Childbirth and Medicine in Modern Chinese Literature

Ting Zheng
China

Bachelor of Arts, DePauw University, 2017

A Thesis presented to the Graduate Faculty of the
University of Virginia in Candidacy for the Degree of
Master of Arts Department of East Asian Languages, Literatures and Cultures

University of Virginia
May, 2019 **will be Conferred**

Committee Members

Charles A. Laughlin

John R. Shepherd

Introduction:

Medicine and novels share a long history of mutual illumination, one that can be traced back to the Qing Dynasty. People often treated patients using prescriptions found in novels (Schonebaum 7). Illness and the body are complex topics that demand interdisciplinary approaches. Works of fiction, which are interdisciplinary texts, offer fruitful sites for exploring illness and the body. Specifically, when scholars, such as Lydia Liu, center on a feminine approach to illness and the body, they have found the description of childbirth (as one of the most important parts of Chinese women's lives) in novels plays an essential role in decoding the relationship between the experience of the female body and medicine. Before the introduction of Western medicine, due to inaccurate knowledge of the female body, women's pregnancies were dangerous and mysterious. However, the introduction of Western medicine in modern China forced people to revise their knowledge of the female body. As one unavoidable factor in people's daily lives, childbirth in many places and times was the first encounter most people had with modern medicine and it is one important part of the many complicated shifts in ideas about the changing roles of women in twentieth-century China. Therefore, by focusing on three stories from the 1930s and early 1940s, Xiao Hong's *The Field of Life and Death* (1935), Ding Ling's "In the Hospital" (1941) and "Sacrifice" (1931), this paper argues that although the process of women's pregnancies was one of suffering, learning modern obstetric knowledge could help them relieve their pain and allowed them to build their self-awareness. In particular, the development of the mother-daughter relationship plays a crucial role in this process. By comparing these works, this paper attempts to illustrate how women's understanding of medicine underwent dramatic and fundamental transitions throughout twentieth-century China.

First, it is important to define the concepts of "traditional Chinese medicine" and "modern medicine" in this paper. The phrase "traditional Chinese medicine" does not comprise a uniform system of knowledge. The various Chinese terms that are translated as "Chinese medicine" are distinct, and these medical ideologies are fluid within and across time. In the 1920s, the distinction between modern medicine and traditional Chinese medicine was brought into sharp focus in the struggle between Chinese and Western-trained physicians for legitimacy and government patronage.[1] Within this struggle, Chinese medicine was rigidly defined against Western medicine as being more holistic, while Western medicine was charged with only treating the symptoms of disease rather than its root causes. However, this paper does not treat traditional Chinese medicine and Western medicine as opposites. In other words, it does not uphold the dichotomies of modernist discourse that necessitate an imagined divide between nature and culture, West and non-West, modern and pre-modern. Instead, this paper will use the term "modern medicine" as the "coevolution" of traditional Chinese and Western medicine, a process in which both forms transformed continuously in relation to one another. As Sean Hsiang-lin Lei writes, "'Neither donkey nor horse,' [this was] a new medicine that demonstrated in concrete terms that the relationship between Chinese medicine and modernity was not to be antithetical" (Lei 15).

[1] Western physicians wished to eliminate Chinese physicians on the grounds that they were unscientific, superstitious, unregulated, and harmful. Western physicians also sought medical hegemony and argued that modern Western medicine was the only valid form of medicine based on the idea that science was synonymous with truth. At that time, fearful and angry at the attack on their livelihood, traditional Chinese physicians organized and lobbied, eventually successfully, for official recognition. See details in Taylor 8.

Both Xiao Hong and Ding Ling were active from the 1920s, the period when both traditional Chinese medicine and Western medicine were configuring people's understanding of modern medicine. These two famous female writers consciously or unconsciously depicted female experience in an urban or rural setting through the perspective of the female body, which directly showed readers the two authors' gendered understanding of modern medicine. *The Field of Life and Death* is set in a village near a city in northeastern China. The novel examines the difficulties of peasant life during the 1920s and early 1930s, and in particular the suffering of women. Centering on the leader of the female community Old Mother Wang, the typical rural woman Granny Pockface and the young girl Golden Bough, Xiao Hong compares these rural women with animals to show their respective torments. What's more, although Xiao Hong depicts the Japanese invasion in this story, it is not the most important issue in the novel. It is undeniable that the Chinese revolutionary movement partially addressed the interests of rural peasant women, but instead of homogenizing women into one class and subordinating women's interest to patriarchal concepts of revolution, Xiao Hong treats her heroines differently, focusing on their unique life experiences.

"Sacrifice" portrays a couple, Lin Yixiu and Jia Can, who dedicate themselves to revolutionary activities. However, Jia Can gets pregnant accidentally. Considering that having a baby will impede their revolutionary activities, the couple decides to abort this baby. Without enough money, they have to go to a small and illegal hospital to have an abortion. Jia Can is treated by a quack with unscientific medicine; as a result, she suffers greatly in the abortion process.

The authorship of "Sacrifice" is a controversial issue in literary circles. Although it was published in Ding Ling's collection *The Birth of One Person* (1931), according to Ding Ling's

own response to the authorship of this story, she was never involved in its creation.[2] However, the story seems to have been affected by Ding Ling's situation around the time it was written, and may reflect her perspective at least indirectly. When discussing Ding Ling and her husband Hu Yepin, Tang Xiaobing points out that "for the greater part of 1930, Ding Ling was pregnant with serious health problems" (Tang 108). Tang connects Ding Ling's pregnancy with Hu Yepin's writing of "Sacrifice" and thinks this story shows that "Hu Yepin's high-flying absorption in political action stood in contrast to Ding Ling's momentary hesitation, which allowed her to 'see at least the charms, problems, and meanings of a non-revolutionary life'" (Tang108). The woman character Jia Can clearly represents the struggle between the revolutionary and non-revolutionary impulses.[3] Thus, it is not necessary to determine whether Ding Ling assisted Hu Yepin in editing this story. Whether she wrote it directly or not, Ding Ling's experience of childbirth was likely the impetus for the creation of this story. Thus,

---

[2] All translations are my own, unless otherwise indicated.

"[Hu Yepin's] stories always needed to be polished by this woman writer before they could be published." (Shen 60).

"If booksellers wanted to sell a book [Ding Ling and Hu Yepin] wrote together, they required the official author to be Ding Ling so that the book would sell well. When these two people sent their stories to the same publication, [Hu Yepin]'s stories were always returned" (Shen 84)

Ding Ling replied:

"I never edited Hu Yepin's writings. After the execution of Yepin, I published a collection for money. There were not so many stories in this book, which included his two stories "The Birth of One Person" and others I don't remember now. I did not declare his name in this book because of some political reasons at that time" Chen 182).

[3] This paper further explores this contradiction in Jia Can in section two.

"Sacrifice" may reflect Ding Ling's attitude towards the relationship among childbirth, women's awareness of their bodies, and medicine, and treats it as Ding Ling's work.

"In the Hospital" approaches the topic of women and medicine differently. In this story, a young midwife, Lu Ping, works in a hospital near Yan'an. Without too many descriptions of the medical care she gives, the author focuses on Lu Ping's disillusionment with the medical system in this hospital. However, when Lu Ping acquires a deeper understanding of medical knowledge and patients, she finally finds herself and renews her study medicine.

Painful Pregnancy

Before examining these three stories, it is necessary to talk about some writing techniques both Xiao Hong and Ding Ling employ. First, both of them use free indirect discourse in their writings, but they approach it in different ways. In *The Field of Life and Death,* Xiao Hong generally employs the third-person, but the method and the tone of her narrative voice differ when narrating female characters. Xiao Hong simply describes the behavior of her male characters, while she makes the reader privy to the inner lives of her female characters by employing free indirect discourse when she connects the image of animals and the female interior world, something she does not do for males. In so doing, the gap between the subject and the object, the narrator and the character, is closed. In other words, even though she narrates in the third-person, Xiao Hong does not lay out her heroines' interior monologues; she instead exposes the heroines' emotional worlds through the actions of the animals that surround them in the narrative. She uses animals as a medium through which the heroines' interior lives are understood. Ding Ling's employment of free indirect discourse differs from Xiao Hong's. In her writing, it is difficult to distinguish the narration from the heroine's interior monologue. Anne

Waldron Neumann defines this ambiguous form as "indefinite free indirect discourse." It is unclear whether the discourse in question is the character's or the narrator's (Neumann 376). In Ding Ling's stories, a character's speech, perceptions, and thoughts are reported in the narrator's voice, usually with some "flavor" of the character's words, but without explicitly tagging the discourse as that of the character.[4]

Minute details and visual images also play important roles in revealing the experience of womanhood. Both Xiao Hong and Ding Ling portray this uniquely female world by employing a variety of graphic and aggressive descriptions, depicting savage scenes in disturbing detail. In her chapter "Loving Women: Masochism, Fantasy, and the Idealization of the Mother" in *Woman and Chinese modernity: The politics of reading between West and East*, Rey Chow revises Deleuze's reading of Freud on masochism. In her discussion of readers' emotional responses, she emphasizes the role of the mother in the psychic life of others, viewing "the mother not in terms of a picture that is 'frozen' for the projection of our ideals but rather as an object whom we introject in our own subjectivity" (Chow 126). Thus, Chow believes that in responding to a character's suffering, readers' reactions to the aggressive narrative constitute their taking the role of the "infant." This is shown by the readers' sense of empathetic pain, causing them to suffer from the pain of the tale's descriptions. Further, due to "the introjection of

[4] Free indirect discouse allows the narrator an equivocal participation in the thoughts of characters. In Lanser's *Fictions of Authority: Women Writers and Narrative Voice*, she examinines the uses of narrative voice in three centuries of English and French fiction by women. Lanser regards "voice" as a pivotal category, established as a key structural component of narrative but also having political implications within feminist theory. Her study divides narrative voice into three major kinds: authorial, personal, and communal. With the third-person authorial narrator, Lanser claims that eighteeth-century women writers used free indirect discourse to authorize intelligent and morally superior women as critics and interprets of their society (74).

the mother in [readers'] fantasy," aggressive narratives not only torment readers as an infant is tormented by losing its mother with pain, but they also allow readers to become understanding mothers, suffering along with the character (127). Responding to the suffering character, readers "[internalize] the mother's responsiveness to her suffering, and therefore as a mother as well" (128). It can be concluded that when readers are disturbed by these descriptions in the narrative, in one respect, they are tortured; in another respect, they sympathize and empathize with the character, and therefore they are attracted by these descriptions and cannot stop their reading. In other words, readers gain pleasure in being subject to pain such that they are masochist in this situation.

Suffering in the process of pregnancy is common for women in Chinese people's minds. A traditional symbol of suffering and self-sacrifice, the mother has long been a central figure in dominant modes of representation in Chinese history. In Xiao Hong's and Ding Ling's fiction, despite different settings, women are suffering in the period of pregnancy. More importantly, pregnant women's torments are aggravated by their men in both authors' writings. In *The Field of Life and Death*, Golden Bough is first depicted as a naive girl, who falls in love with a young man Chengye and has pre-marital sex with him. Being pregnant, she has to marry Chengye but her marriage ends as a tragedy: Chengye murders their daughter and soon dies. Due to the Japanese invasion, Golden Bough is forced to go to the city to make a living. She works as a seamstress but is raped by her clients.

First, her mother regards her pregnancy as shame. When Golden Bough tells her mother that she has to get married to Chengye because of her pregnancy, her mother "should have started beating her daughter, but not this time. As if she herself were guilty of wrongdoing, the words numbed her…Seemingly calmer now, her mother started to speak again, but tears stopped

up her throat. She felt as if her daughter had strangled the life out of her. Because of her daughter she'd take this disgrace to her grave" (Xiao 26). Based on this story, Golden Bough's mother is the person who most cares for her, but her mother also feels shame because of the pregnancy. It is thus easy to infer how much torment Golden Bough suffers.

Secondly, she suffers from many rumors about her promiscuity from the beginning of this story: "'She went to the riverside to be with the man,' a woman said, her voice purposely raised: 'Shameless. I wonder if he tore her pants off?'" (22) Facing these rumors, Golden Bough is under duress: "Golden Bough's heart was pounding wildly. For her, time seemed to spin out as long as a spider's silken web. She was depressed, her expression frail and clouded, as if a veil had fallen across her face" (22). When she feels the fetal movement, Golden Bough suffers more because of the moral implications of having a baby out of wedlock:

> Golden Bough ignored the sights and sounds around her. She pressed hard on her belly, so hard she could almost feel something moving inside. Suddenly the whistling came. She crushed a tomato as she stood up; it made a squishing sound like a squashed toad. She slipped, and the whistling stopped. No matter how hard she listened, she couldn't hear the sound again…Golden Bough was in torment. Her stomach had become a hideous monstrosity. She felt a hard object inside, and when she pressed down, it was even more apparent. Once she was certain she was pregnant, her heart shuddered as if retching. She was seized with terror. When two butterflies wondrously alighted on her knee, one on top of the other, she stared at the two wicked insects but did not brush them off. She was like a scarecrow in a rice paddy (22).

With free indirect discourse, Xiao Hong depicts Golden Bough as the tomato she crushed and as a squashed toad, to imply Golden Bough was psychologically overwhelmed and devastated by

her pregnancy. She is hopeless and cannot hear the whistling, which represents Chengye's call. Possibly, she has already foreseen her miserable future: Chengye will not take care of her and her pregnancy. However, by describing Golden Bough's attitude towards two butterflies' mating, Xiao Hong consciously or unconsciously makes the reader privy to the inner life of Golden Bough: Although she may feel anxious for her future, she still struggles with her affection for Chengye. Emotionally, she cannot believe Chengye will abuse her and her baby in the future, and thus, though she is in torment, she does not brush the butterflies off.

After Golden Bough marries Chengye, she is abused by housework and her husband. Without prenatal care, Golden Bough has to does housework from day to night: "In the morning, before sunrise, Golden Bough felt her way in the dark to get dressed. Then in the kitchen this little woman with the big belly started to cook…She had to cook at midday and again in the evening. She was so exhausted her legs felt as if they were broken…" (46) Although she is exhausted every day, Chengye still blames her: "'The sky's turned dark, and you're still washing clothes! You lazy wife, what were you doing all day?'" (46) In addition, her childbirth is grueling because her husband demanded sex the night before. According to a midwife's experiences, it is fatal to have sex for a mother at the end of her pregnancy: "'That was dangerous. Last night you two must have carried on. You young people, don't you know anything? When you're pregnant, you're not supposed to do it. You could easily have died!'" (46) It is possible that due to the lack of medical knowledge for prenatal care, the couple has sex at the end of Golden Bough's pregnancy, but the sexual relationship between Golden Bough and Chengye in the preceding chapter shows that Chengye forces Golden Bough to have pre-marital sex with him:

> Five minutes later, the young girl was still pinned to the ground like a helpless chick in the grasp of a wild animal. Mad with passion, the man clutched savagely at her body with his large hands, as if he wanted to swallow it, to destroy that warm flesh. His veins gorged with blood, he cavorted on top of what had become for him a pale cadaver. Her naked, shapely legs sought to coil around him, but could not. A chorus of sound erupted from these two greedy monsters (17).

Chengye is drawn by "an animal instinct" —sexual desire — in their relationship, and due to Golden Bough's inferior position, she is overpowered and unable to control her own body in this male-centered relationship, which partly explains why Chengye still demanded sex from Golden Bough when she was pregnant. Xiao Hong's description of cows and horses at that moment implies Golden Bough's plight: "In their ignorance, cows and horses cultivated their own suffering. At night, as the people sat in the cool breeze, they heard odd noises coming from stables or barns. A bull that was probably fighting over a mate crashed out of the shed, breaking the fence. Chengye hurriedly picked up a rake to beat the crazed bull until it retreated peacefully back into the barn" (47). Xiao Hong compares Chengye and the crazed bull in this description.

As for the process of Golden Bough's childbirth, Xiao Hong does not use too many words to depict it; she merely summarizes it by saying: "Golden Bough was taking her punishment" (46). However, there is a group of images of women in labor in this chapter. It is easy to infer and imagine what Golden Bough suffers in her process of delivery through descriptions of other women's deliveries. Fifth Sister's elder sister is exhausted by childbirth: Before her delivery, "the naked woman squirmed on the kang like a beached fish" (44). The comparison between the woman and a beached fish is graphic and powerful. Readers can easily imagine the image of this women in labor: Her naked body is covered with sweat, like the wet

and slippery fish body, and she struggles with pain so that she has to breathe deeply to relieve her torment, like the fish struggles to breathe when it is out of the water. As the process of childbirth goes on, the woman's suffering is aggravated: "Half the night was gone, and the rooster outside had begun to crow. Suddenly the woman was in so much pain her face turned first ashen and then yellow. Her family was growing uneasy, and had actually begun to prepare her shroud. In the eerie candlelight they looked around for suitable garments, the entire household fell under the disturbing influence of the shadow of death" (44). The delivery room should be full of people's talking and the woman's yelling at this moment, as the reader knows from previous similar settings. However, a description of the rooster's crowing emphasizes the silence of the delivery room. In one respect, this silence reflects how exhausted this pregnant woman is by childbirth, leaving her no energy to yell. But in another respect, although childbirth is dangerous for women in the rural setting, this silence shows that the family of this pregnant woman is accustomed to women dying in labor; they are not shocked by her imminent death and silently prepare her shroud.

Moreover, the woman's husband worsens her situation. He shows his disapproval when he saw his wife giving birth:

> In the light of day, the pain subsided a little, and she regained consciousness. She sat behind the bed curtain covered with sweat. All of a sudden, the red-faced devil rushed in again. Without a word he raised his fearful hands and flung a bucket of water through the curtain...The pregnant woman with her bulging belly sat in silence her body drenched with cold water. She dared not move a muscle, for, like the child of a patriarchal society, she lived in dread of her man (45).

By using free indirect discourse, Xiao Hong's narrative of this woman allows readers to imagine her suffering: "This poor woman had there been a hole beside her, she'd have jumped in. Had there been poison beside her she'd have swallowed it. Feeling hate and contempt for everything, she nearly kicked in the windowsill. She'd willingly have broken her own legs if necessary. Her body was being torn to shreds by the heat as though she'd entered a steamer" (45). By combining free indirect discourse and readers' emotional response in this narrative, Xiao Hong uses such sadistic and aggressive language, causing readers vicarious pain. In fact, through this visualized description, readers not only see themselves as the infant tormented by the sadistic narratives, but they also can identify as an understanding mother, seeing the woman as a powerless infant. In this way, "the internalization of the 'mother' constitutes the moment of masochistic identification with the Other" (Chow 127). As readers see Fifth Sister's elder sister suffer, they too suffer. This is also the case with Golden Bough: She also suffers grueling childbirth because her husband demanded sex the night before. It can be concluded that Xiao Hong's rural women all experience dangerous and painful childbirth, and their torments are aggravated by their husbands.

Suffering also marks urban women's pregnancies. In "Sacrifice," for the sake of a revolutionary career, a woman Jia Can and her lover Lin Yixiu decide to abort their baby in urban Shanghai. But without enough money, she cannot be treated by a westernized hospital but is treated by a quack, and undergoes illegal abortion. Because the author narrates the story from the perspective of Lin Yixiu, readers can only learn about Jia Can's torment in the process of abortion through Lin Yixiu's observations and monologues, and thereby get a sense of what Jia Can experiences in her illegal abortion in 1930s Shanghai. It is clear that Lin Yixiu feels considerable sympathy and empathy for Jia Can's suffering. When he visits the quack to ask why

Jia Can cannot successfully abort the baby after eight hours, he recalls that many women lost their lives in their childbirth and their abortion, including his friend: “Many horrible facts and guesses filled his mind” (38). Although he soon reassures himself that it is impossible that what he has imagined will come true, it does not relieve his anxiety. The memory of Jia Can’s suffering flashes before him: “He sees it from time to time. Jia Can painfully moans and struggles in the bed. Without any control, she is struggling on the border of death and is dominated by fate” (38). Furthermore, his observation of Jia Can’s abortion reflects her enduring torture. When Jia Can undergoes the operation, he “almost lost his consciousness, letting her lie in the chair designed for the operation, letting the old woman put the secret medicine into her body, her womb, a procedure that looks like witchcraft. Jia Can closed her eyes, painfully…” (44). Being treated by the old woman quack, Jia Can cannot successfully abort her baby as smoothly as she had been told. Instead, the bungled abortion torments her: “She continues moaning, but more weakly and miserably. With her full body energy, she uses her two hands pushing her belly” (42). This description comes from Lin Yixiu’s perspective so it is hard for readers to directly learn about her suffering, but her behavior, “pushing her belly,” which shows that she wants to push her baby out of her body because of the unbearable pain, allows the reader to feel their own pain.

Through his perspective, readers can further reconsider Lin Yixiu’s behaviors and attitude when his lover suffers abortion. He regards Jia Can’s abortion as the enemy of his happy life: “His previously happy life with Jia Can flashes through his mind. But once he recalls it, everything is becoming horrible...It seems that in the world everything combining together is hostile to him” (38). Without directly pointing it out, Lin Yixiu is terrified of Jia Can’s abortion and wants to escape from this plight. One reason for his inner struggle is that he deeply loves Jia

Can, sympathizing and empathizing with her. It is also possible that he cannot take the responsibility for Jia Can's abortion and he feels trepidation about it. In addition, Lin Yixiu has no idea how to help Jia Can get out of the danger of abortion: "He does not know how to handle this horrible fact, and how to solve it peacefully… But how to rescue her from this dangerous situation? He has no idea" (44). He is so helpless and useless that he begins to transfer his guilt into his indictment of the medical system, thinking that because of the uselessness of the current medical system, Jia Can suffers greatly.

As a matter of fact, Lin Yixiu is unaware that he is ignorant of his lover's suffering. Although he considers what a woman will suffer from abortion and childbirth, he lacks basic knowledge of abortion: It is Jia Can who instructs him to change pieces of cotton and relieves his anxiety. Every time he is overwhelmed by guilt and anxiety, Jia Can bears the torment to comfort him. The most extreme example is that after Jia Can aborts the fetus, he examines the bloody fetus with curiosity: "He… opened her quilt and moved her body aside. He found her sheet was full of her blood…His heart was beating as he curiously examined it" (49). In other words, he regards Jia Can's abortion and the dead fetus as something novel but not cruel. After Jia Can is exhausted by the abortion, he soon leaves home to attend his revolutionary conference instead of taking care of her. This may let readers question his real attitude towards Jia Can's abortion. He possibly gives priority to his revolutionary career, and for its sake sacrifices his lover and children. That, in fact, puts him in the same position as the doctors he scolded before: "They all wear hypocritical masks of patriarchal society! The false humanist! A group of pigs" (45). Putting it differently, the author uses the curses he directed toward the doctors to mock his own behaviors and attitudes towards Jia Can's abortion.

Mother-daughter Relationship

The mother-son bond was a highly institutionalized relationship in Chinese tradition. From imperial China, the birth of sons is not simply a personal issue, a woman's issue or a medical issue. The son is responsible for ensuring his parents' welfare and for leading the ancestral rites to honor the dead and harmonize the ongoing relationship between family members past and present. Childbearing, in other words, is the warp on which the fabric of society was woven. However, scholars, such as Lingzheng Wang, think that the mother-daughter relationship continued to be neglected after the emergence of the first Chinese women's emancipation movement at the turn of the twentieth century. Those scholars believe that because of the unprecedented public responsibility bestowed on women by the early modern nationalist discourse, Chinese new women needed not only to politically separate themselves from their mothers but also to spurn any kind of sentimental mode of thought or being. Sally Taylor Lieberman shares the same idea of those scholars: "The mother is noticeably absent--or, in some of the most interesting cases, present in her daughter's psyche as an absence. The modern-educated New Woman appears regularly as an 'unmothered daughter'..." (Lieberman 104) However, as important women of the May Fourth generation, both Xiao Hong and Ding Ling put great emphasis on the mother-daughter relationship in *The Field of Life and Death*, "In the Hospital" and "Sacrifice." Instead of ignoring the mother-daughter relationship, both authors attempt to show the maternal aspect of their heroines by describing childbirth.

For the relationship between Golden Bough and her daughter, Xiao Hong does not explicitly describe their bond with each other; instead, she describes Golden Bough's daughter with no details other than her gender and name. Possibly, due to the baby's gender or Golden Bough's suffering during pregnancy, she regards Little Golden Bough as an object, not a human

being. Later, Golden Bough shows numbness towards her daughter's death when Chengye dashes the baby to the ground:

> After three days, the young mother went to the potter's field to see her baby, but what was there to see? The wild dogs had already torn her to shreds.
>
> Chengye saw a pile of bloodstained straw, which he fancied to be the straw used to wrap Little Golden Bough's body. The two parents wept, back to back...
>
> Chengye saw another open grave; a skull was once again exposed to the light of day (Xiao 55).

It seems that Xiao Hong neglects Golden Bough's reaction to her daughter's death to focus on Chengye's. Instead of referring to Golden Bough by name, Xiao Hong mentions "the young mother" but directly points out Chengye. What's more, Xiao Hong chooses the perspective of Chengye to narrate this scene and entirely overlooks Golden Bough's subjectivity. In other words, Golden Bough's reaction to her daughter's death is blank in the third-person narration. Why does Xiao Hong ignore Golden Bough's reaction to her daughter's death? Does Xiao Hong's narration of Golden Bough coincide with the viewpoint that the New Woman at that time spurned and ignored the mother-daughter bond? As a matter of fact, Xiao Hong divulges Golden Bough's emotions when first narrating her daughter's death:

> Little Golden Bough had been in the world barely a month when her father dashed her to the ground. Why had the baby even been brought into such a world? So she could leave filled with resentment? Such a very short life, it had lasted but a few days. The little baby now slept among the dead. Wouldn't she be afraid? Her mother was getting farther and farther away, until soon the mother's weeping would be heard no more (54).

It is clear that Golden Bough has her own emotional reaction towards her daughter's death instead of being indifferent toward her relationship with her daughter. However, without explicitly describing Golden Bough's intersubjective relationship with her daughter, the author attempts to erase and exorcize the daughter's existence within Golden Bough's inner world rather than solely showing Golden Bough's emotions towards her daughter's death. Golden Bough cannot recover from the pain of her daughter's death; as a result, she sets out to overcome her daughter's memory in order to restore the sense of self that her daughter's death has shattered.

In Louis Althusser's discussion of subject formation, he explains that the ordinary use of the term subject contains two meanings at the same time: "(1) a free subjectivity, a center of initiatives, author of and responsible for its actions; (2) a subjected being, who submits to a higher authority, and is therefore stripped of all freedom except that of freely accepting this submission." Judith Butler has further explained that subject formation involves both the process of subordination and that of becoming a subject (L. Wang 105). In "Sacrifice," Jia Can decides to abort her baby because of her and her husband's revolutionary activities, which can be regarded as her subordinating herself to revolutionary activity. Because she submits her fetus to a higher authority, she becomes empowered and activated.[5] In other words, her abandoning her maternal role can be seen as the process of her subject formation. Instead of the traditional ethics of maternal self-sacrifice, Jia Can chooses to abandon her maternal role and become a revolutionary woman. But, as mentioned in the introduction, Jia Can does not give up her maternal aspect. She clearly expresses her willingness to become a mother and her inner struggle as a potential mother when discovering the gender of her fetus. First, Jia Can unwillingly decides

[5] In Louis Althusser's discussion, he regards the higher authority as the regime of the country. But in Jia Can's case. it is the opposite: the revolutionary activity to overturn the regime of China at that time.

to abort this fetus: “Indeed, she loves children. Her nascent maternal impulse is growing. Her abortion is due to ‘work’... They discussed the issue of abortion many times, but he didn’t know what she would suffer in the process of abortion” (47). Based on the narrator’s perspective in this paragraph, switching from the couple’s discussion to Lin Yixiu’s inner world, it is Lin Yixiu who holds a more positive attitude towards the abortion than Jia Can. He does not think about Jia Can’s suffering in the process of abortion, and therefore, he suggests “sacrificing” this fetus for the sake of their revolutionary activities. The narration of this scenario is implicit: The author does not tell readers how Lin Yixiu’s and Jia Can’s attitudes towards abortion differ, but the narrator’s voice implies that Lin Yixiu holds more favorable attitudes than Jia Can towards the abortion and she is persuaded by him to abort this fetus.

Furthermore, when Jia Can successfully aborts her child, it is said that “in another white cotton sheet, he put the third-trimester fetus. ‘Like a fish.’ She watched it in detail and sighed, ‘Ai! It is a girl.’ Her mood changed again, at a loss. Silently, she was gazing at her aborted girl” (49). In this paragraph, although the author still chooses Lin Yixiu as the observer, she divulges Jia Can’s inner world, implying that “her abortion violates her original will. She, in fact, loves children” (47) In the same way that Xiao Hong connects Fifth Sister’s elder sister and a beached fish, as previously discussed, the author also graphically compares the aborted baby to a fish to describe its appearance: its wet skin and undeveloped body. Jia Can specifically pays attention to the fetus’s gender, which implicitly expresses her maternal aspect. It is hard to know how the fact that the fetus is a girl affects her. She might feel lost because she wants to have a baby, but she might feel lucky because this aborted girl will not experience the torment she has suffered. In short, it is the maternal role that allows her to experience all of these inner struggles.

Instead of merely expressing the emotional relationship between mother and daughter as is the case with Golden Bough and Jia Can, Ding Ling, in “In the Hospital,” shifts to a portrayal of the role of maternal identification in the process of identity formation. Ding Ling chooses to depict the role of the mother-daughter relationship in the formation of the daughter’s initial identity from the perspective of the daughter. At the beginning of this story, Lu Ping clearly expresses her unwillingness to become an obstetrician: “Lu Ping had graduated from a school of obstetrics in Shanghai in accordance with her father’s wishes. She had felt after the first two years of study that she was not cut out to be an obstetrician. She had more enthusiasm for literature. There were even times when she felt a hatred of all doctors” (“In the Hospital” 282). However, Lu Ping still finishes her study and takes care of the wounded soldiers: “She wrote letters home for them and often ran off to get something they needed. She looked after them like a mother…” (282). Her nursing care towards these soldiers, which contradicts her rejection of a medical career shows the importance of the mother-daughter relationship in the formation of her identity.

In Rey Chow’s critical and original reading of Bing Xin’s story “The First Dinner Party,” she centers on the female reverse Oedipus complex and its significance in Chinese culture. Unlike the daughter in the positive Oedipus complex who has to redirect her love from her mother to the father in the process of becoming a “normal” woman, the daughter in the negative Oedipus complex keeps her primary love object unchanged, desiring and identifying with the mother. As a matter of fact, Lu Ping regards her mother as the source of love and comfort: “Being unable to sleep...How she longed to be able to see her mother again. It would soon be three years since she had left home. She was tougher now, but in a secret spot she still felt a need for her mother’s love and comfort” (287). Although Lu Ping dislikes the job of a midwife, she

desires to become like her mother. The mother is not just the love object of the daughter, but also the subject who motivates the daughter to be (Chow 168).

The mother-daughter relationship plays an important role in the transformation of Lu Ping's identity. In the story, every time Lu Ping meets some difficulties, she recalls her family and her mother. When she gradually realizes the inadequacy of the medical system at that time, she naturally longs for her mother's love: "Knowing that a friend was beside her made Lu Ping feel weaker than ever. She was unable to keep from crying. She just wished that she could see her mother. If she could collapse on her mother's breast and cry her heart out, everything would be all right" (289). Why does Lu Ping at that moment recall her mother and home? What is the connection between her experience and her memory of family in the early childhood? The connection between Lu Ping's attempt to play a role in public leadership in the hospital and her memory of family in the early childhood depicts the function of the mother-centered space in providing a source of identification for Lu Ping.

When examining Ding Ling's *Mother*, Wang Lingzhen explains the important role of the maternal space in the formation of a woman's identity: "Chinese women who are able to stay in their natal villages are more likely to play a role in public leadership in their communities, because their ties with their natal families are more widely activated and outside the constraints of patrilineality and the bounds of households conceived as fixed units" (111). Wang's finding also applies to the case of Lu Ping. She most recalls her mother and family when she eagerly gets involved in reforming the hospital system and its operation. This connection reveals the crucial role of Lu Ping's bond with her mother and home in her transformation from a young midwife to a revolutionary woman. However, unlike writers around the same time, Ding Ling often refuses to abandon the private role of her female characters. Thus, she depicts how a

daughter's love for her mother intensifies when she gets hurt after separation from her mother and home.[6] In this story, although Lu Ping attempts to become a revolutionary woman and play a public role in the hospital, she still acts like a young daughter, longing for her mother.

Reading Medically

Consider how behavior is altered by medical concepts. The daily rituals of greeting friends, using the bathroom, wearing clothes and preparing food, may all be conditioned by having medical knowledge. How did those women without a modern understanding of pregnancy react to infertility, morning sickness, abortion, postpartum hemorrhage, and internal infections? If you were a woman in 1930s Shanghai, what do you do when you decide to abort your fetus? If you were a midwife who has received a modern medical education, how would that influence your career choices? Understanding medical ideas of the time requires us to examine the many texts that people of the time wrote, read and discussed, despite fiction's fantastical and hyperbolic representation of reality. Fiction is one of the very few kinds of sources that help the historian of daily life capture people's daily medical practices at the time. Through examining Xiao Hong's and Ding Ling's stories, this section will explore the relationship between childbirth and women's abilities to control the vehicle of their self-awareness, their bodies, to show that understanding modern medical knowledge of childbirth activates women's self-awareness.

Although Xiao Hong published *The Field of Life and Death* in 1935, when people were becoming familiar with modern medicine, due to the difference between Chinese village and city life, it is unsurprising that characters in rural settings know little of modern medicine; they treat

[6] Ding Ling depicts a similar situation when narrating Xiaohan's emotion to her mother in "Chinese New Year's." See details in L. Wang 108.

pregnancy and childbirth in the way of traditional medicine. As one of the examples of those rural women, Golden Bough lacks basic medical knowledge. As examined in the first section, her sufferings originate from her pre-marital pregnancy. She is ignorant of any birth control method that would enable her to avoid a pregnancy.

In addition, despite guessing that she may be pregnant, she often treats her pregnancy as a disease. She is terrified when she feels fetal movements inside her body: “She pressed hard on her belly, so hard she could almost feel something moving inside. Suddenly the whistling came. She crushed a tomato as she stood up...Golden Bough was in torment. Her stomach had become a hideous monstrosity. She felt a hard object inside, and when she pressed down, it was even more apparent” (Xiao 22). Tina Johnson points out that “The fetus in traditional Chinese medicine was ‘imagined as a destabilizing intruder spirit’ that disrupted the mother’s health, creating an opportunity for disease and other ailments” (Johnson 1). In other words, from the perspective of traditional Chinese medicine, Golden Bough regards her pregnancy as a disease, which is out of her control. After her marriage with Chengye, not knowing that having sex at the end of pregnancy is fatal for pregnant women, she does not refuse Chengye’s demand for sex and suffers greatly: “Suffering came close on the heels of pleasure. Golden Bough was unable to cook a meal. The village midwife arrived. Writhing in pain in a corner of the kang, Golden Bough was taking her punishment” (46). Without medical knowledge, Golden Bough is unable to control her pregnancy and suffering.

The reason for Golden Bough’s ignorance about pregnancy is that she has very limited relevant knowledge. Her mother, who should be the primary source of Golden Bough’s medical knowledge, has no idea of it. She mistakenly regards Golden Bough’s pregnancy as stomach ache and *laobing* (consumption) until Golden Bough directly tells her the truth. In traditional

China, women gave birth at home with help from a traditional midwife.[7] *Jieshengpo*, or traditional midwives, were older married women, usually multiparas with birth experience. They received medical knowledge from older, experienced women instead of medical school. Their responsibilities centered on the birth itself. During the last month of pregnancy, the traditional midwife may have made a prenatal visit to the expectant mother to bless the house, to try to determine the sex of the baby, and to predict the commencement of labor. When labor begins, the traditional midwife was always active in this process, physically manipulating the mother and infant with massage or specific positioning intended to progress the labor. However, unlike the modern midwife, she was merely responsible for the period of labor and delivery but performed little or no prenatal or postnatal care of mother or infant. In Golden Bough's case, it is Old Mother Wang who plays the role of the traditional midwife. She tells Golden Bough the danger of having sex at the end of pregnancy and assists her in successfully delivering her fetus. However, her duties for Golden Bough's labor were brief and she only provides a limited medical resource for Golden Bough. If Old Mother Wang had provided postnatal care for mother and infant, it is possible that Golden Bough's daughter could have been saved after Chengye accidentally dashed her. It can be concluded that Golden Bough has little access to medical knowledge, both traditional and modern, which aggravates her suffering in the process of her pregnancy and deprives her of control over her body.

In "Sacrifice," although Jia Can is a revolutionary woman, who is influenced by modern thoughts, she still lacks modern medical knowledge of pregnancy. Her limited medical knowledge implies that she is unable to fully control her body. That further implies that she was compelled by her husband Lin Yixiu to get involved in revolutionary activities, instead of on her

[7] See details in Johnson 13.

own initiative. In “Sacrifice,” the author does not draw a clear line between modern medicine and traditional Chinese medicine. Based on Lin Yixiu’s recollection: “In the operation room…He…[let] the old woman put the secret medicine into her body, her womb,” thus the old woman carried out a Western-style operation with traditional Chinese medicine to abort Jia Can’s fetus. It thus seems that the quack in the private clinic has learned both traditional Chinese medicine and modern medicine. In the hospitals of 1930s Shanghai, “‘new’ practices did not simply replace ‘old’ ones; they mixed with each other. In analyzing these mixtures, instead of using conventional dichotomies of “China and the West,” “science and superstition,” and “Confucian tradition and global modernity,” historians pay close attention to the hybridity and fluidity of China’s modernity and suggest synchronic coexistence of various values (Nakajima 74).

Although in the context Jia Can does not differentiate modern medicine from traditional Chinese medicine, she distinguishes the modern hospital from the private clinic in terms of cost and safety. Without enough money, Jia Can has to abort her fetus in a private, illegal clinic instead of the public Fu-Min Hospital. The couple condemns the private clinics and distrusts all of them. According to the couple’s conversation in the story, they both regard Fu-Min Hospital as a safe but expensive hospital with good doctors. Fu-Min Hospital was set up by the Japanese Tongu Yukata in 1921. As a Western-style hospital, Fu-Min Hospital had multiple departments and inpatient facilities that employed several doctors, nurses, and other new staff. However, although Fu-Min Hospital was run by the Japanese, the Dean, Tongu Yukata was an anti-war doctor. He not only employed Japanese doctors and western doctors but also employed many

Chinese nurses.[8] What's more, different from other Japanese hospitals around the same time, Fu-Min Hospital regarded Chinese as their main patients rather than Japanese. That partly explains why the revolutionary woman Jia Can regards this hospital as a reliable one. By contrast, Jia Can's opinion of private clinics in 1930s Shanghai is not confirmed by the historical fact. In pre-1949 Shanghai, many Doctors, both modern and traditional, practiced individually; they owned or rented clinics with consultation rooms, which was well accepted by people at that time.[9]

Even though Jia Can contrasts the modern hospital and the private clinic, regarding the former as the safe one but the latter run by the quack, she does not have a clear concept of "hospital." She refers to both Fu-Min Hospital and the private clinic as hospitals (*yiyuan*). Putting it differently, in her mind, hospitals were sites where sick people could receive medical treatment and drugs from professionals and the term *yiyuan* was applied to a range of institutions and agencies, including general hospitals with modern medicine and private clinics run by those who practiced traditional Chinese medicine. Her vague understanding of *yiyuan* leads her to blindly follow her lover's conjectural criticism about doctors in China; she thinks that "there is no good doctor in China… Doctors are all quacks" (46). It can be concluded that due to her lack of modern medical knowledge, she cannot correct her lover's mistaken criticism but has to follow him. As the discussion in the section on mother-daughter relationships, Jia Can clearly expresses her willingness to become a mother, and it is Lin Yixiu who holds a more positive attitude towards the abortion than Jia Can. At that point, the author does not tell readers enough information why Jia Can follows her lover's opinion to abort her fetus despite her willingness to become a mother, but the author gives some clues when attributing Jia Can's blindly following

[8] Minamihori's book *Kiseki no ishi : tōyōichi no kojin sōgō byōin shanhai fukumin byōin o tsukutta jiai no igyō* [Miraculous Doctor-a Charitable Doctor Who Built the Toyo Ichiban General Hospital, Shanghai Fumin Hospital] explains this in detail.

[9] See details in Nakajima 63.

Lin Yixiu's misguided criticism about doctors in Shanghai to her lack of modern medical knowledge. It is thus possible that Jia Can agrees with her lover to abort her fetus as a result of her ignorance about modern medical knowledge.

Unlike Golden Bough and Jia Can, Lu Ping has a good command of modern medical knowledge, and her knowledge allows her to develop her self-awareness. As a modern midwife, Lu Ping graduates from a school of obstetrics in Shanghai before she goes to Yan'an. According to Chieko Nakajima's research on Shanghai's medical system, in 1905, the first modern medical school for females, Chinese-Western Medical School, was opened in Shanghai. Women could learn Chinese medicine, Western medicine, the natural sciences, and English in this school.[10] Thus, it can be inferred that being a modern midwife or an obstetrician allows Lu Ping to learn not only medical knowledge but also scientific knowledge. Probably, because of her command of broad scientific knowledge, after Lu Ping goes to the hospital near Yan'an, she is eager to learn other skills and improve the hospital system instead of being dedicated to her obstetric work:

> She would attend meetings and bring up many ideas that she had written down the night before...She would take people through the patients' rooms and let them see why nurses who lacked an education were unsatisfactory. By her description, the patients' lives were like a form of punishment. Lu P'ing wanted the patients to have clean quilts and clothing, a warm room, nourishing food, and an ordered life. She requested picture books, magazines, and papers for them. She wanted informal social discussion groups, small recreational meetings in the evening, and more (285)…If she had the good fortune to be free when Cheng P'eng was operating, she always went to observe. In her opinion

[10] "In 1950, Li and Zhang jointly opened the Chinese-Western Medical School for Women (Nüzi zhongyi yixuetang), the first modern medical school open to females. Dr. Zhang taught Western medicine at the school, Li taught Chinese medicine, and he invited other teachers to lecture in the natural sciences (including chemistry and mathematics), English, and Chinese" (Nakajima 63).

> surgery was of the utmost necessity in time of war, and if she really had to do medical work--if there were no other choice--then being a surgeon would be far preferable to being a midwife. If she were a surgeon, she could go to the Front. She could busily rush through the forest of guns and the rain of bullets. Yes, she had always wanted to be on the move ("In the Hospital" 287).

It is hard for a midwife, like Old Mother Wang in *The Field of Life and Death* to pay attention and consider questions that Lu Ping takes seriously. To put it another way, only the person who receives modern medical education, such as bacteriology and nutrition, can understand the importance of nurses with an education, clean clothing, nourishing food and so on. Because Lu Ping realizes these weaknesses in this hospital, she wants to improve the medical system of this hospital and get involved in public affairs. With her involvement in public affairs, she realizes that instead of merely being a midwife, she would like to improve the hospital system, and therefore she requests to continue her studies at the end of this story. When analyzing Ding Ling's famous story "The Diary of Miss Sophie," Andrew Schonebaum provides his idea of Sophie's tuberculosis: "In this way, the culture of illness gives young women power, control and agency" (187). Despite coming from a different perspective, this claim also works in the case of Lu Ping. It is modern medical knowledge that empowers Lu Ping and forces her to develop her self-awareness and make the decision about her future by herself. In short, based on the experience of Golden Bough, Jia Can, and Lu Ping, it can be concluded that learning modern medical knowledge can empower women themselves and allows them to control their bodies and their fates.

Coda

This paper shows the relationship between childbirth and medicine in modern Chinese literature, but because of its limited size and many inaccessible resources locked in Chinese archives, it merely represents a fraction of what is possible. In fact, the experience of the female body and medicine underwent dramatic and elemental transitions throughout twentieth-century China. Focusing on abortion, Ding Ling's story depicts how the couple abort their fetus at home in the 1930s, but in the 1990s Xi Xi emphasized the pre-marital girl's struggles over abortion in Hong Kong, which reflects a different historical environment. Film studies also offers a fruitful site for exploring childbirth and medicine in modern Chinese literature. The documentary *Chung Kuo China* (1972) visualizes the relationship between childbirth and acupuncture in the period of the Cultural Revolution. In short, this paper is the beginning of a larger research project. With the increased importance of the relationship between medicine and literature, there is much for scholars across several fields to explore.

Works Cited

Adams, Carol J, and Josephine Donovan. *Animals and Women: Feminist Theoretical Explorations*. Duke University Press, 1995.

Chow, Rey. *Woman and Chinese Modernity: The Politics of Reading Between West and East*. University of Minnesota Press, 1991.

Chen Shuyu. *Fei'e de puhuo: Ding Ling qinggan wangshi* [A flying moth darting into the fire: the romantic memory of Ding Ling]. Beifang wenyi chubanshe, 2017.

Dai Jinhua and Meng Yue. *Fuchu lishi dibiao: xiandai funü wenxue yanjiu* [Emerging from the Horizon of History]. Renmin University Press, 2004.

Ding, Ling, et al. *I Myself Am a Woman: Selected Writings of Ding Ling*. Beacon Press, 1989.

Hu, Yepin. *Hu Yepin zuopinji* [The collection of Hu Yepin]. Henan University Press, 2004.

Feng, Jin. *The New Woman in Early Twentieth-Century Chinese Fiction*. Purdue University Press, 2001.

——. "The Changing Relationship between Literature and Life: Aspects of the Writer's Role in Ding Ling [Ting Ling]." *Modern Chinese Literature in the May Fourth Era*, edited by Merle Goldman, Harvard University Press, 1977, pp. 281-307.

Feuerwerker, Yi-tsi Mei. *Ding Ling's Fiction: Ideology and Narrative in Modern Chinese Literature*. Harvard University Press, 1982.

Furth, Charlotte. *A Flourishing Yin: Gender in China's Medical History, 960-1665*. University of California Press, 1998

Gamman, Lorraine, and Merja Makinen. *Female Fetishism*. New York University Press, 1995.

Johnson, Tina. *Childbirth in Republican China: Delivering Modernity*, Lexington Books, 2011. ProQuest Ebook Central, https://ebookcentral-proquest-com.proxy01.its.virginia.edu/lib/uva/detail.action?docID=741760.

Lacan, Jacques. *Freud's Papers on Technique, 1953-1954*. Edited by Jacques-Alain Miller, translated with notes by John Forrester, Norton, 1988.

Lanser, Susan. *Fictions of Authority: Women Writers and Narrative Voice*. Cornell University Press, 2018.

Lee, Haiyan. *The Stranger and the Chinese Moral Imagination*. Stanford University Press, 2014.

Lei, Sean Hsiang-lin. *Neither Donkey nor Horse: Medicine in the Struggle Over China's Modernity*. The University of Chicago Press, 2014.

Lieberman, Sally Taylor. *The Mother and Narrative Politics in Modern China*. University Press of Virginia, 1998.

Liu, Lydia H. *Translingual Practice: Literature, National Culture, and Translated Modernity --China, 1900-1937*. Stanford University Press, 1995.

---. "Narratives of Modern Selfhood: First Person Fiction in May Fourth Literature." *Politics, Ideology, and Literary Discourse in Modern China: Theoretical Interventions and Cultural Critique*, edited by Liu Kang, and Xiaobing Tang, Duke University Press, 1993, pp.102-123.

Minamihori Eiji. *Kiseki no ishi : tōyōichi no kojin sōgō byōin shanhai fukumin byōin o tsukutta jiai no igyō* [Miraculous Doctor-a Charitable Doctor Who Built the Toyo Ichiban General Hospital, Shanghai Fumin Hospital]. Kōjinsha, 2010.

Nakajima, Chieko. *Body, Society, and Nation: The Creation of Public Health and Urban Culture in Shanghai*. Harvard University Asia Center; Harvard University Press, 2018.

Neumann, Anne Waldron. "Characterization and Comment In 'Pride and Prejudice': Free Indirect Discourse and 'Double-Voiced' Verbs of Speaking, Thinking, and Feeling." *Style*, vol. 20, no. 3, 1986, p. 364.

Schonebaum, Andrew. *Novel Medicine: Healing, Literature, and Popular Knowledge in Early Modern China*. Seattle: University of Washington Press, 2016.

Shen Cong Wen. *Ji Ding Ling* [Recording Ding Ling]. Zhong Guo Guo Ji Guang Bo Chu Ban She, 2013.

Tang, Xiaobing. *Chinese Modernism: The Heroic and the Quotidian*. Duke University Press, 2000.

Taylor, Kim. Chinese Medicine in Early Communist China, 1945-1963: a Medicine of Revolution. Routledge, 2011.

Wang, Ban. “Passion and Politics in Revolution: A Psychoanalytic Reading of Ding Ling.” *The Oxford Handbook of Modern Chinese Literatures*, edited by Carlos Rojas and Andrea Bachner, Oxford University Press, 2016, pp. 746-65.

Wang, Lingzhen. *Personal Matters: Women's Autobiographical Practice In Twentieth-Century China*. Stanford University Press, 2004.

Wu, Yi-Li. *Reproducing Women: Medicine, Metaphor, and Childbirth in Late Imperial China*, University of California Press, 2010. ProQuest Ebook Central, https://ebookcentral-proquest-com.proxy01.its.virginia.edu/lib/uva/detail.action?docID=572071.

Xiao Hong. “The Field of Life and Death.” *The Field of Life and Death & Tales of Hulan River*. Translated by Howard Goldblatt, Cheng & Tsui Company, 2002, pp. 1-91.