

War and Loss of Love: Yu Dafu's' Paranoiad Jealousy

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ABSTRACT

This paper argues that Yu Dafu (1896-1945), a major Chinese writer, suffered from paranoiad jealousy in relation to his second wife during the Sino-Japanese War. Employing the psychoanalytic concepts of Melanie Klein and Sigmund Freud, the author finds that there are intimate connections between Dafu's abnormal jealousy on the one hand, and the outbreak of the war, the death of the actual mother (as a result of the war), and Dafu's frustrating infantile experiences on the other hand.

KEY WORDS

Kleinian
Mourning
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War
Impotence

Yu Dafu
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jealousy
mania
scopophilia.

In 1937 the Sino-Japanese War broke out. Dafu's mother-country was invaded, and, on a personal level, his actual mother's death was brought about. Dafu's conduct of his life—much of his behaviour—immediately after these tragic events can, we believe, be explained in the following Kleinian terms. In the first place, his paranoid jealousy was set off because his mother-*imago* and the image of his wife, Wang Yingxia, merged into a bad mother-wife, conspiring sexually with a bad father-brother against him. In the second place, suicidal impulses, scopophilia and impotence also resulted, complicating the psychological situation. But Dafu's abnormal jealousy was, in part at least, counter-balanced by his powerful restitutive energies, which were mainly expressed in the forms of patriotism and fraternity. The restitution or reparation itself, however, took on two different forms: a proper form, and a manic form.

Before Yu Dafu's paranoid jealousy during the war years is psychoanalysed, some of his important early childhood experiences will be briefly examined first. This is because, from a psychoanalytic perspective, childhood experiences have profound influences on an adult's personality, mental health and behaviour.

In "The Birth of a Tragedy—Part 1 of my Autobiography," Dafu says:

Everybody says that childhood memories are a perfect chapter, but mine are all empty holes. First of all, the earliest sensation ever experienced by me was hunger; even now the terror of hunger still pursues me. When the maternal body gave birth to the last son, probably it had become so weakened that it was no longer capable

of nurturing; the thinness of the milk supplies was inevitable . . . How could a child reared by such a mother with inadequate milk, who could neither suckle it regularly nor prevent its taking inferior food, be healthy and strong? Before I was twelve years old, I already suffered from gastroenteritis due to malnutrition. During the one-year-odd period of my illness . . . this little being suffered from fever due to weakness, from spasms due to the fever (Yu Dafu 3: 353, my translation).

Furthermore, because Dafu was the last son and he lost the father in childhood, his mother did not wean him until he started his schooling at the age of six, as a result of which the duration of his hunger was further lengthened (Yu Ting 50).

Following the Kleinian scenario, during the first three or four months of his life, destructive impulses, splitting² and projection are at their apex, and so was it (I assume) for Dafu. At this stage, which Klein calls the paranoid-schizoid³ position⁴, inadequate milk supply, irregular feeding, addition of inferior food to the diet, and severe gastro-intestinal illnesses intensified the projection of Dafu's destructive impulses into his mother or her breast (cf. Klein, *Love, Guilt and Reparation* 306). Out of oral envy⁵, he probably, in his sadistic phantasies, plundered the mother's inside and scooped out its contents (cf. Klein, *Love, Guilt and Reparation* 262). The consequence was a life-long troubled relation to the maternal parent, who became a terrifying, revengeful and devouring figure in his phantasy⁶, "pursuing" him throughout his life. The "empty holes" of Dafu's recollection of his childhood could symbolize the holes in the mother's breast scooped by him in his sadistic phantasies.

Alongside of but separated from the bad breast, there existed a good breast (idealized) which provided love, warmth, nourishment and comfort for Dafu (cf. Klein, *Love, Guilt and Reparation* 306, 325). In the second quarter of the first year of life, with the growing integrative power of the ego, the good breast and the bad breast, ac-

According to Klein, begin to be perceived as belonging to the same person, the same mother (*Selected Melanie Klein* 141-42), and so was it (I assume) for Dafu. At this stage, which Klein calls the manic-depressive position⁷, Dafu feared that he had destroyed the good mother together with the bad mother through his avarice and aggressiveness, and he mourned the loss of his loved object (cf. Klein, *Love, Guilt and Reparation* 345). The fact that he was not weaned until the age of six caused him to experience over and over again the loss of the mother's breast for an unusually long period of time. This, coupled with his childhood ailments, fixated him at the manic-depressive position so that he was full of melancholic guilt throughout life.

In the manic-depressive position, when the good mother and the bad mother of Dafu came together, they formed a *femme fatale* mother imago. The menacing aspects of this imago were confirmed by the competent, self-willed, shrewd and severe personality of the actual mother. The alluring aspects derived from the fact that Dafu's mother was his primary source of food, protection and solace. The *femme fatale* mother imago is the prototype for about half of the significant women in Dafu's life, e.g. Wang Yingxia (Dafu's second wife), Li Xiaoying (Dafu's girl friend after Wang divorced him), and about half of the heroines in his literature, e.g. Second Sister in "The Past" 過去 (Yu Dafu 1: 371-88), Xie Yueying in "Lost Sheep" 迷羊 (Yu Dafu 2: 1-93), Zheng Xiuyue in "She is a Weak Woman" 她是一個弱女子 (Yu Dafu 2: 210-300), and Dong Wanzeng in "Flight" 出奔 (Yu Dafu 2: 394-422). The psychological characteristics of these women include shrewdness and strong-willedness. The physical characteristics of these women include plumpness and a good figure, which we interpret as a sort of compensation for the good breast yearned for in vain by little Dafu. This prototype of women exercised a primary attraction on Dafu. Initially, they were invariably irresistible and idealized. But, idealization and persecutory angst being two sides of the same coin (Klein, *Selected Melanie Klein* 217); each *femme fatale* would sooner or later become threatening, domineering, vain, and disloyal in Dafu's eyes (cf. Lee Oufan, *Romantic Generation* 120-21; Ng Mau-sang 113; Su Gengzhe 178-82).

The other half of Dafu's women were modelled upon his maid, Cuihua. In his solitary childhood, Cuihua was the single person who accompanied him every day, who always loved and consoled him dearly and devotedly. But the impression left behind by her on his mind was a female servant kneeling to do manual labour in front of him. Thus, as opposed to the shrewd and self-willed *femme fatale* prototype, the Cuihua-maid prototype was a weak, docile, humble, and sisterly image, like Dafu's first wife, Sun Quan, his third wife, He Liyou, Ermei in "Intoxicating Spring Nights" 春風沉醉的晚上 (Yu Dafu 1: 237-51), Third Sister in "The Past," and so on and so forth (cf. Lee Oufan, *Romantic Generation* 120-21; Ng Mau-sang 113; Su Gengzhe 152-53).

Throughout his life, Dafu was torn between these two prototypes of women. For the Cuihua-maid prototype, he could feel warm, friendly, and somewhat condescending affections, but almost never passionate love. For the *femmes fatales*, he did feel passionate love, yet the love, as time went by, would be shadowed or even spoiled by paranoid anxieties. This phenomenon was probably due to the facts that though Madame Lu had frustrated his oral desires, she was after all his natural mother, his very first love object, and that though Cuihua was very caring and devoted to him, she was after all a servant-girl supposedly inferior to him.

The death of Dafu's father⁸ probably reinforced Dafu's fixation at the manic-depressive position in a most significant way. As described in "The Birth of a Tragedy—Part 1 of my Autobiography," "exhausted" through looking after the sick little Dafu, "the father fell ill himself and died sometime between spring and summer in the third year after [Dafu's] birth; this brought to an end the prologue to the tragedy; what followed was the play proper of the widow and orphans" (Yu Dafu 3: 353, my translation). As Klein tells us, three years and six months is the beginning of the climax of the direct Oedipus complex (*Psycho-analysis of Children* 123). By this age, Dafu had probably become jealous of the father for possessing the mother. The death of the father precisely confirmed the child's omnipotent⁹ phantasy of having destroyed or destroying the father out of

jealousy. Dafu might have felt that it was he himself who had killed his father in one way or the other, particularly when he consciously considered that his father had been exhausted to illness and death through coping with his infantile sickness. An intense need for penalty grew in the ego, which partially offered itself as a prey to Destiny, and partially sought fulfillment in identifying with the presumably impoverished, frail, tubercular, blood-spitting, dying father (cf. Freud 14: 450).

The important childhood events of Dafu having been dealt with, some of the major events of Dafu's life immediately after the outbreak of the Sino-Japanese War will be summarized below before they are interpreted.

The Marco Polo Bridge Incident of July 7, 1937, marked the beginning of the Sino-Japanese War—Japan's all-out attack on China. In the same month, Guo Moruo, Dafu's old friend, returned to China from Japan in order to join the War of Resistance against Japan. Dafu actually took the trouble to go to Shanghai to receive him. On August 11, Dafu began his voyage back to Fuzhou. On the way, however, the Japanese opened a second front in Shanghai, and Dafu had to drift to Ningbo, Zhejiang, and Northern Fujian before arriving in Fuzhou. Subsequently, he wrote an essay entitled "Behind the Lines of the all-round War of Resistance" to describe the atrocities of the Japanese invaders as witnessed by him during the trip (Yu Dafu 4: 181-85). In October, 1937, Dafu together with progressive intellectuals in Fuzhou organized the National Salvation Association of Fuzhou Cultural Circles. Dafu was elected director of the association. Meanwhile, Yingxia alone took her old mother and three young sons to seek refuge in Dafu's home village in Fuyang, following Dafu's instructions given earlier.

December, 1937 saw the fall of Nanjing, which was followed by the indiscriminate massacre of approximately 300,000 civilians, accompanied by innumerable cases of molestation of women. In the winter of 1937, Yingxia moved to Lishui with the provincial government of Zhejiang and settled there with her family. Meanwhile, Dafu heard rumours that Xu Shaodi, Head of the Provincial Education De-

partment of Zhejiang, had, to use Dafu's words, "newly borrowed" Dafu's wife Yingxia and was very happy (Yu Dafu 10: 372). In December, the Japanese moved into Fuyang. Unwilling to serve the Japanese soldiers as a slave, Dafu's old mother, Madame Lu, ran away to the top of a nearby hill, where she died of starvation and cold on December 31. Dafu did not receive the news until early February of the following year.

In order to match the new situation of the Nationalist-Communist united front against Japan, the Nationalist Military Council reorganized itself in Wuhan, the new capital taking the place of Nanjing. On February 1, 1938, the Political Board of the Military Council was set up. The Board was sub-divided into three departments. The Third Department, headed by Guo Moruo, was responsible for propaganda. Upon the invitation of Guo, Dafu left Fuzhou in early March for Wuhan to join the Third Department. On the way, he stopped at Lishui for a couple of days in order to pick up Yingxia and the other family members. There, Yingxia's refusal to sleep with him and her alleged overnight touring of Bihu (a small town near Lishui) with Xu Shaodi seemed to him to confirm his suspicion of her adultery (Yu Dafu 10: 373). After Dafu and his family reached Wuhan towards the end of March, he plunged himself into anti-Japanese propaganda activities. In April 1938, Dafu, representing the Political Board, went to Tai Er Zhuan to bring greetings and gifts to the Chinese army units there. He also braved the bullets and bombs of the enemy to inspect the military defence work of Shandong, Jiangsu and Henan. Towards the end of June, he went to inspect the eastern front (east Zhejiang and Wannan).

On July 4, according to his essay "Nation and Home," "when Wuhan was bombarded most severely by the Japanese, [Dafu's] small family also almost fell into pieces" (Yu Dafu 4: 201, my translation). Yingxia had a quarrel with Dafu and ran away from home, hiding herself somewhere in Wuhan. On the following day, Dafu placed an advertisement in *Da Gong Bao* asking Yingxia to contact him, while publicizing her "elopement" and "adultery" (see Wang Yingxia, *Zizhuan* 172). He also invited many friends to his premises to look at

three alleged love letters from Xu Shaodi to Yingxia. In addition, he wrote long letters of complaint to Chiang Kai-shek and Chen Lifu (Minister of the Sixth Board of the Military Council and Minister of Education), urging them to teach Xu to behave himself (Wang Yingxia, *Zizhuan* 172). On July 10, having located Yingxia, and upon her demand, Dafu placed an advertisement of apology in *Da Gong Bao*. In the advertisement, Dafu confesses that his upset nerves and deranged words had caused Yingxia to leave him and apologizes for having falsely accused Yingxia of adultery and of running away with valuables (see Wang Yingxia, *Zizhuan* 173). After that, Yingxia reluctantly returned home with Dafu. On the same day, through some friends' persuasion, Dafu and Yingxia signed a reconciliation agreement (see Wang Yingxia, *Zizhuan* 173-74).

In mid-July, Dafu took Yingxia and their children to Hanshou. On August 14, Dafu began to write "Recollecting Lu Xun" 回憶魯迅, an article which recalls in detail Dafu's close association with Lu Xun¹⁰ (Yu Dafu 4: 203-25). This article was published between March and August in the following year. At the end of September, upon receiving a telegram from Chen Yi, Dafu went alone to Fuzhou to discuss with Chen, strategies against Japan. October witnessed the fall of both Wuhan and Guangzhou. The Nationalist government again moved its capital, this time to Chongqing, Sichuan. In early November, at the request of Dafu, Yingxia led her children and old mother to escape to Changsha in order to go to Fuzhou to meet Dafu. On December 18, upon the invitation of the *Singapore Daily* 星洲日報, Dafu voyaged with Yingxia and their eldest son, Yu Fei, from Fuzhou to Singapore. In Singapore, Dafu became the editor of *Morning Star* 晨星 and *A Myriad of Stars* 繁星, two supplements of *Singapore Daily* as well as other literary journals.

On March 5, 1939, Dafu published in *Dafeng* (Strong Wind), a Hong Kong journal, his "Poetic Notes on Home-wrecking" 毀家詩紀, in which he bitterly denounces Yingxia for adultery (see Yu Dafu 10: 370-93). In response to this, an embittered Yingxia published two essays in the same journal in April and May to censure Dafu, to expose his past wrongs against her, and to deny his allegation of un-

faithfulness (see Wang Yingxia, *Zizhuan* 190-203). On November 23, Dafu's eldest brother, Yu Hua¹¹, was assassinated in Shanghai by an agent of pro-Japanese traitors to China¹². It was not until February 21, 1940, that Dafu published in *Morning Star* an essay entitled "Mourning my Brother Mantuo"¹³ (Yu Dafu 4: 322). In March, Dafu and Yingxia agreed to divorce each other. In May, Yingxia left Singapore for Chongqing. In the same year, Dafu came to know Li Xiaoying¹⁴, a young and beautiful lady officer of the Information Bureau of the Singaporean-British government. The two soon became intimate friends, and Dafu even accommodated her in his own study. In April 1941, upon the recommendation of Li, Dafu became editor of *Overseas Chinese Weekly* 華僑週報, a Chinese journal published by the Singaporean-British government.

On December 13, 1941, the Pacific War broke out and the Japanese army landed in Malaysia. While many other people in Singapore were urgently preparing for their own retreat, Dafu stepped forward boldly and called on the public in the *Singapore Daily* to "launch a merciless struggle against the Japanese fascists" (qtd. Chen Qiqiang 463). Towards the end of the month, Dafu was elected Chairman of the Singapore Chinese Intellectuals' Wartime Service Corps *cum* Director of the Wartime Young Personnel Training Programme, as well as executive member of the Chinese Mobilization Committee *cum* head of its literary division. In January 1942, Dafu was elected Chairman of the Singapore Chinese Intellectuals' Anti-Japanese Association.

We are now going to argue that although Dafu might have had a *prima facie* case in his allegation of Yingxia's adultery, still, he manifested signs of paranoid jealousy in relation to her. Evidence for the *prima facie* case can be adduced from statements made by some of Yingxia's own "defence witnesses."

Hu Jiangzhong used to be the head of an important newspaper in Hangzhou in the '30s. He was the best friend of Xu Shaodi as well as a life-long friend of Wang Yingxia, although he was also a friend of Dafu in Hangzhou. According to his preface to Wang Yingxia's autobiography, after the death of Xu's wife, Yingxia and many other

friends of Xu often joined mourning ceremonies to make offerings to Xu's wife. In this way, Xu and Yingxia began to have affection for each other. Hu writes: "In view of the great number of children and relations of the Yus and the Xus living together and given the fact that each time they met each other, some other friends were invariably present, I firmly believe that their relationship was confined to adoration and correspondence after parting" (v, my translation). In a letter to Li Yuanrong, Yingxia says that Hu has told nothing but the truth in the preface (see Li Yuanrong 116).

Zhu Yuanming, a very good Hangzhou friend of Xu Shaodi and Wang Yingxia, also testifies in his essay "Huainian Yu Dafu" (Cherishing the Memory of Yu Dafu), "Dafu went to Fuzhou, and Yingxia stayed alone in Hangzhou . . . When the Manchurian Incident took place, Yingxia had already been associating herself with brother Xu quite closely¹⁵," although Zhu also points out that Dafu's "Poetic Notes on Home-wrecking" seems to be excessive and clustered with unreal imaginings (360, my translation).

Last is the statement given by Yu Fei, the eldest son of Yingxia and Dafu. In a personal letter to the author (8 February 1994), he confirms as an eye-witness that on the afternoon of the third day following Dafu's coming to Lishui from Fuzhou in early 1938 (Yu Fei was then nine years old), Yingxia really suddenly went away with Xu Shaodi in a vehicle to Bihu and stayed there overnight, as alleged by Dafu in the appendix to the fourth poem of "Poetic Notes on Home-wrecking" (Yu Dafu 10: 373). Yingxia's insistence in a personal letter to the author that she has never been to Bihu (8 May 1993) then brings her credibility in this matter somewhat into question.

Judging from these pieces of evidence, we may conclude that there is evidence to show that Yingxia and Xu Shaodi associated with each other rather closely between 1936 and 1938 and that they may have adored each other spiritually. Nonetheless, we still have a strong argument to prove that Dafu's jealousy was grounded in paranoid-schizoid phantasies rather than in reality. The sources from which we can learn about Dafu's paranoid jealousy may be divided into three categories, namely, ungrounded or wrong data in "Poetic Notes on

Home-wrecking,” Dafu’s most explicit, detailed and scandalizing open statement against Yingxia; literary images suggestive of Dafu’s bad inner objects in “Poetic Notes on Home-wrecking”¹⁶ and in some of his other works of the same period; and elements of the Yu-Wang marital dispute, which had previously been “foretold” by Dafu in his works. Understandably, there are overlapping areas among the three categories.

Let us now examine the accuracy of “Poetic Notes on Home-wrecking.” Quite a few data in this abusive work are ungrounded and even contrary to known facts.

Firstly, most of “Poetic Notes on Home-wrecking” must be hearsay evidence in view of the fact that words like “heard from people” and “seemed” not infrequently appear in it, e.g., the appendices to the second, third, fourth, sixth and ninth poems (Yu Dafu 10: 371, 372, 373, 375, 378).

Secondly, much of the information in “Poetic Notes on Home-wrecking” is incompatible with known facts. For instance, Dafu’s appendix to the third poem reads, “The Shanghai Battle began on August 13, 1937 . . . I ordered Yingxia to seek refuge in Fuyang . . . but after living there for less than two months, Yingxia . . . followed Mister X to Jinhua and Lishui, where they co-habited” (Yu Dafu 10: 371, my translation). However, according to her autobiography, Wang Yingxia left Fuyang in order to follow Yangwu, Dafu’s elder brother, to Wanshan. Subsequently, a Hangzhou official and friend of Dafu’s, in view of the limited and endangered transport services of Wanshan, arranged for her to move to Jinhua and then to Lishui. In Lishui, instead of the same flat, Yingxia lived with Xu Shaodi in the same building—a new building called “Suichan Company,” which was leased to the exiled government departments of Zhejiang Province (*Zizhuan* 162). This was personally confirmed to me on January 6, 1994, by Yu Yun¹⁷, the second son of Dafu and Yingxia.

Moreover, in the appendix to the fourth poem of “Poetic Notes on Home-wrecking,” Dafu says that in early January, 1938 he proceeded from Fuzhou via Longquan to Lishui, where Yingxia’s alleged refusal to sleep with him and her going with Xu Shaodi to tour Bihu

pretty much confirmed his suspicion of her adultery (Yu Dafu 10: 373). The date cannot possibly be correct,¹⁸ for according to Wang Yingxia and their son Yu Yun and to Sheng Cheng (Dafu's colleague during those days), Dafu left Fuzhou on March 9, 1938, for Wuhan via Lishui (Wang Yingxia, *Zizhuan* 167; Yu Yun 155; Sheng Cheng 432). Another example: the appendix to the eighth poem alleges that on the morning of July 4, 1938, Yingxia ran away with everything and hid herself. Dafu then placed an advertisement in the paper to ask her to come home, saying that he would not mind her relationship with Mister X or her having taken away with her jewels, gold, expensive clothing, money and contracts (Yu Dafu 10: 377). This was, however, nullified by Dafu himself on July 10, when he placed the advertisement of apology in the paper (see Wang Yingxia, *Zizhuan* 173). Although Yingxia admits in *Yu Dafu and I* that the draft of the advertisement was given by her to Dafu for publication in the paper (*Wo yu Yu Dafu* 84), Dafu, as an adult, had the right to amend it before publishing it. So much the more, in a personal letter (4 May 1993) to the author, Yingxia says that there was not much in a poor scholar's house to run away with. This has been confirmed by Dafu's close Hangzhou reporter friend, Huang Pingsun (160-61). Yet another example: the appendix to the nineteenth poem tells us that just before Dafu left China for Singapore, Yingxia rushed from Zhejiang to Fuzhou and promised Dafu that she would turn over a new leaf. However, Yingxia's letters to Dafu at that time reveal that it was Dafu who made some conciliatory promises to Yingxia before leaving China, rather than the other way round¹⁹ (Wang Guanquan 128, 138).

In reality, judging from "Poetic Notes on Home-wrecking," the only possibly concrete evidence held by Dafu were the three "love" letters written by Xu Shaodi to Yingxia. As mentioned in the appendix to the eighth poem, they were picked up by Dafu from a corner of the house after Yingxia ran away from home on July 4, 1938 (Yu Dafu 10: 377). Though there is evidence to show that the letters did exist, there is no evidence to prove the spicy contents of them as alleged by Dafu—"Yingxia lost her chastity after a meal; at that time, a bankbook showing a balance of three hundred and seventy thousand

Hong Kong dollars was also given to Yingxia but was subsequently taken back in order to exchange the money for US dollars” (Yu Dafu 10: 377, my translation). These letters were probably lost during the Cultural Revolution.

Now let us examine the responses of people who saw the letters. Immediately after Dafu published “Poetic Notes on Home-wrecking” in *Dafeng*, Yingxia published a letter of retort in the same Hong Kong journal, in which she insists that those letters were letters of pure friendship (see *Zizhuan* 192). Fifty years later, Yingxia explained in her autobiography that soon after arriving with Dafu in Wuhan in 1938, upon the request of a female friend, Li Jiaying, she wrote to Xu Shaodi in order to introduce Sun Duoci to him, who had newly become a widower (*Zizhuan* 167-69). Sun was the student-mistress of Xu Beihong, Dafu’s good painter-friend. As for the 370,000 dollars, Yingxia also retorts in *Dafeng* that that allegation is a bad joke²⁰ by which Dafu intends to smear Xu as corrupt and Yingxia as greedy for money at the same time (see *Zizhuan* 200). In fact, as early as October 24, 1938, after Dafu had returned alone to Fuzhou from Hansuo, Yingxia already sarcastically asks Dafu in a letter to thank the local friend who had told him the top secret about the 370,000 Hong Kong dollars as the family with three children may disintegrate at the mouth of that friend as well (Wang Guanquan 136). So Yingxia’s immediate responses to Dafu’s allegation about the three letters tally with her reasonable explanation made fifty years after. So much the more, had the letters really described the adulterous affair between Yingxia and Xu, Yingxia would not have had the brass to retort that the letters were letters of pure friendship. Would she not have feared that Dafu, well-known for his exhibitionist temper, would publish the love letters?

Guo Moruo was shown a couple of Xu’s letters to Yingxia after Yingxia ran away from home in July 1938. In “On Yu Dafu,” Guo comments, “Self-exposure seemed to have developed into a kind of morbid state on the part of Dafu . . . Maybe he had even given play to his literary power of imagination and made up some non-existent ‘family disgrace’ . . .” (“Lun Yu Dafu” 8, my translation). Yi Junzuo,

who had arranged for Dafu and Yingxia to live temporarily in Hansuo in July 1938, recalls in "Yu Dafu and I" that when in Hansuo, Dafu had already prepared copies of Xu's "love letters" to Yingxia, and that Dafu distributed them to good friends as if he were selling postcards. When Dafu presented one such copy to Yi and said that he wanted to produce it as evidence in court, Yi said, "You had better not engage yourself in such a squabble!" Yi tore the copy up and advised Dafu to burn the rest ("Wo yu Yu Dafu" 54, my paraphrase and translation). Had the letters really described such serious matters as Yingxia's having lost her chastity after a meal and received from Xu Shaodi 370,000 Hong Kong dollars, Yi Junzuo, as Dafu's good old friend, would not have advised him to burn such crucial evidence.

In mid-November 1938, when avoiding the Sino-Japanese War's fires, Sun Baigang travelled through Fuyang and resided for one night in Yingxia's temporary place of abode there. That night he was shown by Yingxia some letters from Xu Shaodi to her. According to Sun's recollection, they were roughly about the development of the war, speculation about its prospects, the air-raid on Hangzhou, the evacuation of institutions, etc. Unfortunately, when Sun was about to ask Yingxia how Xu, a high-ranking official, had had the leisure to write such prosaic letters to her, a fire broke out in the neighbourhood and interrupted their conversation. Next morning, Sun had to leave in a hurry (*Yu Dafu he Wang Yingxia* 69-72). Although the letters seen by Sun were not necessarily the letters mentioned by Dafu in "Poetic Notes on Home-wrecking," they were possibly of the same nature. After all, Xu, a high-ranking official, would not have been so foolish as to write explicitly about his carnality and corruption in his correspondence even if he were really guilty, because it would give people a weapon against him.

On the other hand, in 1970, Helmut Martin, a German sinologist, privately published in Taiwan *Gei Yu Dafu de Xin* (Letters to Yu Dafu)²¹. Among those letters is a confession allegedly written by Yingxia on July 10, 1938 (the same day on which Dafu's advertisement of apology was published in the paper), which states that she had a spiritual love affair with Xu and promises that she will sever her

relationship with her. There are also a love letter written by a woman called Anne to an illicit lover called Di about her abortion (19-22) and three ambiguous love letters from a man to a woman called Yingxia (homonymous with our Yingxia but written with different characters) (54-58). Many critics and friends of Dafu, such as Zhang Wenqi (see Liu Xinhuang 211-15), Liu Xinhuang (219), and He Ning (43), have used the above letters to attack Yingxia for having been so vile as to smear Dafu for being delusional while she herself had actually carried Xu Shaodi's offspring at some stage. However, the handwriting of the manuscript of Anne's letter is obviously not Wang Yingxia's, and the people, events, and things mentioned in the letter are completely inapplicable to Yingxia's situation in that period (cf. Li Yuanrong 110-13). As for the alleged confession of Yingxia, Martin's book does not provide the manuscript²². Even if it was really written by her, it can only prove that she had fallen in spiritual love with Xu Shaodi but not that she had had sex with him. As regards the three love letters to "Yingxia," the photocopy of the manuscript of only one is available and it is very unclear (Martin, *Gei Yu Dafu de Xin* 14). The handwriting is somewhat similar to Xu's handwriting. But Yingxia has already denied to me that she ever received those three letters (letter to the author, 9 August, 1992). Even if she had, her adultery still could not be proved because the letters are only about spiritual love.

In addition, Yingxia has told me that the three letters from Xu mentioned by Dafu in "Poetic Notes on Home-wrecking" were lost in the Changsha fire in 1938 together with some two hundred letters written by Dafu to her (personal interview, 8 February, 1992). According to Lin Aiyuan, the editor of *Dafu Shujian* (Dafu's Correspondence), Dafu's letters were picked up by a Yan Mengjin at Hunan Hengguang Yue-Han Railway Station in 1939. Yan gave the letters to Lin in 1949. During the Cultural Revolution, the letters were seized by Lin's "revolutionary" student, Qian Wenhai. Subsequently, only about ninety-four letters, which do not include Xu's letters, were retrieved and published together with some letters from Yingxia to Dafu by Lin as *Dafu Shujian* (7-13). According to Lin's colleague in

Huadong Teachers' Training University, Chen Zishan, Lin told Chen that as far as he could recall, the letters by Xu were just about daily life and that there was nothing particularly suspicious or erotic about them (personal interview).

All in all, there is good reason to believe that the letters written by Xu and seized by Dafu did not reveal any carnal relationship between Xu and Yingxia. Having found that Dafu himself could not substantiate the allegations he makes in "Poetic Notes on Home-wrecking," we still have to examine other "witness's statements" before we can decide whether Yingxia was likely guilty of an adulterous affair with Xu, or the whole brouhaha was due to Dafu's pathological imaginings..

In her public letter of retort, published immediately after "Poetic Notes on Home-wrecking," Yingxia solemnly swears that her relationship with Xu was just friendship. For sixty years, she has been maintaining her innocence, and we cannot ignore her words.

Shi Zhecun, a writer-friend of Dafu and Yingxia in Hangzhou, tells the author in a personal letter that concerning the Yu-Wang marital dispute, Dafu's fault was greater than Yingxia's and that there could not have been any transgression between Wang Yingxia and Xu Shaodi (12 June, 1993).

Huang Pingsun, Dafu's good reporter-friend in Hangzhou, also thinks that Dafu was over-impulsive. He himself had a first-hand experience of Dafu's suspiciousness²³. Once, Dafu loudly scolded him for having written an annoyntous letter to Zhijiang University, where Dafu was teaching part-time, to defame Dafu. It was only after checking the handwriting of that letter against Huang's actual handwriting that Dafu apologized to Huang for having mistakenly accused him (158-60).

Liu Haisu, a great painter-friend of Dafu, witnessed the mutually agreed-upon divorce between Dafu and Yingxia in Singapore. Just before his death in 1994, Liu revealed to his disciple, Shen Zuan, that Dafu had always loved Yingxia until he died but that he was very cowardly in dealing with his love problems, always thinking on the negative side and creating troubles for himself. Basically, Liu argued

that Yingxia was innocent, but, in trying to clarify to Dafu her relationship with Xu and in defending Xu, she further agitated Dafu, who was emotional and suspicious (Shen Zuan 24-27).

Sun Baigang was the one who first introduced Yingxia to Dafu. Although he was not clear about the relationship between Xu and Yingxia, he knew the characters of Yingxia and Dafu well enough to say that had Yingxia been greedy and lazy, she would not have accepted Dafu's love in the first place and that having kept the family so diligently and thriftily for ten years, she would not have deserted Dafu owing to his unproductiveness, especially when Dafu had built a large house and become an official (49).

Guo Moruo, Yi Junzuo, Shi Zhecun, Liu Haisu, and Sun Baigang were all Dafu's life-long good friends. There can be no reason why they should have covered up for Yingxia at the expense of Dafu. But they have all said, almost as if by prior agreement, that Dafu might have created a non-existent family disgrace, that he wronged "the belle," and that Yingxia was innocent. So Dafu's allegation that Yingxia actually slept with Xu Shaodi cannot be proved beyond reasonable doubt or even on balance of probabilities.

Next, we will go through images used in Dafu's "Poetic Notes on Home-wrecking" and other works of the same period, which are suggestive of his problematic interior objects. The images include the following types: an "endangered and dangerous" mother/mother country (see below, p. 20), a femme *fatale* mother-wife, a bad parental couple, and a bad brother.

First comes the "endangered and dangerous" mother/mother country (see below, p. 20). In an open letter written in 1939, Dafu says, "Now China's inside is filled with gunpowder and smoke, the enemy slaughters our women and children and bombards our undefended cities with *fandalishimu*" (Yu Dafu 4: 249, my translation). *Fandalishimu* seems to be Dafu's own Chinese transliteration of the foreign name of a kind of bomb. Literally, it means "violating/violated most severely is the mother." And when Dafu came across a crowd of Shanghainese refugees sleeping in the open in Shaoxin, running away from the Japanese soldiery, he noted: "A

baby's cries vaguely leaked out from the crowd, seeming to complain about the inadequate supply of milk from the mother" (Yu Dafu 4: 185, my translation). Moreover, in an open letter to Lin Yutang (written in 1940), Dafu says that many of the things advocated and actions taken by himself and his friends are unacceptable to the authorities of China and that Dafu and his friends are like children who have grown up at the hands of a step-mother; when they are attacked from outside, they have to co-operate closely with each other in order to resist aggression even though their position is suspicious to the step-mother (Yu Dafu 4: 348). In addition, in the article, "Talking about the word 'Home'" 就「家」字來說, Dafu asks, "No nation not home? Why does the word 'home' invariably follow the word 'nation'²⁴?" (Yu Dafu 8: 228, my translation).

Second, bad mother figures or *femme fatale* mother-wife literary images or allusions are used profusely in "Poetic Notes on Home-wrecking:" for example, Fan Su, who looks plump while Bai Juyi, her husband, grows old and emaciated (Yu Dafu 10: 387); Lu You's mother as alluded to in the line "The Old Grievances of Shen Park²⁵ are recounted from the start" (Yu Dafu 10: 388, my translation); Yang Yuhuan²⁶ (Yu Dafu 10: 380); and Chu Maichen's wife²⁷ (Yu Dafu 10: 387).

Third, in "Poetic Notes on Home-wrecking," there are also literary allusions into which can be read the bad parental couple. For example, in the last poem we have "I am ashamed to describe/the puncture vine on the hut's wall" (Yu Dafu 10: 389, my translation). "The puncture vine on the wall" comes from the ancient poem, "Qiang You Ci" (The Wall has Puncture Vine)²⁸ of "Yong Feng" (Ballads of Yong) in *Shi Jing* (The Book of Songs). Another bad parental couple image can be found in the fourth poem of "Poetic Notes on Home-wrecking": "The crowing dove has seized the phoenix's nest" (Yu Dafu 10: 373).

As for the bad brother, he is represented in "Poetic Notes on Home-wrecking" as Xu Shaodi, "a friend in our own camp as opposed to the Japanese brutes committing robbery and rape everywhere in China" (Yu Dafu 10: 372); and is also represented as Mizi²⁹, like

whom “orioles and swallows [Xu Shaodi and Wang Yingxia] enjoy illicit joy” (Yu Dafu 10: 390).

Strangely, much of the Yu-Wang marital dispute as recorded in “Poetic Notes on Home-wrecking” had been sort of “prophesied” in Dafu’s previous works. Drawing an inauspicious divination slip in relation to one’s love affair in a temple (Yu Dafu 10: 373), one’s woman’s refusing to sleep with one and leaving one because of one’s over-possessiveness (Yu Dafu 10: 373), placing an advertisement in the paper to look for one’s woman (Yu Dafu 10: 377), unreasonable suspicion that one’s woman has left one for the embrace of a rich, handsome man, especially a friend of one’s own (Yu Dafu 10: 380), and one’s woman’s growing plump whilst one is growing old and emaciated (the allusion to Bai Juyi and Fan Su) (Yu Dafu 10: 387), are all part of the plot of Dafu’s story “Lost Sheep” (Yu Dafu 2: 1-93), and of the day-dream involving the allusion to Fan Su in “A Journey back to my Home Village” 還鄉記 (Yu Dafu 3: 33-34). According to Dafu’s diary, “Lost Sheep” was completed in December 1927, and most of it had been finished even before Dafu first met Yingxia in January 1927 (Yu Dafu 9: 43); “A Journey back to my Home Village” was published even longer before—in 1923.

In our interpretation, it was Japan’s full-scale invasion of China in 1937 that triggered off Dafu’s paranoid jealousy in the first place. The Japanese army’s raiding, bombarding and looting of the territory of China and their causing the actual mother’s starvation through forcibly occupying her home village probably stood in Dafu’s unconscious mind for the bad father and bad eldest brother penetrating the mother’s inside (cf. Klein, *Love, Guilt and Reparation* 375). Moreover, in renewal of infantile situations of deprivation, Dafu himself had also unconsciously attacked the mother’s inside, putting himself in the shoes of the bad father. And Dafu was afraid of retribution by the mother, who, he phantasized, held the bad father, the bad brother and the bad self of Dafu. The mother’s inside was thus, to use Klein’s phrase, “an endangered and dangerous place”—endangered by potential assaults from the father, the bad brother, and even the bad self of the child, Dafu; and dangerous because of the potential for retaliation

by the mother (cf. Klein, *Love, Guilt, and Reparation* 376-77). The phrase "endangered and dangerous place" may seem at first sight to be merely a rhetorical paregmenon. Nonetheless, it is crucial for our understanding of Dafu's complex psychology, in particular, his paranoid jealousy, during the war years. This is because the phrase summarizes the mixture of paranoid-schizoid and manic-depressive anxieties characteristic of this period of Dafu's life, and because it expresses Dafu's typical ambivalence toward his mother imago. On the one hand, Dafu depressively grieved over the damage of the mother imago (as represented by the death of the actual mother and the ruin of the mother country). On the other hand, he paranoically dreaded the same mother imago as it had become dangerous—potentially revengeful. In order to fend off the depression in relation to the loss of the mother and the mother country, persecutory apprehensions which concentrated on the mother's and the father's sexually conspiring against Dafu were redoubled and projected onto Yingxia (cf. Klein, *Love, Guilt and Reparation* 364, 366). Yingxia was then phantasized by Dafu as a bad mother-wife committing adultery with a bad man representing the bad father or the bad brother.

The trauma of the war must have thrown Dafu back to his infantile depressive³⁰ and paranoid³¹ positions. Dafu's war-time regression to his traumatic infancy dominated by lacteal disappointment is reflected, for example, by the baby's cries which seemed to complain about the inadequate supply of milk from the mother sleeping in the streets of Shaoxin and running away from the Japanese soldiery (Yu Dafu 4: 185).

Employing symbolic equations pertaining to the paranoid position, Dafu concretely identified his mother-country with his mother, represented as a "step mother," and with his wife. "Nation" and "home" were confused with each other. Yingxia's refusal to sleep with him further provoked Dafu's enmity by disappointing his genital need; consequently, he had the subliminal feeling that he had assailed her. In renewal of earlier circumstances of oral disappointment, Dafu now would tend to identify himself, in unconscious imagination, with the vile Japan-father ravaging the mother-country. And he dreaded

vengeance from the mother imago (cf. Klein, *Love, Guilt and Reparation* 377). For instance, in alleging that Yingxia had run away with valuables from their home on July 4, Dafu was probably projecting onto Yingxia his own oral-sadistic phantasies of robbing the mother of the contents of her body.

The actual death of Dafu's mother due to the Japanese soldiery's siege of her home at Fuyang even more severely damaged Dafu's internal world. Since Dafu had not adequately worked through his infantile depressive position and set up a secure enough good-mother imago, his mourning of his mother's death became abnormal. His failure to carry out properly the work of mourning in relation to her is shown by the fact that after learning of the tragic death of his mother, he never could write a eulogy to vent his grief. The excuse given by him was that following the invasion of China by Japan, emotions of the individual had given way to those pertaining to the collective (Yu Dafu 4: 323). This could imply that in order to flee from the pain associated with the manic-depressive position, his love feelings were withheld and his hate expanded (cf. Klein, *Selected Melanie Klein* 172). The sentiment of victory over the mother's dead person (mainly due to her inadequate provision of milk to him as an infant) changed her imago and, in turn, her major representative, Yingxia, into a victimizer (Klein, *Selected Melanie Klein* 354-55), represented in literary allusions by Fan Su; Lu You's mother; Yang Guifei; and by Chu Maichen's vain wife. In particular, Fan Su probably represents the envied *femme fatale mother* whose breast reserves for itself the oral fulfillment Dafu the son was deprived of (cf. Klein, *Selected Melanie Klein* 212); Lu You's mother, who unreasonably and cruelly forced Lu to divorce his most beloved cousin-wife, of course stands for the bad mother, and the victimized wife of Lu You stands for the injured good mother.

The relationship between, on the one hand, the invasion of China by Japan and the death of Dafu's mother, and, on the one hand, his phantasy of his wife's adultery—this unconscious causal relationship is perhaps best shown in the Dafu's fantasy in "Poetic Notes on Home-wrecking" that 370,000 Hong Kong dollars has been given by

the illicit lover, Xu Shaodi, to Yingxia. For 7.7.37 is the date on which the Japanese started their full-scale attack on China. Also, 1937 is the year around the end of which the Japanese invaded Dafu's home village in Fuyang and caused Madame Lu's death. Another example is the following Freudian slip of the pen. In the appendix to the fourth poem of "Poetic Notes on Home-wrecking," Dafu wrongly says that it was in early January 1938 that he proceeded from Fuzhou via Longquan to Lishui, where Yingxia's alleged refusal to sleep with him and her allegedly going with Xu Shaodi to tour Bihu tended to confirm his suspicion of her adultery (Yu Dafu 10: 373). The correct date, as noted earlier by us above, should be March 9, 1938. In chronologically converging his mother's death (around early January 1938) with the discovery of Yingxia's so-called disloyalty, Dafu is probably expressing in a subliminal way his feeling of a causal relationship between the two.

Meanwhile, in order to fend off the despondency and grief of the manic-depressive position, persecutory apprehensions which concentrated on his mother and father sexually conspiring against him were redoubled and projected by Dafu onto Wang Yingxia (cf. Klein, *Love, Guilt and Reparation* 364, 366). Yingxia was phantasied as a bad mother-wife receiving, like Xuan Jiang (see above, p. 19, n. 28), the bad father's and bad eldest brother's penises, exchanging erotic pleasures with them at the expense of the son-husband's oral pleasure (cf. Klein, *Selected Melanie Klein* 208-09, 218). The oral nature of the paranoid jealousy is confirmed by Dafu's strange allegation that Yingxia lost her chastity to Xu Shaodi after a meal (Yu Dafu 10: 381). The 370,000 dollars' gift, which was allegedly given by Xu to Yingxia, could also have been invented to represent the father's or the eldest brother's penis incorporated by the bad mother. What in actuality stirred Dafu was probably not the monetary gift, but instead his anal-erotic gratification³² by the male parent or the eldest brother (cf. Freud 9: 321). There are, of course, more than one allusion insinuating adultery of women in classical Chinese literature. The fact that Dafu adopted for his purpose of condemning Yingxia for adultery the particular allusion of "the puncture vine on the wall" which was

originally meant to censure a mother for adultery reveals the bad genital mother³³ imago behind Dafu's paranoid jealousy. And the aggressive dove emblemizes the bad Japan-father as well as Dafu himself, who had, in his phantasy, ruined his parents' place and joy and caused his mother's death by killing the foetuses within her womb (cf. Klein, *Love, Guilt and Reparation* 366).

The bad father was the dead father who had returned in the guise of the Japanese to seek revenge against the son for having 'killed' him in childhood. In fact, yet another possible unconscious origin³⁴ of Dafu's strange allegation that Xu Shaodi had given 370,000 Hong Kong dollars to Yingxia is the age of Dafu's father at death (37 years old)—the father, who, in Dafu's mind, had now returned to snatch back the mother-wife. The bad eldest brother, the father's successor, also made his appearance as an assailant aptly represented by Xu Shaodi, "a friend in our own camp as opposed to the Japanese brutes committing robbery and rape everywhere in China" (Yu Dafu 10: 372, my translation). When Dafu's mother imago was spoiled, he must have tended to look for some good brother figure as an erotic object just as in his femininity phase³⁵ he must have become orally fixated on his father's genitals. However, due to the extension of the oral grievances from the mother's breast to the father's penis and due to the Oedipal fear of the dead father, Dafu's homosexuality was also fundamentally disordered (cf. Klein, "On Identification" 334). Furthermore, the death of Lu Xun³⁶, Dafu's best friend, in 1936, is likely to have contributed to the paranoid reversal of the adored brother imago into the victimizer, too. As we have seen, wanting to accuse his wife of one kind of sexual misconduct (adultery), Dafu alluded to another kind of sexual misconduct, homosexuality³⁷; so doing, in our opinion, he was subconsciously defending himself against his own latent homosexuality (cf. Freud 10: 199).

Since many of the elements of the Yu-Wang marital dispute had been 'prophesied' in Dafu's previous works, it may be inferred that Dafu was always fearfully phantasizing about a bad mother-wife's exchanging erotic pleasures with a bad father-brother at the expense of the son's oral pleasure. Out of repetition-compulsion, he step by

step forced Yingxia into revolt or revenge, and thus into the pre-conceived role of a bad genital mother³⁸. Where her behaviour did not fit the imago, his phantasies filled in.

So the real picture of the Yu-Wang marital dispute may be: in order to avenge³⁹ herself against Dafu for having treated her not well enough in everyday life, Yingxia sometimes associated herself with a male friend who could console her spiritually⁴⁰. In fact, according to Freud, everybody has some polygamous tendency. A husband's and wife's occasional unserious flirtation with friends of the opposite sex may actually inoculate them against real extra-marital affairs. Even societal conventions give this some allowance. But such a jealous paranoiac as Dafu will not conform to this tolerant practice; he does not accept that there is any question of retracing once the first step has been taken (cf. Freud 10: 198-99).

Dafu's paranoiac jealousy was intimately connected with his suicidal impulses, scopophilia and impotence of the same period. Regarding suicidal impulses, in "Poetic Notes on Home-wrecking" he writes, "In mid-September, Chen Yi telegraphed me, requesting me to join the army in Fujian. I then decided to sacrifice everything, so I set out alone and rushed to central Fujian" (*CWF* 10: 382, my translation). And when Dafu encountered an air-raid by Japanese planes on his way from Hansuo to Fujian by car, all the passengers dispersed save Dafu. Afterwards everybody praised him for his bravery while he was thinking to himself, "In reality, for a person who thinks that he has perished spiritually, whether his body exists or not is not important at all" (qtd. Zeng Huapeng and Fan Boqun 242). In our interpretation, although Dafu tried to project the "endangered and dangerous" mother imago (see above, p. 20) onto Yingxia, he also to some extent re-introjected the external mother-wife as a predator. Overpowered from inside, he was sometimes suicidal (cf. Munro 133).

Dafu's scopophilia during war-time was revealed by Yingxia in a personal letter to me (22 April 1993). According to Yingxia, after she and Dafu moved to Hansuo in mid-July 1938, once, when bathing in her chamber (there was no bathroom in their flat), she discovered Dafu hiding behind the bed and peeping at her. When questioned an-

grily by Yingxia as to what he wanted, Dafu said that he wanted to examine her really carefully. Subsequently, after Yingxia and Dafu moved to Singapore, one day when Yingxia was about to take a shower in the bathroom, she found that all her clothes, which she had hung over the door of the bathroom, had been taken away by Dafu. In some people's mind, such behaviour between husband and wife is part of the game. However, Yingxia did not view the two episodes in this way. And Klein would have interpreted the two episodes in the following way. In unconsciously identifying himself with the Japan-father to loot the inside of the mother-country as well as to starve the actual mother to death (see above, p. 21), Dafu must have been inquisitive about what the mother's uterus held, what it was like, etc. (cf. Klein, *Love, Guilt and Reparation* 72).

Dafu's impotence was revealed to me by Xue Canbai, Dafu's colleague at *Singapore Daily*, in a personal interview held in August 1994 in Singapore. According to Xue, when Yingxia was teaching in Leo, Indonesia, in 1940, Dafu came to know Li Xiaoying, a lady announcer with Singapore Broadcasting. Li was a native of Fuzhou and a graduate of the Department of Foreign Languages of a university in Shanghai. She was twenty-eight, with bright eyes and snow-white teeth, with a good figure, intelligent and competent, and had an excellent command of both oral and written Chinese and English. She could also speak Shanghainese and German. One day, Xue went to Dafu's place to visit him. When Xue pushed open the door, he actually saw Xiaoying sitting on Dafu's lap, the two cooing to each other. Subsequently, Xue asked Dafu about his relationship with Li. Dafu replied that they had no sexual relationship with each other because he had become impotent⁴¹.

In fact, Dafu's impotence possibly began when he was still in China. In "Remembering Wang Yingxia," Liu Xiangyuan, a good friend of Dafu and Yingxia in Hangzhou, points out that when Dafu was setting up Wind and Rain Cottage between 1935 and 1936, his bodily condition was already steadily deteriorating due to over-indulgence in wine and sex. Once, when Liu and a friend went to Hangzhou to visit Dafu, Yingxia asked them what nourishing food

would be good for Dafu. The other friend said turtle. Next morning, Liu saw Yingxia returning from the market with two turtles in her hands. Liu asked her what for. She replied, "Of course, for the master of my house!" (132, my translation). In addition, in "On Yu Dafu again," Zhi Yong says, "Dafu's dispute with Wang Yingxia, to speak the truth, was owing to the fact that she was not satisfied in bed. Dafu himself has said, "Before one can permanently control a woman's heart, one must first conquer her in all aspects"" (qtd. Liu Xinhuan 211, my translation). In his "Yu Dafu and Wang Yingxia," Xiao Cheng also says, "Yu Dafu was a decadent not only literarily but also physiologically. The latter was the major reason why Dafu and Yingxia eventually had to separate" (2, my translation). Nonetheless, in two personal letters to the author (8 November 1994, 10 March 1995), Yingxia says that she had already started to sleep separately from Dafu before Wind and Rain Cottage was set up in May 1935 although she insists that Dafu had not been impotent before they slept separately and that she is not clear about his sexual condition after that. Since the last child of Dafu and Yingxia was born on the day before the mid-autumn festival in 1936 (Wang Yingxia, *Zizhuan* 152), Dafu and Yingxia's sleeping separately from each other was not likely to have taken place earlier than December 1935. We thus estimate that Dafu's impotence began sometime between 1936 and 1937. At that time, invasion by Japan not only ruined Dafu's mother country but also indirectly killed his actual mother, as a consequence of which Dafu might have dreaded that the mother-wife imago had been transformed into "an endangered and dangerous" mother (see above, p. 20), who was going to devour and destroy Dafu's penis in retaliation, just as she had 'entombed' the father when the latter was thirty-seven (cf. Klein, *Envy and Gratitude* 12). In particular, Dafu was impotent with Li Xiaoying and possibly Wang Yingxia because they represented to him *femmes fatales*, surrogates of Madame Lu.

When Dafu was in Singapore, his paranoid jealousy broke out briefly for the second time, again against Yingxia. Yingxia went to teach in Duanben Primary School in Leo, one of the islands of Indonesia, because Li Peifang, the wife of the school's headmaster, Wu

Zhongqing, was Yingxia's former schoolmate in Hangzhou. And, having learnt about Yingxia's dispute with Dafu, Li Peifang invited Yingxia to come to Leo for relaxation. According to what Xue told me personally in August 1994, less than two months after Yingxia left Singapore for Leo, Dafu suspected that she was having an affair with Wu Zhongqing, the husband of Li Peifang, and he wrote to warn Li Peifang: "Don't you shelter my wife any longer. She may seize away your husband as well!" Consequently, Yingxia could only return to Singapore. Xue thought that Dafu's potency had temporarily declined due to his reaching male climacteric and that because of his own impotence, he frequently unreasonably suspected his wife of adultery.

Fortunately, even when Dafu's paranoid jealousy was most blatant, he did not lose his powerful capacity for restitution and for love. During the period covered in this chapter, he wrote a lot of anti-Japanese essays and poems to enhance his fellow countrymen's patriotism and to express his own ideals and ambitions. When serving in the Third Department of the Political Board in Wuhan, he published a number of war-front reports and essays to encourage the people to resist Japan, for example, "Areas of Pingshan, Longhai, and Jinpu" (Yu Dafu 4: 197-99) and "Whores and Literati of Japan" 日本的娼婦與文士, which severely criticizes some of his old Japanese writer-friends, such as Sato Haruo, for supporting the Japanese warlords, and passionately praises righteous anti-war Japanese writers (Yu Dafu 8: 294-96). When editing literary supplements in Singapore, he often published writings sent by famous writers in China, thereby contributing significantly to the cultural interflow between Singapore and China; he also often published works written by young Singaporean writers, nurturing and bringing up many young writers.

As regards the poetry, suffice it here to give two examples. At the end of 1938, Dafu wrote in Singapore, "Living like small grass, I wish to repay my country,/A self-willed fellow, I actually miss my home" (Yu Dafu 10: 407, my translation). One evening in April 1941, when Dafu was chatting in a garden with his good old painter-friend Liu Haisu about the current political situation, Dafu suddenly stood up and said indignantly, "Haisu, should the enemy conquer Singa-

pore, we must not yield, even at the cost of our lives, . . . like Boyi and Shuqi” (Liu Haisu 4-5, my translation). Liu then drew a picture entitled “Pine, Bamboo, Plum—The Three Friends in Cold Winter,” on which Dafu wrote a four-line poem. The second half of the poem reads, “O, the quake of Shouyang and the weeds of Mount Zhong,/ I don’t believe eating one’s fill is so hard on the earth!” (Yu Dafu 10: 445, my translation). Here, in our interpretation, while Japan’s imminent invasion of Singapore reactivated Dafu’s childhood trauma of oral frustration (as suggested by the allusion to the two starving brothers, Boyi and Shuqi⁴²), Dafu had a feeling of being in league with the good brother, Liu Haisu, in resisting the bad mother represented by Japan and in preserving the good mother represented by Singapore.

Apart from writing and publishing, Dafu also joined many pragmatic anti-Japanese activities. In October 1937, Dafu together with progressive intellectuals in Fuzhou organized the National Salvation Association of Fuzhou Cultural Circles, and was elected director of the association. When in Wuhan in 1938, he went several times to the front lines to encourage the Chinese armies, and was elected an executive member and editor of the Nation-wide Chinese Intellectuals’ Resistance Association. When in Singapore, he launched quite a few campaigns to solicit contributions to support anti-Japanese literary propaganda in China and to relieve people in disaster areas in China. In 1941 and 1942, he successively came to hold a series of voluntary but important anti-Japanese posts as mentioned earlier. During this period, Dafu worked hard against the Japanese, doing a lot of propagandistic and organizational work for the incitement and inspiration of Chinese intellectuals in Singapore to resist Japan’s invasion.

In the interpretation to follow, we do not say that the actions discussed, in and of themselves, need to be “explained,” or psychoanalyzed in order to be understood. What we do say is, given the total psychological profile of Yu Dafu—the psychopathic traits—the acts interpreted below should be seen as having an additional, or special significance in Yu Dafu’s life. That additional or special significance,

in our view, is that not only did his active and energetic patriotism make Dafu feel good about himself as all men, we suppose, must feel good about being patriots; the patriotism also served an important reparative function in Dafu's life, and it is on this *reparative* function that we will now focus. With a man of Dafu's stature and accomplishments, the process of reparation is surely as important as the dysfunction.

In our interpretation, in trying to protect the mother-country against Japan, Dafu was able to repair the damaged interior mother to some extent. By fighting Japan, he was able to sublimate to a certain degree his hatred of the bad parental couple, projecting in a constructive way his malignant objects and destructive impulses into the public exterior foe (cf. Klein, *Narrative of a Child Analysis* 105; Sanford 275; Jacques 483). That is probably why he says in the article, "New Words at the Dawn of a Year" 歲朝新語, published on December 23, 1938, that running to and fro during the war, he just feels that he is punishing a great sinner guilty of rape and murder, guilty of disturbing the peace of the world, and that not until this great sinner has received the punishment he deserves will Dafu have internal peace (Yu Dafu 4: 227). From our Kleinian perspective, Dafu was endeavouring to punish the bad father and the bad self for ravaging the mother/mother country during the war. In addition, in aiding and allying with other men to fight Japan, Dafu also found a respectable, even an honourable, way to express his latent homosexuality (we do not say he was consciously aware of such expression, or even of the homosexuality).

Nonetheless, some of Dafu's reparative activities are manic. "Poetic Notes on Home-wrecking" is a typical example. We have already seen how Dafu in it treats Yingxia with hatred, contempt and control⁴³, putting all the blame of their marital dispute on her alone, without ever acknowledging his own fault, his own aggressive impulses against the mother-wife imago. In addition, the large number, 370,000 may have been a derivative of Dafu's hypomanic proclivity, to borrow Klein's words, "to exaggerated valuations . . . in accordance with the greatness of his omnipotence, by which he defend[ed]

himself against his fear of losing the one irreplaceable object, his mother, whom he¹ had been mourning (cf. Klein, *Love, Guilt and Reparation* 352). Moreover, in his political articles written in Singapore, he repeatedly says that China will triumph over Japan in less than a year's time, and he even forecasts that Japan's all-round collapse is going to take place in July 1939 (Yu Dafu 8: 319). This is almost certainly a manic omnipotent⁴⁴ denial of external reality with the aim of overpowering the vile interiorized parents and stopping hazardous copulation⁴⁵ between the Japan-father and the China-mother (cf. Klein, *Love, Guilt and Reparation* 133).

In conclusion, Dafu's reparative tendency, mainly expressed in the form of patriotism, or mother-country love, finally enabled him to survive his war-aroused paranoid jealousy against his mother-wife, and saved him from becoming a true lunatic. The price he had to pay, however, was the eternal loss of the love of Wang Yingxia, the one woman he really loved throughout his life.

NOTES

¹ Yu Dafu (1896-1945) is a famous and enigmatic writer indeed. He was born in Zhejiang. Between 1913 and 1922, he studied in Japan. In 1938, after the breaking out of the Sino-Japanese War, he fled to Singapore, where he played a major role in anti-Japanese activities. In 1942, he fled to Sumatra, where he died a martyr in 1945. Dafu got married three times and was the most gregarious Chinese writer in the twentieth century. Most of his works are autobiographical and confessional.

² Segregation of the object or the self into nice and nasty aspects. In particular, the primary object—the mother's breast—is split into a good one and a bad one (Hanna Segal, *Introduction to the Work of Melanie Klein* 24-28).

³ The paranoid-schizoid position is sometimes simply called "paranoid position."

⁴ Klein's concept of 'position' is, to use Hinshelwood's definition, "a constellation of drives, anxieties and defences" (*Dictionary*

393). It is not only a developmental stage but also a state of mind. According to Klein, we will never completely outgrow our infantile positions; throughout life, whenever under pressure, we tend to regress to them, and we vacillate between their mechanisms all the time (Klein, *Love, Guilt and Reparation* 276n., *Psycho-analysis of Children* xiii). Klein delineates two infantile positions—the paranoid-schizoid and manic-depressive positions.

⁵ Envy originates from the paranoid-schizoid position and is determined by constitutional as well as environmental factors (Klein, *Selected Melanie Klein* 211-12). The infant's first object of envy is the mother's breast. The infant envies the mother's breast for the good milk which the infant thinks she keeps for her own gratification, especially when it feels hungry and deprived. Klein called this kind of envy "oral envy" (*Psycho-analysis of Children* 131).

⁶ In Melanie Klein's view, we perceive everything through unconscious "phantasies," as opposed to conscious fantasies (Julia Segal 29). Phantasy is defined by Isaacs as "the mental corollary, the psychic representative, of, instinct . . . Unconscious phantasies are primarily about bodies, and represent instinctual aims towards objects" (83, 112).

⁷ Sometimes simply called "depressive position."

⁸ The disease which killed Dafu's father was probably tuberculosis. Although Dafu never told us this explicitly, his second wife, Wang Yingxia, in a personal letter to the author, states that Dafu had mentioned to her that his father had died of consumption (24 July 1992). Furthermore, this can be inferred from the fate of Yung Zhiseng, Dafu's double in his story, "Late Blossoming Osmanthus" 遲桂花, who suffers from the same disease of which Yung's father died—tuberculosis (Yu Dafu 2: 320).

⁹ Infantile phantasies are "omnipotent" in the sense that psychological projecting and introjecting are felt by the neonate as concrete and actual and producing a real change of the ego (Hinshelwood 375). Moreover, in the phantasies of the male neonate, his penis and excreta are omnipotently powerful (Klein, *Psycho-analysis of Children* 243).

¹⁰ From the information contained in this essay, we can see that Lu Xun, fifteen years older than Dafu, had always been a good elder brother or even good father figure to Dafu. Both Lu Xun and Dafu came from Zhejiang. Like Yu Hua and Dafu, Lu Xun and his younger brother, Zhou Zuoren, had studied in Japan. Like Yu Hua and Dafu, Lu Xun and Zhou Zuoren often had disputes. Both Lu Xun and Dafu were heavily addicted to tobacco and alcohol. Both liked to promote green writers like Shen Congwen. Both jilted their first wives, whom they had been forced to marry by their mothers, and remarried. While Dafu denounces Yingxia for vanity in "Poetic Notes on Home-wrecking" (Yu Dafu 10: 380), Dafu reports in "Recollecting Lu Xun" that Lu Xun was dissatisfied with Zhou Zuoren's wife because of her extravagance. The two men's friendship can be traced to 1923 when Dafu first met Lu Xun in Beijing. At first sight, Dafu already found Lu Xun's laugh and smile "very lovely." When both men subsequently ended up living in Shanghai, they associated with each other rather closely. They edited journals like *Racing Torrent* 奔流 together. They fought for human rights together. When attacked by extreme leftist writers or the right-wing authorities, they invariably supported each other. Thanks to an application made by the Nationalist Party branch in Zhejiang, of which Xu Shaodi was a member, Lu Xun's and Dafu's names were once placed on a wanted circular issued by the Nanjing government. In fact, Lu Xun had tried to persuade Dafu not to move to Hangzhou in 1933, on the ground that the Kuomintang members there exploited and oppressed the Hangzhou people fiercely. In "Recollecting Lu Xun," Dafu deeply regrets that he did not listen to Lu Xun's warning, as a result of which his family was ruined by the grossly corrupt education official Xu Shaodi. In our interpretation, although Lu Xun's death did sadden Dafu, it did not upset his mental health too severely because Lu Xun had been for Dafu the possessor of the good penis, to whom Dafu did not feel too much ambivalence. But since Lu Xun did die of the same disease which had killed Dafu's father, Dafu's father complex and brother complex might still have been aroused to a certain extent. To some degree, the good brother, Lu Xun, could have turned into the bad

brother, Xu Shaodi, who allied with the bad mother-wife, Yingxia, to plot against Dafu the youngest son.

¹¹ Alias Mantuo.

¹² At that time, Yu Hua was high court judge of Jiangsu High Court in the isolated British Concession in Shanghai. He was hated by the Japanese and pro-Japanese traitors to China because he was loyal to his country and would not submit to the enemy's bribery and intimidation.

¹³ The delay indicates Dafu's difficulty in fully reinstating his lost, inner, good brother.

¹⁴ Li was obviously a *femme fatale* figure for Dafu. All of Dafu's old friends in Singapore interviewed by me, for example, Li Jingquan and Xue Canbai, have confirmed that Li Xiaoying was a charming, fashionable, and competent, but shrewd woman. In "An Account of Yu Dafu," Wang Renshu, Dafu's friend in Singapore and Indonesia, even says that Li was as arrogant and manipulative as Wang Yingxia and that Dafu was as obedient and as obeisant to her as a slave to his master (118).

¹⁵ Shi Zhecun, in a letter to the author (12 June 1993), also testifies that when Yingxia was alone in Hangzhou, she often associated with Xu Shaodi, going to balls and feasts with him.

¹⁶ In a personal interview, Wang Yingxia told the author that she completely agreed with the author's psychoanalytical interpretation of "Poetic Notes on Home-wrecking" (see below).

¹⁷ Yu Yun was present during the time, and he has been rather critical of his mother.

¹⁸ In "The Enemy Planes' Attacks" 敵機的來襲, Dafu himself says that he was still in Fuzhou on February 25 and that he was going to Zhejiang in a few days' time (Yu Dafu 4: 196).

¹⁹ This point is also noted by Xu Chongqing in his "The Echo of 'Poetic Notes on Home-wrecking'" (171-72).

²⁰ The sum of money would be equivalent to ten to twenty million Hong Kong dollars now. Mister Wang Peilin, who used to work as a policeman in the British Concession in the '30s, told the author during a personal interview that the salary of a rank-and-file police

officer there and then was only 20-odd Hong Kong dollars a month and that the price of a two-storey house, two thousand-odd Hong Kong dollars. Professor Shi Zhecun also tells the author in a personal letter that no mainlanders in the '30s kept savings of Hong Kong dollars (12 June 1993).

²¹ Reprinted in *Guangjiaojing* (Wide Angle) 112 (1982): 50-62. In our discussion, we will refer to the original private edition because it contains some manuscript which is not included in the *Guangjiaojing* edition.

²² Prof. Martin has written to tell the author that he has lost the photos he had taken of the originals of all the letters in his book. Those letters were lent to him in 1970 for one day by a lady in Taiwan, with whom he has now lost contact (21 July 1993).

²³ On the other hand, Huang also thinks that Dafu's suspicion of Yingxia could not have arisen out of nothing, that Dafu fell into a trap of dangerous rumours deliberately initiated by Xu, "the viciously hypocritical Education Department Head" (163-66). This view must be a biased one originating from Huang's hatred of the Nationalist Party. For it is highly unlikely that Xu, a high-ranking official, would put his own reputation at risk just in order to hurt Dafu.

²⁴ The Chinese word for 'nation' is composed of two morphemes—*guo* (nation) and *jia* (home).

²⁵ This is an allusion to the great Sung poet Lu You's love tragedy. Lu initially married his cousin, Madame Tang. They loved each other very much, but Lu's mother was prejudiced against Tang, and she forced Lu to divorce Tang and to remarry her to a friend of Lu. Subsequently, one spring day, Lu and Tang came across each other at Shen Park in Shaoxin. Both were very distressed. Forty years later, Lu revisited Shen Park, where he composed two famous poems to cherish the sad memory of Tang through describing changes in the park.

²⁶ Yang Guifei, a famous opulent and sexy *femme fatale* in Chinese history, was Xuan Zong the Tang Emperor's most beloved concubine. After marrying her, the formerly very competent emperor became hedonistic and negligent of political administration. Consequently, the kingdom was almost overthrown by a rebellion started in

A.D. 755 by a barbarian general known as An Lushan, who, according to some rumours, had had an affair with Yang. During his flight to Sichuan, Xuan Zong, under the pressure of his soldiers, agonizingly ordered the execution of Yang.

²⁷ Chu Maichen was a scholar of the Han Dynasty. He was divorced by his wife because of his poverty. Subsequently, when Chu was appointed Governor of Huiqi, his wife tried to reunite with him. But he said that there was no question of that unless his wife could recollect water splashed onto the floor. Out of shame, his wife hanged herself. In the poem, Dafu uses this allusion to satirize Yingxia for her alleged vanity and snobbishness, as well as to express his wish for her death.

²⁸ “The wall has puncture vine / That can’t be swept away / What’s taking place inside / Cannot be told / Should it be told / What a shame it’ll be.” That means that although one would like to sweep away the puncture vine on the wall, one is also worried that this would damage the wall and destroy the home. This poem was originally meant to satirize the adultery of Xuan Jiang, mother of King Hui of Wei (Jiang Zuyi and Jiang Zuxun 258n., my translation and paraphrase).

²⁹ Mizi was the favourite male courtesan of King Ning of Wei in the Spring-and-Autumn Period of China. His sharing a peach with his king has become a euphemism for homosexuality.

³⁰ That the war triggered off Dafu’s depressive illness is reflected in his essay “War-time Melancholia” 戰時的憂鬱症, written in December 1939. In this essay, Dafu says that war-time melancholia is a common phenomenon. Weaklings, in particular, may become neurasthenic and hysterical. But when this melancholic condition becomes excessive and hence abnormal, it will increase heart beat, decrease appetite, hinder digestion and disturb sleep; psychologically, the patient may become so desperate or panicked that he resorts to exorbitant stimuli, such as excessive whoring, drinking, or gambling, in order to defend himself against sorrow (Yu Dafu 4: 298-9). Here Dafu may be talking about himself.

³¹ That the war triggered off Dafu's paranoid tendency is reflected in his essay, "A Casual Talk about Air-raid" (Yu Dafu 4: 268-71). In it he says that the fear of an air-raid is present in everybody but that some people will be scared to death even before the bombs actually come, and he compares this peculiar kind of psychology to Rousseau's persecutory anxiety as described in Rousseau's *Reveries of the Solitary Walker* (Yu Dafu 4: 268-69). But since Dafu had admired and at times identified himself with Rousseau (Yu Dafu 6: 1-18, 19-35, 48-51), we suspect that here he is inadvertently connecting with his own persecutory fear air-raids which represent attacks from the bad father's penis on his internal mother and on his ego. ('Internal mother:' that is, the mother as an internalized object.)

³² According to Freud, 'penis', 'faeces', 'money', 'baby', and 'gift' together make up a united unconscious notion (9: 321).

³³ According to Klein, a "bad genital mother" is a boy's bad-mother imago which is in coitus with the boy's bad-father imago. The bad mother holds the bad father's penis, hence forming a hazardous union against the boy; she holds aggressive babies, too (*Love, Guilt and Reparation* 395).

³⁴ In a letter to the author, Wang Yingxia says that she feels that the author's psychoanalysis of the various possible unconscious origins of the 370,000 dollars' gift is correct (8 December 1992).

³⁵ As early as the end of the first and the beginning of the second year of life, at about the time the child enters the manic-depressive position, the Oedipus complex makes its first appearance (Klein, *Selected Melanie Klein* 70; Hanna Segal, *Introduction to the Work of Melanie Klein* 103). During this period, the child phantasizes that the mother's inside contains the father's penis. In the child's phantasies, especially when it is orally frustrated, the combined parents are engaged in uninterrupted coitus, obtaining oral, anal and genital gratification from each other at the child's expense (Klein, *Selected Melanie Klein* 208-09). Full of envy, it launches phantasied sadistic attacks on the combined parents with the primitive weapons available to it, namely, teeth, nails, faeces and flatus. Based on the principle of

talion, it fears being attacked and conspired against by a monstrous parental couple (Klein, *Psycho-analysis of Children* 129-31, 253-54).

The Oedipus complex can in turn be divided into the direct Oedipus complex and the inverted Oedipus complex. The latter begins in the "femininity phase." To quote Klein,

The analysis of the very small child shows that in its earliest stages the boy's sexual development runs on the same lines as that of the girl. In the boy, the oral frustration he experiences reinforces his destructive trends against his mother's breast. As in the girl, too, the period when sadism is at its height, introduced by the oral-sadistic impulses, sets in with the withdrawal of the mother's breast—a phase in which the aim is to attack the inside of her body.

The Feminine Phase

In this phase the boy has an oral-sucking fixation on his father's penis, just as the girl has. This fixation is, I consider, the basis of true homosexuality in him. This view would agree with what Freud has said in *Leonardo da Vinci and a Memory of his Childhood*, where he comes to the conclusion that Leonardo's homosexuality goes back to an excessive fixation upon his mother—ultimately upon her breast—and thinks that this fixation became displaced on to the penis as an object of satisfaction. In my experience every boy moves on from an oral-sucking fixation upon his mother's breast to an oral-sucking fixation upon his father's penis. It is this which forms the basis of homosexuality. (*Psycho-analysis of Children* 240)

Very soon, however, the boy's genital impulses, initially covered by his pre-genital ones, lead him to covet his mother's body and genitals as an erotic object and to hate intensely as a rival his father's penis, supposedly inside her. This is the direct Oedipus complex. It reaches

its climax in the third year of life (Klein, *Psycho-analysis of Children* 241-42; *Love, Guilt and Reparation* 189-92).

³⁶ From the information contained in Dafu's essay, "Recollecting Lu Xun," we can see that Lu Xun, fifteen years older than Dafu, had always been a good elder brother or even good father figure to Dafu. Both Lu Xun and Dafu came from Zhejiang. Like Yu Hua and Dafu, Lu Xun and his younger brother, Zhou Zuoren, had studied in Japan. Like Yu Hua and Dafu, Lu Xun and Zhou Zuoren often had disputes. Both Lu Xu and Dafu were heavily addicted to tobacco and alcohol. Both liked to promote green writers like Shen Congwen. Both jilted their first wives, whom they had been forced to marry by their mothers, and remarried. While Dafu denounces Yingxia for vanity in "Poetic Notes on Home-wrecking" (Yu Dafu 10: 380), Dafu reports in "Recollecting Lu Xun" that Lu Xun was dissatisfied with Zhou Zuoren's wife because of her extravagance. The two men's friendship can be traced to 1923 when Dafu first met Lu Xun in Beijing. At first sight, Dafu already found Lu Xun's laugh and smile "very lovely." When both men subsequently ended up living in Shanghai, they associated with each other rather closely. They edited journals like *Racing Torrent* together. They fought for human rights together. When attacked by extreme leftist writers or the right-wing authorities, they invariably supported each other. Thanks to an application made by the Nationalist Party branch in Zhejiang, of which Xu Shaodi was a member, Lu Xun's and Dafu's names were once placed on a wanted circular issued by the Nanjing government. In fact, Lu Xun had tried to persuade Dafu not to move to Hangzhou in 1933, on the ground that the Kuomintang members there exploited and oppressed the Hangzhou people fiercely. In "Recollecting Lu Xun," Dafu deeply regrets that he did not listen to Lu Xun's warning, as a result of which his family was ruined by the grossly corrupt education official Xu Shaodi. In our interpretation, although Lu Xun's death did sadden Dafu, it did not upset his mental health too severely because Lu Xun had been for Dafu the possessor of the good penis, to whom Dafu did not feel too much ambivalence. But since Lu Xun did die of the same disease which had killed Dafu's father, Dafu's father com-

plex and brother complex might still have been aroused to a certain extent. To some degree, the good brother, Lu Xun, could have turned into the bad brother, Xu Shaodi, who allied with the bad mother-wife, Yingxia, to plot against Dafu the youngest son.

³⁷ Homosexuality has never been criminalized or otherwise persecuted in China as it has been in the West, but it has often been frowned on and even regarded with some disgust by Chinese moralists and others.

³⁸ According to Klein, a “bad genital mother” is a boy’s bad-mother imago which is in coitus with the boy’s bad father imago. The bad mother holds the bad father’s penis, hence forming a hazardous union against the boy; she holds aggressive babies, too (*Love, Guilt and Reparation* 395).

³⁹ In her letters to Dafu written between September and October 1938, Yingxia often says that she has avenged herself against Dafu for his flights from home (Wang Guanquan, *Dafu Shujian* 134, 136), although in two personal letters to the author, she maintains that by “revenge” she means being cold to Dafu and exposing Dafu’s demerits (8 May 1993, 8 August 1993).

⁴⁰ In his essay, “Nation and Home,” Dafu claims that Yingxia has told him this (Yu Dafu 4: 201).

⁴¹ According to Xue, at that time, Dafu also revealed his impotence to Zhang Kanren, another colleague of Dafu at *Singapore Daily*. Zhang is already dead.

⁴² The story of Boyi and Shuqi, the two sons of King Lonely Bamboo, is one of Dafu’s favorite allusions. After the death of their father, the two brothers declined inheritance of the kingship. After King Wu of Zhou overthrew the tyrannical emperor of the Shang Dynasty, the two brothers considered it a shame to eat the cereals of the “infilial” and “disloyal” Zhou Dynasty. They, therefore, lived in seclusion in Sou Yang Mountain, where they fed only on brake until they both starved to death. The same allusion was used by Dafu again and again in his works. There is good reason to suspect that this reflects that during Dafu’s infancy, he often suffered from hunger, and that when he was fed too late, he would refuse to eat as, by then, the

good mother imago had already been transformed into a revengeful witch owing to the infant's envious phantaised attacks (cf. Klein, *Selected Melanie Klein* 214).

⁴³ The mastering, restraining, and ruling of internalized objects so as to disavow the fear of them and to facilitate the restitution of them (Klein, *Love, Guilt and Reparation* 277-78).

⁴⁴ Infantile phantasies are "omnipotent" in the sense that psychological projecting and introjecting are felt by the neonate as concrete and actual and are productive of a real change of the ego (Hinschelwood, *Dictionary* 375). Moreover, in the phantasies of the male neonate, his penis and excreta are omnipotently powerful (Klein, *Psycho-analysis of Children* 243).

⁴⁵ According to Klein, the infant's own sadistic impulses induce it to phantasize that its parents are torturing and ruining each other in the act of coitus (*Psycho-analysis of Children* 200).

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