

# Moon, Madness, and Mutilation in Eileen Chang's English Translation of *The Golden Cangue*

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In Eileen Chang's novelette, *The Golden Cangue*, motifs of moon, madness, and mutilation dominate the story of the progressive destruction of Ch'i-ch'iao and her family.<sup>1</sup> These motifs are developed by means of point of view, stylistics, theme, and images and symbols. Although the story was originally written in Chinese by Eileen Chang (Ai-Ling Chang), a Shanghai native, the author was her own translator of the English version. Chang is an anomaly in that few authors are capable of translating their own works into another language. Having studied at the University of Hong Kong, and later settling in San Francisco, the author, who knew English well, was able to translate her story, and, for that reason, *The Golden Cangue* can stand on its own merits as an original English work of art.

Translation theory tells us that "to translate is to replace the formulation of one interpretation of a segment of the universe around us and within us by another formulation as equivalent as possible"; however, there can be only approximations, not exact equivalence.<sup>2</sup> Further, since Chinese and English comprise such divergent linguistic structures, meaning and form cannot approach the equivalence possible within similar language families — e.g., among the Latin languages in translations of Spanish to Portuguese or Spanish to Italian. Therefore, because Chinese and English are so dissimilar, Chang's English version should be regarded as a discrete creative work in its own right. *The Golden Cangue* aims to please English readers by telling a Chinese tale, with a Shanghai ambiance, through use of Chinese-sounding dialogue, narration, and description; however, Chang's facility with English permits her to intersperse English colloquialisms within a framework of traditional and modern consciousness in her work.

According to C. T. Hsia, Chang is "the most gifted writer" to emerge in the forties,<sup>3</sup> and *The Golden Cangue* "the greatest novelette in the history

of Chinese literature."<sup>4</sup> Eileen Chang began writing after studying the *Dream of the Red Chamber*.<sup>5</sup> Modeled upon the classic work, *The Golden Cangue* has, in turn, spawned two versions: *The Embittered Woman* (Yüan-nu) and *The Rouge of the North*. Chang's *Nightmare in the Red Chamber* (*Hung-lou meng-yen*) discusses the classical source of *The Golden Cangue*. Given Chang's emergence as a modern writer of note, an analysis of her translation of *The Golden Cangue* as an English creative work, growing out of its original Chinese language and cultural context, is important to its English audience as well.

First, the recurring motifs of moon, madness, and mutilation develop through the narrative perspective. In the opening lines, the moon looms not only as a natural image, but also as a symbolic one, viewed from the point of view of the authorial "we." The perspective here is a futurist present, looking back in time to the Shanghai of thirty years ago: "Shanghai thirty years ago on a moonlit night . . . we did not get to see the moon of thirty years ago."<sup>6</sup> From this perspective the narrator (and audience) look back to a past "tinged with sadness."<sup>7</sup> The moon of thirty years ago frames both the beginning and the ending of the story, and, in fact, the ending functions as a gloss to the beginning. Ch'i-ch'iao, the protagonist, at the conclusion of the story, lies languidly in an opium stupor, realizing she has hated and is hated in return:

Ch'i-ch'iao lay half asleep on the opium couch. For thirty years now she had worn a golden cangue. She had used its heavy edges to chop down several people. She knew that her son and daughter hated her to death, that the relatives on her husband's side hated her and that her own kinfolk also hated her.<sup>8</sup>

The "golden cangue," referred to here, stands for the destructiveness of this woman who, while symbolically bearing the frame used to hold prisoners in old China, is both imprisoned and imprisoning. She uses her restrainer as a means of cutting down — mutilating — others; and paradoxically the golden cangue represents her own exploitation.

From the "we" at the beginning, the point of view shifts to an immanent third person able to penetrate the characters' minds. Wong Kam-Ming's idea of a third person "center of consciousness"<sup>9</sup> may apply to the point of view here. Following the opening observation on the moon, the

perspective becomes that of Feng-hsiao, a slave girl of the new bride, the Third Mistress, and Little Shuang. Through the eyes of the servants, the reader learns about the social structure of the Chiang household and the place of Ch'i-ch'iao. In her essay on the *Dream of the Red Chamber*, Marsha L. Wagner points out that maids and servants act as "truth-tellers," in order to reveal aspects of their masters' personalities; they are free to observe and comment in a straightforward manner.<sup>10</sup>

*The Golden Cangue* likewise uses the story's underlings to reveal information and insights regarding the main characters, and the view of the servants becomes the reader's view. Little Shuang, the personal maid, talking to Feng-hsiao, brings her up-to-date on her Second Mistress, Ch'i-ch'iao:

Was to be a concubine. Then Old Mistress thought, Second Master wasn't going to take a wife, and it wouldn't do for the second branch to be without its proper mistress. Just as well to have her for a wife so she would look after Second Master faithfully.<sup>11</sup>

Second Mistress, born into a family that tends a sesame oil shop, is destined to be a concubine, yet given the opportunity to marry a Chiang, she discovers her brother has arranged her marriage through a go-between. This matchmaker finds her a husband, the crippled son of the Chiangs. In either case, had she become a concubine, or viewed as the wife of an invalid, Ch'i-ch'iao is a victim of exploitation, and love is not an expected outcome of her role in life.

In their conversations, the servants uncover other defects: their mistress uses vulgar language,<sup>12</sup> and she smokes opium.<sup>13</sup> Regarding opium, Tai-Chen asks: "... a woman and so young, what great problems could she have to need to smoke *that* [emphasis added] to take her mind off things?"<sup>14</sup> Through the point of view of the maids and servants, the audience begins to form a picture of the protagonist as a woman of lowly origin, married above her station, yet placed in the untenable position of having to care for a cripple. At the same time, she already evidences a coarseness of character and a need to escape reality.

The maids and servants, in addition to relating information, serve to highlight linguistic differences in the story. Little Shuang and Feng-hsiao clip their phrases, omitting words normally used in standard English. Their speeches lack subjects and/or verbs. Little Shuang in the above speech

on her mistress says: "Was [emphasis added] to be a concubine . . . *Just* as well to have her for a concubine. . . ." — instead of "*She* was to be a concubine" and "*It was* just as well." Feng-hsiao notes: "*Had* children, too,"<sup>15</sup> rather than "*She had* . . ." Later in the narrative Little Shuang remarks: "*Lucky* that in our house not a word goes out from inside. . . ."<sup>16</sup> Again, she ought to state: "*It was* lucky. . . ." In referring to Second Mistress, Little Shuang says: "Oh, *she*," instead of Oh, *her*." The nominative pronoun "she," as used here, is incorrect English, and the servants also seem uneducated in speaking in such a manner. The use of syntactic structures in the English version of the tale creates a stilted, Chinese-sounding effect, and adds a foreign flavor.

C. T. Hsia sees the author as an astute observer of manners as unfolded in the Chinese version:

Along with several stylistic devices — such as prefixing reported speeches with the simple verb *tao* — Eileen Chang gains from her study of Chinese fiction principally a mastery of dialogue and a corroboration of her insight into peculiarly Chinese behavior.<sup>17</sup>

Another formula phrase, "said smiling" (*hsiao tao*) is translated literally. "Feng-hsiao put out a hand to feel the trouser leg and said, smiling."<sup>18</sup> Thus the English translation contains standard Chinese phrases literally rendered, and deliberately stilted syntax to simulate the Chinese.

At the same time the English rendition contains a number of colloquial English constructions:

1. Little Shuang observes: "It's really hard on your lady."<sup>19</sup>
2. Feng-hsiao: "And they never get to the bottom of it."<sup>20</sup>
3. Ch'i-ch'iao: "I'm afraid you couldn't put up with it"<sup>21</sup>; and "What I don't get is . . ."<sup>22</sup>; and ". . . this is too hard on us"<sup>23</sup>; "You'd con me . . ."<sup>24</sup>
4. Referring to Chi-tse: "He loved to play around . . ."<sup>25</sup>; Chi-tse: "The area is so messed up . . ."<sup>26</sup>

These colloquial English phrases lend a modern tone to the story, adding a contemporary feeling to the dialogue and narrative, and these phrases are not confined to the lower class, but are freely used by the main characters. At the same time these phrases collide with such Chinese-inspired

expressions as the following:

1. Ts'ao Ta-nien: "... you're like the gourd with its mouth sawed off."<sup>27</sup>
2. Ch'i-ch'iao: "You think I can't see what's in your wolf's heart and dog's lungs?"<sup>28</sup>

Neither of the above expressions would be adopted by an English-born speaker since their origins are rooted in Chinese culture.

It would appear that Eileen Chang, in making two kinds of syntactic structures, attempts to maintain traditional Chinese dialogue (stemming back to the *Dream of the Red Chamber*) and catch her own contemporary experience in China, but she also integrates into her translation specifically English colloquial phrases. Perhaps her own fluency in English allowed her to use such expressions with ease. On the other hand, she may have deliberately written in this way in order to create a more modern Western tone. Hsia points out that Chang gets her method and style from the Chinese literary tradition while her psychological and moral sophistication derive from the West.<sup>29</sup>

As the point of view moves from the maids and servants to Ch'i-ch'iao, the narrative builds upon the servants' observations of their mistress in an unfolding of her character. Several themes emerge: 1) the exploitation of Ch'i-ch'iao, 2) her moral degeneration, and 3) her destruction of other members of her family. These themes reverberate and interplay with images and symbols of moon, gold and green colors, and the golden cangue itself. First, the worsening character of the protagonist is related to her unfortunate marriage and to the overall problem of the exploitation of women in Chinese society. On one level, Chinese women are a commodity to be bought and sold, whether in legitimate marriage or as concubines or slaves. Ch'i-ch'iao escapes concubinage only to find herself betrayed by her brother in a loveless marriage with a cripple. On another level, within the Chiang household, women jockey for power, establishing positions of dominance and subservience, from Eldest Mistress to the lowliest slave. While the servant women suffer good and bad treatment at the whims of their mistresses, they, in fact, perform real work. Their upper-class mistresses occupy themselves with trivialities bordering upon decadence, and, as in the case of the protagonist, their characters may degenerate through opium addiction.

Besides her bitterness over her marriage, Ch'i-ch'iao resents her treatment by the Chiangs, for she perceives their disdain for her humble origins. In

the hierarchical pecking order of the household, she ranks only above the servants. The complex relationships with the mistress, with the masters and with the servants absorb her energies. In the first words uttered by Ch'i-ch'iao, she complains that her room is dark and that since her husband is going to die, she is already being treated like a widow and is picked upon: "That one of ours is not going to live anyway, we're just waiting to be widow and orphans — whom to bully if not us?"<sup>30</sup> "That one," designating her husband, instead of his name, while conforming to Chinese usage, is nonetheless an impersonal qualifier denoting sarcasm in English and lack of respect.

The loveless nature of her marriage — her husband's sexual inadequacy — reveals itself in her derisive remark: "Really, even I don't know how the children got born. The more I think about it, the less I understand."<sup>31</sup> She implies her husband is not much of a lover and that the children were born miraculously. As she daydreams about her earlier life, memories of the butcher and her flirting with him lead to associating "a piece of raw fat" with life and sex,<sup>32</sup> followed by a Proustian synesthesia of odor and memory: "the smell of sticky dead flesh."<sup>33</sup>

Like a film fade-out, the green and gold landscape reflected in her mirror dissolves, and she sees a woman ten years older. Both her husband and her mother-in-law have died. When her husband dies, she imagines she will be free. After her mourning period, the settlement of the estate takes place, and her anticipation mounts:

Today was the focal point of all her imaginings since she had married into the house of Chiang. All these years she had worn the golden cangue but never even got to gnaw at the edge of gold.<sup>34</sup>

Now she expects the golden cangue, the symbol of her imprisonment, to fall from her shoulders through the liberating effect of her inheritance. However, yet another exploitation occurs. This time the widow and her orphans must defer to the judgment of Ninth Old Master. Chi-tse, the brother who has squandered his inheritance and borrowed from the estate without being able to repay his debt, nevertheless gains a share of his mother's jewelry, as well as the right to manage the widow's lands for a consideration. Over Ch'i-ch'iao's protests, "... the widow and orphans were still taken advantage of."<sup>35</sup>

The final exploitation takes place when Chi-tse declares his love for the heroine in an effort to gain her trust and take away her money in a property transaction. Ch'i-ch'iao, torn by the possibility of love and her suspicion of his motives, decides he only wants to use her and continue the pattern of exploitation in her life. Her shrill, colloquial comment sums up her frustration: "You'd con me — you're trying to con me with such talk."<sup>36</sup>

When she angrily throws her fan at Chi-tse, sour plumb juice spills on his clothes. By exposing and humiliating him, she exposes and humiliates herself. Although he demonstrates duplicity, she reveals her spite:

It wasn't as if she didn't know he was no good. If she wanted him, she had to pretend ignorance and put up with his ways. Why had she exposed him? Wasn't life just like this and no more than this? In the end what was real and what was false?<sup>37</sup>

The sour plum juice becomes the objective correlative of her emotions. Love, like Chi-tse's robe, is spoiled and soiled. In a silent moment of clarity, the plumb juice, drop by drop, mimics "a water clock at night."<sup>38</sup> Ch'i-ch'iao recognizes she has loved Chi-tse, but has perversely exposed him. Her refusal to negotiate has cost her the chance to love and be happy. For her, Chi-tse's declaration of love is imperfect because it is mixed with self interest. While her outrage is morally justified, her behavior exceeds the bounds of propriety. By lashing out at Chi-tse, she loses her chance for love, however flawed.

The scene with Chi-tse marks the turnabout of the protagonist, who, having been exploited, now moves inevitably towards self destruction and the destruction of her loved ones. Her effect on her children and their lives becomes progressively worse. If, as Robert E. Hegel observes, the Confucian man establishes not only his own character, but that of others, then Ch'i-ch'iao's actions, stemming from her perverse character, influence the characters of her children.<sup>39</sup> Because of her bitter experiences, Ch'i-ch'iao projects her unhappiness upon her son and daughter, effectively ruining their opportunities for love or normalcy.

Concurrently she sinks into moral degeneracy through her opium smoking, temper fits, and manipulative behavior. Gradually she edges into insanity. Reality and irreality, symbolized by sun and moon, blur under the moon glow — the lunatic world of Ch'i-ch'iao. Her twisting of reality

creates a universe where sanity and madness are indistinguishable.

The unfortunate Chang-an, a less handsome replica of her mother, suffers her erratic, convoluted orders. For Chang-an, her mother's state of madness passes for normality. She is informed by her mother, for example, that "men are rotten without exception."<sup>40</sup> She drops out of school because of embarrassment over her mother's petty scenes. Her chances for marriage are destroyed since high-level families avoid her because of Ch'i-ch'iao's reputation and birth, and her mother refuses to allow lower-level bachelors near her.

In spite of her engagement to Shih-feng, arranged by her cousin who pities her spinsterhood, Chang-an's marriage does not take place, for she realizes her mother's opposition and interference will ruin any chance for happiness. Therefore, Chang-an withdraws from the engagement. The baffled fiancé continues to see her, and they experience genuine affection, in spite of the broken engagement. Although Chang-an has acquired an opium habit (instigated by her mother), she quits in anticipation of her marriage. Ch'i-ch'iao, in order to thwart her daughter's happiness, lies to Shih-feng by informing him that her daughter smokes opium. The shocked ex-fiancé sadly leaves Chang-an.

Not content with blocking her daughter's love affair, Ch'i-ch'iao competes with her son's bride and causes her death. Married to Chih-shou, the son (and mother) finds the young woman unsatisfactory. At the wedding Ch'i-ch'iao says her daughter-in-law's "thick lips" can be chopped up by making "a heaping dish."<sup>41</sup> Early on in the marriage, the mother-in-law uses metaphors of mutilation to describe her planned destruction. The protagonist, who looks at her son as the only man in her life, is jealous of the bride. Because of his willingness to assist his mother in cooking opium, he reveals intimacies regarding his wife, which his mother repeats the next morning to her women acquaintances. In her struggle to hold onto her son, the protagonist gives him a concubine and urges him to smoke opium, thus driving him farther from his wife whom he already finds displeasing. Chih-shou, in her empty bed, thinks. . . .

This was an insane world, a husband not like a husband, a mother-in-law not like a mother-in-law. Either they were mad or she was."<sup>42</sup>

The huge white moon like a "white sun" shines brightly upon her. "In

the moonlight her feet had no color at all — bluish, greenish, purplish, the tints of a corpse gone cold.”<sup>43</sup> Under the moonlight the scene is as garish and unnatural as her life, and she is already like a corpse. Sometime later, the concubine gives birth, and Chih-shou lies in bed with her hands “palms up on her ribs like the claws of a slaughtered chicken.”<sup>44</sup> After a fortnight she dies, the victim of the cutting cangue. The concubine becomes a wife and commits suicide by ingesting raw opium less than a year later.

Finally the protagonist severs or mutilates every close relationship. At the end she muses on her opium couch, thinking she might have found real love had she remained at home and married a humbler man. In this final scene Ch’i-ch’iao sees the destructiveness of her life now repaid by the hatred of her relatives. She recognizes that the golden cangue, while holding her prisoner, has also become an instrument of mutilation, cutting off every person who loved her. The green jade, the golden cangue, and the white moon serve as images and symbols of her life. After her death Ch’ang-an moves out, and it is rumored a man buys her a pair of garters. The story is open-ended, for “the story of thirty years ago is not yet ended — can have no ending.”<sup>45</sup>

The English translation of *The Golden Cangue*, then, stands upon its own merits as a creative work, for the author, using traditional “Chinese” dialogue and expressions, sprinkles her rendition with liberal amounts of colloquial English, lending a modern, Western tone to her story. The motifs of moon, madness, and mutilation unfold through the narrative perspective that shifts between the omniscient center, the maids and servants, and Ch’i-ch’iao and her family. Themes of exploitation, moral degeneration, and destruction interplay with images and symbols of moon, gold and green, and the golden cangue. And, in a sense, the motifs, themes, and symbols transcend both the original Chinese and the translation, going beyond the specificity and limitations of either language. *The Golden Cangue*, while admittedly a Chinese tale, bridges the gap between East and West, both in its language use in the translation and in its peculiarly modern sensibility. The theme of exploitation of women newly discovered as a catchword of Western feminists, and applicable to “Shanghai of thirty years ago,” strikes a resounding chord in readers of both Chinese and Western cultures. The eternal power struggles between family and household members; love and hatred; jealousy and revenge; and the self-destructiveness of the protagonist create universal themes and symbols. The ubiquitous moon of thirty years ago which frames the beginning and ending of the

tale, and has served as the perspective from which the narrator speaks, shines upon Shanghai and, in particular, has illumined the protagonist with tragic clarity, its eerie glow perfectly mirroring her lunatic world.

## Notes

1. Ai-Ling Chang, *Chin Suo Chi* 金鎖記, published in her *Collected Stories* (Taipei: 皇冠出版社, 1968), 179. Subsequent references to the Chinese text are from this source. The English translation by Eileen Chang, *The Golden Cangue*, in *Modern Chinese Stories and Novellas: 1919-1949*, eds. Joseph S. M. Lau, C. T. Hsia, and Leo Ou-Fan Lee (New York: Columbia UP, 1981), 530-59.
2. Werner Winter, "Impossibilities of Translation," in *The Craft and Context of Translation: A Critical Symposium*, eds. William Arrowsmith and Roger Shattuck (Garden City, N.Y.: Anchor, 1964), 94-95.
3. Joseph S. M. Lau, C. T. Hsia, and Leo Ou-Fan Lee, *Modern Chinese Stories and Novellas*, 528, citing C. T. Hsia.
4. C. T. Hsia, *A History of Modern Chinese Fiction*, 2nd ed. (New Haven: Yale UP, 1971), 398.
5. Robert E. Hegel, "An Exploration of the Chinese Literary Self," in *Expressions of Self in Chinese Literature*, eds. Robert E. Hegel and Richard C. Hessney (New York: Columbia UP, 1985), 26.
6. *The Golden Cangue*, Chang trans., 530; *Collected Stories*, 150. 三十年前的上海，一個有月亮的晚上……我們也許沒趕上看見三十年前的月亮。
7. *Ibid.*; *Collected Stories*, 150. 帶點淒涼。
8. *Ibid.*, 558; *Collected Stories*, 202. 七巧似睡非睡橫在烟舖上。三十年來她戴着黃金的枷。她用那沉重的枷角劈殺了幾個人，沒死的也送了半條命。她知道她兒子女兒恨毒了她，她婆家的人恨她，她娘家的人恨她。
9. Wong Kam-Ming, "Point of View, Norms and Structure: *Hung-Lou Meng* and Lyrical Fiction," in *Chinese Narrative: Critical and Theoretical Essays*, ed. Andrew H. Plaks (Princeton, N.J.: Princeton UP, 1977), 207.
10. Marsha L. Wagner, "Maids and Servants in *Dream of the Red Chamber*: Individuality and the Social Order," in *Expressions of Self in Chinese Literature*, eds. Robert E. Hegel and Richard C. Hessney, 273.
11. *The Golden Cangue*, Chang trans., 531; *Collected Stories*, 152. 原來是姨奶奶的，後來老太太想着，既然不打算替二爺另娶了，二房裏沒個當家的媳婦，也不是事，索性聘了來做正頭奶奶，好教她死心塌地服侍二爺。
12. *Ibid.*, *Collected Stories*, 152. 村語
13. *Ibid.*, 532; *Collected Stories*, 154. 兩人都抽這個（鴉牙）？
14. *Ibid.*, 533; *Collected Stories*, 154. 年紀輕輕的婦道人家，有什麼了不得的心事，要抽這。
15. *Ibid.*, 531; *Collected Stories*, 153. 也生男育女的。
16. *Ibid.*; *Collected Stories*, 152. 虧得我們家一向內言不出。
17. *A History of Modern Chinese Fiction*, 397.
18. *The Golden Cangue*, Chang trans., 530; *Collected Stories*, 151. 鳳簫伸手捻了那袴腳，笑道。
19. *Ibid.*, 530; *Collected Stories*, 151. 可委屈了你們小姐。
20. *Ibid.*, 532; *Collected Stories*, 153. 也沒查出個究竟來。

21. *Ibid.*, 533; *Collected Stories*, 156. 只怕你一晚上也過不慣。
22. *Ibid.*, 537; *Collected Stories*, 162. 我就不懂。
23. *Ibid.*, 541; *Collected Stories*, 170. 那我們太吃虧了。
24. *Ibid.*, 545; *Collected Stories*, 176. 你哄我。
25. *Ibid.*, 537; *Collected Stories*, 162. 玩儘管玩。
26. *Ibid.*, 544; *Collected Stories*, 175. 把地面糟蹋得不成樣子。
27. *Ibid.*, 538; *Collected Stories*, 165. 又像鋸了嘴的葫蘆似的。
28. *Ibid.*, 546; *Collected Stories*, 179. 你那狼心狗肺，你道我揣摩不出嗎？
29. *A History of Modern Chinese Fiction*, 399.
30. *The Golden Cangue*, Chang trans., 533; *Collected Stories*, 155-56. 橫豎我們那位眼看是活不長的，我們淨等着做孤兒寡婦了——不欺負我們，欺負誰？
31. *Ibid.*; *Collected Stories*, 156. 真的，連我也不知道孩子是怎麼生出來的！越想越不明白！
32. *Ibid.*, 540; *Collected Stories*, 168. 一片生豬油。
33. *Ibid.*; *Collected Stories*, 168. 膩滯的死的肉體的氣味。
34. *Ibid.*; *Collected Stories*, 169. 今天是她嫁到姜家來之後一切幻想的集中點。這些年了，她戴着黃金的枷鎖，可是連金子的邊都啃不到。
35. *Ibid.*, 542; *Collected Stories*, 171. 孤兒寡婦還是被欺負了。
36. *Ibid.*, 545; *Collected Stories*, 176. 你哄我——你拿那樣的話來哄我。
37. *Ibid.*, *Collected Stories*, 177. 他不是個好人，她又不是不知道。她要他，就得裝糊塗，就得容忍他的壞。她為什麼要拆穿他？人生在世，還不就是那麼一回事？
38. *Ibid.*, *Collected Stories*, 177. 夜漏
39. R. Hegel, 7, citing Lun-yu 6: 28.
40. *The Golden Cangue*, Chang trans., 546; *Collected Stories*, 179. 天下的男人都這一樣混賬。
41. *Ibid.*, 548; *Collected Stories*, 183. ……這兩片嘴唇，切切倒有一大碟子。
42. *Ibid.*, 550; *Collected Stories*, 187. 這是個瘋狂的世界，丈夫不像個丈夫，婆婆也不像個婆婆。不是他們瘋了，就是她瘋了。
43. *Ibid.*, 551; *Collected Stories*, 187. 月光裏，她的腳沒有一點血色——青、綠、紫、冷去屍身的顏色。
44. *Ibid.*, 558; *Collected Stories*, 201. 擱在肋骨上的兩隻手蜷曲着像宰了的雞的腳爪。
45. *Ibid.*, 559; *Collected Stories*, 202. 然而三十年前的故事還沒完——完不了。

