

Psychoanalyzed Vacillation between and Entanglement of the Old and the New
in 1930s Shanghai: the Sinicization of Freudian Psychoanalysis
in Two Short Stories by Shi Zhecun

by

WEI-YI LEE

B.A., National Taiwan University, 2005

M.A., National Chengchi University, 2008

A thesis submitted to the
Faculty of the Graduate School of the
University of Colorado in partial fulfillment
of the requirement for the degree of
Master of Arts
Comparative Literature Graduate Program

2014

This thesis entitled:
Psychologized Vacillation between and Entanglement of the Old and the New
in 1930s Shanghai: the Sinicization of Freudian Psychoanalysis
in Two Short Stories by Shi Zhecun
written by Wei-Yi Lee
has been approved for Comparative Literature Graduate Program

Chair: Dr. Eric C. White

Committee Member: Dr. Faye Yuan Kleeman

Committee Member: Dr. G. Andrew Stuckey

Date_____

The final copy of this thesis has been examined by the signatories, and we
Find that both the content and the form meet acceptable presentation standards
Of scholarly work in the above mentioned discipline.

Lee, Wei-Yi (MA., Comparative Literature)

Psychologized Vacillation between and Entanglement of the Old and the New in 1930s
Shanghai: the Sinicization of Freudian Psychoanalysis in Two Short Stories by Shi
Zhecun

Thesis directed by Assistant Professor G. Andrew Stuckey

Shi Zhecun 施蛰存 (1905-2003), an avant-garde modernist writer in 1930s Shanghai, claimed that his works “were influenced [by Sigmund Freud (1856-1939)], while breaking away from the influence.” That is to say, Freudian psychoanalysis was Sinicized (i.e. became influenced by Chinese thought or culture) in Shi Zhecun’s fiction writing. The discomposure caused by the vacillation between, and the entwinement of Chinese heritage and Western civilization was characteristic of the Chinese psyche in the 1930s, particularly in Shanghai, the most Westernized city. This thesis contributes to delving into the struggle between and the entanglement of Chinese tradition and Western influence in terms of the Sinicization of Freudian psychoanalysis. I argue that Shi Zhecun adopted Freudian thought to psychoanalyze the mindset of urban youth in 1930s Shanghai through the lens of psychical mechanisms and pathologies, and thereby, this practice of Sinicizing Freudian psychoanalysis was subtly characterized by using hesitation and entanglement. I will take a contextualizing approach to two stories: “A Rainy Evening” (1929), and “Devil’s Way” (1931), to demonstrate the Sinicization of Freudian psychoanalysis.

To: Dr. George Andrew Stuckey

Acknowledgement

I am indebted first to Dr. G. Andrew Stuckey for his guidance in modern and contemporary Chinese literature. This thesis is based on a paper for his seminar, “Modern Literature.” He provided me with many helpful comments. He not only helped me lay the groundwork for modern and contemporary Chinese literature but also taught me the right way and attitude for being a promising academician. Without his guidance, this thesis would not come into being.

I am also indebted to Dr. Faye Kleeman. She gave me many suggestions for improvement. I studied postcolonial theory and improved my Japanese reading knowledge a lot by working with her. She made me determined on devoting myself to Taiwan studies.

I am grateful to Dr. Eric C. White. His seminar, “Introduction to Literary Theory” provoked my interest in Western literary theory. The learning experience in the seminar motivated me to keep working on Western literary theory. He was so nice to serve as the chair of the thesis committee.

I have to thank Comparative Literature Graduate Program for funding me fully for three years. In addition, I need to thank Department of Asian Languages and Civilizations for accommodating me to work there also for three years. I also wish to express my gratitude to the Graduate Certificate Program in Critical Theory for issuing me the Graduate Certificate in Critical Theory after I finished the required coursework.

Special thanks go to Dr. Chiung-Yao Wang, Chun-ling Hsu, Sherry Jones, Arya Hackney, Max Kuo, and Chao Liu. Whenever I need help, they are always there. In addition, I learned Chinese language pedagogy by watching Dr. Wang’s and Hsu Laoshi’s classroom teaching and working for them. I took a graduate seminar in Chinese language pedagogy with Dr. Wang, and I learned a lot from her. Sherry helped me edit the draft of the thesis and gave me suggestions for the improvement of my writing and presentation from the perspective of an instructor in writing and rhetorics. She also shared her thoughts on Freudian and Jungian psychoanalysis with me. Arya Hackney served as a reader of the draft, and offered me many penetrating comments for revision. I

appreciated her company and help along the way. Max watched my PowerPoint presentation and posed pertinent questions to me. And Chao was so nice and supportive that he gave me useful academic advice on my school work and career plan.

CONTENTS

CHAPTER

I. Introduction.....	1
II. Shi Zhecun's Life and Oeuvre, and Shanghai Modernism.....	8
III. The Sinicization of Freudian Psychoanalysis in the 1930s Shanghai	
1. "A Rainy Evening:" a Case of Frustrated Urban Male Psyche.....	12
2. "Devil's Way:" a Case of Paranoia and the Uncanny.....	29
IV. Conclusion.....	46

Chapter I

Introduction

In 1933 Shi Zhecun [施蛰存] (1905-2003), an avant-garde modernist writer in 1930s Shanghai, remarked on the influence of Freudian psychoanalysis in his short stories:

I don't know what Western or Japanese New Sensationalism is. I only know my fiction is simply psychoanalytic novels, which applied some Freudianism.¹

我雖然不明白西洋或日本的新感覺主義是什麼樣的東西，但我知道我的小說不過是應用了一些 freudism 的心理小說而已。

In 1983, he stated in retrospect:

As for why I intended to employ these new techniques [psychoanalysis, stream of consciousness, and montage], the reason was simple. First, I felt that it was fresh; secondly, I wished to be innovative by these [new literary techniques]. I felt like I could neither indiscriminately pursue some new creative methods nor exclude them wholesale. As long as they were helpful with representing characters and strengthening themes, they could be adopted by me. But there was one thing not to forget. Don't forget that I myself am Chinese and that I was writing works to reflect the situation of China. If I had simply pursued some foreign forms, that would not have been promising. To make works with persistent life force, what was needed was to seriously absorb the essence of "imports" like this. I was influenced [by foreign imports] while breaking away from the influence so that they could be ingrained in Chinese soil to create works, which were innovative and had national characteristics concurrently.²

至於我為什麼要運用這些新的手法，原因很簡單，一是覺得新奇，二是想借此有所創新。我感到對一些新的創作方法的運用既不能一味追求，也不可一概排斥，只要有助於表現人物，加強主題，就可拿來為我所用。不過有一點不能忘卻，這就是別忘記自己是個中國人，是在寫反映中國國情的作品。如果在創作中單純追求某些外來的形式，這是沒出息的，要使作品有持久的生命力，需要的是認真吸取這種“進口貨”中的精華，受其影響，又擺脫影響，隨後才能根植於中國的土壤中，創作出既創新又有民族特點的作品。

Both remarks speak to the fact that Freudian psychoanalysis was Sinicized (i.e. became influenced by Chinese thought or culture) in Shi Zhecun's fiction writing. Critics, such as G. Andrew Stuckey, Shu-mei Shih, Lydia, Liu, Jingyuan Zhang, Leo Ou-fan Lee, and Christopher

¹ Shi Zhecun, "Wode chuanguangzhuoshenghuo zhi licheng" [我的創作生活之歷程 The Course of my Creation Writing Life] (1933), in *Shinian chuanguangzuo ji* [Oeuvre of Ten Years 十年創作集] (Shanghai, China: East China Normal University Press, 1996): 803.

² Shi Zhecun, "Xiandai pai yi xitan" [現代派一席談 A Talk on Modernism] (1983), in *Beishan sanwenji* [北山散文集 Oeuvre of Northern Mountain Prose], vol. 2 (Shanghai, China: East China Normal University Press, 2001): 678.

Rosenmeier all have discussed this matter. However, no critic has delved into the struggle between, or the entanglement of, Chinese tradition and Western influence in terms of the Sinicization of Freudian psychoanalysis, which is the contribution of this thesis. By Western influence, I mean the influence of the cultural, economic, or political systems of Middle and West Europe, and North America. The discomposure caused by the vacillation between, and the entwinement of Chinese heritage and Western civilization was characteristic of the Chinese psyche in the 1930s, particularly in Shanghai, the most Westernized city. I argue that Shi Zhecun adopted Freudian thought to psychoanalyze the mindset of urban youth in 1930s Shanghai through the lens of psychical mechanisms and pathologies, and thereby, this practice of Sinicizing Freudian psychoanalysis was subtly characterized by using hesitation and entanglement.

By “psychoanalyzing,” I mean examining or treating (a person) employing the methods developed by psychoanalysis, as in Shi Zhecun’s integration of psychoanalysis as a part of character development in his fiction writing. Psychoanalysis took shape at the end of the nineteenth century. The main founder of psychoanalysis, Sigmund Freud (1856-1939), emphasized the force of the unconscious to mold decisions and development; the force of the unconscious became a fertile source for artists, writers, and critics. To delve into the unconscious in terms of the operation of the human psyche, Freud divided the psyche into three functional parts: id, ego, and superego. He considered the id as the origin of the unconscious. The id is mastered by the pleasure principle, whose aim is the immediate gratification of instinctual drives. The superego stems from an identification with parents and reaction to social pressures. The superego, serves as an internal censor to repress the impulses of the id. The ego, on the other hand, is a part of the id, while adjusting the subject to the external world. The ego, thus, follows the reality principle, which aims at satisfaction of urges of the id without being exposed to risks. Freudian influence of the structure of the mind on literature can be seen in the ‘stream of consciousness’ technique. Stream of consciousness is a method of narrative representation of haphazard thoughts in a free-floating manner, thereby highlighting subjectivity through the individual person’s consciousness. Through the assimilation of Freudian free association into the stream of consciousness, the Freudian structure of the mind posited that seemingly random memories, thoughts, or perceptions, from a subject’s unconscious, subconscious and preconscious mind(s) can come into the conscious mind of the subject. In addition to the theory

of the structure of the mind, Freudian pan-sex theory pushed writers to stress sex. Among instincts, sex is the foremost one, according to Freud. Freudian psychoanalysis inspired writers to emphasize the incongruity between sexual impulse and all kinds of regulations (reason, ethics, and the social environment). Sexual desire, or life instinct, from the id and the regulation of the superego lead to constant conflicts, and the ego has to coordinate the id and the superego by relaxing the tension. The operation of ego defense mechanisms and the psychic pathologies caused by the malfunction of the ego, therefore, can be considered as a product of the struggle between the upheaval of sexual impulses and the restraints imposed by moral standards and social environments. The dynamics of Freudian psyche are widely adopted by writers, like Shi Zhecun, providing characterization and individual qualities in their works (normally fiction). This psychoanalyzing of individuals in literary texts is what I mean by psychoanalytic characterization.

Modernity, including the technique of psychoanalytic characterization in modernism, prospered in 1930s Shanghai. Modernity are conditions of the modern period since the mid-15th century, noted for the move from feudalism (or agrarianism) toward capitalism, industrialization, secularization, rationalization, the nation-state and its consequential institutions and surveillance. Among these aspects, alienation, according to Karl Marx (1818-1883), is a byproduct of capitalism because the division of labor and unequal distribution of wealth leads to social and economic hierarchy. In industrial production under capitalism, workers are neither autonomous nor self-realizing because they are manipulated by the bourgeois. Chinese intellectuals introduced Western modernity to save China from the incursion of imperial powers as early as the first Opium War in 1842. The modernization project culminated in the May Fourth Movement in 1919. In the post-May Fourth period, among all the cities in China, Shanghai was the foremost place to experience modernity in the 1930s because it was the biggest commercial city at the time, named the “Oriental Paradise.” Shanghai also had the French Concession and the International Concession, meaning that it was a metropolis, which was almost synchronous with the West. 1930s Shanghai was, therefore, a fertile ground for modernity.

Like their Western counterparts, psychoanalytic characterization was indispensable for Shanghai modernist writers to portray urban experiences. According to Jingyuan Zhang, Freudian psychoanalysis contributed to urban Chinese literature: “psychoanalytic writings also

reflected the urban scene, contributing to the emergence of an urban literature in Chinese literary history.”³ To represent urban experience subtly, like the estrangement caused by being in an anonymous crowd, like being cut off from the network of human relations, or like being overwhelmed by the fast pace of urban life, Shanghai modernists made use of psychoanalytic characterizations to depict the vulnerability of urbanites. Because psychoanalytic characterization is one of the most convenient ways to highlight the vulnerability of urban people before the complex dynamics of the psyche, Shanghai modernists, including Shi Zhecun, favored this technique. As Terry Eagleton argues, writings about anxiety existed throughout history, but it was not until the birth of psychoanalysis that these mental experiences were systemized as official knowledge.⁴ This systematized framework of psychoanalysis is groundbreaking because it can be used to illuminate psychological descriptions in realism. Furthermore, psychoanalytic characterization derived from psychoanalysis went beyond ordinary psychological delineations. With psychoanalytic characterization, Shanghai modernists delved into the inner mind of urbanites through examining psychical mechanisms and pathologies. Thus, they preferred psychoanalytic characterization to realist delineation.

Psychoanalytic characterization renders 1930s Chinese modernity multi-layered for the assimilation of Western modernity and Chinese tradition and the emphasis on the difference between them. In 1930s China, and especially in Shanghai, Western modernity, as seen in concepts like individualism, linear temporality, materialism, and urbanization, seemed to predominate over aspects of Chinese heritage, like ethics, Daoist communion with nature, feudalism, and cyclical temporality. In the Chinese modernization project, Western modernity was championed over Chinese heritage, because the former was adopted widely by Chinese enlightenment thinkers to strengthen China. However, Western modernity and Chinese heritage can be integrated through common ground shared by both civilizations, like the restraint of ethics or inherent misogyny. Such integration can be seen most in Shi Zhecun’s use of Freudian psychoanalysis because the use revealed similarities of Western and Chinese psychic mechanisms. In other words, this was not grafting a Western psychic mechanism onto the

³ Jingyuan Zhang, “Modernist Writers,” in *Psychoanalysis in China: Literary Transformations 1919-1949* (Ithaca, NY: Cornell University East Asian Program, 1992), 106.

⁴ Terry Eagleton, *Literary Theory: an Introduction* (Minneapolis, Minnesota: University of Minnesota Press, 1983), 151.

Chinese psyche because it was not used to psychoanalyze the Western psyche. Instead, the use of psychoanalysis rendered the struggle between and the entwinement of Chinese tradition and Western modernity so complex that it transcended the modern Chinese framework of a binary opposition in which Western modernity was prioritized. Because of the urgency of modernization, the modern Chinese scheme seemed to forsake the cyclical pattern in order to catch up with Western modernity. Even though Freudian psychoanalysis itself was imported from the West, with the psychological retrospection towards the past, it disrupted the modern Chinese linear scheme. This psychological retrospection originates from the tendency of Freudian psychoanalysis to trace the unconscious back to the past, especially the infantile stage. Freudian psychoanalysis was, thus, Sinicized, beyond its original model.

Examining this practice of Sinicizing Freudian psychoanalysis can be productive through contextualization. This method is endorsed by Freud, who traces the formation of the superego, in *Civilization and its Discontents*, by claiming that the superego is a derivative psychic agency produced by the conflict between the individual ego and external society. The superego results from the fact that civilizations impose moral standards for the governance of individual behavior. In this manner, the superego in the form of conscience is internalized into the mind so as to keep a tight rein on the ego. Under the governance of the superego, the ego restrains the libidinal impulses from the id. The ego, as the integrator mechanism of the superego and the id, is responsible for resolving the conflict between the superego and the id. The malfunction of the ego could lead to psychic pathologies. Even though Freud derived most of his models from a Caucasian and Jewish perspective, and, in *Civilization and its Discontents*, he did not specifically acknowledge other societies' customs, there is no reason to exclude the possibility of using his cultural superego model to examine the thinking of other people or civilizations. Allowing for extrapolation of Freudian models, the psychoanalytic diagnosis of pathologies can be traced to different cultural superegos produced by different civilizations and societies.

The flexibility of the Freudian model of the psyche allows for my interpretation of Shi Zhecun's stories through the lens of Freudian psychoanalysis. To contextualize 1930s China in terms of the dynamics of the incursion of Western modernity into China, it is essential to identify China as a semi-colony since the first Opium War in 1842 until Liberation in 1949. By semi-colony, I mean that China was never completely under control of imperial powers. Even though

imperial powers institutionalized the post office, educational systems, railways, the Western calendar, etc., in ways analogous to the outright colonization of China, China maintained its language, customs, and autonomy. The impact of this colonization can be seen most in the urban Chinese psyche in Shanghai in the 1930s. Specifically, they embraced nostalgia for and attachment to the countryside because it had not been invaded by imperialism and capitalism as much as Shanghai, which practiced commodification and fostered shallow interpersonal relationships. However, not everything in Chinese tradition was positive or contradictory to Western imports. Instead, the negative side of Chinese heritage can be reinforced by the common ground between Chinese heritage and Western imports to bring forth psychic pathologies. It follows that the psychic pathologies in Shi Zhecun's characters result from the psychic vacillation between Chinese tradition and Western imports (both material and ideological), and the common ground between the two. This psychoanalytic characterization indicates that Freudian psychoanalysis is Sinicized for the formation of the 1930s Chinese cultural superego in Shi Zhecun's fiction. In other words, because this psychoanalyzed landscape was characteristic of the urban Chinese psyche in 1930s Shanghai under Chinese modernization, this dynamic of mind can be seen as a prevalent discomposure. In this way, the psychic pathologies do not necessarily simply result from the individual unconscious. Rather, the pathologies have much to do with the cultural superego. The operation of the ego to coordinate the superego and the id could result in daydreaming, as is the case in "A Rainy Evening" [Meiyu zhi xi 梅雨之夕] (1929). The malfunction of the ego would certainly lead to psychic pathologies, such as paranoia, as exhibited in "Devil's Way" [Modao 魔道] (1931). Paranoia brings back the repressed infantile wishes or surmounted primitive beliefs in the form of distorted delusions to consciousness, creating the uncanny, or the return of the familiar. The diagnosis may be schematic because each psychic pathology is interconnected. To confirm this theory, it is expedient to highlight one pathology in each story while showing the interrelation of it to other pathologies or psychic mechanisms.

This thesis on the Sinization of Freudian psychoanalysis in Shi Zhecun's short stories is composed of four chapters. In chapter one, I have laid out my methodology of reading Shi Zhecun's narratives of psychoanalytic characterization against the social context of the 1930s semi-colonial China through the lens Freudian psychoanalysis. In chapter two, I elaborate on

historical contexts of the Shanghai modernists in the 1930s and their adoption of Freudian psychoanalysis for the psychoanalytic characterization of the urban psyche. In chapter three, I will take a contextualizing approach to these two stories to demonstrate the Sinicization of Freudian psychoanalysis instead of simply focusing on each character's individual unconscious. In chapter four, I will conclude my research.

Chapter II

Shi Zhecun's Life and Oeuvre, and Shanghai Modernism

Shi Zhecun's life shows his talents in both traditional Chinese and Western literature. He was born in Hangzhou, Zhejiang in 1905. He moved with his family to Suzhou, Jiangsu in 1908. He moved again with his family to Songjiang, Jiangsu in 1913. He started creative writing in high school by publishing his works in journals devoted to "Mandarin Duck and Butterfly" stories [鴛鴦蝴蝶派 romance fiction] in Shanghai. In 1922, he enrolled in Hangchow University established by the American Baptist Church. But he was expelled for participating in an anti-Christianity movement in the following year, so he transferred to Shanghai University. He transferred to Utopia University [大同大學] in 1924 and to Aurora University [震旦大學] in 1926, and received a bachelor degree in French. His life can be generally divided into four periods. Before 1937, the outbreak of the second Sino-Japanese War, he was engaged in editing, creative writing of short stories and poetry, and translating Western literature into Chinese language. After 1937, he moved inland, and turned to prose writing. During the period of 1950-1958, he translated a great many Western literary works. After 1958 he concentrated on research in classical Chinese literature and tablet relics. Even though he was very versatile, presently he is most known for his modernist short stories exploring the psychological interiority of Shanghai urbanites. Although his creative works were long denounced by the Chinese Communist government, with the relaxation of censorship in the 1980s, there has been mounting interest in his works which have been republished in recent years.

The journal *Les Contemporains* (1932-1935) was a bastion of introducing Western literature and thoughts into China. In *Les Contemporains* were a group of writers who were eager for new ways to write fiction by adopting free association, stream of consciousness, and interior monologue, which derive from Freudian psychoanalysis. They were called "the school of New Sensationalism" [Xin ganjue pai 新感覺派]; this school name was borrowed from the Japanese, *Shinkankaku ha*. Some literary critics, like Zhao Jiabi [趙家璧], called them "the school of psychoanalytic novelists."⁵ These writers' shared ambition was to explore the human inner mind

⁵ Zhao Jiabi 趙家璧, "Huiyu wo biande diyibu chengtushu" [回憶我編的第一部成套書 Recollection of my first Edited Volume of Books], *Wenxue shiliao* 文學史料 3 (1983).

by grasping the fragmentary and incoherent sensation of the outside world. In Virginia Woolf's words, this ambition is "to trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon consciousness."⁶ No matter how dissociated and disorganized the operation of the external world is, it can be integrated into the consciousness of mind. The publication of the literary journal *Xiandai* [現代] with the French title, *Les Contemporains*, marked the formation of "the school of New Sensationalism" as an important literary school because the magazine was a bastion of such works. There are four major writers of "the school of New Sensationalism" who deliberately incorporated Freudian psychoanalysis into their stories and submitted their works to *Les Contemporains*: Shi Zhecun, Liu Na'ou [劉訥鷗] (1905-1940), Mu Shiying [穆時英] (1912-1940), and Ye Lingfeng [葉靈風] (1905-1975). The poet, Dai Wangshu [戴望舒] (1905-1950), was also closely associated with them because he joined *Les Contemporains* and even defended the group against Lu Xun's extremist attack on these writers' professed political neutrality. Lu Xun claimed that writers must take sides with the right (the Nationalists) or the left (the Communists) without middle ground. Detached from politics, the journal introduced Chinese readers to various trends in Western literature and art. Shi Zhecun edited the journal *Les Contemporains* from 1932 to 1934. Even though Shi Zhecun claimed, in the first issue, that the magazine did not intend to set any literary movement or form any literary factions, it definitely showed partiality towards Western modernist writers. These writers included James Joyce, William Faulkner, the Russian imagist poet Sergei Essenin, the Austrian novelist Arthur Schnitzler, the Japanese writer Yokomitsu Riichi, and the French writer Paul Vaillant-Couturier.

Shi Zhecun created a portrait of urban Chinese life that maintained subjectivity for how urban Chinese experienced Western culture. According to Shu-mei Shih, Shi Zhecun distinguished between the metropolitan West and Westerners in the colonies.⁷ He understood both the ferocity of imperial colonization in China and also how to prudently absorb Western knowledge, which were thought to be beneficial to China. In contrast with Lu Xun [魯迅] (1881-1936) and other Chinese enlightenment thinkers, Shi Zhecun did not denounce Chinese heritage,

⁶ Virginia Woolf, "Modern Fiction," in *The Common Reader. First Series*, rev. ed. (1925; repr., San Diego, CA: Harcourt Brace Jovanovich, 1984), 150.

⁷ Shu-mei Shih, "Capitalism and Interiority: Shi Zhecun's Tales of the Erotic-Grotesque," in *The Lure of the Modern: Writing Modernism in Semicolonial China* (Berkeley, CA: University of California Press, 2001), 340.

receive Western imports wholesale, or use psychoanalysis to awaken class consciousness in Chinese people as political propaganda. Instead, he incorporated his knowledge of traditional Chinese literature and cultures into the neutral and detached exploration of the Chinese urbanite's psyche in 1930s Shanghai in terms of psychoanalytic characterization. By enlightenment, these Chinese thinkers disseminated pro-Western and anti-feudalistic thought to save China. Indigenous Chinese culture, like feudalism, was to be overthrown. This imbalance made it difficult to resist against Western influence because many of their own cultural items were to be repudiated. Furthermore, as discussed earlier, Chinese enlightenment thinkers were eager for Westernization to rescue China, so they were undoubtedly receptive to Western influences.

Shi Zhecun shared the receptivity, but he was committed to literary aspects instead of political salvation. This tendency can be seen in his adoption of psychoanalysis to write literary stories instead of political allegories. In an interview in 1992, he claimed his stories were “psychoanalytic fiction” [心理分析小說] rather than “psychological fiction” [心理小說]:

Psychological fiction existed long before. It already existed in the seventeenth and eighteenth centuries. Psychoanalysis was a product of the 1920s. My stories should be psychoanalytic stories because what I discussed in those stories is not a general psyche but complexity of the psyche. It has consciousness, unconsciousness, and subconsciousness. This is different from writings in the eighteenth century. At that time, psychology could not delve that deeply.

心理小說是老早就有的，十七、十八世紀就有的。Psychoanalysis (心理分析)是二十世紀二十年代的東西。我的小說應該是心理分析小說。因為裡頭講的不是一般的心理，是一個人的複雜性，它有上意識、下意識，有潛在意識。這和十八世紀的寫作不一樣，那時的心理學還沒有挖到這麼深的地步。⁸

Shi Zhecun remarkable insight into the distinction between psychological fiction and psychoanalytic fiction demonstrates that he had conducted intense research about the repercussions of psychoanalysis on Western literature. This insight facilitated his prudent adoption of psychoanalysis for his writing. His stories are psychoanalytic for the multi-layered characterization of the Chinese psyche, in contrast with the ordinary psychological delineation in Western psychological fiction before the rise of psychoanalysis. His inspiration for writing

⁸ Shi Zhecun, “Wei zhongguo caliang xiandai de huohua — da xinjiapo zuo jia Liu Huijuan wen” [為中國擦亮“現代”的火花—答新加坡作家劉慧娟問 Emit Sparks of the Modern for China—Answering Questions Posed by a Singaporean Writer Liu Huijuan], in *Shashang de jiaoji* 沙上的腳迹 [The Track on the Sand] (Shangyang, China: Shangyang jiaoyu chubanshe 瀋陽教育出版社, 1995), 176.

psychoanalytic stories mostly came from Freud, Henry Havelock Ellis (1859-1939) (a British physician, writer, and social reformer who studied human sexuality), and Arthur Schnitzler (1862-1931) (an Austrian modernist author and dramatist, who is well-known for candid descriptions of sex). Among these giants of psychoanalytic theory or literature, Shi Zhencun was influenced especially by Freud. This was because Freud systematized psychoanalysis, particularly, repression of desire. Freudian influence motivated Shi Zhencun to concentrate on the investigation of the inner mind in the writing of psychoanalytic stories, implying that Shi Zhencun adopted psychoanalysis to reconfigure a modern Chinese subject. This adoption can be seen when, in 1990, Shi Zhencun remarked that he had once created a term “inside reality” [內在現實].⁹ He stressed that it meant the interior instead of the exterior of humans and society. The “inside reality” indicates that Shi’s short stories intended not only to discover the inside but also to display the close connection between the transformation of objective reality and the perception of the inside reality. In other words, Shi Zhencun made use of interiority to explain the motivations causing outside objective reality. Consciousness, physical perception, and external reality, are assimilated in Shi Zhencun’s reconstruction of the modern Chinese subject, examined through the lens of the “inside reality” of the human psyche.

⁹ Shi Zhencun, “Zhongguo xiandai zhuyi de shuguang—da Taiwan zuojia Zheng mingli, Lin Yaode wen” [中國現代主義的曙光—答台灣作家鄭明嫻、林耀德問 The Dawn of Chinese Modernism—Answering Questions posed by Taiwanese Writers Zheng Mingli and Lin Yaode], in *Shashang de jiaoji* 沙上的腳迹 [The Track on the Sand] (Shangyang, China: Shangyang jiaoyu chubanshe 瀋陽教育出版社, 1995), 172.

Chapter III

The Sinicization of Freudian Psychoanalysis in the 1930s Shanghai

“A Rainy Evening”: A Case of Frustrated Urban Male Psyche

Freud attributes an overpowering sense of guilt to the operation of the superego, which is a watchdog mechanism instilled into the individual psyche to help us renounce our aggressive impulses, mainly sex and violence. In *Totem and Taboo* (1913), he traced the formation of the superego to the killing of the primal father.¹⁰ Human society was initially organized like that of the great apes, with an authoritative male figure (the primal father) to monopolize all the women. The suppressed sons teamed up to slaughter the patriarch, but this act ended up being traumatic. The remorse over the murder of the primal father brought out the first sense of guilt, thereby internalizing the primal father as the superego. The primal father was echoed as the deified kings of ancient civilizations and the charismatic leaders of modern times. Aggression towards one another is rooted in human instinct. However, in a civilized society, the external establishment of the law and the internal imposition of authority both restrain our aggressive instincts to thus ensure maximum happiness and safety for all society members. Joining the civilized society implies protection from indiscriminate execution of one another, while simultaneously preventing us from the immediate gratification of antisocial impulses. As soon as the individual is prohibited from demonstrating or gratifying desires, the excess desire is repressed and redirected to the ego. The ego sublimates, or channels primal energy into other physical or psychological activities (for example, sublimating violence into sports). To discipline individual actions, which hinge upon the ego, the superego generates conscience. It takes advantage of a sense of guilt and self-punishment to control the ego. The ego, therefore, is a defense mechanism against the superego, in case the sense of guilt from the superego is so overpowering that it drives the individual subject towards inaction or suicide. The ego is also versatile because it is constantly guarding against three sources of danger: “from the external world, from the libido of the id, and from the severity of the super-ego.”¹¹

¹⁰ Sigmund Freud, *Totem and Taboo* (1913), ed. James Strachey, trans. James Strachey (New York, NY: W.W. Norton, 1990).

¹¹ Sigmund Freud, *The Ego and the Id* (1923), in *Great Books of the Western World*, vol. 54. (Chicago: William Benton, 1952), 716.

The superego, the incarnation of Chinese ethics in the case of Shi Zhecun's short stories, can be historical because the superego is a derivative psychic agency produced by the conflict between the individual ego and external society. As Freud says in *Civilization and its Discontents*:

The super-ego of an epoch of civilization has an origin similar to that of an individual. It is based on the impression left behind by the personalities of great leaders—men of overwhelming force of mind or men in whom one of the human impulses has found its strongest and purest, and therefore often its most one-sided, expression....Another point of agreement between the cultural and the individual super-ego is that the former, just like the latter, sets up strict ideal demands, disobedience to which is visited with 'fear of conscience.'¹²

The conduct or thought of martyrs or sage figures in any period of any civilization can form a unique cultural super-ego. To put the civilization itself in order, it uses a sense of guilt driven by the superego to manage and accommodate the ever-extensive and the ever-complex network of humans. When the regulation of the superego becomes too severe, the individuals inevitably cannot endure it. For instance, often the standards or the requirements established by the superego are too ideal to achieve, so the conscience naturally generates anxiety. Anxiety could lead to pathologies as a substitute for unfulfilled wishes, including failing to meet up with ideals or suffering from thwarted libidinal impulses. Clinically, there must be anxiety behind every pathology, but anxiety is not always manifested in the form of pathologies. Instead, anxiety can be transformed into a sense of guilt. In terms of the cultural superego of civilization, the collective anxiety results in human unhappiness, in the form of a sense of guilt or pathologies. However strictly the civilization regulates its people, most of the pathologies or collective anxiety remain undiagnosed or undiscovered. In most cases, pathologies and collective anxiety are manifested in pervading or obscure disquietude.

When it comes to Shi Zhecun's short stories, this disquietude in terms of Freudian psychoanalysis becomes historical for the Chinese or Sinicized cultural superego, inferred from Chinese sages. Like its Western counterpart, Chinese civilization tends to forbid the pursuit of individual instincts and to promote the economical redistribution of individual pleasure. For example, look at the marriage bond and behavior codes derived from the Chinese cultural

¹² Sigmund Freud, *Civilization and its Discontents* (1929), ed. James Strachey, trans. James Strachey (New York, NY: W.W. Norton, 1989), 106-107.

superego: conjugal life is the basis and the microcosm of ethics and social relations. Marriage is the first extension of the self to another person of the opposite sex. To render conjugal practice permanent, Chinese civilization pointed to Chinese classics, written by Chinese sages (Chinese primal fathers), to confirm its importance. A husband has to act like a sage to guide his family, and a wife has to sanctify the home by following her husband's guidance. But the husband and the wife have to complement each other in terms of the division of labor and respect each other in order to establish harmony. Without harmony in the family, societal peace is impossible. Because of this close connection between family and society, societal regulations, particularly the conjugal code of behavior, have to be internalized in the individual conscience in order to prioritize the harmony of marital life. Once the individual fails to meet up with moral standards, his conscience engenders anxiety, manifested consciously or unconsciously in the form of a sense of guilt.

The first-person male married narrator in "A Rainy Evening" dares not have an affair with the young girl he encounters in the rain, meaning that he is restricted by the Chinese cultural superego, which dictates the concept of the family as the microcosm of social order. The first person narrator, a clerk, finishes his work on a rainy evening, and he offers to escort a young young girl getting off a tramway to her home. In the course of seeing her off to her place with his umbrella, he has a fantasy of dating her, instead of fulfilling his life instinct. When he gets back home, his conscience produces sense of guilt because of failing to meet up with the moral standard:

She [the narrator's wife] asked me why I came back home so late. I told her that I had met with a friend and that we had some snacks at a Cafe. Because we waited for the rain to stop, we were seated for a long time. To prove what I said, I ate very little for dinner.

妻問我何故歸家這樣的遲，我說遇到了朋友，在沙利文吃了些小點，因為等雨停止，所以坐得久了。為了要證實我這謊話，夜飯吃得很少。¹³

Out of concern for her husband, the wife asks the narrator why he has returned home so late in the rain. According to the Chinese cultural superego, or ethics, the wife has to dedicate herself to the family by handling chores, educating children, and attending to seniors. Even though we do not know whether she has children or seniors to take care of, her duty is to keep the family home

¹³ Shi Zhecun, "Meiyu zhi xi" [梅雨之夕 A Rainy Evening] (1929) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 102.

as a place of love where her husband as the breadwinner can rest comfortably. Her respect for and trust in him attest to prioritizing the respect over romantic love or passions in Chinese ethics. Although romantic love and passion in a family seem to intensify emotions, any over-emphasis would hurt the duration of love by causing jealousy or breaking the discipline of cooperation. In this regard, she is a competent wife. Moved by his wife's sincerity, the narrator cannot help but tell his wife a white lie to cover up the encounter with the young girl. The white lie also originates from a contradiction in the behavior code: regulated by the Chinese cultural superego's allocation of his role as the sage in the home, he has to be a good model for his wife and his children (if he has any), behaving as a king ruling a government. If he was a true sage, he should have confessed to his wife and asked for her forgiveness. But, to pass as a sage in the home, he has to tell the white lie. His telling of the white lie, thus, has two levels, in terms of the operation of the ego. First, the ego follows the reality principle to help him handle the outside world, in this case his family, to maintain its harmony. To preserve harmony, the narrator has to tell his wife a white lie to hide his encounter with the young girl. Secondly, the narrator has a sense of guilt despite the ostensible harmony, so the ego has to relieve the sense of guilt to ensure his mental health. This sense of guilt is evident in his poor appetite. The poor appetite is not necessarily related to rendering the white lie credible. To support the white lie, the narrator does not necessarily have to eat a small amount. This is because the narrator says he "had eaten some snacks" [吃了些小點]. Normally, these few snacks would not make him full. Eating little at home, therefore, is more a manifestation of the sense of guilt in the form of self-punishment of the ego than an act "to prove this lie of mine" [為了要證實我這謊話]. This self-punishment results from his telling of the white lie as a further offense of the code. This violation denotes that he falls short of the moral standard for not only the erotic fantasy, but also the white lie. Oppressed by the Chinese cultural superego, or the conscience, the narrator must have an even more intensified sense of guilt for both misbehaviors. To counteract the condemnation enacted by the superego, the ego demonstrates the sense of guilt in the form of his poor appetite to relieve his anxiety. The ego, thus, not only maintains familial harmony according to the reality principle but also balances his psyche.

The psychoanalyzed depiction of the narrator's inner thought by means of the stream of consciousness lays bare his compromise between observing Chinese ethics and fulfilling his

libidinal instinct. When he sees the young girl get off the tramway, he is enamored by her beauty. This infatuation is exhibited in the following passage:

She got off the tram-car. She shuddered her slender, but not skinny, shoulders and, showed vulnerability stepping onto the sidewalk. I began to notice her beauty. Beauty has many aspects. Good looks are definitely an important factor. But refined manners, a well-proportioned figure, stimulating speech, and at least not being repulsive are also important. Afterwards I thought the young girl standing in the rain had all these qualities.

她走下車來，縮著瘦削的，但並不露骨的雙肩，窘迫地走上人行路的時候，我開始注意著她的美麗了。美麗有許多方面，容顏的姣好固然是一重要素，但風儀的溫雅，肢體的停勻，甚至談吐的不俗，至少是不惹厭，這些也有著份兒，而這個雨中的少女，我事後覺得她是全適合這幾端的。¹⁴

The young girl's delicate and touching gestures, particularly her "vulnerable" [窘迫]manner of "stepping onto the sidewalk" [走上人行路], immediately attract the narrator when he first sees her. Yet, under the control of the Chinese cultural superego, the married narrator has to behave like a gentleman by following the codes of behavior. To relieve his libidinal impulses for the young girl, the ego sublimates the energy into the aesthetic appreciation of her "beauty" [美麗]. The sublimation mechanism redirects his sexual desire to higher social aims, in order to protect him from psychic illness caused by sexual frustration. "Good looks" [容顏的姣好], closely associated with carnal desire, are certainly not the exclusive criterion for aesthetic appreciation. Rather, such criteria also include "refined manners" [風儀的溫雅], "a well-proportioned figure" [肢體的停勻], and "stimulating speech" [談吐的不俗]. "Refined manners" are exhibited in her "vulnerable" manner of walking; "a well-proportioned figure" is exemplified in her "slender but not skinny shoulders" [瘦削的，但並不露骨的雙肩]; "stimulating speech" is embodied by the pleasant talk they have later. Without "these aspects" [這幾端] to restrain the narrator's libidinal impulse and to cultivate aesthetic appreciation, the narrator cannot be a moderate Chinese gentleman. A Chinese gentleman may have fervent desire for an appealing woman, but he has to behave himself by keeping the appropriate distance as an aesthete. Resorting to well-rounded criteria of aesthetic appreciation, the ego obeys the behavioral code of the superego while buffering the force of the id. Chinese civilization, in this manner, sublimates the narrator's sexual

¹⁴ Shi Zhecun, "Meiyu zhi xi" [梅雨之夕 A Rainy Evening] (1929) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 92-93.

aim into a social one, meaning that the young girl is no longer a sexual target but an object of beauty “meeting” [適合] all these criteria.

However, the sublimation process is not over yet, as can be seen when the narrator approaches the young girl:

I withdrew under the eave as well, even though the tram-car had gone and the street was empty. I could cross the street to be on the way back to my home. Why didn't I? Was it because I was unwilling to leave the young girl? No, I definitely didn't have any consciousness of attachment at all. But this was neither because I had a wife who was waiting for me to join her for dinner under lamplight. At that moment, I didn't even have my wife in mind. In front of me was a beautiful object. With difficulty, she was standing lonely and gazing at the incessant rain. For these reasons, I unconsciously moved towards her.

我也便退進在屋簷下，雖則電車已開出，路上空空地，我照理可以穿過去了。但我何以不即穿過去，走上了歸家的路呢？為了對於這少女有什麼依戀麼？並不，絕沒有這種依戀的意識。但這也決不是為了我家裡有著等候我回去在燈下一同吃晚飯的妻，當時是連我已有妻的思想都不曾有，面前有著一個美的物件，而又是一重困難之中，孤寂地隻身呆立著望這永遠地，永遠地垂下來的梅雨，只為了這些緣故，我不自覺地移動了腳步站在她旁邊了。¹⁵

The id gains strength, which is exemplified as he goes under the same eaves where the young girl stands. “According to reason” [照理], he could cross the empty street to get home. Because the ego incarnates reason and sanity, the id overpowers the ego here. To repress the libidinal force, the superego, in the form of conscience, makes him ask himself whether he is “reluctant to leave” [依戀] the young girl. The answer to his question, “I definitely didn't have any consciousness of attachment at all” [絕沒有這種依戀的意識], carries the overtone of his mental state, meaning that, in contrast, unconsciously he does have a sense of attachment to her. This can be seen not only as he “withdrew under the eave as well” [也便退進在屋簷下] but also as he “unconsciously moved towards her” [不自覺地移動了腳步站在她旁邊了]. To consider himself as an upright gentleman, he even negates the regulation of the superego by telling himself that his lack of “consciousness of attachment” [依戀的意識] has nothing to do with his marital status. But, the lack of “the thought of already having a wife” [已有妻的思想] carries another connotation: he decides to ignore his “wife who was waiting for me [the narrator] to join

¹⁵ Shi Zhecun, “Meiyu zhi xi” [梅雨之夕 A Rainy Evening] (1929) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 93.

her for dinner under lamplight.” [等候我回去在燈下一同吃晚飯的妻] to prioritize the young girl. Yet, appreciating an “object of beauty” [美的物件] is not a justifiable excuse. To console the conscience of the superego while satisfying the libido of the id, the ego coordinates them by expressing the concern for her situation of “being in a plight” [在一重困難之中]. Her predicament of “standing lonely and gazing at the incessant rain” [孤寂地隻身呆立著望這永遠地，永遠地垂下來的梅雨] reminds him of her possible need for immediate assistance, and thereby, her lonely state of vulnerability justifies his prioritization of helping her get home. Here again, the sexual aim is sublimated into a social aim, which is to care for people in a predicament.

The way rain comes down corresponds to the narrator’s mental state. According to Christopher Rosenmeier, the rain serves as the frame of the narrator’s fantasy.¹⁶ When the rain stops, the narrator wakes up from his daydreaming, thereby returning not only mentally but also physically to the home. In other words, the rain falls to bring forth the erotic fantasy in the pleasant encounter with the young girl, while stopping right after he sees her off to her place so as to bring him back to the real world. However, Rosenmeier does not go into how hard the rain pours down which manifests how hard the ego struggles with the uprising id and the repressing superego. The moment the rain falls the hardest is described as follows:

Could the rain keep failing like this? Look! The gutters were already beginning to overflow. And the overflow on the gutters was generating whirlpools. The overflow didn’t have a way to release. I was afraid it would rise up over the sidewalk soon. No! There wouldn’t be such an incessant rain. In a short while, she would have been able to go. Even if the rain hadn’t stopped, a rickshaw should have come over at least. She could have gone on the rickshaw at whatever price. Should I leave then? I should leave. Why didn’t I...?

不至於老是這樣地降下來吧，看，排水溝已經來不及渲泄，多量的水已經積聚在它上面，打著旋渦，掙扎不到流下去的路，不久怕會溢上了人行路麼？不會的，決不會有這樣持久的雨，再停一會，她一定可以走了。即使雨不就停止，人力車是大約總能夠來一輛的。她一定會不管多大的代價坐了去的。然則我是應當走了麼？應當走了。為什麼不？.....¹⁷

¹⁶ Christopher Rosenmeier, “Women Stereotypes in Shi Zhecun’s Short Stories,” *Modern China* 37.1 (2011): 52.

¹⁷ Shi Zhecun, “Meiyu zhi xi” [梅雨之夕 A Rainy Evening] (1929) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 95.

The rain comes down so heavily that it inundates the gutters and the pavement. To make matters worse, there is no drainage system to “discharge” [渲泄] the overflow. The titular name for this rain is “plum rain” [梅雨], which is interchangeable with “mildewing rain” [霉雨] and “excessive rain” [淫雨]. Such rain occurs in early summer in the basin the Yangtze River and the Huai River. The “plum rain” derives its name from the season when the plums become ripe and yellow. Often the sky is cloudy, the air is stuffy, and the rain is continuous. Because the air is constantly humid, things become moldy easily. Thus, it can also be called as “mildewing rain.”

The Chinese word, *yin* [淫], means both lust and excessive, much as the persistent rain is excessive. In terms of Chinese civilization, the origin of lust results from inability to restrain desires, to prevent surrendering oneself to desires. The excessive rain here parallels the narrator’s excessive libidinal impulses, or lust. The superego forbids him to give himself up to the lustful sensations, so he shows good manners by not accosting the young girl. Yet, the libidinal drive of the id is too overpowering for the ego to resist. So too, the rain is too heavy to be accommodated by the gutters or the drainage system, as exemplified in the “the overflow” [多量的水], which “didn’t have a way to release” [掙扎不到流下去的路]. This inundation generates *xuanwo* [whirlpool 漩渦], which can serve as a metaphor for a dilemma one cannot get out of. The metaphorical connotation of the whirlpool corresponds to the dilemma of the ego because the overflow of the libidinal force overwhelms the ego. Facing this dilemma, the ego has to coordinate the superego and the id with the consolation that the rain would cease soon or that a rickshaw would come to end the young girl’s stay under the eaves. In either of these two conditions, the object of desire, or the young girl, would be gone to return the mind to peace. Evoked by the “lustful rain,” the analogous excess of desire for the young girl disturbs his mental tranquility. This turbulence is manifested in his struggle between whether he “should” [應當] leave the young girl or not. If he does not “release” [宣泄] his desires as the gutters release overflows, he will have psychic pathologies. That is to say, he would get metaphorically “mildewy” for not “discharging” the metaphorical “humidity.” Even though he tells himself he “should leave” [應當走了], and asks himself why he “does not leave” [為什麼不], the ego has to compromise between “releasing” the excessive energy while observing the moral code. Thus, the ego sublimates the overflow of energy into the heroic act of saving her from the “incessant rain” [持久的雨] by offering to help her ten minutes later.

In addition to the sublimation mechanism, the narrator also uses the mechanism of fantasy, or day-dreaming to release the libidinal energy aroused by the encounter with the young girl. In “Creative Writers and Day-dreaming” (1907), Freud attributed the motivation of fantasy to un-fulfillment of wishes, and he considered fantasy as the fulfillment of unsatisfied wishes and a substitute for ungratifying reality. After a child stops playing with real objects, he would turn to fantasizing about “building castles in the air.”¹⁸ The content of fantasizing is not random. Instead, it has much to do with the daydreamer’s constantly changing impressions of life. It is like a thread to string together the wish-fulfillment of the past, the present, and the future: the present situation invokes the wish-fulfillment in the past from the memory and the possibility of the wish-fulfillment in the future. Take the narrator’s fantasy of meeting his first girlfriend in Suzhou for instance:

This was impossible. Didn’t she look like my first girlfriend, classmate, and neighbor when being looked at from the side? We hadn’t seen each other for many years. The last day we met she was only a fourteen-year-old. We hadn’t met for...one year...two years...seven years. I had been married. I hadn’t seen her. She, meanwhile, must have grown more beautiful. Indeed, it was not the case that I hadn’t watched her grow up. Whenever her image flashed across my mind, she was no longer a fourteen-year-old girl. Once in a while, in dreams or daydreams, I saw her growing up. I once imagined her as a beautiful, twenty-year-old woman....It was her. What a rare opportunity.

這是不可能的！我的初戀的那個少女，同學，鄰居，她不是很像她嗎？這樣的從側面看，我與她離別了好幾年了，在我們相聚的最後一日，她還只有十四歲，.....一年.....二年.....七年了呢。我結婚了，我沒有再看見她，想來長成得更美麗了.....但我並不是沒有看見她長大起來，當我腦中浮起她的印象來的時候，她並不還保留著十四歲的少女的姿態。我不時在夢裡，睡夢或白日夢，看見她在長大起來，我曾自己構成她是個美麗的二十歲年紀的少女。...確然是她，罕有的機會啊！¹⁹

The present encounter with the young girl conjures up the narrator’s memory of his past in Suzhou. When he initially doubts whether she is his first girlfriend, he tells himself this is “impossible” [不可能的]. This answer results from the ego’s use of a defense mechanism to balance the superego and the id. The superego forbids him to betray his wife, while the id encourages him to resume the relationship. Following the reality principle, the ego tries to dissuade him from sexually desiring her. However, the libidinal drive is too overpowering to

¹⁸ Sigmund Freud, “Creative Writers and Day-dreaming,” in *The Freud Reader*, ed. Peter Gay (New York, NY: W.W. Norton, 1989), 438.

¹⁹ Shi Zhecun, “Meiyu zhi xi” [梅雨之夕 A Rainy Evening] (1929) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 97-98.

resist, meaning that the wish-fulfillment experience in the form of the recollection of his adolescent dating predominates over the repression mechanism. Even during the seven years of separation, the narrator “saw” [看見] and “imagined” [構成] the maturation of his first girlfriend in not only “dreams” [睡夢] but also “daydreams” [白日夢]. In addition to fabrication, *goucheng* [構成] has a meaning of constituting or making up something. This fantasy of her maturation into “a beautiful, twenty-year-old woman” [美麗的二十歲年紀的少女] without “keeping the bearing of a fourteen-year-old girl” [保留十四歲的少女的姿態] can be seen as an act of constitution. This constitution suggests that he has been “building castles in the air” by fantasizing to substitute for the unrealized wishes of dating her. With the “rare opportunity” [罕有的機會] of reuniting with his first girlfriend, the gratification of the wish in the future becomes possible. The memory from the unconscious provoked in the present is no longer “building castles in the air” because he may satisfy the id by resuming the relationship. At this moment, the ego fails to repress the libidinal force and the superego seems to stop maintaining conscience.

Nevertheless, the narrator’s ego starts to re-gather strength by involving his conscience, which is part of the superego, to repress the libidinal force of the id near the end. The revival of the ego can be seen his ceasing affections for the young girl. This revival is exhibited in the narrator’s disillusionment towards the young girl:

But the beauty in the painting “Beauty Visiting a Shinto Shrine on a Rainy Evening” by Suzuki Harunobu didn’t look like her [the young girl]. Instead, my wife’s lips looked a little like the maiden’s in the painting. I glanced at her [the young girl] again. That was weird. Now I didn’t think she was my first girlfriend. She was just another young young girl who had nothing to do with me. I could not find any trace of my former sweetheart in her eyebrows, forehead, nose or cheekbones, even though these features should have changed with age. I especially detested her lips. Being viewed from the side, her lips seemed somewhat too thick.

但鈴木的所畫的美人並不和她有一些相像，倒是我妻的嘴唇卻與畫裡的少女的嘴唇有些仿佛的。我再試一試對於她的凝視，奇怪啊，現在我覺得她並不是我適才所誤會著的初戀的女伴了。她是另外一個不相干的少女。眉額，鼻子，顴骨，即使說是有年歲

的改換，也絕對地找不出一些蹤跡來。而我尤其嫌厭著她的嘴唇，側看過去，似乎太厚一些了。²⁰

Initially the narrator transfers his affection for his “first girlfriend” [初戀的女伴] onto the young girl. The transference can be seen as self-rationalization for the moral transgression against the social norm of marital fidelity. The libido cathects (investing energy and emotion into a person, an object, or an idea) the energy onto the object, the young girl in this case. To repress the libidinal force, the ego has to conduct anti-cathexis, or counter-charge of the libidinal energy. Anti-cathexis is a psychic mechanism used by the ego to restrain the libidinal impulses of the id by blocking libidinal energies to discharge one's cathexis. Take the narrator's disillusionment for instance. The “resemblance” [彷彿] between the lips of the beauty in the painting and those of his wife incarnates the reinvigoration of the ego because the ego conjures up his wife's image to awaken his moral consciousness. Ironically, the young girl's earlier charming gesture of turning her face to escape from the wind is reminiscent of the beauty in the painting. This dynamic of the similarity among the beauty in the painting, his wife, and the young girl marks a watershed of the fantasy. Right after this watershed, anti-cathexis occurs first when the transference mechanism ceases. He can no longer find any resemblance of facial features between the young girl and his first love. Divesting the young young girl of the invested libidinal energy, the ego turns to identify her as “just another young young girl who had nothing to do with me [the narrator]” [另外一個不相干的少女]. *Xianggan* [相干] also has meanings of interfering with others and asking for favors. *Xianggan*, therefore, carries the connotation that the narrator does not wish to intervene in her life or ask a sexual favor, and vice versa. Through the anti-cathexis mechanism of “gaze” [凝視] at the young girl, he negates the possibility of her being his first girlfriend by finding none of the “traces” [踪跡] of his former sweetheart in her eyebrows, forehead, nose or cheekbones. Destroying or hiding all the traces is not radical enough. He starts to “detest her [the young girl's] lips” [嫌厭著她的嘴唇], indicating that the anti-cathexis is complete for the mounting grudge towards her. This act of finding fault with the young girl's appearance results from the revival of the agency of the ego. Through criticizing the young girl's appearance, the

²⁰ Shi Zhecun, “Meiyu zhi xi” [梅雨之夕 A Rainy Evening] (1929) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 100-101.

ego functions to block the narrator's libidinal desire for her so as to ensure his moral integrity.

The revival of the ego pacifies the narrator's mood after the complete anti-cathexis. The completion of anti-cathexis is shown in the narrator's relaxation:

Suddenly I felt comfortable, and I breathed more easily. I held the umbrella for her absent-mindedly, and I had no feelings except the sore feeling of my arm. It was as if the shape of the unknown young girl I accompanied seemed to be released from the prison of my heart. It wasn't until then that I felt it was night. And I no longer heard the rain pattering on my umbrella.

我忽然覺得很舒適，呼吸也更通暢了。我若有意若無意地替她撐著傘，徐徐覺得手臂太酸痛之外，沒什麼感覺。在身旁由我伴送著的這個不相識的少女的形態，好似已經從我的心的樊籠中被釋放了出去。我才覺得天已完全黑了，而傘上已聽不到些微的雨聲。²¹

All of a sudden, he feels relaxed and tranquil as he "suddenly felt comfortable, and breathed more easily" [忽然覺得很舒適，呼吸也更通暢了。]. As he holds the umbrella "absent-mindedly" [若有意若無意地] without cardinal desire towards the young girl, the psychical conflict between the id and the superego from earlier has been transformed into the mere sore feelings in his arms. This sudden change results from the completion of the anti-cathexis, as exhibited in the metaphor of the "release" 釋放 of "the shape of the unknown young girl I accompanied" [由我伴送著的這個不相識的少女的形態] from "the prison of my heart" [我底心的樊籠]. In addition to "prison," *fanlong* [樊籠] also means a bird cage. *Fanlong*, thus, carries connotation at four levels. First, he has to let go of the young girl like setting free a bird from a cage because he is already married. Secondly, the ego reminds him of the quagmire where he is bogged down: the possible opprobrium caused by infidelity to his wife. If he does not forsake the desire for the young girl, he would be trapped in a metaphoric bird cage. Thirdly, to be released from the prison or the bird cage of libidinal force, he has to discharge it, like setting free a bird from the cage. Fourthly, only when he meets up with the moral standard can he really be carefree like a bird released from the cage. To fulfill demands of his conscience and be faithful in his marriage while suppressing the libidinal desire for the young girl, the ego resolves the

²¹ Shi Zhecun, "Meiyu zhi xi" [梅雨之夕 A Rainy Evening] (1929) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), *Ibid.*, 101.

metaphorical prison of dilemma by enacting the anti-cathexis mechanism. As soon as the anti-cathexis mechanism is complete, he returns to the real world from his fantasy. This return is manifested as he perceives the night time and barely hears the rainfall on his umbrella because the perception and the hearing indicates his full consciousness. The stop of the rain, therefore, echoes the end of the fantasy.

Because of the metaphor of rain for the fantasy, and the setting in metropolitan Shanghai, I interpret the story through the lens of the entanglement of Western materialism and Chinese union with nature. Regarding the narrator's walk in the rain, Shu-mei Shih argues that "A Rainy Evening" is a story about the emasculation of an urban Chinese man because of the fact that the narrator cannot even afford a raincoat.²² In metropolitan Shanghai, Western capitalism and materialism are so pervasive that a man's competence in consumption determined his social status. In this manner, the narrator's lack of budget for buying a rain coat, thus, can be seen as the emasculation of an urban youth. Although the narrator neither wears a raincoat nor takes a bus to get home, the narrator claims that he takes delight in walking in the rain. In this light, it is possible that the narrator may try to make himself feel better by self-deception. Thus, the narrator's self-deception can be seen as the operation of his defense mechanism against economic emasculation. The id follows the pleasure principle, so naturally driven by the id, the narrator tends to wear a raincoat or take a bus instead of walking in the rain. Yet, this interpretation misses the semi-colonial context of 1930s China because it is a mere materialistic interpretation with a focus on the technology brought in from the West. Under semi-colonialism, Chinese legacy still prevailed, and the Daoist union between humans and nature is exemplified in the narrator's delightful walk in the rain. In this light, not only economic incompetence, but also Daoist union is involved in the walk in the rain. To make a well-rounded interpretation of the walk in the rain, we must take both factors into consideration.

The legacy of Chinese humanism manifests itself in the harmony and Daoist union between the rain and the narrator. The concord between the rain and the narrator can be seen in the narrator's predilection for the rain:

²² Shu-mei Shih, "Capitalism and Interiority: Shi Zhecun's Tales of the Erotic-Grotesque," in *The Lure of the Modern: Writing Modernism in Semicolonial China* (Berkeley, CA: University of California Press, 2001), 354.

I didn't hate rain as such...I enjoyed holding an umbrella to walk back home in the pattering rain...Besides, especially when night fell and the street lamps were lit, it was delightful to stroll along the street in a mellow mood to watch the sights and sounds of the metropolis in the rain. It never failed to entertain me, even though I inevitably got covered in mud and water....

對於雨，我倒並不覺得嫌厭，...我喜歡在滴瀝的雨聲中撐著傘回去。...況且尤其是在傍晚時分，街燈初上，沿著人行路用一些暫時安逸的心境去看看都市的雨景，雖然拖泥帶水，也不失為一種自己的娛樂。²³

The narrator does not “detest” [嫌厭] rain. Rather, he “basks, holding an umbrella in the pattering rain to get home” [喜歡在滴瀝的雨聲中撐著傘回去]. In the course of getting home, he appreciates the phantasmagoria of “the sights and sounds of the metropolis in the rain” [都市的雨景]. The leisure stems from his belief in Chinese humanism. His orientation towards nature, rain in this case, is respectful and benevolent. He admits the inconvenience of “getting coved in mud and water” [拖泥帶水], while appreciating rain for giving him the chance to be in a “leisurely mood” [安逸的心境] to watch the phantasmagoria, or “a constantly changing scene composed of numerous elements” on the rainy streets as “my own entertainment” [自己的娛樂]. Unlike most characters in Shi Zhecun's short stories, who suffer from neurasthenia (ie. a psychological disorder marked especially by easy fatigability and often by lack of motivation, feelings of inadequacy, and psychosomatic pathologies), the narrator is not daunted by the phantasmagoria. The reason most of these characters suffer from neurasthenia is that they cannot endure the disorientation caused by the phantasmagoria. This is because the phantasmagoria causes them to be lost in the dynamics of Western modernity and Chinese heritage, as exemplified by the fact that they are engulfed by Western commodification and alienation as objects without autonomy. This engulfing provokes the psychic pathologies because of the malfunction of the ego to resolve the psychic conflict. In contrast, with the solid belief in Chinese Daoist thought of closeness to nature, the narrator sees himself as part of nature. This integration results from the Daoist thought that everything, including Heaven, Earth, humans, and the whole universe, participates in the flux of life as one unity. Because of this interchange of life energy, humans have to live with nature in harmony by getting closer to it, instead of exploiting it like Western industrialists. This closeness to nature engenders the narrator's tranquil

²³ Shi Zhecun, “Meiyu zhi xi” [梅雨之夕 A Rainy Evening] (1929) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 89-91.

mental state, indicating that the ego operates properly without being intimidated by the phantasmagoria. This efficient operation of the ego, thus, presents him as a carefree urban explorer and a connoisseur of the street at once without a sense of disorientation.

Furthermore, the narrator's harmony with nature, which can be seen in his harmony with the rain and in his preference for walking in the rain without wearing the raincoat or taking the bus, distinguishes him from other pedestrians. This contrast is exemplified as follows:

I looked down at the crowd scuttling for shelter on the North Sichuan Road and along the two banks of the Suzhou Creek. I felt anxious, too. What on earth were they anxious about? They must have known what fell was rain. The rain was not life-threatening to them at all. But why were they staying away from it so anxiously? ...It looked like a sort of unconscious disorder. If I hadn't enjoyed my stroll in the rain that much, I might have also found myself scurrying down the bridge.

看下面北四川路上和蘇州河兩岸行人的紛紛亂竄亂避，只覺得連自己心裡也有些著急。他們在著急些什麼呢？他們也一定知道這降下來的是雨，對於他們沒有生命上的危險，但何以要這樣急迫地躲避呢？說是為了恐怕衣裳給淋濕了，但我分明看見手中持著傘的和身上披了雨衣的人也有些腳步踉蹌了。我覺得至少這是一種無意識的紛亂。但要是我不曾感覺到雨中閑行的滋味，我也是會得和這些人一樣地急突地奔下橋去的。

These pedestrians' attitude towards nature, rain in this case, can be traced to the incursion of capitalism. One catalyst for capitalism is industrialization, which is known for exploitation of natural resources. The exploitation involves antagonism towards nature. In contrast, the narrator does not have any intention to conquer or escape from nature. Instead, he wonders why the pedestrians have to scuffle for the shelter in the manner of "fleeing in chaos" [亂竄亂避] from the non-life-threatening rain and why even pedestrians in a raincoat or with an umbrella have to "stumble" [腳步踉蹌]. As a Chinese stroller, he considers this discomposure as "unconscious disorder" [無意識的紛亂], highlighting that these pedestrians fail to have a harmony with nature. He, with divine love of Heaven in mind, savors "the flavor of strolling in the rain" [雨中閑行的滋味]. This act corresponds to Daoist "non-action," "effortless action," or "action without intent" [wu wei 無為]. The universe works harmoniously in its own ways according to the Dao, or the way of the world. When one exerts their will against the Dao, like showing disrespect for or keeping a distance from nature, they disrupt that harmony. To maintain the harmony, one has to attune his will to the Dao so that he can be in tranquility. And in this way, he can achieve the

goals effortlessly. By the “effortless action” of strolling in the rain leisurely, the narrator attunes himself to the Dao by engaging in the communion with nature for the interchange of the life energy between them.

The act of strolling in the rain also catalyzes the intervention of psychological time in the form of stream of consciousness into an opposition between Chinese cyclical temporality and Western linear temporality. The recurrent “plum rain” at the very beginning invokes Chinese cyclical temporality: “The plum rain falls like the gurgling of the stream again” [梅雨又淙淙地降下了]. This cyclical perception of the “plum rain” is related to the exemplification of pre-modern farmers’ comprehension of life. It is because most people in imperial China were farmers that the legacy of their agricultural conception of life is so deep-rooted in modern Chinese comprehension of nature. Pre-modern farmers observed the cycle of nature to cultivate the fields. Everything on earth, including the sun, the rain, and the soil, has life. They are all involved in the flux of life as divine revelations of the Dao. Because of the Daoist principle of harmony with nature, Chinese temporality is naturally cyclical, following the rhythm of nature. This cyclical temporality is especially remarkable for describing natural phenomenon, like the season of the “plum rain.” In comparison with the recurrent “plum rain” reminiscent of Chinese cyclical temporality at the beginning, the regulation of time by means of Western linear temporality comes to the fore five times in the form of the narrator’s act of checking the precise time of the clock or the watch:

At four o’clock, I looked at the outside and I found the rain was still heavy....

In this way, I delayed until six o’clock....

The big clock of the post office said it was already six twenty-five....

I took out the watch. It was seven thirty-four. It had been raining for more than one hour....

In this way, ten more minutes passed....

到了四點鐘，看看外面雨還是很大，...²⁴

這樣地竟逗遛到六點鐘，...²⁵

²⁴ Shi Zhecun, “Meiyu zhi xi” [梅雨之夕 A Rainy Evening] (1929) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 90.

²⁵ *Ibid.*, 90.

郵政局的大鐘已是六點二十五分了。...²⁶

我取出時計來，七點三十四分。一小時多了。...²⁷

這樣地又十分鐘過去了。...²⁸

The clock times: “four o’clock” [四點鐘], “six o’clock” [六點鐘], “six twenty-five” [六點二十五分], “seven thirty-four” [七點三十四分], “ten minutes” [十分鐘] are referred to as linear time. Regarding Western linear temporality, the passage of time is a physical reality, which has nothing to do with consciousness. In other words, human perception of time does not change time at all. Clock time is a convenient measurement of the passage of time for humans to schedule their activities. The introduction of modernity, including linear time, into China, seemed to imply that linear time predominates over cyclical time. However, by Freudian free association, Shi Zhecun employed stream of consciousness, motivated by the unconscious, to disrupt the opposition between the two temporalities by fusing them or even going beyond them. The psychoanalytic retrospection can intersect with cyclical and linear temporalities by drawing on materials from them, like the cyclical nature of the “plum rain” and the correspondence between linear time and the event of strolling in the rain, to form the narrative of free association. In the narrative of stream of consciousness, both the cyclical time and the linear time serve as referents for the time of incidents. Although in 1930s China, linear temporality was championed over cyclical temporality, the stream of consciousness follows a subjective perception of time instead of linear time. This perception is related to Freudian psychoanalysis, as, in Freudian psychoanalysis, everything can be traced to the past, especially the infantile stage, which is the greatest source of the unconscious. This emphasis on the past renders the psychoanalytic retrospection essential because the motivation of everything has to do with the past, especially the infantile stage.

In addition, the disruption can even go beyond the binary opposition because this disruption neither follows the linear progress of time nor abides by the cyclical pattern of nature. The disruption gains strength from the subjective perception of time. Through the lens of the subjective perception of time, the past, the present, and the future are strung together like a

²⁶ Ibid., 90.

²⁷ Ibid., 95.

²⁸ Ibid., 95.

thread, but not necessarily in a chronological order of occurrence. For example, the present remembrance of the adolescent memory of dating the first girlfriend is a psychological retrospection, but this retrospection provokes the fantasy of future wish-fulfillment of resuming the relationship with the first girlfriend in this story. On the one hand, the present provocation derives the force from the past memory while pointing to the future gratification of the wish. This tendency of going back and forth between the past, the present, and the future, breaks the regulation of one-directional linear temporality. On the other hand, the provocation is unpredictable, even though it happens in the predictable season of the “plum rain.” Rain can be cyclical, but the narrator’s consciousness is not the case for its unpredictability. The narration is, thus, neither in the schematic linear time order nor in the predicable cyclical time order. Instead, the narration moves forward in the manner of the narrator’s subjective consciousness.

“Devil’s Way:” a Case of Paranoia and the Uncanny

The uncanny is experienced as the horrifying feelings evoked by what is known and familiar while repressed into the unconscious. In his essay, “The Uncanny” (1919), Freud wrote: “the uncanny is that species of the frightening that goes back to what was once well known and had long been familiar.”²⁹ These familiar and well-known things ought to be repressed into the unconscious, so the re-emergence of them into the consciousness brings forth frightening feelings. In terms of psychoanalysis, the unwilling or mistaken revelation of a secret or any familiar thing is the source of the uncanny. In this light, *Unheimlich* (the uncanny) is part of *heimlich* (the familiar) in that the exposure of the secret (*heimlich*), as the return of the familiar (*heimlich*), results in the uncanny (*Unheimlich*). The uncanny is also anything we experience in adulthood that conjures up the repressed, like earlier psychic stages, our unconscious life, or the primitive experience of the human species. Thus, there are two sources of the uncanny: the revival of repressed infantile material and the confirmation, or return, of the surmounted primitive beliefs of the human species. These uncanny experiences may be seen in the motif of the double (*doppelgänger*). All humans possess the fear of death, which can be traced back to “the old belief that the deceased becomes the enemy” of the survivor.³⁰ One of the escapes from the inevitable fate of death is to create a double. The double comes into being in the stage of

²⁹ Sigmund Freud, “The Uncanny” in *The Freud Reader*, trans. David McLintock (New York, NY: Penguin Books, 2003), 124.

³⁰ *Ibid.*, 149.

primary narcissism when the child's ego cannot distinguish between the self and the outside world to such a degree that the ego projects itself onto other objects as an extension of the self to serve as "an assurance of immortality."³¹ Once the individual surmounts the stage of primary narcissism, the double no longer guarantees immortality, but becomes the "harbinger of death."³² Primary narcissism corresponds to the animistic phase of the primitive people, meaning that the repressed infantile material and surmounted primitive beliefs of the human species can overlap. Animism is a belief in personalized, supernatural beings (or souls) who often inhabit ordinary animals and objects to govern their existence.

Paranoia is a pathology denoting constant, unchangeable, systematized, logically reasoned delusions, or false beliefs, usually of persecution or grandeur. With the former case, the subject creates a complex delusional system that intends to prove that people wish to harm him. In the latter case, he sees himself as a prominent figure with a mission of paramount importance. Most subjects who have paranoia tend to be suspicious of the motives of others, rendering them as hypersensitive, tense, and belligerent. Freud, in the third and last section of *Psycho-Analytic Notes on an Autobiographical Account of a Case of Paranoia (Dementia Paranoides)* (1910): "The Mechanism of Paranoia," analyses the process of projection that results in the paranoiac's defense mechanism and systematizes the paranoiac's delusions of persecution in the case study of Daniel Paul Schreber (1842-1911).³³ Freud concentrates on the delusions generated by the defense mechanism against homosexual desire. To negate his homosexuality, Schreber's homosexual love of a man is transformed into hatred towards him. Then, as a result of projection, the ego cuts off what the super-ego perceives as "bad" aspects of oneself (ex. hatred) and projects them onto the other man, who becomes a scapegoat. In this light, Schreber has a delusion in which the man hates and persecutes him so as to justify Schreber's own resentment towards the other man.

The narrator in "Devil's Way" has paranoia, which results from the malfunction of the ego. The first-person male narrator is invited by his friend Mr. Chen to leave Shanghai and spend a

³¹ Ibid., 142.

³² Sigmund Freud, "The Uncanny" in *The Freud Reader*, trans. David McLintock (New York, NY: Penguin Books, 2003), 142.

³³ Sigmund Freud, *Psycho-Analytic Notes on an Autobiographical Account of a Case of Paranoia (Dementia Paranoides)* (1910) in *Complete Psychological Works Of Sigmund Freud*, vol. 12 (New York, NY: Random House, 2001), 3-84.

weekend at Mr. Chen's place in rural X-zhou. On the train to the rural village, he sees a old woman seated across from him. He is inexplicably horrified that the seats around him are empty. His paranoia is demonstrated as follows:

I was wondering why there was a old woman seated across from me in the compartment. Perhaps horror was more appropriate than suspicion for this situation...Have I ever told you? The seat next to me was empty, as were the two seats across from me. In other words, I was taking up four seats. The strange thing was—really, in retrospection, this was the first strange circumstance after getting on the train. When these passengers, young and the old, and men and women, chose their seats, each of them looked ahead or behind the seats I took up but didn't take any...When did she take a seat here? Was there anyone who saw her take a seat here? I began to doubt. I felt this old woman was somewhat mysterious...I began to feel horrified. Why was I seated here? Why did no one take up these seats beside me just now? Could it be that they had seen something on the seat? Why did this old woman come over to be seated across from me?

我是正在車廂裡懷疑著一個對座的老婦人。——說是懷疑，還不如說恐怖較為適當些。...我對你說過沒有？我旁邊的座位是空著的，我對面的兩個座位也是空著的，這就是說，我是一個人佔有著四個人的座位，奇怪的是——真的，這是現在回想起來要算作上車後第一件奇怪的情形了，當這些老幼男女的客人來揀座位的時候，一個一個地，對於我所佔有的幾個空位兒總略一瞻顧，就望望然過之，始終沒有一個來就坐的。...我覺得這個老婦人多少有點神秘。...我恐怖起來了，為什麼我要坐在這裡？為什麼剛才人家都不來佔據我這裡的空位？他們難道都曾在這個座位上看見了什麼嗎？為什麼這個老婦人要來與我對面坐著？³⁴

The narrator is paranoid because he suspects a trivial incident where the old woman is seated across from him and no one else is seated around him. Even though this situation is a commonplace coincidence, the narrator feels “suspicion” [懷疑] and even “horror” [恐怖] towards the old woman. Obviously the narrator has false beliefs in that the old woman is deliberately seated across from him for some unknown reason. To persuade the readers to believe in his assumption, he addresses the readers directly by asking “Have I ever told you” [我對你說過沒有？]. This question emphasizes the importance of his explanation of why the seats around him are “empty” [空著]. He feels “odd” [奇怪] first because the passengers “glance” [瞻顧] at the empty seats around him and then “disappointedly pass them” [望望然過之]. Then he considers the old woman to be mysterious for taking the seat across from him deliberately and for no reason. He also wonders why no one takes a seat around him. He realizes that those

³⁴ Shi Zhecun, “Modao” [魔道 Devil's Way] (1931) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 140-142.

who pass the seats may see something supernatural, so he is “horrified” [恐怖起來]. This upheaval of suspicion and horror indicates that the ego fails to maintain the tranquility of the mental state to such a degree that it is unable to adjust the narrator to the outside reality. This disconnection with reality can be seen in his perception of commonplace coincidence as an unusual incident. The perception is unreasonable as he is obsessed with why no one is seated around him and why the old woman is seated across from him.

Nevertheless, the narrative contains not only subjective perceptions, such as the narrator’s irrational “recollection” [回想], but also objective depictions of the setting. One of the objective depictions is manifested at the “darkening” [陰霾] of the sky at the beginning:

When the train ran into the station of X-zhou, the sky got dark all of a sudden.

當火車開進 X 州站的時候，天色忽然陰霾了。

Starting with the realistic frame of the train running into the X-zhou station as well as the simultaneous darkening of the sky, the story initially adjusts our sensibility to a realistic narrative. But the authenticity of the narrative is soon ruptured by the narrator’s paranoia. Having been “tricked” into the realistic setting, we find the incongruity uncanny. Even though we find his recollection irrational as soon as we notice his paranoia, the uncanny still pervades throughout the whole story. This story, according to Leo Lee, is an urban uncanny story because the narrator fails to find solace in the rural X-Zhou, where he is even more disturbed by the unhomeliness caused by transportation between the metropolitan Shanghai and the rural countryside.³⁵ The narrator cannot find a sense of belonging in either Shanghai or the countryside. However, the uncanny is not limited to urban disorientation. Leo Lee’s simplification results from the fact that he concentrates on the literal meaning of the uncanny, which is unhomely, without noting that, in terms of Freudian psychoanalysis, the uncanny is the return of the repressed. Because Leo Lee overlooks this other aspect of the uncanny, he fails to specify which repressed element returns to bring forth the uncanny. The repressed contain animism, necrophilia, and misogyny, and they are all released from the unconscious into the narrator’s consciousness in the form of paranoia and erotic fantasies.

³⁵ Leo Ou-fan Lee, “The Erotic, the Fantastic, and the Uncanny: Shi Zhecun” in *Shanghai Modern: the Flowering of a New Urban Culture in China, 1930-1945* (Cambridge, Mass.: Harvard University Press, 1999), 182-183.

The uncanny stimulates paranoia, as can be seen in animism, as the repressed forbidden barbarity, which returns in delusions. Animism reveals itself in the narrator's delusion that the old woman is a witch:

What? She was stealing a glance at me again. The sneaky manner showed that she was a witch even more. Why didn't I think so? Well, I was paying attention to you. You were just waiting for me to stand up to take my bags down from the luggage rack, so that you could conjure your sorcery to stun me? Good idea! People must have mistaken you for my mother. Anyhow, I didn't want to read books. I was not going to take the luggage. I was gazing at you. How about that! I was casting my sharp and keen eyes on you. How dare you!

怎麼，她又在偷看我了，那麼鬼鬼祟祟的，愈顯得她是個妖婦了。我怎麼會不覺得。哼，我也十分在留心著你呢。你預備等我站高來向攔欄上取皮篋的時候，施行你的妖法，昏迷了我，劫去了我的行李嗎？這主意倒不錯！人家一定會當是我的母親的。我反正不想看書。我決不站起來拿皮篋。我凝看著你，怎麼樣！我用我的強毅的，精銳的眼光鎮懾著你，你敢！³⁶

The narrator's antipathy towards the old woman is shown in the stigmatization of her a "witch" [妖婦]. This antipathy is actually a reaction to Chinese civilization, that is to say, the Chinese cultural superego, which pays respect to the old. Respect for the elderly is an extension of the love for parents and gratitude for those who give individuals life. The ideal of the respect for the elderly is a return to the origin of life because reverence for the old is to nurture the cultural root. Emperors practiced reverence for the old to inculcate the ideology into the common people because the ideology was beneficial to social harmony. However, the narrator breaks away from the norm because his hostility towards animism surpasses any culturally induced respect for seniors. His antagonism towards the old woman manifests through releasing the forbidden animism from his unconscious. In terms of the animistic view of the universe, humans were so unboundedly narcissistic in the primitive age that they saw the world as filled with human spirits, overestimated mental processes as omnipotent thoughts and magic, considered mana as the practice of alien peoples, and used unbounded narcissism itself to guard against cruel reality. As a civilized adult, he should have surmounted this primitive belief, but it comes back in the external form of the old woman. His attitude towards animism is hostile, as can be seen in his projection of hatred towards the old woman. The projection originates from the fact that the old woman brings back the primitive belief in animism and the primary narcissism of omnipotence.

³⁶ Shi Zhecun, "Modao" [魔道 Devil's Way] (1931) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 143.

To exercise self-criticism or self-observation, the ego splits off what is disapproved by the superego, animism in this case, and thereby projects animism onto the old woman as the double. The old woman elicits the uncanny because the double's emergence summons up the narrator's animism. Such animism is epitomized in the old woman through her competence in "conjuring sorcery" [施行妖法] to "stun" [昏迷] him because "sorcery" is part of supernatural power, or mana.

But the revival of the supposedly surmounted belief in animism incarnated in the old woman puts the narrator into an overwrought state because animism should not occur in real life. Thus, resentment towards animism and the old woman is a necessary conscious reactivation. To negate the return of animism, he has to convince himself to dislike, if not hate, animism. Thus, he projects his resentment towards animism onto the old woman first, as manifested in the delusion in which the old woman is preying on him by "stealing a glance at me again" [偷看我了] in "such a sneaky manner" [那麼鬼鬼祟祟的]. The projection of the hostility towards animism onto the old woman can be seen when he has another delusion where the old woman could take advantage of her aged appearance to pass as his mother. Confronting the old woman as the double of animism, he "gazes" [凝看] at her, trying to "dominate" her "by force" [鎮懾] "with my sharp and keen eyesight" [用我的強毅的, 精銳的眼光]. This attempt at conquering the old woman indicates his eagerness to repress the return of animism. But through the "sharp and keen eyesight" used to dominate the old woman, this use of eyesight as a weapon implies that the narrator wishes for omnipotence as exemplified in the magic power of his eyesight. Thus, the justification of his antagonism towards the old woman starts with his assumption of persecution by the old woman in mind. Both delusional antagonism and persecution can be attributed to paranoia as a defense mechanism against the return of animism, which brings forth the uncanny.

The uncanny occurs when the prohibited Chinese practices, like necrophilia, appear. Necrophilia has two causes: 1) the subject is worried about the rejection of his sexual object, so he turns to a dead object who cannot turn him down, and 2) the subject transforms the terror of death into desire. The latter operates by reaction formation: when any instinct exerts pressure on the ego, the ego can sidetrack the impulse by turning it into the opposite impulse. Like other civilizations, the Chinese had a fear of death. However, Chinese ethics, or the Chinese cultural

superego, eluded the issue of life after death until Buddhism was introduced into China in 67 CE. Pre-modern Chinese Confucian scholars generally agreed that life and death were natural processes of change. When asked where men would go after death and what would happen to evildoers who were not punished in this life after they passed away, Confucius eluded the question by saying, “If we do not yet know about life, how can we know about death?”³⁷ However, common people were worried about death, so they turned to religions, like Daoism or Buddhism, for consolation. The horror of death can be manifested in necrophilia because necrophiliacs may turn the apprehension over death into fervor for the macabre, or the fondness for corpses. There were accounts of necrophilia throughout Chinese history, as exemplified in “Biography of Liu Penzi (10 CE-?)” [劉盆子列傳], from *Book of the Later Han* [後漢書], where there is an account of the rebel’s necrophiliac sex with Empress Gao of Han, or Lü Zhi [呂雉] (241-180 BCE).³⁸ Even in modern China, necrophilia practices continued, such as the necrophiliac sex with the corpse of Empress Dowager Cixi [慈禧太后] (1835-1908). The primitive practice of necrophilia, which was thought to have been overcome, re-emerged. Necrophilia, thus, brings back the forbidden act and brings forth the fear of death from the unconscious into consciousness, creating the uncanny.

The unsanctioned necrophilia comes forth in the narrator’s uncanny hallucination of a beautiful mummy in a catacomb. Even though Lydia H. Liu recognizes necrophilia in the narrator’s fantasy, and that the hideous woman and the alluring woman are capable of transmuting into each other, she does not delve into the mechanism of hallucination, or the psychoanalytic cause and the Chinese tradition of necrophilia.³⁹ A hallucination is false perception characterized by a distortion of real sensory stimuli. A hallucination can be auditory (hearing voices or noises) or visual (seeing people that are not actually present). The narrator has

³⁷ Kongzi [Confucius 孔子], *Lunyu yizhu* [Translation and Annotations of Analects 論語譯註], ed. Yang Bojun 楊伯峻 (Beijing, China: Zhonghua shuju 中華書局, 1980), 113.

³⁸ Fan Ye 范曄, “Liu Penzi liezhuan” [Biography of Liu Penzi 劉盆子列傳], in *Hou Han Shu Quanyi* [Complete Translation of the Book of the Later Han 後漢書全譯], ed. Xu Jialu 許嘉璐, vol. 1 (Shanghai, China: Hanyu dacidian chubanshe 漢語大詞典出版社, 2004), 459-466.

³⁹ Lydia H. Liu, “Narratives of Desire: Negotiating the Real and the Fantastic,” in *Translingual Practice: Literature, National Culture, and Translated Modernity—China, 1900-1937* (Stanford, California: Stanford University Press, 1995), 142.

a visual hallucination right after refraining from confronting the old woman in the compartment. This hallucination is shown as follows:

...Perhaps my misconception was too great. No. It seemed I should say hallucination. Too bad! The scenery was so good. I had lived in a city for a long time. I had never seen such a grand lush field in nature. There must have been an earthen mound over there....Inside is lying a mummy tightly wrapped in white silk.

.....也許我的錯覺太深了，不，似乎應當說幻覺，太壞了！風景真好，長久住在都市裡，從沒有看見這樣一大片自然的綠野過。那邊一定是個大土阜，隆起著。...裡面躺著一個緊裹著白綢的木乃伊。⁴⁰

The narrator's "hallucination" [幻覺] can be illuminated in terms of Freud's remarks on hallucination: "Perhaps it may be a general characteristic of hallucinations to which sufficient attention has not hitherto been paid that in them something that has been experienced in infancy and then forgotten re-emerges--something that the child has seen or heard at a time when he could still hardly speak and that now forces its way into consciousness, probably distorted and displaced owing to the operation of forces that are opposed to its re-emergence."⁴¹ Infantile psyche is remarkable for the subjective perception of oneness of the self and the objective world. This oneness indicates that the infant intends to exercise supreme power over everything as he wishes, like almighty God. The ignorance of the egoistic infant confronts external dangers audaciously. It is not until he is injured that he cognizes the fact that he is as vulnerable as all living beings. In the course of growing up, he also witnesses the funeral of elders to understand the fate of death. Being immortal, as part of omnipotence, thus, becomes a fantasy, so it has to be repressed into the unconscious. In this light, the wish of being immortal and the fear of death are released from the unconscious in distorted forms in the narrator's "hallucination." The hallucination is triggered by watching "a stretch of lush field in nature" [一大片自然的綠野], which he has never seen due to living in a metropolis for a long time. Urban civilization realizes the rule of law because upholding the authority of law within society as a constraint upon behavior is efficient while running a complex urban network. Being away from Shanghai, therefore, implies the loosening of the superego, which can be seen in the erotic fantasy where

⁴⁰ Shi Zhecun, "Modao" [魔道 Devil's Way] (1931) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 144-145.

⁴¹ Sigmund Freud, "Constructions in Analysis" (1937) in *Freud's Technique Papers: a Contemporary Perspective*, trans. James Strachey, ed. Steven J. Ellman (Northvale, N.J.: Aronson, 1991): 253.

the narrator assumes explorers must have found an earthen mound containing a mummy of a beautiful queen over the lush field.

The narrator has considerably low self-esteem, which renders himself incapable of handling rejection from a woman. This low self-esteem appears when he exhibits his preference for the beautiful female mummy instead “a living modern woman” [活的現代女人]. This preference is exemplified as follows:

The mummy of the beautiful queen in ancient times, with her silk shroud trailing. If she had walked into our metropolis, how astonishing would it have been? Astonishing? It would be more than that. People would fall in love with her. People must love her more ardently than a modern live woman. What if they could kiss her lips emanating extreme cold musk? I believed they would not have any wish of touching another living creature anymore. Oh, I had seen it already: a white body lying horizontally, a coffin shrouded in red, and gold chains hanging vertically. This was such a dazzling magical web.

古代的美貌王妃的木乃伊，曳著她的白綢拖地的長衣，倘若行到我們的都會裡來，一定是怎樣地驚人啊！……驚人？還不止是驚人，一定會使人戀愛的。人一定會比戀愛一個活的現代女人更熱烈地戀愛她的。如果能夠吻一下她那放散著奇冷的麝香味的嘴唇，怎樣？我相信人一定會有不再與別個生物接觸的願望的。哦，我已經看見了：橫陳的白，四圍著的紅，垂直的金黃，這真是個璀璨的魔網！⁴²

The narrator's necrophiliac adoration for the mummy is demonstrated when the narrator says the adjective “amazing” [驚人] is not sufficient to describe the beauty of the mummy because people must “fall in love” [戀愛] with her. This necrophilia can be traced to the infantile wish for omnipotence over the external world. In the stage of infancy and early childhood, the subject senses no distinction between himself and the external world, summoning up a state of oneness in which the subject can act on his own will to any object. Yet, in the process of maturation, primary narcissism is supposed to be overcome in order to develop an ideal ego. In adult life, one way to establish omnipotence again is through demonstrating property of an object by using violence towards, or having intercourse with the object. These actions recreate the state of oneness. To ensure the success of putting an object under control, the narrator turns to the woman mummy instead of the living woman. Again, this preference is because the former cannot resist his advance, while the latter can turn him down. This absolute manipulation precipitates the narrator to have a thought that, once people can kiss “her lips emanating extreme cold musk”

⁴² Shi Zhecun, “Modao” [魔道 Devil's Way] (1931) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 144.

[她那放散著奇冷的麝香味的嘴唇], they would not have “any wish of contacting any other living creature anymore” [別個生物接觸的願望]. The fantastical fulfillment of the infantile wish of omnipotence returns in the form of the narrator’s necrophilia, which ensures the success of dominance over an object.

The necrophilia also epitomizes a realization of the death drive, which Freud refers to as the instinct to return to the state of quiescence that precedes the birth. The intercourse with the mummy attests to the narrator’s desire for the pursuit of death because bodily union implies the state of oneness. This death drive is further seen in his perception of the tomb. Instead of feeling repulsion towards the gruesome components of the tomb, he is attracted to the macabre of the “dazzling magical web” [璀璨的魔網]. The metaphor of “dazzling magical web” for the tomb implies that he is like an insect comfortably trapped in a spider’s web. The imagery of the spider’s web is made up of a three-dimensional depiction of the tomb as a “magical web”: “a white body lying horizontally, a coffin shrouded in red, and gold chains hanging vertically” [橫陳的白，四圍著的紅，垂直的金黃]. Yet, unlike the common white color of the spider’s web, the tomb, or the “magic web,” is “lustrous and brilliant” because of the imbricated color imagery of white, red, gold, and the ghastly constituents of the body, the coffin and the chains. The fascination with the tomb implies his wish for the fulfillment of the death drive, which would allow him to stay there forever.

Misogyny is deep-rooted in both China and the West, as can be seen in femme fatale figures. In terms of Chinese medical theory, excessive sex with women can exhaust men’s *qi* [氣], or vital energy. The ancient Chinese considered *qi* to be a life force because *qi* permeated everything and rendered everything as interdependent constituents of the whole universe. The *qi* flew around and through the human body as a cohesive unit to guard against pathogenic energy [邪氣]. Attuning the rhythm and flow of *qi* to the right track through exercises and treatments can lead to stability and longevity. Otherwise, indulgence in carnal pleasure without restraint may sap the vital energy of a patriarch. Throughout Chinese history, the physical or moral debility of an emperor, the grand patriarch, was often associated with an immoral queen or concubine’s arbitrary manipulation as an act of draining the emperor and the dynasty’s vital energy. Take Daji [妲己], the queen of King Zhou of Shang [商紂王] (1075-1046 BCE), for

instance. She was considered to be a femme fatale for causing the downfall of the Shang dynasty (c.1600-c.1046 BCE), as can be seen in the portrayal of her as a woman possessed by an evil nine-tailed fox-fairy in a traditional Chinese novel, *The Investiture of the Gods* [封神演義] (c. sixteenth-century). Daji was said to be a reincarnation of a fox-fairy, who sapped King Zhou and the Shang dynasty's vital energy. In Chinese mythology, everything, including the fox, can take up human forms, exercise mana, and achieve immortality as long as it absorbs adequate vital energy from human breath, the moon, and the sun. The prototype of femme fatales in the West can be traced back to Helen of Troy, whose abduction by Paris resulted in the Trojan War. The misogyny in the West can also be seen in witch hunts across Europe and in European colonies in North America in the early modern period between the 15th and 18th centuries. Women were believed to have evil tendencies and be inferior to men. Once any woman was considered as unfit, different, or strange in the eyes of the authorities who were mostly composed of men, the women could be prosecuted. The criteria for identifying a witch was established by the authorities, meaning that women were constantly under the yoke of patriarchal surveillance. The society projected their fear of heresies and disasters towards the perceived witches. The scapegoating mechanism was similar to the imperial Chinese scholars disparaging femme fatales as fox-fairies. Therefore, the misogynistic demonization of women is common in both China and the West. However, Chinese reform advocates have worked to improve women's inferior status and stigmas since the late nineteenth century. These reform advocates aimed to strengthen China, starting with improving women's conditions. For example, Liang Qichao [梁啟超] (1873-1929): to remedy women's poor conditions, he, along with other reformers, called for the necessity of education and physical fitness for women in order to produce healthy and educated future generations. Thus, in metropolitan Shanghai, the most Westernized city in China, the narrator is expected to disregard the belief in female inferiority and stigmatic stereotypes. But he does not follow the Chinese enlightenment thoughts of gender equality, or women's liberation.

Rather, the common ground of misogyny between China and West is highlighted through the genealogies of Chinese and Western literature in the narrator's paranoiac interior monologue. His monologues lays out that he projects misogyny onto the old woman, as exemplified as the following interior monologues:

...I found this old woman somewhat mysterious. She was alone. She declined the tea offered by a waiter. She wanted water. She always reclined in the corner of the seat. These were all absurd. Indeed, a demonic old woman did not drink tea. Because once she had drunk tea, her magic would have become invalid. Was this what I read from some old book? At the same time, a Western demonic old woman riding a broom in the sky to catch children and the image of a yellow-faced old woman sprouting water under the moon outside of a window lattice from *Strange Stories from a Chinese Studio* (1740) shot across my mind again. I was sure the old woman must be a demon like this....

...我覺得這個老婦人多少有點神秘。她是獨自個，她拒絕了侍役送上來的茶，她要喝白水，她老是偏坐在椅位的角隅裡，這些都是怪誕的。不錯，妖怪的老婦人是不喝茶的，因為喝了茶，她的魔法就破了。這是我從一本什麼舊書中看見過的呢？同時，西洋的妖怪的老婦人騎著笤帚飛行在空中捕捉人家的小孩子，和《聊齋誌異》中的隔著窗櫺在月下噴水的黃臉老婦人的幻像，又浮上了我的記憶。我肯定了這對座的老婦人一定就是這一類的魔鬼。...⁴³

The narrator incorporates the Gothic tradition from both Chinese and Western literature; he draws from Western witches riding a broom in the sky and the yellow-faced old woman from *Strange Stories from a Chinese Studio* [聊齋誌異], a collection of nearly 500 mostly supernatural tales written by Pu Songling [蒲松齡] (1640-1715) in Classical Chinese during the early Qing Dynasty. This parallel between the archetype of witches in both Chinese and Western literature stems from the notion that the old woman does not follow the code of behavior he creates. He describes the old woman as “somewhat mysterious” [多少有點神秘] and “absurd” [怪誕] to stigmatize her as a “devil” [魔鬼] and a “demonic woman” [yaofu 妖婦]. The Chinese word, *yao* [妖], means, strange, perverse, evil, evil spirits, and sorceresses. One of the reasons why he brands the old woman as a “demonic woman” is that she declines the tea offered by the waiter and reclines in the corner of the seat. This irrational code of behavior imposed on the old woman originates from both Chinese and Western traditions, in which the authorities put women under surveillance to simultaneously alleviate the deep-seated anxiety over them and to make them scapegoats for inexplicable calamities. The old woman’s violation of the narrator’s behavioral code stimulates the narrator’s misogyny because he cannot find an explicable reason for her acts. The old woman is a double of the narrator’s misogyny derived from the sexist bias of seeing women as inferior and evil. The double of misogyny is not supposed to re-emerge in 1930s Shanghai, and neither is the demonic woman. This adoption can be seen as a 1930s

⁴³ Shi Zhecun, “Modao” [魔道 Devil’s Way] (1931) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 141.

Shanghai version of a witch hunt because he blindly obeys the guidelines to determine if the old woman is a witch. This modern witch hunt creates a hint of irony. This irony is that a well-educated Chinese man in 1930s Shanghai integrates the barbaric misogynistic elements from both traditions into his consciousness.

Misogyny comes into effect with the uncanny, which accelerates when the alluring Mrs. Chen generates the narrator's "desire" [意欲]. This arousal of his libidinal desire is shown as follows:

When I was eating a slice of tomato from Mr. Chen's garden, I suddenly had desire towards Mrs. Chen's body. This was without any reason. It came all of a sudden. Mrs. Chen could be rather considered as a beautiful woman. She had fine crimson lips and constantly smiling eyes. But I was not a frivolous lecher like this. I never dared...indeed, I never was...But today I saw her slender figure clad in the strangely white thin silk, and her bare arms, low-cut neckline, and rouged lips, which had a little withered hue under the yellow light. I wondered if she was deliberately dressed like this to seduce me. I said it again: I doubted if she deliberately wore this clothing. As for seduction, of course I didn't say she did it on purpose because many women seduced a man unconsciously.

當我吃到一片陳君園裡的番茄的時候，我忽然從陳夫人身上感到一重意欲。這是毫無根據的，突然而來的。陳君夫人是相當的可算得美艷的女人。她有纖小的朱唇和永遠微笑著的眼睛。但我並不是這樣地一個輕薄的好色者。我從來不敢……是的，從不曾有過……但是，今天，一眼看了她緊束著幻白色的輕綢的纖細的胴體，袒露著的手臂，和剝得很低的領圈，她的塗著胭脂的嘴唇給黃色的燈光照得略帶枯萎的顏色，我不懂她是不是故意穿了這樣的衣服來誘引我的。我再說一遍，我是懷疑她是不是故意穿了這衣服的，至於誘引，當然我不說她是故意的。因為有許多女人是會得連自己也沒有意識到地誘引了一個男子的。⁴⁴

This libidinal impulse, which "came all of a sudden" [突然而來] "without any reason" [沒有任何根據] perturbs the narrator's psyche with the allure of Mrs. Chen's "fine crimson lips and constantly smiling eyes" [纖小的朱唇和永遠微笑著的眼睛]. Thus, the ego follows the reality principle to remind him not to be a "frivolous lecher" [輕薄的好色者]. To embrace the reality principle of not offending his friends, the Chens, he tells himself that "I never dared...indeed, I never was [a frivolous lecher]...." [我從來不敢……是的，從不曾有過……]. Nevertheless, the narrator's libidinal force is so tremendous that it distracts the narrator from the Confucian tenets

⁴⁴ Shi Zhecun, "Modao" [魔道 Devil's Way] (1931) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 153-154.

of “restraining self and observing proprieties” [克己復禮]⁴⁵ and “not looking at what is improper” [非禮勿視].⁴⁶ This failure of observing the Chinese cultural superego is exemplified in his lustful gaze at Mrs. Chen. The ego faces a dilemma because it has to suppress the libidinal impulse of the id and the double of misogyny, which is incarnated in the old woman and Mrs. Chen. The double of misogyny gets the upper hand as the narrator labels Mrs. Chen a femme fatale. Through this labelling, the ego de-cathects the libidinal force invested in Mrs. Chen so as to follow the reality principle. The de-cathexis mechanism operates as the narrator has a compulsion to repeat the thought that Mrs. Chen “wears such a [sexy] dress deliberately to seduce me [the narrator]” [故意穿了這樣的衣服來誘引我] and that she may “seduce a man unconsciously herself” [連自己也沒有意識到地誘引了一個男子]. Through this reinforcement of the thought that Mrs. Chen deliberately seduces him, he excuses himself for the earlier improper erotic fantasy. Portraying Mrs. Chen as a seductress, the ego succeeds in repressing the libidinal desire while relieving the sense of guilt engendered by the conscience of the superego. The ego, in this manner, scapegoats Mrs. Chen by attributing the misbehavior to her, or projecting the hatred onto her.

In the narrator’s paranoia, Mrs. Chen adopts the archetype of the pre-modern fox-fairy to complement the before-mentioned misogynistic aspects, of the mummy and the old woman. This adoption is demonstrated as follows:

...She [Mrs. Chen] was a witch. Perhaps she was the incarnation of that old woman yesterday....

Since doubts like this had mounted up in my mind, I carefully looked at Mrs. Chen and I found exactly that her every act dubious. She must be possessed by that old woman in the same manner that a fox-fairy occupied Daji in stories. She was already not the former Mrs. Chen.

...她是個妖婦，她或許就是昨天那個老婦人的化身。...

⁴⁵ Kongzi [Confucius 孔子], *Lunyu yizhu* [Translation and Annotations of Analects 論語譯註], ed. Yang Bojun 楊伯峻 (Beijing, China: Zhonghua shuju 中華書局, 1980), 123.

⁴⁶ Ibid.

自從這樣的疑慮在我心中大大地活動了之後，我留心看那個陳夫人，果然每個動作都是可疑的。她一定是像小說中妖狐假借妲己的軀殼似地被那個老妖婦所佔有了。她已經不是從前的那個陳夫人了。⁴⁷

As discussed earlier, misogyny is evident when the narrator categorizes Mrs. Chen as a *yaofu* [demonic woman] as well. In addition to evil spirits and sorcery, the Chinese word, *yao* [妖], also means allure and beauty. In this light, the old woman, who incarnates evil spirits and sorcery, and Mrs. Chen, who epitomizes allure and beauty, are doubles to complement each other as well-rounded misogyny because they represent different aspects of the word *yao*. Furthermore, they metamorphose into each other, as can be seen in the narrator's assumption that "Perhaps she was the reincarnation of that old woman yesterday" [她或許就是昨天那個老婦人的化身]. Mrs. Chen as the double can also be explained in terms of her "being possessed" [被占有] by the old woman "in the same manner that a fox-fairy occupied Daji in stories" [像小說中妖狐假借妲己的軀殼似地]. Like Daji, the allure of Mrs. Chen saps the narrator's vital energy and renders him vulnerable to pathogenic energy. As an earlier quote, "her [Mrs. Chen] rouged lips, which had a little withered hue under the yellow light" [她的塗著胭脂的嘴唇給黃色的燈光照得略帶枯萎的顏色] implies, she may be a fox-fairy. This is because she may have to consume his vital energy to better her lips with "a little withered hue." The implication of Mrs. Chen as a fox-fairy can also be seen in his paranoia and erotic fantasy. In terms of Chinese theory of vital energy, delusions or improper thoughts occur when one is vulnerable for lack of vital energy. This vulnerability is convenient for the old woman because she could cast a spell on him, like a Western witch. Because the old woman and Mrs. Chen represents two sides of misogyny, they are doubles of each other.

Misogyny is as tenacious, protean, and omnipresent as the old woman. This indirect analogy is exemplified in the following comments on demons and evil spirits, specifically the old woman in this story:

Thus, she transformed her phantom into a black blot on the window and pointed to the blot for me. Ah, Horrible! How could humans resist a witch who was good at metamorphosis. Couldn't the spirits in Middle Ages survive in modern times?...Why wasn't this impossible?

⁴⁷ Shi Zhecun, "Modao" [魔道 Devil's Way] (1931) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 156.

Given that they could survive from ancient times to Middle Ages, they could certainly remain in modern times. Dare you say there wouldn't be demons like this?

——所以她會把她的幻影變作玻璃窗上的黑污漬指給我看。我起先的確看見玻璃窗上並沒有什麼斑點的。啊，可怕，人怎麼能夠抵抗一個善於變幻的妖婦呢！難道中古時代的精靈都還生存在現代嗎？.....這又有什麼不可能？他們既然能夠從上古留存到中古，那當然是可以再遺留到現代的。你敢說上海不會有這種妖魅嗎？⁴⁸

Here Mrs. Chen, the old woman, and the black blot on the window are transmutable into one another. This “protean” [善於變幻] capability implies misogyny can be manifested in various forms with various elements. This changeability, again, can be exemplified in the old woman with sorcery, Mrs. Chen with allure, and the mummy with a death wish. In addition, like the constant and ubiquitous presence of the intimidating “spirits” [精靈] and “demons” [妖魅], misogyny also “survived from ancient times to medieval times” [從上古留存到中古], “can remain in modern times” [可以再遺留到現代], and still worked in 1930s Shanghai.” The narrator emphasizes the existence of such “spirits” and “demons” in Shanghai with the question: “Dare you say there wouldn't be demons like this?” [你敢說上海不會有這種妖魅嗎？]. With this question, the narrator betrays the affirmation of the existence of misogyny in Shanghai. The once-conquered misogyny returns in this story. But the misogyny is projected onto its doubles, such as the old woman, Mrs. Chen, and the mummy. The psychoanalytic depiction of the narrator's misogyny echoes Stuckey's comment on Shi Zhecun's “Shi Xiu” [石秀] (1931) by Shi Zhecun that psychoanalysis is productive in diagnosing the pathology of Chinese misogyny.⁴⁹ But “Shi Xiu” is a short story that retells of an episode from chapters 43-45 of *Water Margin* [水滸傳] by delving into the inner thoughts of the narrator, Shi Xiu. *Water Margin* is a novel written in vernacular Chinese; the novel is attributed to Shi Nai'an [施耐庵] (1296-1372). *Water Margin* set in the Song dynasty (960-1279), relates to how a group of 108 outlaws gathers at Mount Liang to assemble a massive army before they are finally granted amnesty by the government and sent on campaigns to resist foreign invaders and to suppress rebel forces. In

⁴⁸ Shi Zhecun, “Modao” [魔道 Devil's Way] (1931) in *Moqing* [魔情 Magical Love] ed. Zeng Yu 曾煜 (Changchun, China, 1995), 156.

⁴⁹ George Andrew Stuckey, *Old Stories Retold: Narrative and Vanishing Pasts in Modern China* (Lanham, Md.: Lexington Books, 2010), 38.

contrast, “Devil’s Way” is a 1930s Shanghai version of psychoanalyzed misogyny examined through the cosmopolitan intertextuality among imperial and modern China, and the West.

Chapter Four

Conclusion

The Chinese think, act and feel almost exactly like us; and we soon find that we are perfectly like them, except that all they do is more clear, pure, and decorous, than with us.⁵⁰

--“Conversation on World Literature” by J. W. von Goethe

World literature has often been seen in one or more of three ways: as an established body of classics, as an evolving canon of masterpieces, or as multiple windows on the world.⁵¹

--“Goethe Coins a Phrase” by David Damrosch

The use of the Freudian psychoanalysis in “A Rainy Evening,” exposes the hybridization of Chinese heritage and Western modernity through a frustrated urban male psyche. The married male narrator in “A Rainy Evening” daydreams of escaping from the unbearable reality of not being able to date the young young girl. The encounter with the young girl provokes the libidinal impulses from the id, but the superego drives the ego to re-direct or discharge the libidinal force by other psychical mechanisms, like daydreaming as a substitute, to relax the conflict between the superego and the id. To demonstrate the conflict, Shi Zhecun uses stream of consciousness, a literary technique indebted to Freudian free association, to explore the narrator’s psyche. The restriction of the superego incarnates the governance of Chinese ethics, which are imposed by state ideology onto the common people. Chinese ethics, like the marriage bond and the code of behaviors, were internalized into the conscience, implying that these rules of governance set up by Chinese sages (the primal fathers) formed the Chinese cultural superego. The ego follows the reality principle to make sure the subject can pursue pleasure without being harmed. Restrained not only by the superego, but also by ego, which calculates the risk. The narrator sublimates the libidinal force into the aesthetic appreciation of a beautiful object (the young girl), and offers the young girl help by seeing her off to her place with his umbrella. Chinese heritage can also be seen in the correspondence between how hard the rain falls and how fiercely the narrator struggles psychologically, because the whole universe, including nature, serves as a macrocosm of human life. The closeness between humans and nature can be seen in the narrator’s carefree

⁵⁰ J. W. von Goethe and J. P. Eckermann, “Conversations on World Literature,” in *The Princeton Sourcebook in Comparative Literature :from the European Enlightenment to the Global Present*, eds. David Damrosch, Natalie Melas, and Mbongiseni Buthelezi, trans. John Oxenford (Princeton: Princeton University Press, 2009), 21.

⁵¹ David Damrosch, “Goethe Coins a Phrase,” in *What is World Literature?* (Princeton, N.J.: Princeton University Press, 2003), 15.

strolling in the rain until the appearance of the young girl. In the course of seeing the young girl off to her place, the narrator has a hallucination where he mistakes the young girl for his first girlfriend. This hallucination implies that the narrator transfers the love for his first girlfriend to the young girl. The use of stream of consciousness not only displays psychical mechanisms, but also intervenes in the predominance of Western linear temporality over Chinese cyclical temporality in the form of psychological retrospection going back and forth among the past, the present, and the future.

“Devil’s Way” is an uncanny story, which displays the bleak disharmony in 1930s Shanghai. The uncanny is anything strange we experience in adulthood that invokes our earlier psychic stages, unconscious life, or the primitive experience of the human species. The uncanny results from the male narrator’s paranoia, which can be seen when he has persecutory delusions of being hounded by the old woman. This turning away from reality implies the weakening of the ego, especially that the ego cannot repress forbidden or primitive experiences into the unconscious. Rather, the loosened ego releases the repressed primitive content, like animism, necrophilia, and misogyny, from the unconscious. Under the governance of a civilization, be it Chinese or Western, misogyny is supposed to be forbidden. Rather, the malfunction of the ego leads to the emergence of misogyny from the unconscious into the consciousness. The return of the repressed misogyny is evident in the narrator’s projection of them onto his double, the old woman. The double originates from the primary narcissism of self-love: to ensure his immortality, the child produces projections of multiple selves from six months up to six years old. After the primary narcissism has been resolved, the double invokes a sense of the uncanny, or the return to a primitive state. Furthermore, the ego tends to project that which is perceived as threatening or immoral by the superego, or content that has been repressed, onto the double. The narrator’s persecutory paranoia indicates that the narrator has projected the primitive misogyny onto the double: the old woman. The misogynistic delineation of Mrs. Chen as the reincarnation of the old woman conjures up the castration complex. The castration complex results from the forbidden laws. The child naturally has impulses, like sex and violence, but he is restrained by laws and conventions. For example, incest with his mother: Incest, or any other violation of laws or conventions, may cause the castration of the penis by his father, so he aligns the laws with the father figure. Mrs. Chen as his friend’s wife appears as a *femme fatale*, because the narrator’s delusion where she seduces him deliberately indicates the risk of the metaphorical castration:

being punished by his friend and society for violation of ethics (the superego, or the primal father). The narrator's hallucination of being hounded and persecuted by the old woman integrates both Western and Chinese Gothic traditions in resurrection motif, necrophilia, femme fatales, and the conjuration of magic, meaning that all these motifs are common in both Chinese and Western literature. To make the atmosphere even more depressing and horrifying, the seemingly insane narrator confirms, near the end of the story, a piece of information about his daughter's death. Readers initially consider this story as a fantasy and adapt their mood, and are then shocked by the reality in the end. The incongruity, therefore, lays bare the impossibility of the Chinese ideal of harmony, or tranquility, (through following the *Dao*, or the way of the world) in the 1930s Shanghai.

This study of the Sinicization of Freudian psychoanalysis in Shi Zhecun's two short stories: "A Rainy Evening" and "Devil's Way" reveals how the Western import of Freudian psychoanalysis sets the hybridization of Chinese heritage and Western modernity in motion. This literary hybridization serves the purpose of psychoanalyzing the urban Chinese psyche in 1930s Shanghai. By examining psychic mechanisms and pathologies, I reveal the shared common ground as well as discord between the two traditions. This examination incurs a feeling of both familiarity and foreignness. This phenomenon can be seen through the three dimensions of the reception of a foreign text proposed by Demrosch:

A sharp difference we enjoy for its sheer novelty; a gratifying similarity that we find in the text or project onto it; and a middle range of what is like-but-unlike—the sort of relation most likely to make a productive change in our perceptions and practices.⁵²

The striking difference can be seen in contrasts: conquest of nature vs. communion with nature, and linear temporality vs. cyclical temporality. For instance, the narrator's attitude towards nature in "A Rainy Evening" is closer to Daoist view of nature than Western dominant mode. This attitude is exemplified as he rejoices in holding an umbrella to walk in the rain instead of taking a bus or wearing a raincoat to get home. The cyclical occurrence of this "plum rain" and the accurate measurement of linear time are incorporated in the narrator's stream-of-consciousness; his psychological retrospection that moves back and forth deconstructs the Chinese modernization paradigm in which linear temporality was championed over cyclical

⁵² Ibid., 12.

temporality. Even though literary differences exist, the application of Freudian psychic mechanisms demonstrate that the Chinese psyche functions in a similar way to the Western psyche. These mechanisms are present in the narrator's consciousness in "A Rainy Evening." For example, the sublimation mechanism turns his libidinal desire towards the young girl into appreciation of the young girl as a beautiful object and thus, he is able to come to her rescue. In the course of escorting her to her home, he experiences a psychic conflict between the id and the superego. The libidinal impulse of the id encourages him to have an extramarital affair with the young girl, while the conscience of the superego restrains him from doing so. The conflict is assuaged and finally resolved by the ego, and thereby, he complies with the reality principle, escaping from external risks of dishonoring himself as an unfaithful husband.

Despite what Demrosch writes, similarity is not always gratifying, as can be seen in the reemergence of animism, and misogyny in the paranoia of the narrator in "Devil's Way." The animistic view of the universe as an abundance of human spirits is thought to be primitive in both modern China and West. But by demonizing the old woman as a witch with omnipotent thought and magic, the narrator brings animism back into his consciousness and projects the anxiety about this return onto the old woman. This anxiety grows so much that the narrator fails to meet with the Chinese moral standard of extending his love of his parents to her. This demonization is furthered as the genealogies of misogyny in both China and West are threaded together. In this manner, the narrator simultaneously views the old woman as a Western witch casting black magic, and as a Chinese fox-fairy possessing Mrs. Chen. In modern China, especially 1930s Shanghai, the enlightenment idea of gender equality, is supposed to overcome misogyny. But the narrator, a well-educated man, brings up misogynistic elements from both West and China by integrating them into his characterization of the old woman. These remnants of misogyny projected onto the old woman demonstrate the persistence of not only misogyny, but also other damaging ideologies (necrophilia and perverse animism) in 1930s Shanghai. This manifestation implies that the old woman is a double of misogyny. Furthermore, the old woman and Mrs. Chen are doubles for each other because in the narrator's delusions, they can transform into each other. This transformation carries a warning, as the fascination with the allure of a femme fatale like Mrs. Chen may lead to the death represented by the old woman. Like the fox-fairy who possesses Daji, the narrator believes the old woman is considered to possess Mrs. Chen to sap his vital energy. These doubles evoke the uncanny because the forbidden misogyny

are released from the unconscious into the consciousness. The uncanny is even more intensified by threading together the common ground of misogyny between China and West. By this assimilation, we understand a similar gender-biased mindset in pre-modern China.

However, the “like-but-unlike” between two cultures (e.g., the twilight zone) is also highlighted through psychoanalysis, as can be seen in the formation of the Chinese cultural superego, or ethics and value systems. By the “like-but-unlike,” I mean the similar while not the same characteristics or qualities shared by the two civilizations. Like its Western counterparts, Chinese ethics are internalized as conscience through the deification of the Chinese primal fathers, or sages, and the canonization of their thoughts, for the governance of Chinese civilization. Although the psychic mechanism of the formation of the cultural superego is similar, different primal fathers constitute different civilizations. The Chinese mindset of 1930s Shanghai is noted for the competition between, and the integration of, of the Chinese and the Western civilizations. These complex dynamics motivate my contextualization of different civilizations through comparison in this thesis. This contextualization not only opens for Western readers a window to a different world, but also enhances the understanding of Western culture by means of the three dimensions of reading Shi Zhecun’s two short stories. Through these three dimensions, we, as Western readers, understand that similarities, differences, and the like-but-unlike zone all exist when we read foreign texts. This understanding broadens our horizon of the perception and practice of humanity without taking Western civilization for granted or as a universal norm.

Bibliography

- Damrosch, David. *What is World Literature?* Princeton, N.J.: Princeton University Press, 2003.
- Eagleton, Terry. *Literary Theory: an Introduction*. Minneapolis, Minnesota: University of Minnesota Press, 1983.
- Fan, Ye. *Hou Han Shu Quanyi* [Complete Translation of the Book of the Later Han 後漢書全譯]. Edited by Xu Jialu. vol. 1. Shanghai, China: Hanyu dacidian chubanshe, 2004.
- Freud, Sigmund. *Civilization and its Discontents*. 1929. Edited by James Strachey. Translated by James Strachey. New York, NY: W.W. Norton, 1989.
- . "Constructions in Analysis." 1937. In *Freud's Technique Papers: a Contemporary Perspective*, translated by James Strachey, edited by Steven J. Ellman, 239-256. Northvale, N.J.: Aronson, 1991.
- . "Creative Writers and Day-dreaming." 1907. In *The Freud Reader*, edited by Peter Gay, 436-443. New York, NY: W.W. Norton, 1989.
- . *Psycho-Analytic Notes on an Autobiographical Account of a Case of Paranoia (Dementia Paranoides)*. 1910. In *Complete Psychological Works Of Sigmund Freud*, Vol. 12, 3-84. New York, NY: Random House, 2001.
- . *The Ego and the Id*. 1923. In *Great Books of the Western World*, Vol. 54, 687-717. Chicago, Illinois: William Benton, 1952.
- . "The Uncanny." 1919. In *The Freud Reader*, translated by David McLintock, 1-21. New York, NY: Penguin Books, 2003.
- . *Totem and Taboo*. 1913. Translated by James Strachey. Edited by James Strachey. New York, NY: W.W. Norton, 1990.
- Goethe, J. W. von, and J. P. Eckermann. "Conversations on World Literature." In *The Princeton Sourcebook in Comparative Literature: from the European Enlightenment to the Global Present*, translated by John Oxenford, edited by David Damrosch, Natalie Melas, and Mbongisen Buthelezi, 18-29. Princeton: Princeton University Press, 2009.
- Kongzi [Confucius 孔子]. *Lunyu yizhu* [Translation and Annotations of Analects 論語譯註]. Edited by Yang Bojun. Beijing, China: Zhonghua shuju, 1980.
- Lee, Leo Ou-fan. *Shanghai Modern: the Flowering of a New Urban Culture in China, 1930-*

1945. Cambridge, Mass.: Harvard University Press, 1999.
- Liu, Lydia He. *Translingual Practice: Literature, National Culture, and Translated Modernity—China, 1900-1937*. Stanford, CA: Stanford University Press, 1995.
- Rosenmeier, Christopher. "Women Stereotypes in Shi Zhecun's Short Stories." *Modern China* 37.1 (2011): 44-68.
- Shi, Zhecun. *Beishan sanwenji* [北山散文集 Oeuvre of Northern Mountain Prose]. vol. 2. Shanghai, China: East China Normal University Press, 2001.
- , *Beishan sanwenji* [北山散文集 Oeuvre of Northern Mountain Prose]. vol. 3. Shanghai, China: East China Normal University Press, 2001.
- , *Moqing* [魔情 Magical Love]. Edited by Zeng Yu. Changchun, China, 1995.
- , *Shashang de jiaoji* 沙上的腳迹 [The Track on the Sand]. Shangyang, China: Shangyang jiaoyu chubanshe 瀋陽教育出版社, 1995.
- , *Shinian chuanguo ji* [Oeuvre of Ten Years 十年創作集]. Shanghai, China: East-China Normal University Press, 1996.
- Shih, Shu-mei. *The Lure of the Modern: Writing Modernism in Semicolonial China*. Berkeley, CA: University of California Press, 2001.
- Woolf, Virginia. *The Common Reader. First Series*. 1925. Reprint, San Diego, CA: Harcourt Brace Jovanovich, 1984.
- Zhang, Jingyuan. *Psychoanalysis in China: Literary Transformations 1919-1949*. Ithaca, NY: Cornell University East Asian Program, 1992.
- Zhao, Jiabi. "Huiyu wo biande diyibu chengtushu" [回憶我編的第一部成套書 Recollection of my first Edited Volume of Books], *Wenxue shiliao* 文學史料 3 (1983).