is first found in the opening paragraph:

When I was young, I, too, had many dreams. Most of them I later forgot, but I see in this nothing to regret. For although recalling the past may bring happiness, at times it cannot but bring loneliness, and what is the point of clinging in spirit to lonely bygone days? However, my trouble is that I cannot forget completely, and these stories stem from those things which I have been unable to forget. (XY 33, Y v)

The times of dreaming were lonely, the time of remembrance will also be lonely, it seems. Youth, then — the subject-matter of the preface, a subject which runs throughout the short stories, to the very last, *Divorce* — is a period of loneliness. The preface discusses youth in that it focuses on his education, the desire to produce the journal called *Vita Nova*, the depression he sank into, and the story he tells about himself in the hostel at Beijing, a site alluded to in *Some Rabbits and a Cat* and returned to in *Regret for the Past*, being the location of a past suicide which had left the place deserted. Isolation continued until Jin Xinyi (a name of Qian Xuanton), a friend who had known him in Japan, urged him not to copy old inscriptions but to write:

I understood. They were bringing out *New Youth*, but since there did not seem to have been any reaction, favourable or otherwise, no doubt they felt lonely. However, I said:

‘Imagine an iron house having not a single window and virtually indestructible, with all its inmates sound asleep and about to die of suffocation. Dying in their sleep, they won’t feel the pain of death. Now if you raise a shout to wake a few of the lighter sleepers, making these unfortunate few suffer the agony of irrevocable death, do you really think you are doing them a good turn?’

‘But if a few of them wake up, you can’t say there is no hope of destroying the iron house’.

True, in spite of my own conviction, I could not blot out hope, for hope belongs to the future. ... (XY, 37–38, Y ix)

He offers this as the reason for writing *A Madman’s Diary* and adds that as far as he was concerned, ‘I no longer feel any great need to express myself, yet because I have not forgotten the grief of my past loneliness, I sometimes call out to encourage those fighters who are galloping on in loneliness, so that they do not lose heart.’ These others are those who have just brought out *New Youth*, and who he surmises must be feeling lonely because of the absence of reaction (as he had an absence of reaction). He says that this is ‘a call to arms’, meaning, perhaps that he has been called to write by Jin Xinyi, and by ‘our chiefs’ and that his call was to call to others, to cheer them on, in a spirit not that of pessimism. But, at the end of the preface, he says that he has decided to call the entire collection of stories *A Call to Arms*. This gives the term more than one valency. As the title for a collection appearing in 1923, it recalls a period of his life when he was induced to write. But it also implies that he is calling to himself, out of his loneliness, to his loneliness, or, perhaps, that writing has the ability to call out to loneliness. The title recalls his

loneliness, his sense of being outside the iron house (which seems the logic of the illustration he uses, as if the iron house was a prison, or concentration camp).

But it is not clear that he is outside. The link made by Elias Canetti between devouring — that prime image in Lu Xun — and incarceration is significant.<sup>23</sup> It would be better to ask, is there an outside to the iron house? In the photograph of the decapitation, the Chinese being executed is enclosed in the middle of a circle, but what of those Chinese who form the circumference, and who look on? Are they outside, or are they inside? And, to continue the association of devouring with incarceration, are not the looks of these spectators, who by ringing the prisoner, form a wall, also devouring? The point will be reiterated throughout Lu Xun's fiction. There are numerous suggestions of people looking on at someone suffering in their midst: *The New Year Sacrifice* and *Warning to the People* being outstanding examples. The idea that they are devouring becomes graphic at the moment of Ah Q's execution. The point implies that there can be no outside; that he who writes is inside, which is the basis on which he knows what the conditions were, and so he is calling to himself and to others as on the inside, the condition of loneliness. And if there is no outside the iron house, whose texture makes it a complete image for repression and forgetting of dreams, that also implies that beyond the iron house is something else, equally devouring, equally imprisoning.

In the third place, the title for the collection reflects ironically, and also non-ironically, on himself, as the self that he has constructed in writing his autobiography: is such a person to write for others? His stories remain, however, calls to arms. Written for the benefit of others, they proclaim their own limitation, for instance, that there was a constraint placed upon him as to what he could and could not say, to lift up others and to keep them from pessimism.

# Notes

## Chapter 1

1. On Lu Xun as an essayist, and for examples of his essays: 'Three Summer Pests' (1925), 'The Evolution of the Male Sex' (1933) 'Ah Jin' (1935) and 'Confucius in Modern China' (1935), see David E. Pollard (editor and translator), *The Chinese Essay* (Hong Kong: Chinese University of Hong Kong 1999), pp. 137–157. For examples of the debate about Lu Xun in contemporary China, see the articles by Lin Qingxin, Xie Yong, Wang Shuo and Chen Shuyu in *Critical Zone 2* (Hong Kong University Press and Nanjing University Press, 2006).
2. Quoted, Marston Anderson, 'The Morality of Form: Lu Xun and the Modern Chinese Short Story', in Leo Lee (ed.), *Lu Xun and His Legacy* (Berkeley: University of California Press 1985), pp. 34–35.
3. On this, see Paul B. Foster, 'The Ironic Inflation of Chinese National Character: Lu Xun's International Reputation, Romain Rolland's Critique of "The True Story of Ah Q" and the Nobel Prize', *Modern Chinese Literature and Culture* 13 (2001), 140–168.
4. See Margery Sabin, 'Lu Xun: Individual Talent and Revolution', *Raritan* 9 (1989), 41–67, see pp. 44–45.
5. See Ge Baoquan, 'Lu Xun and World Literature', *Social Sciences in China* 2 (1981), 62–90, for the reputation of Lu Xun.
6. Fredric Jameson, 'Third World Literature in the Era of Multinational Capitalism', *Social Text* 15 (1986), 65–88, (pp. 69–70).
7. See Lydia H. Liu, *Translingual Practice: Literature, National Culture, and Translated Modernity — China, 1900–1937* (Stanford: Stanford University Press 1995) pp. 45–77, who argues that the Western nineteenth century concept of 'national character' was promoted by the American missionary in China, Arthur Smith, whose *Chinese Characteristics* (1889) was translated into Japanese and became the basis of an 'Orientalist' discourse, which took over Lu Xun, who had read Smith's work in Japanese. This approach relates to a rethinking of the anger against Chinese national identity as constituted by Confucianism that marked

- the May Fourth movement: see Lin Yü-sheng, *The Crisis of Chinese Consciousness: Radical Antitraditionalism in the May Fourth Era* (Madison: University of Wisconsin Press 1979). See also David Der-wei Wang, *Fictional Realism in Twentieth Century China: Mao Dun, Lao She, Shen Congwen* (New York: Columbia University Press 1992).
8. Jacques Derrida, 'Living On / Border Lines', in Harold Bloom (ed.), *Deconstruction and Criticism* (1979, London: Continuum 2004) p. 82.
  9. See Mikhail Bakhtin, *Problems of Dostoyevsky's Poetics*, trans. Caryl Emerson (Minneapolis: University of Minnesota Press 1984).
  10. For reviews of Lyell's work, beginning with his monograph, *Lu Hsun's Vision of Reality* (Berkeley: University of California Press 1976), see Lin Yü-sheng in *Journal of Asian Studies* 38.2 (1979), 365–368; Hilary Chung, *Bulletin of the School of Oriental and African Studies* 55 (1992), 169–170, Kirk A. Denton, *CLEAR*, 15 (1993), 174–176, Jon Kowallis, *China Quarterly* 137 (1994), 283–284.
  11. Notations in the text: Lu Xun, *Diary of a Madman and Other Stories*, trans. William A. Lyell (Honolulu: University of Hawai'i Press 1990). This is given as L plus page reference. XY plus page reference refers to the short stories translated by Yan Xianyi and Gladys Yang in *Lu Xun: Selected Works* vol. 1 (of four) (Beijing: Foreign Languages Press 1956). The entire collection, as *The Complete Stories of Lu Xun*, translated by Yang Xianyi and Gladys Yang, appeared from Indiana University Press in 1981, and is referenced throughout as Y plus page reference. (I assume, from my own experience, that this version is less easy of access.) For another English translation, referenced as Wang, see Chi-chen Wang, *Ah Q and Others, Selected Stories of Lusun* (New York: Columbia University Press, 1941). For a French translation, see *La vie et la mort injustes des femmes: Anthologie*, texts de Luxun traduits du chinois et présentés par Michelle Loi et le groupe « Luxun » de l'Université de Paris VIII (Paris: Mercure de France, 1985). A complete French translation of *Call to Arms* exists as *Luxun: Cris: Nouvelles*, traduites du chinois par Joël Bellassen, Feng Hanjin, Jean Join et Michelle Loi (Paris: Albin Michel, 1995). The French title of the second collection is *Errances* (see *La vie et la mort ...* p. 83).
  12. See Ellen Johnston Laing, *The Winking Owl: Art in the People's Republic of China* (Berkeley: University of California Press 1988) pp. 7–18, Julia F. Andrews and Kuiy Shen, *A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China* (New York: Guggenheim Museum 1998) pp. 213–225.
  13. Ian Reid, *The Short Story* (London: Methuen 1977) gives an excellent short history, pointing out that 'short story' only gained meaning in America in the 1880s (p. 27), while the term does not appear in OED until 1933 (p. 1).
  14. See for a good anthology of criticism, Charles E. May, *The New Short Story Theories* (Athens: Ohio University Press 1994) p. 87. The essay by Eichenbaum, discussed below, included by May, is relevant; while the oral modes of the short story are brought out in another essay in the same volume by Mary Louise

Pratt (pp. 107); her essay is interesting for the argument she makes for the short story being related to decolonization, for which she takes as evidence its popularity in nineteenth century America as opposed to Britain (pp. 104–105). Julio Cortázar, in the same volume, ‘Some Aspects of the Short Story’, equally points out that the form is Latin American, as opposed to French or Spanish (p. 245). He defines the form by its intensity, as Eichenbaum says that what distinguishes it is its ending, for which everything in it exists. Brander Matthews, in ‘The Philosophy of the Short Story’ quotes R. L. Stevenson for the same point (p. 79), and it is implicit in Poe’s essay, reviewing Hawthorne’s ‘Twice Told Tales’, where the intensity, and the ‘totality’ evident in the short story is of its essence (p. 61). May’s approach to the short story relies on it as impressionistic and subjective. All these comments are suggestive for further study.

15. John Bayley, *The Short Story: Henry James to Elizabeth Bowen* (Brighton: Harvester Press 1988) pp. 179–180.
16. See Clare Hanson, *Short Stories and Short Fictions, 1880–1980* (London: Macmillan 1985), and her edited volume, *Reading the Short Story* (New York: St Martin’s Press 1989).
17. William Boyd, ‘Brief Encounters: How to Tell Tales’, *Guardian* 2 October 2004, discusses the economics that produced and published short-story writing and kept it going through much of the twentieth century, and gives seven types of short story. These are: the event-plot story, the Chekhovian (‘to look at life in all its banality and all its tragic comedy and refuse to make a judgement’), the Modernist (especially, here, Hemingway), the cryptic-ludic, the mini-novel, the poetic-mythic, and last, the biographical. As I suggest throughout this book, this kind of taxonomy may have an initial value in helping readers to explore texts, but makes texts belong to what Roland Barthes in *S/Z* would call the *déjà lu*: the already read; to read is to explore the text’s difference from its generic mode.
18. Marston Anderson, *The Limits of Realism: Chinese Fiction in the Revolutionary Period* (Berkeley: University of California Press 1990) p. 31.
19. Roland Barthes, ‘From Work to Text’, in *Image-Music-Text*, essays selected and translated by Stephen Heath (London: 1977) pp. 155–164.
20. For an interesting account of Lu Xun as melancholic, see Bonnie S. McDougall, ‘Lu Xun Hates China: Lu Xun Hates Lu Xun’, in Wolfgang Kubin (ed.), *Symbols of Anguish: In Search of Melancholy in China* (Bern: Peter Lang 2001) pp. 385–440.
21. Jacques Lacan, ‘The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience’, *Écrits: A Selection*, trans. Alan Sheridan (London: Tavistock 1977) p. 4, 11.
22. This argument about shock is made by Walter Benjamin, *Charles Baudelaire: A Lyric Poet in the Age of High Capitalism*, trans. Harry Zohn (London: Verso, 1973) p. 132.

23. Jean-François Lyotard, ed. Robert Harvey and Mark S. Roberts, *Toward the Postmodern* (Atlantic Highlands NJ: Humanities Press 1993), p. 144.
24. For a development of the theme of posthumous living, survival after death, see my *Becoming Posthumous: Life and Death in Literary and Cultural Studies* (Edinburgh: Edinburgh University Press 2001).
25. Jacques Derrida, 'The Law of Genre', in Derek Attridge (ed.), *Acts of Literature* (London: Routledge 1992), p. 227.
26. 'Tradition and Modernity in the Writings of Lu Xun', in Leo Ou-fan Lee (ed.), *Lu Xun and his Legacy* (Berkeley: University of California Press 1985) p. 8.
27. Helen Vendler, *The Art of Shakespeare's Sonnets* (Cambridge, Mass.: Harvard University Press 1997).

## Chapter 2

1. For a useful biography, see David E. Pollard, *The True Story of Lu Xun* (Hong Kong: Chinese University Press 2002): this contains a good bibliography, but does not attempt to discuss the short stories.
2. See the account of Dickens by Edmund Wilson, 'Dickens: the Two Scrooges', in *The Wound and the Bow* (New York: Oxford University Press, 1947).
3. For a full reading of this episode, see Yomi Braester, *Witness Against History: Literature, Film and Public Discourse in Twentieth-Century China* (Stanford: Stanford University Press, 2003) pp.34–40. See also David D. W. Wang, 'Lu Xun, Shen Congwen, and Decapitation', in *Politics, Ideology, and Literary Discourse in Modern China* (Durham and London: Duke University Press, 1993), pp. 174–187.
4. David D. W. Wang, 'Lu Xun, Shen Congwen, and Decapitation', in Liu Kang and Xiaobing Tang (eds.), *Politics, Ideology and Literary Discourse on Modern China* (Durham: Duke University Press 1993) p. 179.
5. Lydia H. Liu (see chapter 1, footnote 6) reprints a picture (p. 62) of what may well be the original of what Lu Xun describes, and also discusses Lu Xun's later essay, 'Professor Fujono' (1926), about the Professor of Bacteriology at Sendai, where he draws attention to his own complicity: Chinese were watching on the slide, 'but in the lecture hall there was another Chinese watching. It was I, myself' (p. 63). In this way, he stages his own relation to the national identity that he also creates.
6. See Jacques Derrida, 'Freud and the Scene of Writing', in *Writing and Difference*, trans. Alan Bass (London: Routledge & Kegan Paul, 1978), pp. 246–291.
7. For discussion of autobiography, and *Ecce Homo*, see my *Becoming Posthumous* (see chapter 1 note 24).
8. Maurice Blanchot, *The Instant of My Death*, with commentary by Jacques Derrida, *Demeure: Fiction and Testimony*, trans. Elizabeth Rottenberg (Stanford: Stanford University Press 2000) pp. 10–11.
9. See Lacan, as referenced in chapter 1 note 21.

10. See Marián Gálik, on Lu Xun's 'creative confrontation' with Garshin, Andreev and Nietzsche in *Milestones in Sino-Western Literary Confrontation* (Wiesbaden: Harrassowitz, 1986), pp. 19–41.
11. Pollard, p. 43. There is an earlier translation of the text in William A. Lyell, jr, *Lu Hsiün's Vision of Reality* (Berkeley: University of California Press 1976) pp. 315–328.
12. Jaroslav Prušek, *The Lyrical and the Epic: Studies of Modern Chinese Literature*, ed. Leo Ou-fan Lee (Bloomington: Indiana University Press 1980) pp. 102–109.
13. On Cai Yuanpei, see William J. Duiker, *Ts'ai Yüan-p'ei: Educator of Modern China* (Philadelphia: Pennsylvania State University Press 1977).
14. For Chen Duxiu, see Gregor Benton (ed.), *Chen Duxiu's Last Article and Letters, 1937–1942* (Richmond: Curzon 1998), and Lee Feigon, *Chen Duxiu: Founder of the Chinese Communist Party* (Princeton: Princeton University Press, 1983).
15. Bonnie McDougall (see chapter 1, footnote 17) quotes the statement from Leo Ou-fan Lee, p. 390. Lee himself sees Lu Xun moving away from his father in a series of stages for which he draws on Erik Erickson. The model, however, because drawn from ego-psychology, supports the idea of moving towards an identity which is single, not split, and for this reason I prefer to use a way of thinking which is Freudian, or Lacanian and which does not presume that the ego could, or should be, a unified structure.
16. For this theme in Derrida, see Derek Attridge, *Acts of Literature* (London: Routledge, 1992), especially pp. 18–20, 315–316, 371.
17. A prime text of scholarship on this is Chow Tse-tsung, *The May Fourth Movement: Intellectual Revolution in Modern China* (Cambridge, Mass.: Harvard University Press 1960).
18. Quoted, Yi-tsi Mei Feuerwerker, 'Text, Intertext, and the Representation of the Writing Self in Lu Xun, Yu Dafu and Wang Meng', in Ellen Widmer and David Der-wei Wang (eds.), *From May Fourth to June Fourth: Fiction and Film in Twentieth-Century China* (Cambridge, Mass.: Harvard University Press 1993), p. 169.
19. For the relationship between the two, see Bonnie McDougall, *Love Letters and Privacy in Modern China: The Intimate Lives of Lu Xun and Xu Guangping* (Oxford: Oxford University Press 2002).
20. Lu Xun's reactions to the shooting in his writings are discussed by Marián Málík, *The Genesis of Modern Chinese Literary Criticism (1917–1930)*, trans. Peter Tkáč (Bratislav: Veda, 1980), pp. 259–261.
21. For the fortunes of Lu Xun's reputation in China after his death, see Merle Goldman, 'The Political Use of Lu Xun', *The China Quarterly* 91 (1982), 446–461.
22. McDougall (see chapter 1, footnote 17) says that the titles as translated in the *Selected Works* 'tend to be excessively positive' (p. 401). On the other hand, Pollard translates *Nahan*, the first volume of stories, as *Battlecries* (Pollard,

- p. 52). The theme of ‘loneliness’ in Lu Xun should be compared with the use of ‘solitude in Latin American literature’; for this, see Octavio Paz, *The Labyrinth of Solitude: Life and Thought in Mexico*, trans. Lysander Kemp (New York: Grove Press, 1961).
23. Lun-Kee Sun, ‘To Be or Not to be “Eaten”’: Lu Xun’s Dilemma of Political Engagement’, *Modern China* 12 (1986), pp. 465, 481 quotes Canetti, *Crowds and Power* (Harmondsworth: Penguin 1962 p. 209) on ‘teeth [as] the armed guardians of the mouth, and the mouth is indeed a strait place, the prototype of all prisons. Whatever goes in there is lost, and much goes in while still alive ...’

### Chapter 3

1. For reception of these stories, see Eva Shan Chou, ‘Learning to Read Lu Xun, 1918–1923: The Emergence of a Readership’, *China Quarterly* 17 (2002), 1042–1064.
2. Leo Ou-fan Lee, ‘Genesis of a Writer: Notes on Lu Xun’s Educational Experience, 1881–1909’, in Merle Goldman (ed.), *Modern Chinese Literature in the May Fourth Era* (Cambridge, Mass.: Harvard University Press 1977), p. 187.
3. Wang Shiqing, *Lu Xun: A Biography* (Beijing: Foreign Language Press 1984), pp. 98–99.
4. On this text, see Ziaobing Tang, ‘Lu Xun’s “Diary of a Madman” and a Chinese Modernism’, *PMLA* 107 (1992), 1222–1234.
5. On this, see Gang Yue, ‘Lu Xun and Cannibalism’, in *The Mouth That Begs: Hunger, Cannibalism, and the Politics of Eating in Modern China* (Durham; London: Duke University Press, 1999).
6. Marx, ‘The Eighteenth Brumaire of Louis Bonaparte’, in *Surveys from Exile: Political Writings vol. 2*, ed. David Fernbach (Harmondsworth: Penguin, 1973) p. 146.
7. Abjection as a recoil from the body of the other (specifically the mother) in an attempt to establish subjectivity and bodily borders, is the subject of Julia Kristeva, *Powers of Horror: Essays on Abjection*, trans. Leon Roudiez (New York: Columbia University Press 1982).
8. For the Russian short story, see Victor Terras’s article on the years 1830–1850, Julian Connolly on Chekhov, discussing the years 1880–1917, and Connolly and Rudolph Neuhäuser on Gorky, in Charles A. Moser, *The Russian Short Story: A Critical History* (Boston: Twayne, 1986).
9. *Nikolai Gogol: Plays and Petersburg Tales*, trans. Christopher English (Oxford: Oxford University Press 1995) p. 178.
10. The *Novelas ejemplares* were published in 1613: see Miguel de Cervantes, *Exemplary Stories*, trans. Lesley Lipson (Oxford: Oxford University Press 1998) pp. 250–305: the previous story in the collection, ‘The Deceitful Marriage’

- should also be read because it leads into this one, and discusses the fictiveness of all writing, and how no writing can be other than the writing of illusion, or lying.
11. On Gogol, see Robert A. Maguire, *Exploring Gogol* (Stanford: Stanford University Press 1994) pp. 49–66; for the idea that Gogol's work is to be read in light of homosexuality, see Simon Karlinsky, *The Sexual Labyrinth of Nikolai Gogol* (Cambridge, Mass.: Harvard University Press 1976): this would help with the sexual 'inadequacy' in this text. For links between madness in Russian literature and a tradition of political / social criticism, see Richard Peace, 'The Logic of Madness: Gogol's *Zapiski sumasshedshego*, *Oxford Slavonic Papers*, no. 9 (1976), 44.
  12. Fredric Jameson, 'Third World Literature in the Era of Multinational Capitalism', *Social Text* 15 (1986) p. 72.
  13. On incorporation, see Freud's essay, 'Instincts and their Vicissitudes', in *On Metapsychology: The Penguin Freud* 11 (Harmondsworth: Penguin, 1977), pp. 136–137.
  14. See on this, Chiu-yee Cheung, *Lu Xun: The Chinese "Gentle" Nietzsche* (New York: Peter Lang 2001) pp. 147–151.
  15. *The Portable Nietzsche*, trans. Walter Kaufmann (Harmondsworth: Penguin, 1968), p. 124.
  16. Quoted, Keith Ansell Pearson, 'Nietzsche Contra Darwin', in Daniel W. Conway and Peter S. Groff, *Nietzsche: Critical Assessments vol. 4: Between the Last Man and the Overman, The Question of Nietzsche's Politics* (London: Routledge 1999), p. 15.
  17. Gilles Deleuze and Felix Guattari, *A Thousand Plateaux* trans. Brian Massumi (London: Athlone Press 1988) p. 257.
  18. Jacques Derrida, *Points: Interviews 1974–1994*, ed. Elisabeth Weber, trans. Peggy Kamuf and others (Stanford: Stanford University Press 1994) p. 281.
  19. For discussion of Derrida, see David Wood, *Thinking After Heidegger* (Oxford: Polity Press 2002) pp. 135–152.

#### Chapter 4

1. 'Prosperity to all' — translation by D. C. Lau, *Lu Xun Xiao Shuo Ji: Selected Short Stories of Lu Xun* (Hong Kong: Chinese University Press 1987), p. 41.
2. The term appears first in 1918, in 'The Taboo of Virginity'; *On Sexuality: The Penguin Freud* vol. 7 (Harmondsworth: Penguin, 1977), p. 272.
3. The term is basic to *The Genealogy of Morals* (1887); see Nietzsche, *The Birth of Tragedy and The Genealogy of Morals*, trans. Francis Golffing (New York: Doubleday Anchor 1956), which translates the word as 'rancor', p. 170.
4. On this short story, see Milena Doleželová-Velingerová, 'Lu Xun's Medicine', in Merle Goldman (ed.), pp. 221–232.



- story has been translated into English: see M. Artzibashef, *Tales of the Revolution*, trans. Percy Pinkerton (London: Martin Secker 1917), pp. 11–108. (Quotation from page 73.)
16. The version in Harold R. Isaacs (ed.), *Straw Sandals: Chinese Short Stories (1918–1933)* (Cambridge, Mass.: MIT Press 1974) pp. 33–44. For an interesting account of and review of this book, see William A. Lyell, *China Quarterly* 66 (1976), 390–392.
  17. See my *Dickens, Violence and the Modern State: Dreams of the Scaffold* (London: Macmillan, 1995), pp. 129–154.
  18. Quoted in James Watson, ‘Long-haired destitutes in Colonial Hong Kong’, in Alf Hildebeitel and Barbara D. Miller (eds.), *Hair: Its Power and Meaning in Asian Cultures* (see note 13), p. 190.
  19. Sigmund Freud, ‘Medusa’s Head,’ *Standard Edition of the Works of Sigmund Freud*, trans. James Strachey (London: Hogarth Press) 24 volumes; vol. 18, p. 273.
  20. For the Nietzsche quotation, see *The Genealogy of Morals* (see note 3), p. 189. The references to Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (Harmondsworth: Penguin, 1979) are to the chapter-titles of those parts dealing with Western nineteenth-century methods of putting prisoners under surveillance: ‘the gentle way in punishment’ (part 2 chapter 2), ‘docile bodies’ (part 3 chapter 1).
  21. Walter Benjamin, ‘The Storyteller’, in *Illuminations* (London: Jonathan Cape 1970) pp. 85–110.
  22. Eichenbaum’s definition is included in his essay ‘O. Henry and the Theory of the Short Story’, in Charles E. May, *The New Short Story Theories* (Athens: Ohio University Press 1994) p. 87.

## Chapter 5

1. *Nikolai Gogol: Plays and Petersburg Tales*, trans. Christopher English (Oxford: Oxford University Press 1995) pp. 333, 334.
2. Vera Schwarcz, *The Chinese Enlightenment: Intellectuals and the Legacy of the May Fourth Movement of 1919* (Berkeley: University of California Press 1986), pp. 121–122.
3. Walter Benjamin, ‘Theses on the Philosophy of History’, in *Illuminations*, trans. Harry Zohn (London: Jonathan Cape 1970) p. 259.
4. See Derrida’s essay ‘Cogito and the History of Madness’, in *Writing and Difference*, trans. Alan Bass (London: Routledge, 1978). Derrida calls the *logos* ‘the language of objectification’ (p. 37). The essay is, of course, a controversial review of Foucault’s *Histoire de la folie*, translated as *Madness and Civilization*.
5. Freud, ‘Family Romances’, in *On Sexuality* (see chapter 4 note 2), pp. 221–225.
6. Leo Ou-fan Lee, *Voices from the Iron House: A Study of Lu Xun* (Bloomington: Indiana University Press, 1987), p. 76.

7. Freud, 'Fetishism', *On Sexuality*, p. 351.
8. Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis*, trans. Alan Sheridan (Harmondsworth: Penguin 1977), p. 113.
9. Lu Xun's comments on capital punishment in 'How "The True Story of Ah Q" Was Written' in *Selected Works*, Vol. 2, pp. 305–313, are worth reading (the essay is of 1926).
10. William A. Lyell, Jr., *Lu Hsün's Vision of Reality* (Berkeley: University of California Press 1976), p. 172.
11. Freud, in *On Metapsychology* (see chapter 3 note 13), pp. 283–287.
12. Lyell gives an earlier translation of the text in his *Lu Hsün's Vision of Reality*, pp. 328–333, which is worth comparing with his later, more American one (L 191–196).
13. See the discussion of cats by Martha Kendal Woodruff, and of dogs by Gary Shapiro, in Christa David Acampora and Ralph R. Acampora, *A Nietzschean Bestiary: Becoming Animal Beyond Docile and Brutal* (Lanham, Maryland: Rowan and Littlefield, 2004) pp. 251–264, and 53–60. Woodruff notes the association of cats with the moon in Nietzsche, p. 252, taking this from *Zarathustra, Basic Writings*, p. 234. If Lu Xun knew this passage, it would give an interesting new sense of the moon as deceptive and feminine in the madman's discourse.

## Chapter 6

1. Marston Anderson in *Lu Xun and his Legacy*, p. 37.
2. See on this Theodore Hutters, *Bringing the World Home: Appropriating the West in Late Qing and Early Republican China* (Honolulu: University of Hawai'i Press 2005), pp. 259–264.
3. See the discussion by Carolyn T. Brown, 'The Paradigm of the Iron House: Shouting and Silence in Lu Hsun's Short Stories', *CLEAR* 6 (1984), 101–119.
4. The comparisons are made in Yi-tsi Mei Feuerwerker's chapter, 'Lu Xun and the Crisis of the Writing Self', in *Ideology, Power, Text: Self-Representation and the Peasant 'Other' in Modern Chinese Literature* (Stanford: Stanford University Press 1998) pp. 53–99.
5. Freud and Breuer, *Studies on Hysteria*, Vol. 3, *The Penguin Freud* (Harmondsworth: Penguin 1974), p. 95.
6. Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis* (see chapter 5 note 8), pp. 53, 55.
7. Theodore Hutters, 'Blossoms in the Snow: Lu Xun and the Dilemma of Modern Chinese Literature', *Modern China* 10 (1984), 49–77, quotations p. 71. The point is expanded by Jian Xu, 'The Will to the Transaesthetic: The Truth Content of Lu Xun's Fiction', *Modern Chinese Literature and Culture* 11 (1999), 61–92, who cites Hutters, as well as Leo Ou-fan Lee saying that 'Lu Xun must be accredited with initiating and consciously developing, for the first time in the history of Chinese literature, the complex art of the fictional narrator' (from

*Voices from the Iron House*, p. 63), quoted p. 63. Jian Xu argues for a deliberate ‘disunifying’ moment within Lu Xun’s texts (67) which is compared to Adorno on the fragmented nature of the modern artwork, in conditions of extreme alienation, as discussed in his *Aesthetic Theory*. Jian Xu finds a moment of ‘epiphany’ at the end of *The Misanthrope*, and *In the Tavern* as well as *The New-Year Sacrifice*, saying about the present story that ‘we are struck by the inappropriateness of the narrator’s sense of relief’ (p. 75).

8. Quoted, Bonnie S. McDougall, *Fictional Authors: Imaginary Audiences: Modern Chinese Literature in the Twentieth Century* (Hong Kong: Chinese University Press 2003), p. 77.
9. The Oxford Authors, *Oscar Wilde*, ed. Isobel Murray (Oxford: Oxford University Press 1989), p. 306. The editor’s note thinks this is an allusion to Wilde’s green carnation. See McDougall p. 85 for translations of this play.
10. Marston Anderson, *The Limits of Realism: Chinese Fiction in the Revolutionary Period* (Berkeley: University of California Press 1990), p. 80, quoting Leo Ou-fan Lee, *Voices from the Iron House*, p. 72, from where I have taken the full quotation, from ‘Random Thought no. 38’.

## Chapter 7

1. *Voices from the Iron House* p. 84.
2. Discussion of the impossibility of mourning should include Freud on ‘incorporating’ or ‘devouring’ the other in the essay ‘Instincts and Their Vicissitudes’, *On Metapsychology* (see chapter 3 note 13), p. 136, a process which is associated with mourning the other; with his essay ‘Mourning and Melancholia’ (*ibid* p. 253) where the ‘reality principle’ finally triumphs over the other who has died and persuades the mourner to go on living, and the discussions of mourning by Jacques Derrida in *Memoires for Paul de Man*, trans. Cecile Lindsay, Jonathan Culler and Eduardo Cadava (New York: Columbia University Press 1986), pp. 5–43, which is a meditation on the idea of mourning as ‘impossible’ because of the sense that if it is successful, it devours the other. Derrida’s interest in mourning first appeared in 1976, in his Introduction, ‘Fors’, to Nicholas Abraham and Maria Torok, *The Wolfman’s Magic Word: A Cryptonymy*, trans. Nicholas Rand (Minneapolis: University of Minnesota Press 1986). Abraham and Torok contrast introjection and incorporation as forms of mourning; the first allows for a growth in the ego as the other is included in it, the second refuses to recognise that the other has been lost. Derrida argues that both are necessary, the second being necessary to preserve the otherness of the other. Only the first would lead to a triumphalism over the dead person. Freud’s ‘normal mourning’ would lead to a denial of pain and finitude.
3. For the *fort/da* game, which shows the compulsive power of repetition, and which Freud uses to show the self trying to negotiate a process towards death, see *Beyond the Pleasure Principle*, in *On Metapsychology* (see chapter 3 note 13), pp. 283–287.

4. The ‘superfluous man’ calls himself that in an entry in his diary of 23 March: see *The Diary of a Superfluous Man*, in Elizabeth Cheresch Allen (ed.), *The Essential Turgenev* (Evanston: Northwestern University Press 1994), p. 110. See Ellen B. Chances, *Conformity’s Children: An Approach to the Superfluous Man in Russian Literature* (Columbus, Ohio: Slavica Publishers, 1978).
5. Maurice Blanchot: *The Gaze of Orpheus and Other Literary Essays*, trans. Lydia Davis (Barrytown, NY: Station Hill Press 1981), pp. 108, 109.
6. On this text, see Mao Chen, ‘The Formation of the Reader in Hu Shi, Lu Xun and Mao Dun’, in *Between Tradition and Change: The Hermeneutics of May Fourth Literature* (Lanham: University Press of America, 1997), pp. 98–102, and Chiu-ye Cheung, *Lu Xun: The Chinese ‘Gentle’ Nietzsche* (New York: Peter Lang 2001), pp. 158–173.
7. *Lu Xun’s Vision of Reality*, pp. 203–209.
8. Emmanuel Levinas, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonse Lingis (Pittsburgh: Dusquesne University Press 1969), p. 50.
9. Marston Anderson, *The Limits of Realism*, p. 85.
10. See Jacques Derrida, ‘Différance’, in *Margins of Philosophy*, trans. Alan Bass (Chicago: University of Chicago Press 1982), pp. 3–27.
11. The word ‘insist’ returns to the title of the *récit* by Blanchot (see chapter 2 footnote 8). Lacan’s *Écrits* (p. 146) contain the essay-title ‘The Agency (l’instance) of the Letter in the Unconscious, or Reason since Freud’, which is similar to Blanchot; the ‘instance’ implies the insisting of the letter (language) within the unconscious; or its entreaty, or its persistence in remaining within the unconscious. The idea of unconscious urgency is within Blanchot’s sense of death standing within life, always ‘in instance’. See above, p. 17. The reference to ‘homosexuality’ here and on p. 104 refers to the quasi-homosexual bonding between males within patriarchy, which is the theme of Eve Kosofsky Sedgwick’s *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985).

# Index of Names

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