

Ch'ien Chung-shu's
***Fortress Besieged* and Post-colonialism**

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Introduction

Ch'ien Chung-shu ranks among the foremost twentieth-century Chinese novelists, and his first and only novel *Wei-ch'eng* (*Fortress Besieged*) published in 1947 is one of the greatest twentieth-century Chinese novels and has been acclaimed as “one of modern China's two best novels”.

Fortress Besieged is a comedy of manners with great humor, and it can also be seen as a scholar's novel, a satire, a commentary on courtship and marriage, and a study of one contemporary man. There has been much research on the novel, using all kinds of theories. The main study which western contemporary criticism are applied in is as follows: from the perspective of new historicism, there are many metaphor, irony and fables which make it a labyrinth of western and Chinese culture; from the angle of Roland Barthes' narration theory, besides many different types of characters, there exists an omniscient narrator who is giving his comments everywhere; from the perspective of feminism, it is a love story of a man with three women who are in behalf of different types of women. Moreover, formalism, sociology are also used to analyze it. When I read it, I found it much related to colonial culture and history, though it seemed to have little relationship with politics on the face of the language. What I am trying to do is to apply post-colonialism to give the novel a new perspective.

I will first give out a general outline to post-colonialism theory, then focus on the following points: 1. Historical background; 2. The communication between Western and Chinese culture; 3. Hybridity; 4. Another perspective: Otherness.

1. Brief introduction to Post-colonialism

1.1 Definition and development:

Vijay Mishra and Bob Hodge wrote in their article "What Was Post-colonialism?" (2005):

'Post-colonialism' is a neologism that grew out of older elements to capture a seemingly unique moment in world history, a configuration of experiences and insights, hopes and dreams arising from a hitherto silenced part of the world, taking advantage of new conditions to 'search for alternatives to the discourses of the colonial era,' creating an altogether different vantage point from which to review the past and the future. That situation—what Apter (after James Clifford) has termed 'a transnational fact of interdisciplinary everyday life'—demanded a name. The name it claimed was 'postcolonial,' and hence 'post- colonialism.'¹

From the above explanation, post-colonialism refers to the experiences and insights of a 'silenced part', in other words, the colonial world. It actually contains a set of theories in various fields under the legacy of colonial rule. As a literary theory or approach it studies literature produced in countries that were once, or are now, colonies of other countries and also literature written in or by citizens of colonizing countries that takes colonies or their peoples as its subject matter. Just as John McLeod proposes in *Beginning Postcolonialism* (2000):

Very basically, and in a literary context, postcolonialism involves one or more of the following:

▲ Reading texts produced by writers from countries with a history of colonialism, primarily those texts concerned with the workings and legacy of colonialism in either the past or the present.

¹ Vijay Mishra and Bob Hodge "What Was Post-colonialism?" *New Literary History*, 2005, 36: 375–402 p378

▲ Reading texts produced by those that have migrated from countries with a history of colonialism, or those descended from migrant families, which deal in the main with diaspora experience and its many consequences.

▲ In the light of theories of colonial discourses, re-reading texts produced during colonialism; both those that directly address the experiences of Empire, and that seem not to.¹

He asserts that there are mainly three kinds of texts in post-colonialist literature: writers from countries with colonialist history, writers with migrating background, texts re-read in the light of post-colonialist theory. These also testify that post-colonialist literature is concerned with texts written under the colonial environment.

Postcolonialism is not only the period after colonialism, it creates something more profound. It is not discontinuous or cut off completely from the past, either. It was developed from the colonial past and has taken on some new features. Post-colonialism has been a radically anti-colonial theory of speech from the position of silence and exclusion. Perhaps the most prominent form this has taken to date has been in the cultural realm, especially with respect to identity politics and literary studies. Therefore, the most common way the term has been used is in reference to a genre of writing and cultural politics. Postcolonialist theorists admit that colonialism continues to affect the former colonies after political independence.

From the above brief introduction, we get a general impression about what this theory is. Then we can go to the development of this word so that we can get a deeper understanding of the theory.

The first word "Post-colonialism" appeared in 12 December 1959.² Postcolonial theories became part of the critical method in the 1970s, and many practitioners take Edward Said's book *Orientalism* (1978) to be the theory's founding works.

¹ John McLeod *Beginning Postcolonialism*. Manchester: Manchester University Press, 2000 p.33

² Vijay Mishra and Bob Hodge, "What is Post-colonialism?", Patrick Williams & Laura Chrisman (red.), *Colonial discourse and post-colonial theory. A reader*, pp New York: Columbia University Press. pp276-290, p276

Post-colonialism deals with many issues for societies that have suffered from colonialism: the dilemmas of developing a national identity in the wake of colonial rule; the ways in which writers from colonized countries attempt to speak out and how they celebrate their cultural identities and reclaim them from the colonizers; the ways of colonized people have served the interests of colonizers, and how knowledge of subordinate people is produced and used; and the ways in which colonialism is justified by the literature of the colonial powers through the perpetuation of images of the colonized as inferior. In the case of colonialism, distinctions were made between the oriental and the westerner (one being emotional, the other rational). This opposition was used to demonstrate a destiny to rule on behalf of the colonizer.

Colonized people responded to the colonial legacy by writing back to the center. Indigenous peoples began to write their own histories and their own legacy. As post-colonialist theory has impacted communities of indigenous peoples, it has produced a process of indigenous decolonization.

The postcolonial literature generally has three stages: the Adopt phase, the Adapt phase, and the Adept phase (Barry 1995)¹. The Adopt phase, which is the first phase, is where the colonized country adopts western forms such as the play, sonnet, or short story. The Adapt phase, the second phase, is where they adapt European forms to their issues. The last phase, the Adept phase, is where they break out of western traditions and declare literary dependence. This is where they stop being slaves of custom and return to their own ways.

1.2. General characteristics:

Post-colonialism refers to many fields, including politics, economy, culture, sociology etc. There are also many pioneers from different countries in this theoretical field. Different people have different focuses and views, but they have the basic similarities which form them into the same theoretical framework. In my opinion, the general

¹Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory* Manchester: Manchester University Press, 1995.p196

characteristics are as follows:

a. Rejection to universalism

Barry argues in *Beginning Theory: An Introduction to Literary and Cultural Theory* (1995) that:

Post-colonialism rejects the claims to universalism, made on behalf of canonical western literature and seeks to show its limitations of outlook, especially its general inability to emphasize across boundaries of cultural and ethnic difference.¹

Post-colonialists argue that the nation which was once under the control of a more powerful country should develop their own culture, not to compromise to be assimilated by it. To them, universalism is just a beautiful veil which hides the devil truth. They see the current superiority of western cultures- like cultures in USA, UK-exert more far-reaching effect on the so-called Third World countries. They are worried about their traditional heritage which is now at risk of being swallowed by the imperialist culture. In the last stage I have stated before, post-colonist literature deals with more independency and self identity. After the development of the previous two stages, the writers began to realize the distinction between the native or the indigenous culture and the colonizing power and tried to throw off the shackles of the oppression. Therefore, a strong sense of nation is called on. As John McLeod (2000) said:

It has become one of the most important modes of social and political organization in the modern world.....It emerged with the development of Western capitalism and industrialization and was a fundamental component of imperialist expansion.²

Nation "it is referred to both to the modern nation-state and to something more

¹ Barry 1995, p199

² John McLeod *Beginning Postcolonialism* Manchester University Press 2000 p68

ancient and nebulous-the 'natio'-a local community, domicile, family, condition of belonging”¹ Thus, the key to understanding the notion is collectivity and belonging, a mutual sense of community that a group of individuals imagines it shares. The feeling of community is the emotional foundation of the state or the country. Nation offers people unique root. People usually hand down their national memory and tradition from generation to generation in the sphere of nation. So if they want to keep their national characteristics and history, they should definitely abandon universalism.

b. Hybridity

Barry (1995) attaches great importance to this word when analyzing the characteristics of post-colonialism:

.....celebrate Hybridity..... cultural poly-valency, situation whereby individuals and groups belong simultaneously to more than one culture.²

Then how do we understand this word? It was first used by Homi K. Bhabha, a key figure in postcolonial theory. Bhabha's term "hybrid" has become the mantra of much recent postcolonial theory, where it functions as an archeseme, a redemptive sign that affirms the agency of the postcolonial subject, without need of further exemplification, nowhere more so than in those nation states where the postcolonial is also a diasporic subject.³

Bhabha attacks the Western production and implementation of certain binary oppositions. The oppositions targeted by Bhabha include center/margin, civilized/savage, and enlightened/ignorant. He keeps on by deconstructing the binaries as far as the first term of the binary is allowed to dominate the second. Once the binaries are destabilized, he argues that cultures can be understood to interact, transgress, and transform each other in a much more complex manner than the traditional binary oppositions can allow. According to Bhabha, hybridity and

¹ Homi K. Bhabha ed. *Nation and Narration* Routledge 1990, p44-70 p45

² Barry 1995,p199

³ John McLeod *Beginning Postcolonialism* Manchester University Press 2000 p216

“linguistic multivocality” have the potential to intervene and dislocate the process of colonization through the reinterpretation of political discourse.

Post-colonialism affects this introspection of self and reclamation of indigenous cultures, histories and languages by foregrounding “questions of cultural difference and diversity”¹; furthermore, this diversity may be seen in the celebration of hybridity, the “double identity as both the colonizer and the colonized”.² Post-colonialism seeks to celebrate this plurality of culture because it frees the individual to grow beyond the limitations of set cultural standards.³ Hybridity has indeed proved very important as a way of thinking beyond exclusionary, fixed, binary notions and identity based on ideas of rootedness and culture, racial and national purity. Hybrid identities are never complete in themselves but remain perpetually in motion, pursuing errant and unpredictable routes, open to change and reinscription.

c. Otherness and Self: a new perspective

Barry (1995) says:

Growing beyond these limitations allows for the development of new perspectives -- perspectives which are applicable to all forms of literature, “whereby states of marginality, plurality and perceived 'Otherness' are seen as sources of energy and potential change”.⁴

One of the most important enterprises for post-colonialists is to investigate the “subjectivity” of the other-as oppressed victim. “Subjectivity” then becomes a way to change the defiled image and the image reduced-to-nakedness, by showing the truth behind it. It tries to combat the politics of image which is described as oppressed, marginalized, and wronged.⁵

Post-colonial represents one form of imperialism’s historical and geographical exclusion, such work as does continue to be done on “colonial discourse” represents

¹ Barry 1995, p198

² Ibid.p194

³ Ibid,pp194-198

⁴ Ibid, p198

⁵ Rey Chow, “Where Have All the Natives Gone?” Mongia Padmini (ed.), *Contemporary Postcolonial Theory A Reader*, Arnold, London. 1997 pp122-146

another. As Benita Parry remarks, in such work “colonialism as a specific, and the most spectacular, mode of imperialism’s many and mutable states...is treated as identical with all the variable forms”. The result of such an equation is at least threefold: ① analysis of colonial discourse becomes self-contained, a scene devoted solely to the encounter with the Other, removed from the network of domestic and imperial discourse which informed it and which were informed by it; ② imperialism is becoming subsumed into colonialism, or alternatively reduced to a synonym for “Western power” and the conditions of possibility of Western discourse itself. It is denied any self-representation through discourse, implicitly led to homogeneous, unproblematic, no more in need of definition or explanation than “power” itself; ③ as Parry suggests, colonialism becomes allegorized, “a notion applicable to all situations of structural domination” in which Self is constituted through and against an Other.¹ Imperialism has exerted profound influence on the formation of Self as against Other. It provides the standards for it and instills western centered ideas into the notion. Thus the essence of Self image is actually the reflection in a mirror of western power and imperialism.

The other side is Other which in a way is a synonym of nation and locality. The place of native is often corresponding to the image of silent object, which usually amounts to a kind of “lack” in a negative sense. What we should do is to fill this “lack” with a type of discourse that absorbs in many kinds of culture. In this way, the native may approach forward from the image of “Other” to the center, though they will hardly reach to it. What they bring in to use as a weapon against the marginality is certainly to provide a new perspective to the traditional stereotypes.

As I mentioned in the second point, in this situation, “Hybridity” is an inevitable trend in the society. This can be represented in another way, that is, multi-culture and culture diversity. Being thrown into the hurricane of multiculturalism, especially

¹ Laura Chrisman, “The Imperial Unconscious? Representations of Imperial Discourse”, Williams Patrick and Chrisman Laura (eds.) *Colonial Discourse and Post-colonial Theory: A Reader* New York : Columbia University Press 1994 pp498-516, pp498-499

faced with the irresistible influence of more powerful culture, the native people will get confused about which way to choose. They may lose their native tradition and customs unconsciously when they take in some new conceptions. However, we cannot say that it is completely negative. When one is involved into more cultures, he can get in touch with more different views which will broaden his vision. The old stereotypes once rooted deep in his heart are threatened. He may become interested in the “newcomers”-despite of their essence of intrusion over autonomy, some of them are at least advanced conceptions which can offer them a new perspective. So the people in the in-between position can be seen as “ the first starting point for creating new, dynamic ways of thinking about identity which go beyond older static models, such as national identity and the notion of ‘rootedness’. It also provides the terrain of elaborating strategies of selfhood-singular or communal-that initiate new signs of identity”.¹

Self or subjectivity can be reshaped from multicultural background which may provide variable sources, different materials, many locations-overthrowing forever the idea of subjectivity as stable, single, or pure.

2. *Fortress Besieged* and Post-colonialism

2.1 Introduction to Ch'ien Chung-shu and *Fortress Besieged*

As I introduced at the beginning of the paper, it is a story of one contemporary man Fang Hung-chien-his courtship and marriage. Its satire spear mainly points at intellectual daily life, universal existence, vanity and mediocre inactivity. The novel reveals different types and degree of the human vanity. Vanity is the common ground shared by all the people, even the western philosophers are no exception, let alone the common ones. Due to the higher standard with certain academic Utopian features which exceeds times and common people, the author's attitude towards his characters is from higher position. It contains sadness under the cover of relaxing and humorous.

¹ John McLeod *Beginning Postcolonialism* Manchester:Manchester University Press 2000 p218.

The nine chapters can be divided into four sections: Section 1(chapters 1—4); Section 2 (chapter 5); Section 3(chapters 6—8); and Section 4(chapter 9). Section 1 begins with the story of Fang Hung-chien, who is returning to China from Europe in 1937; continues with his brief visit to his hometown, Wushi, and his experience in Shanghai; and concludes with his accepting a teaching appointment at the newly established San Lv University in the inland of China. Section 2 focuses on the trials and tribulations Fang Hung-chien and others encounter in their journey to the university; Section 3 highlights the true story of Chinese pseudo-intellectuals within the restraint of an academic environment; and Section 4 deals with the trivial misunderstandings between Fang Hung-chien and his bride and ends with the dissolution of their marriage.

Fortress Besieged is a classic of world literature, a masterpiece of parodist fiction that plays with Western literary traditions, philosophy and middle class Chinese society in the Republican era to create its own unique feast of delights. The title is taken from an old French proverb, “Marriage is like a fortress besieged: those who are outside want to get in, and those who are inside want to get out”¹. Set on the eve of the Sino-Japanese War, *Fortress Besieged* recounts the exuberant misadventures of the hapless hero Fang Hung-chien.

2.2 *Fortress Besieged* and Post-colonialism

a. Historical background.

1) West and China

In the late of nineteenth century, Western world had exerted their influence on China. The communications between West and China began to increase. At first, it just took place in the economic field, mostly through trade and commerce. With the further invasion of imperialist countries, the communication of trade and customs between

¹ See Ch'ien Chung-shu, *Fortress Besieged* Jeanne Kelly and Nathan K. Mao translated.
http://www.52en.com/sw/html/20050709_001.html

the two became more frequent. Then as more Chinese people went abroad to study or do business, more western knowledge had been brought in, ranging from science to philosophy, and western life style had come into daily life of people. More intellectuals resorted to the west and tried to use advanced western knowledge to change the old system in China. This promoted the communication of thoughts between West and China.

What I should mention is the May Fourth Movement. It was wellknown as an anti-imperialist, cultural, and political movement in early modern China. Beginning on May 4, 1919, it marked the upsurge of Chinese nationalism, and a re-evaluation of Chinese cultural institutions, such as Confucianism. The movement grew out of dissatisfaction with the Treaty of Versailles settlement, termed the Shandong Problem, and the effect of the New Cultural Movement. Vernacular Chinese (白话) was introduced which meant that people with just a little education could read texts, articles and books. Classical Chinese, which had been the written language prior to the movement, was only known by highly educated people and mostly officials. Now the people, who went to school for just a couple of years, could read articles, write articles themselves and participate in the movement. The literary achievement of this time was splendid: great writers of the coming years published their first works during the time, such as Mao Dun, Lao She and Lu Xun. This variety and diversity in literature and writing was unprecedented in China.¹

The May Fourth Movement marked the beginning of the New Democratic Revolution in China. It was also considered as an intellectual turning point in China. It was the seminal event that radicalized Chinese intellectual thought. After that, Chinese intellectuals went abroad to learn more Western democratic and scientific knowledge. For example, the protagonist and many other characters in the novel went to Europe to study. This is just the continuum of the extension of the western influences after the movement.

2) The Second Sino-Japanese War and Imperialism in China

¹ John King Fairbank, *The Cambridge History of China Vol.12: Republican China, 1912-1949 part1*, Liu Jingkun etc. translated. Beijing: China Social Science Press 1994, Chapter 8

At the first paragraph of Chapter One in the novel, it says:

这是七月下旬，合中国旧历的三伏，一年最热的时候。在中国热得更比常年利害，事后大家都说是兵戈之象，因为这就是民国二十六年【一九三七年】。¹

It was toward the end of July, equivalent to the 'san-fu' period of the lunar calendar - the hottest days of the year. In China the heat was even more oppressive than usual. Later everyone agreed the unusual heat was a portent of troops and arms, for it was the twenty-sixth year of the Republic (1937).²

1937 was just the year when the Second Sino-Japanese War began. The story is obviously set in the war. The war between China and Japan was one of the most crucial components of World War II. China had just ended the feudal system which had lasted for thousands of years. The whole country was very weak in every aspect. However, the capitalism in Japan had been developing rapidly and it was crazy for more money and territory, so it launched a war with China and the leader bore a great ambition that they would occupy the whole country. During this shaking period, Chinese culture and tradition were attacked by imperialist culture. For example, when Japan succeeded in a battle and took up an area, they imposed their cruel policies upon the local Chinese people, not only persecuted their flesh and body, but also controlled their minds by means of forcing them to learn Japanese and lying to them. This book tells something about the war here and there though not much. It seems very ridiculous that the tone of the whole book is very humorous and ironic even when it is concerned with some historical events. But I can sense a kind of lament that the spirit of Chinese people is declining under the influence of imperialism and also confusion of the future-West or Chinese.

In the 19th-20th centuries, China saw a birth of modernity which was introduced by the force of arms of European countries. This modernity characterized by modern

¹ See Ch'ien Chung-shu, *Wei-ch'eng*,
<http://www.chineseliterature.com.cn/xiandai/qianzs-weic>

² Ch'ien Chung-shu, *Fortress Besieged*.

science and technology was considered to be brought in by Imperialism. The traditional Chinese feudal system hindered China's ability to resist the imperialist attacks of modernized "Western" powers and Japan. The backwardness of the old system made China a weak country either in economy or politics. The powerless government had no way other than to accept the oppression by the western imperialist countries, including the intrusion of modernity. The Chinese critique of modernity is both a product of Chinese history and an alternative to "Western" paradigms.

The Second Sino-Japanese War (1937–1945) was a major war fought between the Republic of China and the Empire of Japan, both before and during World War II. Full-scale war started in 1937 and ended with the surrender of Japan in 1945. The Japanese invasion was a strategic plan made by the Imperial Japanese Army as part of its large-scale plans to control the Asian mainland. The 1931 invasion of Manchuria by Japan is referred to as the "Mukden Incident". The last of these was the Marco Polo Bridge Incident of 1937, marking the official beginning of full scale war between the two countries. From 1937 to 1941, China fought alone. After the attack on Pearl Harbor, the Second Sino-Japanese War merged into the greater conflict of World War II¹. This was a period full of rebellion of Chinese people against Imperialist oppression, in other words, colonized people opposed to colonialism; and intrusion and intake of Western culture. On the one hand, Chinese people fought against the Imperialist power to seek their own independence and identity; on the other hand, the life of Chinese people inevitably experienced a great transformation of modernization by means of absorbing in new thoughts from Western culture.

The novel gives us rich sources of the life of the common people and the unstable society. It is a comedy of manners in its presentation of representative segments of the author's time. We meet all kinds of persons from any class: the lowly porters, shopkeepers, innkeepers, bus drivers, country folk, soldiers, prostitutes, and French policemen serving their mother country in her Concessions in China; the middle-class returned students, country squires, journalists; and the rising middle class bankers,

¹ John King Fairbank *The Cambridge History of China Vol.13: Republican China, 1912-1949 part2* Liu Jingkun etc.translated. Beijing:China Social Science Press1994, Chapter 10

compradors, factory managers, Japanese collaborators, and others. Each group has its own particular characteristics, somewhat exaggerated and simplified, by which they are easily comprehensible.

①. There are many hints and descriptions about the war. It is set in the background of the war. So the time and space have been fixed and when we read it, we will have a clear imagination of the past and history according to our existing knowledge.

丈人知道鸿渐下半年职业沿尚无着，安慰他说：“这不成问题。我想你还是在上海或南京找个事，北平形势凶险，你去不得...”¹

Manager Choix learned that Fang still hadn't found a job for the rest of the year, he reassured his son-in-law, "That's no problem. I think you should try to find a job in Shanghai or Nanking. The situation in Peking is very critical, so you mustn't go there."²

中日关系一天坏似一天，船上无线电的报告使他们忧虑。八月九日下午，船到上海，侥幸战事并没发生。³

Sino-Japanese relations were worsening every day, and the news from the ship's radio made everyone nervous. On the afternoon of August the ninth, the ship reached Shanghai. Fortunately the war had not yet erupted.⁴

② Descriptions of the life in the unstable political atmosphere and the relationship between the stories of the characters and the war.

吃饭的时候，他们开始谈论因为战争的缘故，特权被封锁了，蔬菜也很难找到。(My translation from the below text)

During the meal they began talking about the fact that because of the war the

¹ Ch'ien Chung-shu, *Wei-ch'eng*.

² Ch'ien Chung-shu, *Fortress Besieged*.

³ Ch'ien Chung-shu, *Wei-ch'eng*.

⁴ Ch'ien Chung-shu, *Fortress Besieged*.

concessions were under a blockade and vegetables were hard to get.¹

This refers to the necessities of daily life. Because of the war, food is in great shortage. It is "very hard to get". War will never do any good to the common people. It only brings death, starvation, crisis in every side of the society.

张太太信佛，自说天天念十遍“白衣观世音咒”，求菩萨保佑中国军队打胜；又说这观音咒灵验得很，上海打仗最紧急时，张先生到外滩行里去办公，自己在家里念，果然张先生从没遭到流弹。²

Mrs. Chang was a Buddhist and said that she recited the "Goddess of Mercy Chant", ten times a day to beg the Bodhissattva to protect China's army in its fight for victory. This chant, she said, was very efficacious. When the fighting in Shanghai was at its worst, Mr. Chang had gone to the export company to work while she stayed at home reciting incantations and, sure enough, Mr. Chang had come through without being hit by any stray bullets.³

They will not live a peaceful and comfortable life unless the war is ended. Everyone hates war. Mrs. Chang is just one of the common people. The satire lies in that she expects to realize her beautiful dream in the way of religion or rather superstitions. Is it practical that the reciting of the book will contribute to the ending of the war? Of course it is impossible. She behaves like this in order to lighten the fear in her heart and satisfy her need of security. She is a Buddhist. Maybe it is just the war that throws her to religion. It becomes a refuge where she can forget some pain, at least, temporarily.

The characters in the novel all suffer from the war. All of them lose something, property, freedom, work, spiritual easiness, even pride and dignity of being Chinese. No one can escape its influence.

③. Comments of the political events and ironic tone

¹ Ch'ien Chung-shu, *Fortress Besieged*.

² Ch'ien Chung-shu, *Wei-ch'eng*.

³ Ch'ien Chung-shu, *Fortress Besieged*.

The author isn't very serious about history. We can sense a tone of irony and play.

也许因为战事中死人太多了，枉死者没消磨掉的生命力都迸作春天的生意。……上海是个暴发都市，没有山水花柳作为春的安顿处。公园和住宅花园里的草木，好比动物园里铁笼子关住的野兽，拘束、孤独，不够春光尽情的发泄。春来了只有向人身心里寄寓，添了疾病和传染，添了奸情和酗酒打架的案件，添了孕妇。最后一桩倒不失为好现象，战时人口正该补充。¹

Perhaps because so many people had died in the war, the unspent life energy of all those who had died in vain merged into the vital force of spring. ...A boomtown, Shanghai had no scenic spots in which spring might rest its feet. In the parks and lawns the grass and trees were like the wild beasts confined in iron cages at the zoo-restricted and lonely; there simply was no place for spring to release its full splendor. Lodged only in the minds and bodies of men, spring brought an upsurge of illnesses and infections, adulteries, drunken brawling, and pregnancies. Since the wartime population needed replenishment, pregnancies were a good sign.²

The dead merged into the “vital force of spring”, this is ironic enough. The author uses indifferent tone to describe the war and its impact on the people. He seems to be an outsider and even makes joke of the politics. But we can sense his inner bitterness, his hatred of the war and his lament of the tough times.

他的傲慢无礼，是学墨索里尼和希特勒接见小国外交代表开谈判时的态度。他想把这种独裁者的威风，压倒和吓退鸿渐。给鸿渐顶了一句，他倒不好像意国统领的拍桌大吼，或德国元首的扬拳示威。³

His haughty rudeness was an imitation of Mussolini's and Hitler's attitude toward representatives of small nations during negotiations. He thought he could overwhelm and scare off Hung chien with the forbidding mannerism of Mussolini or Hitler. But when he encountered a retort from Hung-chien, he could neither pound the table nor roar like the Italian ruler or raise a fist in a shout of authority like the German leader.⁴

¹ Ch'ien Chung-shu, *Wei-ch'eng*.

² Ch'ien Chung-shu, *Fortress Besieged*.

³ Ch'ien Chung-shu, *Wei-ch'eng*.

⁴ Ch'ien Chung-shu, *Fortress Besieged*.

Here he uses many famous political leaders to do comparison. In this way, he makes the character more vivid and lively and displays his hatred of politics.

In the first section,

这条法国邮船白拉日隆子爵号（Vicomtede bragelooone）正向中国开来。早晨八点多钟，冲洗过的三等舱甲板湿意未干，但已坐立了人，法国人，德国流亡出来的犹太人、印度人、安南人，不用说还有中国人。海风里早含着燥热，胖人身体给风吹干了，蒙上一层汗结的盐霜，仿佛刚在巴勒斯坦的死海里洗过澡。毕竟是清晨，人的兴致还没给太阳晒萎，烘懒，说话做事都很起劲。那几个新派到安南或中国租界当警察的法国人，正围了那年轻善撒娇的犹太女人在调情。俾斯麦曾说过，法国公使大使的特点，就是一句外国话不会讲；这几样警察并不懂德文，居然传情达意，引得犹太女人格格地笑，比他们的外交官强多了。这女人的漂亮丈夫，在旁顾而乐之，因为几天来，香烟、啤酒、柠檬水沾光了不少。红海已过，不怕热极引火，所以等一会甲板上零星果皮、纸片、瓶塞之外，香烟头定又遍地皆是。法国人的思想是有名的清楚，他们的文章也明白干净，但是他们的做事，无不混乱、肮脏、喧哗，但看这船上的乱糟糟。这船，倚仗人的机巧，载满人的扰攘，寄满人的希望，热闹地行着，每分钟把沾污了人气的一小方水面，还给那无情、无尽、无际的大海。¹

The French liner, the Vicomte de Th-agelonne, was on its way to China. Some time after eight in the morning, the third-class deck, still damp from swabbing, was already filled with passengers standing and sitting about-the French, Jewish refugees from Germany, the Indians, the Vietnamese, and needless to say, the Chinese. The ocean breeze carried with it an arid heat; the scorching wind blew dry the bodies of fat people and covered them with a frosty layer of salt congealed with sweat, as though fresh from a bath in the Dead Sea in Palestine. Still, it was early morning, and people's high spirits had not yet withered or turned limp under the glare of the sun. They talked and bustled about with great zest. The Frenchmen newly commissioned to serve as policemen in Vietnam or in the French Concession in China, had gathered around and were flirting with a coquettish young Jewish woman. Bismarck once remarked that what distinguished French ambassadors and ministers was that they couldn't speak a word of any foreign language, but these policemen, although they did not understand any German, managed to get their

¹ Ch'ien Chung-shu, *Wei-ch'eng*.

meaning across well enough to provoke giggles from the Jewish woman, thus proving themselves far superior to their diplomats. The woman's handsome husband, who was standing nearby, watched with pleasure, since for the last few days he had been enjoying the large quantities of cigarettes, beer, and lemonade that had been coming his way. Once the Red Sea was passed, no longer was there fear of the intense heat igniting a fire, so, besides the usual fruit peelings, scraps of paper, bottle caps, and cigarette butts were everywhere. The French are famous for the clarity of their thought and the lucidness of their prose, yet in what they do, they never fail to bring chaos, filth, and hubbub, as witness the mess on board the ship. Relying on man's ingenuity and entrusted with his hopes, but loaded with his clutter, the ship sailed along amidst the noise and bustle; each minute it returned one small stretch of water, polluted with the smell of man, back to the indifferent, boundless, and never-ending ocean. ¹

From this, we can imagine a picture in our mind. It delineates the basic social situations at the time. The French liner can be seen as a metaphor that symbolizes the intrusion of foreign power. Through it, we get the brief outline of the society. French, Jewish refugees the Indians, the Vietnamese, the Chinese can be found on the ship. The intrigue and ambitions of the western world, the ugly faces of human being either from China or other countries, the typical colonial systems, the hybridity of culture, are all displaced in the picture.

3). Other points related to the history and post-colonialism

Besides the above points, the novel is also related to colonized and colonizer.

船又过了锡兰和新加坡，不日到西贡，这是法国船一路走来第一个可夸傲的本国殖民地。船上的法国人像狗望见了家，气势顿长，举动和声音也高亢好些。²

The ship passed Ceylon and Singapore and in a few days reached Saigon. This was the first colony since the start of the voyage that the French could boast of as their own. The French on board were like dogs at the sight of their master's home-their chests suddenly

¹ Ch'ien Chung-shu, *Fortress Besieged*.

² Ch'ien Chung-shu, *Wei-ch'eng*.

filled out, their actions became more arrogant, and the pitch of their voices was raised.¹

Here it describes the colonizers' attitude to their colonies. "The French on board were like dogs at the sight of their master's home-their chests suddenly filled out, their actions became more arrogant, and the pitch of their voices was raised." The description is very vivid and humorous. Just a few words, but give us a very clear impression that they think themselves more superior and thus look very arrogant. This is a general problem never ending in the colony. Colonizers look down upon the native people in the colony and they take them as war booty. The local people become a symbol of their victory in the war. Human beings all desire for vanity and power. Colonizers satisfy their needs by imposing cruel rule upon the colonized people.

It also discloses race discrimination which is a very important problem in the theme of post-colonialism:

在伦敦，男人穿皮外套而没有私人汽车，假使不像放印子钱的犹太人或打拳的黑人，人家就疑心是马戏班的演员，再不然就是开窑子的乌龟；只有在维也纳，穿皮外套是常事，并且有现成的皮里子卖给旅客衬在外套里。²

In London, for instance, a man who wore such an over coat but did not own a private car, unless he looked like a Jewish usurer or a Negro boxer, would be suspected of being a circus performer, or else a pimp who ran a brothel. It was only in Vienna that fur coats were commonly worn, and ready-made fur linings were sold to travelers to line their coats.³

Jewish and Negro have had an inferior image in the history for a long time. History never lacks of the cases that persecution or exile of them. These two peoples suffered a lot and still are living under the colorful eyes of the whites. They are seen to be in the lower class from the very origins. In fact, Chinese people are also in the same boat

¹ Ch'ien Chung-shu, *Fortress Besieged*..

² Ch'ien Chung-shu, *Wei-ch'eng*.

³ Ch'ien Chung-shu, *Fortress Besieged*..

as them. Yellow people, as black, brown, all belong to color people. They are sin because of their skin color. It's not fair at all, but that's history and some people want to advance forward on the trail. This is no doubt having raised our deliberation of this issue.

上海这地方比得上希腊神话里的魔女岛，好好一个人来了就会变成畜生。至于那 安南巡捕更可笑了。东方民族没有像安南人地样形状委琐不配穿制服的。日本人只是腿太短，不宜挂指挥刀。安南人鸠形鹄面，皮焦齿黑，天生的鸦片鬼相，手里的警棍，更像一支鸦片枪。¹

Shanghai can be compared with the magic island in Greek mythology where a normal person can become beast. Those Annan policemen are even funnier. People in the east are not of so wretched appearance that cannot wear uniform as them. Japanese are only of too short legs, not suitable to bring knives. The Annan people look strange-with black skin and teeth-and are born to be addicts to opium. They have police sticks in the hand which looks more like opium gun.²

Here the author delves into the characteristics of different races from the perspective of physical characteristics. We cannot conjecture that the author has certain bias over some races. But we can say that he has very clear consciousness of races.

b. The communication between Western and Chinese culture

In the previous part, I have mentioned that western culture began to impact on China.

In this part, I will go to some detail. In the novel, there is a paragraph like this:

学国文的人出洋“深造”听来有些滑稽。事实上，惟有学中国文学的人非到外国留学不可。因为一切其他科目像数学、物理、哲学、心理、经济、法律等等都是从外国灌输进来的，早已洋气扑鼻；只有国文是国货土产，还要外国招牌，方可维持地位，正好像中国官吏，商人在本国剥削来的钱要换外汇，才能保持国币的原来价值。³

¹ Ch'ien Chung-shu, *Wei-ch'eng*.

² Ch'ien Chung-shu, *Fortress Besieged*.

³ Ch'ien Chung-shu, *Wei-ch'eng*.

It may sound a bit absurd for someone majoring in Chinese to go abroad for advanced study. In fact, however, it is only for those studying Chinese literature that it is absolutely necessary to study abroad, since all other subjects such as mathematics, physics, philosophy, psychology, economics, and law, which have been imported from abroad, have already been Westernized. Chinese literature, the only native product, is still in need of a foreign trade mark before it can hold its own, just as Chinese officials and merchants have to convert the money they have fleeced at home into foreign exchange to maintain the original value of the national currency.¹

We can see that the author here is like telling a joke. He is not serious at all. The words are full of irony and humor. But it indicates that it is necessary to take in fresh blood to the tradition. We should never hold on the tradition very carefully, being very afraid of changing.

In addition, there is another paragraph written like this:

一天，他到柏林图书馆中国书编目室去看一位德国朋友，瞧见地板上一大堆民国初年上海出的期刊，《东方杂志》、《小说月报》、《大中华》、《妇女杂志》全有。²

One day as he was going to the Chinese bibliography section of the Berlin library to see a German friend, he noticed on the floor a large stack of periodicals published in Shanghai during the first years of the Republic of China, including The Eastern Miscellany, Short Story Monthly, The Grand China, and the Women's Magazine.³

From this, we know that Chinese culture has already been brought out of the country. It was an era that powerful countries were eager to know more about faraway countries and dreamed of earning money and rights there. In the wave, Chinese culture had to be introduced in order to meet the needs of imperialist empires no matter whether Chinese people were willing to or not. This is a typical example of

¹ Ch'ien Chung-shu, *Fortress Besieged*.

² Ch'ien Chung-shu, *Wei-ch'eng*.

³ Ch'ien Chung-shu, *Fortress Besieged*.

communication between West and Chinese culture.

Imperial power had poured their products to China, including opium which became one of the most important commerce for them. When Fang Hung-chien gave a lecture to the students in the university, he talked about the relationship between Chinese and western culture. He said:

海通几百年来，只有两件西洋东西在整个中国社会里长存不灭。一件是鸦片，一件是梅毒，都是明朝所收的西洋文明。”¹

In the last several hundred years of overseas communication, there are only two items from the West which have been lasting in Chinese society as a whole. One is opium, and the other is syphilis. These are what the Ming dynasty assimilated of Western civilization.²

Opium becomes a very important symbol in Chinese colonial history. Britain opened the door of commerce with China by selling this product. It was forbidden in its country but they sold large quantities of opium to China. They didn't care about the health of the native people and progress of the country. All they wanted was money and capital to serve their own interests. This is the fate of colonized area: no rights, no humanity, no self-identity, and no dignity.

Another good case is that when Fang Hung-chien returned from abroad, he took many foreign products back home and sent them to the relatives as presents which made them very excited and proud.

他送丈人一根在锡兰买的象牙柄藤手杖，送爱打牌而信佛的丈母一只法国货女人手提袋和两张锡兰的贝叶，送他十五六岁的小舅子一支德国货自来水笔。³

He gave his father-in-law a rattan cane with an ivory handle purchased in Ceylon; his mother-in-law, an avid mahjong player and a Buddhist, a French handbag and two

¹ Ch'ien Chung-shu, *Wei-ch'eng*.

² Ch'ien Chung-shu, *Fortress Besieged*

³ Ch'ien Chung-shu, *Wei-ch'eng*.

Ceylonese Buddhist religious books; and his fifteen-year-old brother-in-law, a German fountain pen.¹

From this, we know that western goods began to enter the common family in China. Fang's family is actually a very traditional big feudal family. At that time, even in a family like this, people liked foreign goods, we can guess how popular the west products were and further, we can assume that how strong power the imperialist empires imposed on China.

① Different cultures are described.

Post-colonialism pays attention to culture diversity and differences. Different cultures meet together, combating or assimilating, just like several kinds of liquid struggling in a whirlpool and may melt into a new kind at last. From the novel, we can see different cultures and customs displaced. Unlike the traditional novel, the author usually applies traditional fables and tales from the classics to express his intelligence and wisdom, Ch'ien Chung-shu writes a lot of different culture and living styles. Therefore, in a sense, this novel can be read as a micro-encyclopedia of the society at that time.

辛楣在美国大学政治系当学生的时候，旁听过一门“外交心理学”的功课。那位先生做过好几任公使馆参赞，课堂上说：美国人办交涉请吃饭，一坐下去，菜还没上，就开门见山谈正经；欧洲人吃饭时只谈不相干的废话，到吃完饭喝咖啡，才言归正传。²

Xingmei attended a lecture called “Psychology of Foreign Policy”, when he was student in the political department in American university. The professor once was ambassador of several embassies, he said in the class: Americans talk business at the table, they will go to the talk directly before the dishes are taken on; while Europeans only talk some nonsense business when eating, only after that when they have coffee, they begin to go to business.(my own translation)

¹ Ch'ien Chung-shu, *Fortress Besieged*

² Ch'ien Chung-shu, *Wei-ch'eng*.

Ch'ien Chung-shu not only introduces western culture to us, but also compares it with Chinese culture. He also compares the difference between the western and Chinese ways. Another interesting example is:

麻将当然是国技，又听说在美国风行；打牌不但有故乡风味，并且适合世界潮流。¹

. Thus, playing mabjong not only had a down- home flavor to it but was also in tune with world trends.²

It glorifies the game as a fashion in the world. Though it is humorous and ironic in the language, it demonstrates that the trend of the communication is irresistible.

• 鸿渐.....明白中国人品性方正所以说地是方的，洋人品性圆滑，所以主张地是圆的；中国人的心位置正中，西洋人的心位置偏左；西洋进口的鸦片有毒，非禁不可，中国地土性和平，出产的鸦片，吸食也不会上瘾。³

He learned that the Chinese were square and honest by nature, so they said the sky was square. Foreigners were roundabout and cunning and therefore maintained that the earth was round; the heart of the Chinese was located in the center, while a Westerner's heart tilted slightly to the left. The opium imported from the West was poisonous and should be banned.⁴

• 过几天，方鸿渐又收到丈人的信，说什么：“贤婿才高学富，名满五洲，本不须以博士为夸耀。然令尊大人乃前清孝廉公，贤婿似宜举洋进士，庶几克绍箕裘，后来居上，愚亦与有荣焉。”⁵

A few days later, Fang Hung-chien also received a letter from his father-in-law, which said in effect: “A worthy son-in-law like you with talent and learning and a reputation extending far and wide does not need to flaunt a Ph.D. But your father passed the Manchu second-degree examination and therefore it seems only fitting that you become

¹ Ch'ien Chung-shu, *Wei-ch'eng*.

² Ch'ien Chung-shu, *Fortress Besieged*

³ Ch'ien Chung-shu, *Wei-ch'eng*.

⁴ Ch'ien Chung-shu, *Fortress Besieged*

⁵ Ch'ien Chung-shu, *Wei-ch'eng*.

the foreign equivalent of the third-degree holder, following in your father's footsteps and even surpassing him. Then I too would share in your glory.”¹

These are comparisons between Chinese and western culture. The first paragraph tells some differences between Chinese and western tradition. They think in a very different way. In the latter part, Fang's father-in-law compares Fang with his father. Fang got a PhD in foreign country, while his father passed the traditional examination. To him, Fang was following his father's steps and even surpassed him. So we can see he valued Fang's foreign experience and certificate very much.

②The communication between Western culture and Chinese culture:

Western culture is intervened into daily life of common people.

i Daily life

Western culture has great impact on the daily life of common people in almost every aspect. In art and entertainment, western style became very popular. Mrs. Wang serves a very good example. She was born in a wealthy family. When she gets married, what she brings with her includes Chinese traditional painting and piano. In old China, when a girl would get married, she would get fortune from her own family. Usually the fortune told whether she was rich or not, and also implied that what kind of man she could marry according to the convention of equality between the two families. Chinese traditional painting and piano are of course in behalf of the cultural aspect of the fortune. It indicates that in a wealthy family, it is very popular to learn western instrument which is part of western life style.

Moreover, as to fashion, western elements are absorbed in design. There are clothes which combine Chinese style and western style, and also clothes which are just copied from the west, like western suit for men and sunglasses.

¹ Ch'ien Chung-shu, *Fortress Besieged*

马路上经过一家外国皮货铺子看见獭绒西装外套，新年廉价，只卖四百元。鸿渐常想有这样一件外套，留学时不敢买。¹

Along the way he passed a foreign fur goods store where he saw in the window a Western-style fur overcoat. It was on sale at only \$400 during New Year's. He had always wanted an overcoat like that but had never dared buy one when he was studying abroad.²

Fang is eager to buy the fur coat. He couldn't afford it when he was abroad. When he had the money, he bought it without hesitation. This indicates we can see how crazy the common Chinese people were for the western fashion at that time.

Ms Tang is a typical girl student in the school. She is an ideal image in the book. We can even say that she is the only one that is not criticized by the author. She has her hair cut short and wears short skirt. This kind of image is very typical during that time. Another female character is much more western than her. Ms. Pao lives a completely western life. She wears western clothes, eats western food and behaves like western girls-not to be too restrained by the social rules. At the beginning of the novel, there is a description of her dressing.

穿绯霞色抹胸，海蓝色巾肉短裤，漏空白皮鞋里露出涂红的指甲。在热带热天，也说这是最合理的妆束，船上有一两个外国女人就这样打扮。可是苏小姐觉得鲍小姐赤身露体，伤害及中国国体。³

She was wearing only a scarlet top and navy blue, skin-tight shorts; her red toenails showed through her white, open-toed shoes. Perhaps for a hot day in the tropics, this was the most sensible attire; one or two non-Chinese women on board dressed exactly like that. Miss Su felt that Miss Pao's exposed body constituted an insult to the body politic of the Chinese nation.⁴

She wears so different from Miss Su. Compared with common Chinese girls, she is indeed too open and licentious. No wonder she will be criticized by other people.

¹ Ch'ien Chung-shu, *Wei-ch'eng*.

² Ch'ien Chung-shu, *Fortress Besieged*

³ Ch'ien Chung-shu, *Wei-ch'eng*.

⁴ Ch'ien Chung-shu, *Fortress Besieged*

这几天吃美国鱼肝油丸、德国维他命片，身体精神好转，脸也丰满起来，只可惜药价太贵，舍不得钱。¹

Within the last few days, after taking some American cod liver oil pills and German vitamin tablets, his health and spirits had taken a turn for the better, and his face had filled out, he assured his father, except that the high cost of medicine had been more than he could afford.²

Western medicine becomes more pervasive than before. People no longer believe in Chinese traditional herbal only. They can have more choice. There are influences on the food, too. After traveling for some time on the road, Fang Hung-chien and his companions check into a nondescript inn. In examining the menu, they learn that there is “milk coffee” available and they ask the waiter for more information. Actually it is not authentic at all. They just use the name as an advertisement. In this way, they will attract more people to drink. Also Ms Pao prefers western food. When she went out with Fang, she wanted to go to western restaurant. There are even international marriages. This is unimaginable in old China. In the novel, Han Xueyu married a Russian woman whose nationality was American.

ii. Invasion to the traditional ideas and views

This reflects on the description of new women who lives in the multicultural environment. They learn from western women and aspire to their liberation from the old tradition and cruel social rules. They cut their hair short and wear western skirts. This is just rebellion to the male-dominated society. This rebellion attributes to the introduction of western democratic and feminist movement.

新派女人的年龄好比旧式女人婚帖上的年庚，需要考订学家所谓外证据来断定真确性，本身是看不出。³

¹ Ch'ien Chung-shu, *Wei-ch'eng*.

² Ch'ien Chung-shu, *Fortress Besieged*

³ Ch'ien Chung-shu, *Wei-ch'eng*.

The age of modern women is like the birthdates traditional women used to list on their marriage cards, whose authentication required what the experts call external evidence, since they meant nothing in and by themselves.¹

What's more, according to historical record, those students who went abroad took in much new knowledge from western world. They got advanced scientific and social knowledge which well armed their mind to launch transformation of the country. However, this is not stated very clearly in the book. The novel emphasizes more on the negative side of the society and the nature of human beings. But we can still see that those who went abroad gave up some outdated principles. In a sense, this is also progress. Like Fang, he is criticized by the author, but he is also sympathetic. He is lonely in his inner heart. His hope broke down after returning back home, he saw the old home so different from the outside world, but he could do nothing. At least, he saw the dark side of the society and he would not keep the stale rules from the feudal family.

③Reveal different views towards the two cultures.

In this novel, there are many kinds of views about how to treat western culture.

- 1) Western culture is superior to Chinese culture: It mentions students in Foreign Language Department look down upon those who study Chinese literature.
- 2) The old generation tries to protect traditions. They want to hold firmly on the old conventions.

• 方老太太怪柔嘉引诱儿子，避翁也对自由恋爱，新式女人发表了不恭敬的意见。但他是一家之主，觉得家里任何人丢脸，就是自己丢脸，家丑不但不能外扬，并且不能内扬。²

Mrs. Fang blamed that Roujia had lured his son, Tong wen also didn't support free love and had bias on the modern women. But he was the master of the whole family. He thought that

¹ Ch'ien Chung-shu, *Fortress Besieged*

² Ch'ien Chung-shu, *Wei-ch'eng*.

whoever lost face was his own shame. The shame of the family couldn't spread out, neither in the family.(my own translation)

• 丈人说：“我知道你不会有。你老太爷家教好，你做人规矩，不会闹什么自由恋爱，自由恋爱没有一个好结果的。”¹

His father-in-law said, “I knew you wouldn't. Your father gave you a good upbringing. You're a gentleman and not the type to get mixed up with any free courtship. Free courtship never comes to a good end.”²

In old China, the young people had no freedom on their marriage. They couldn't choose their lovers. All they could do was to wait for their parents to choose a right one and got married under their permit. In the book, the old generation oppose to free love. They reproach that free love would lead to disaster of life.

The typical example of protecting traditions is Fang's father- Fang Tong wen. Fang Tung-weng, the protagonist's father, his every thought is an allusion, a proverb, or a quote from the classics, as evidenced in the following letter advising his son to pay more attention to school work:

“吾不惜重资，命汝千里负笈，汝埋头攻读之不暇，而有余闲照镜耶？汝非妇人女子，何须置镜？惟梨园子弟，身为丈夫而对镜顾影，为世所贱。吾不图汝甫离漆下，已沾染恶习，可叹可恨！且父母在，不言老，汝不善体高堂念远之情，以死相吓，丧心不孝，于斯而极！当是汝校男女同学，汝睹色起意，见异思迁；汝拖词悲秋，吾知汝实为怀春，难逃老夫洞鉴也。若执迷不悔，吾将停止寄款，命汝休学回家，明年与汝弟同时结婚。细思吾言，慎之切切！”³

“I did not begrudge the expense of sending you hundreds of miles away to study. If you devoted yourself to your studies as you should, would you still have the leisure to look in a mirror? You are not a woman, so what need do you have of a mirror? That sort of thing is for actors only. A real man who gazes at himself in the mirror will only

¹ Ch'ien Chung-shu, *Wei-ch'eng*.

² Ch'ien Chung-shu, *Fortress Besieged*

³ Ch'ien Chung-shu, *Wei-ch'eng*.

be scorned by society. Never had I thought once you parted from me that you would pick up such base habits. Most deplorable and disgusting! Moreover, it is said that 'When one's parents are still living, a son should not speak of getting old.' You have no consideration for your parents, who hold you dearly in their hearts, but frighten them with the talk of death. This is certainly neglect of filial duties to the extreme! It can only be the result of your attending a coeducational school—seeing women around has put ideas in your head. The sight of girls has made you think of change. Though you make excuses about 'autumnal melancholy,' I know full well that what ails you are the 'yearnings of springtime.'"¹

Fang Tung-weng's style of writing is the man himself: allusive, self-righteous, prejudiced, traditional, and pedantic. Also, he has very outdated thoughts which are imbedded in the hierarchical society. For example, his attitude towards marriage is very typical feudal idea which emphasizes social rules rather than humanity. He says to his son:

“女人念了几句书最难驾驭。男人非比她高一层，不能和她平等匹配。所以大学毕业生才娶中学女生，留学生娶大学女生。女人留洋得了博士，只有洋人才敢娶他，否则男人至少是双料博士。……这跟‘嫁女必须胜吾家，娶妇必须不若吾家’一个道理。”²

“Women who've done a little book learning are the hardest of all to handle. The man has to be a step above her, not an equal. That's why a college graduate should marry a high school graduate- and a returned student should marry a college graduate. As for a girl who has studied abroad and received a Ph.D., no one but a foreigner would dare marry her. Otherwise, the man would have to have two doctorates at least. ...It's the same idea as 'Marry a daughter into a greater family than your own, but take a wife from a lesser family than your own.'"³

¹ Ch'ien Chung-shu, *Fortress Besieged*

² Ch'ien Chung-shu, *Wei-ch'eng*.

³ Ch'ien Chung-shu, *Fortress Besieged*

The success of the portrait of Fang Tung-weng is due, to a large extent, to the author's understanding of the empty posturing of the traditional country squire whose ideas are those of the imperial past though he lives in the modern twentieth century

- 3) Young people who went abroad and accept western culture but don't deny tradition completely. Like Fang, though he got new perspective from abroad, he would never oppose to the tradition entirely. He had to obey his father and do what he wished him to do. He had to wear long clothes which were a symbol of old-fashioned scholars.
- 4) Boast of western style superficially but have traditional ideas rooted unshakably. Here I can give a good example-Mr. Chang .He was a comprador in an American firm, wanted nothing to do with such a vulgarian. But then he reflected, hadn't he himself, from the time he went abroad until now, been using a philistine's money. His given name was Chi-min, but he preferred people to call him Jimmy. For over twenty years he had worked for an American firm, the Stars and Stripes Company Ch'ien Chung-shu's portrait of Jimmy Chang is precise. From a clerk to become a comprador, he had got a sizable fortune. He had one daughter and had not spared any expense in her upbringing. She had acquired all the foreign skills and ways that the church schools could teach or, and all the foreign hairstyles and makeup that beauty salons and hairdressers could create. She was just eighteen and had not yet graduated from high school, but Mr. and Mrs. Chang, who held to the traditional view, thought that a girl was old when she was twenty, and if at this age she was still unwed, she could only be put in a museum of old relics to be viewed with nostalgia.

He was used to dealing with foreigners, so his speech had a special characteristic-he liked to sprinkle his Chinese with meaningless English expressions. It wasn't that he had new ideas, which were difficult to express in Chinese and required the use of English. He just thought that in this way, he can make himself superior to other people. He imitated the American accent down to

the slightest inflection, though maybe the nasal sound was a little overdone, sounding more like a Chinese with a cold and a stuffy nose, rather than an American speaking. For example, the way he said "Very well" sounded just like a dog growling—"Vurry wul."

c. Hybridity form

I studied cultural communication as far as hybridity is concerned in previous parts, I will emphasize more on the form and language characteristics in the novel in this part. The language of this novel, as I have mentioned before, is humorous and ironic. It has another feature: It is full of Pidgin English or in other words, it ties Chinese and English together.

• 辛楣的美国乡谈又流出来了：“You baby!（原注：你这个无知小娃娃。）”¹

• 你赵叔叔总没叫过她precious darling，你知道这句话的出典么？²

• “东坡”两个字给鲍小姐南洋口音念得好像法国话里的“坟墓”（tombeau）。³

The words, "Tung-p'o" when pro nounced by Miss Pao in her South Seas accent sounded like tombeau, the French word for tomb。⁴

• 她知道这是男人的世界，女权那样发达的国家像英美，还只请男人去当上帝，只说He，不说She。⁵

• “Headache” is an American expression for “wife,’not ‘pain in head!’ I guess you haven't been to the States!”⁶

• 柏拉图《理想国》里就说兵士对敌人，医生对病人，官吏对民众都应哄骗。圣如孔子，还假装生病，哄走了儒悲，孟子甚至对齐宣王也撒谎装病。⁷

In Plato's Ideal State soldiers were justified in fooling the enemy, doctors in fooling their patients, and officials in fooling the people. A sage like Confucius had pretended to be ill in order to trick Ju Pei into leaving, and even Mencius had lied to King Hsuan of Ch'I and

¹ Ch'ien Chung-shu, *Wei-ch'eng*.

² Ch'ien Chung-shu, *Wei-ch'eng*.

³ Ch'ien Chung-shu, *Wei-ch'eng*.

⁴ Ch'ien Chung-shu, *Fortress Besieged*

⁵ Ch'ien Chung-shu, *Wei-ch'eng*.

⁶ Ch'ien Chung-shu, *Fortress Besieged*

⁷ Ch'ien Chung-shu, *Wei-ch'eng*.

pretended that he was ill.¹

On the other hand, the author applies many western and Chinese fable and stories.

鲍小姐纤腰一束，正合《天方夜谭》里阿拉伯诗人所歌颂的美人条件：“身围瘦，后部重，站立的时候沉得腰肢酸痛。”²

Miss Pao had a very slender waist, which fit exactly the standard of feminine beauty the Arab poet praised and described at length in *Arahian Nights*: “Her waist was slender, her hips were heavy and did weight her down whenever she would rise.”³

Here the author uses the well-known stories in the Middle East to describe the beauty of Ms. Pao.

这一张文凭，仿佛有亚当、夏娃下身那片树叶的功用，可以遮盖包丑；小小一方纸能把一个人的空疏、寡陋、愚笨都掩盖起来。⁴

This diploma, it seemed, would function the same as Adam and Eve's fig leaf. It could hide a person's shame and wrap up his disgrace.⁵

Here Bible stories are used to compare the diploma with the fig leaf. Even the origin of the title *Fortress Besieged* is from the French tales.

围在城里的想逃出来，城外的人想冲进去。对婚姻也罢，职业也罢，人生的愿望大都如此。⁶

Marriage is like a fortress besieged: those who are outside want to get in, and those who are inside want to get out.⁷

From above, we can see that the author applied many cultural fables and stories to

¹ Ch'ien Chung-shu, *Fortress Besieged*

² Ch'ien Chung-shu, *Wei-ch'eng*.

³ Ch'ien Chung-shu, *Fortress Besieged*

⁴ Ch'ien Chung-shu, *Wei-ch'eng*.

⁵ Ch'ien Chung-shu, *Fortress Besieged*

⁶ Ch'ien Chung-shu, *Wei-ch'eng*.

⁷ Ch'ien Chung-shu, *Fortress Besieged*

enrich the content and skill of language. He is so free to use all of them, like pouring into his pen from his memory naturally.

d. Another perspective :Otherness

As I have explained before, post-colonialism lays emphasis on the role of Other which is attributed to the hybridity and imperialism. In post-colonial theory, Self and Other are in behalf of west-centered identity and silence part, or to say, colonizers and colonized people respectively. Other is a silenced existence which is alienated and marginalized by the western-centered culture. This is reflected in the characters in the novel. For example:

Fang was raised up in an “Other” environment and he went abroad to learn Western culture. Thus he is in the perilous position of In-between. Living “in-between” can be painful, perilous and marginalizing...The dominant narratives of belonging and identity cannot accommodate those who live “in-between”¹ He comes from an undeveloped and powerless country which many imperial countries are targeted at to make profit themselves. The story is set in the background of the invasion of Japanese imperialism. The national identity is in danger of dying because of the invasion of other cultures. He cannot escape from this kind of loss, either. However, he went abroad and gained a new vision. He is very clear about the distance between China and West. On the one hand, his root as a Chinese people is never faded and he cannot resist the inheritance and sense of family. Though he studied abroad for a couple of years, he still could write very standard traditional Chinese article.

On the other hand, after some years' living abroad, he has got used to the western living style, and he is eager to be involved into the western culture. Living in between these two traditions, his minds can never be peaceful and is always suffering from conflicts, bitterness, hesitation, and desperation. He went out of his home country for a couple of years, so he could sense loss in a more intensified form. It is made more

¹ John McLeod, *Beginning Postcolonialism* Manchester :Manchester University Press 2000,p216.

concrete for him by the physical fact of discontinuity, of his present being in a different place from his past, of his being elsewhere. This disjunction between past and present, between here and there, makes home seem far-removed in time and space. He was unable to indulge in sentiments of belonging to either place. When he went abroad, he may evoke the pain of loss and of not being firmly rooted in a secure place. When he gets home, he expects he would feel warm, but actually he feels very strange. He is like falling into another new place where he can only find some traces of memory.

上岸时的兴奋，都蒸发了，觉得懦弱、渺小，职业不容易找，恋爱不容易成就。理想的留学回国，好像地面的水，化气升上天空，又变雨回到地面，一世的人都望着、说着。现在万里回乡，祖国的人海里，泡个大肥皂泡，未破时五光十色，经不起人一搨就不知去向。¹

All his excitement about going ashore having evaporated, he felt small and weak, thinking a job would be hard to find and romance difficult to achieve. As he had pictured it, returning home after study abroad was like water on the ground turning to vapor and rising to the sky, then changing again to rain and re turning to the earth, while the whole world looked on and talked about it. His return home from thousands of miles away hadn't raised a single fleck of froth on the sea of his fellow countrymen.²

We can see that he is very happy to return. But when his feet touch on the bank of his mother land, he feels immediately lost in somewhere. He feels it strange and frustrating. All his desire evaporates suddenly. The image of home becomes vague and obscure. He is even more doubt about his own identity. It is just the conflict between two cultures that made him feel like this. Another description of his loneliness is as follows:

拥挤里的孤寂，热闹里的凄凉，使他像许多住在这孤岛上的，心灵也仿佛一个无凑畔的孤岛。³

¹ Ch'ien Chung-shu, *Wei-ch'eng*.

² Ch'ien Chung-shu, *Fortress Besieged*

³ Ch'ien Chung-shu, *Wei-ch'eng*.

The solitary in the crowd, the sadness in the excitement, makes his heart like a sole island just as most people on the island.¹

Nobody accompanies and understands him. He is completely alone, on an island, on a strange world.

Conclusion

In this paper, I used post-colonialism to analyze the famous novel *Wei-ch'eng* (*Fortress Besieged*). I drew an outline of the theory in an attempt to give a general framework to the readers which may contribute to their understanding. I mentioned the development and definition of this theory and listed out the general characteristics: a. Rejection to universalism; b. Hybridity; c. Otherness and Self- a new perspective.

Then I shift to the text itself. I choose four typical characteristics of the novel to analyze its close relationship with post-colonialism¹. 1. Historical background; I studied the historical events very important to understand the situation of the novel, like the thoughts transformation in China and the Second Sino-Japanese War; 2. The communication between Western and Chinese culture: I studied these main points: the necessity of the trend; the representation of the communication and how western culture influenced the daily life of common Chinese people; the attitude towards western culture; 3. Hybridity. From the language form and skill of the novel, it combines English and Chinese together and also contains a lot of cultural resources from both western and Chinese traditions.⁴ Another perspective: Otherness. I mainly explained this point by giving the example of the protagonist- Fang Hung-chien.

¹ Ch'ien Chung-shu, *Fortress Besieged*

From all above, I can now draw a conclusion that *Fortress Besieged* has characteristics of Post-colonialism and it deserves to analyze this novel from this perspective.

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