writer's task is to react and fight back immediately against what is harmful . . . to resist and attack." "Works," he added, "which are opiates will perish along with those who administer or take narcotics. The essays which live on must be daggers and javelins, which, with their readers, can hew out a bloodstained path to a new life." In the mid-1930s, Lu Xun strongly opposed a movement to promote the "humorous essay" led by his former friend, Lin Yutang, and his own brother, Zhou Zuoren, two of China's best-known essayists. Initially, these two proposed "humorous criticism" of society and public figures. "Humorous criticism," Lu Xun charged, was a contradiction in terms, especially a humor that Lin insisted had to be detached, charitable, and not indignant. Lu Xun warned that in China, "humor must become satire directed against society or degenerate into . . . common 'joking.'" He was right. Almost immediately, Lin announced his retirement from active commentary on the world to let his mind roam over all things great and small, from flies to the universe. To Lu Xun, this was a reprehensible attempt to avoid reality and an abdication of social responsibility.[100] Their work, he predicted, would degenerate into literary bric-a-brac, rather like party snacks, which, while tasty, do one no good.[101]

During the course of this 1934–1935 exchange between the entertaining *xiaopinwen* of Lin Yutang and the militant *zawen* of Lu Xun, Lu Xun predicted that the short satirical *zawen*, which as yet had no acknowledged place in Chinese literature, would soon become a recognized genre. He was right, and he was the one largely responsible. But ironically, it was soon disavowed by the very party that symbolized the dreams that had nurtured it.

As for his own work, Lu Xun said he wrote to expose injustice, tear down the masks of righteousness, and vent his indignation.[102] His own work made him shudder because it was like the "cry of an owl reporting things of ill omen"; the more correct the report, the more disastrous for China. It was a losing game. So, like a street peddler of rusty nails and broken crocks, he simply "spread out" his *zawen* hoping someone would find something useful. They were expendable.

His views had grown and shifted through the years, but always he was true to himself. At the end, he sought no accommodation with his enemies. "Let them go on hating me," Lu Xun wrote. "I have no sword," only a pen that is "not for sale."[103]

10.

Lu Xun's "Medicine"

Milena Doleželová-Velingerová

The short story "Yao" (Medicine), written in April 1919 at the beginning of his literary career, already shows the traits of Lu Xun's later work: a subject matter derived from personal experience, a forceful (but concealed) ideological message, and a polished narrative technique.[1]

Like other Lu Xun stories, "Medicine" has attracted critical attention because of its autobiographical elements and its ideology. The autobiographical features seem to endow Lu Xun's work with an extraordinary authenticity. Moreover, the discovery of ties between the author's private life and his literary work has promised to give a better understanding of both the author's personality and his writings.[2] Not surprisingly, in this age of ideological conflict Lu Xun's message has become a prime subject of discussion, summoning different and mutually contradictory interpretations.[3] But aside from such polemics, Lu Xun's narrative techniques have rarely been studied,[4] although his mastery of the written word and the short story genre has often been praised.

Analysis of the narrative elements of "Medicine," however, reveals the story's structural unity and its basic artistic principles and leads to a better understanding of the story's autobiographical elements and to a more substantial formulation of its ideological message. Such an approach is further justified by the character of Lu Xun's writing: his message is never explicit but is concealed in an intricate code that can be deciphered only if the organizing principles of the story's structure are revealed.

"Medicine" is one of those narratives whose autobiographical sources are well known. They relate to the bitter experiences of Lu Xun's childhood and youth. First there is his father's death at the hands

of "quack" doctors. Forced to commute for years between his home and the local apothecary to fetch "cures" for his father, Lu Xun was deeply impressed by this family tragedy.[5] The second source, though not a personal experience, is still closely related to Lu Xun's life. The formidable woman revolutionary Qiu Jin, an outstanding Chinese political figure at the beginning of the century, came from the same town as Lu Xun, Shaohsing. In 1907 she was denounced by close friends and publicly executed near her home city.[6] Lu Xun, studying in Japan at the time of her execution, did not have any direct knowledge of the event but apparently learned of the incident at second hand.

To demonstrate the relationship between these autobiographical facts and the resulting literary work, a simplified synopsis of the story of "Medicine" is provided here. But instead of the *composition* of the story, the order of events as related in the text, we present the *disposition* of the story, the chronological sequence of events, as follows: Uncle Xia denounces his nephew Xia Yu to the authorities, because he fears that his relative's political activities may lead to the extermination of the whole family. He is awarded twenty-five taels of silver. Imprisoned, Xia Yu shows fearless conduct. Instead of breaking down during the investigation, he incites the jailer to revolt and proclaims that the great Qing empire belongs to all the Chinese people. Uncle Kang, who belongs to the town's underworld, informs Hua Old Shuan, the owner of a small teahouse, that Xia Yu will be executed. From the executioner Old Shuan buys a roll of bread, *mantou,* which is dipped in Xia Yu's blood at the moment of the execution. Old Shuan and his wife feed the mantou to their fatally ill son, Little Shuan, because they believe in its healing powers. A half year later, during the Qing Ming Festival in early spring, Little Shuan's mother accidentally meets Xia Yu's mother in the cemetery. The graves of their sons lie side by side, separated only by a path. Xia Yu's mother is puzzled by a circle of flowers decorating her son's grave. In her grief, she turns to a superstitious belief and asks a raven perched nearby to fly down and indicate the presence of her son's soul. But the raven fails to respond. On leaving the cemetery the two women are startled by the raven's loud caw as it suddenly takes off toward the horizon.

The story's disposition gives us basic information about Lu Xun's handling of the autobiographical material. To begin with, all references to the author are removed; there is no father, and there is no revolutionary from "our" town. These figures from the author's personal experience are transformed into the story's main characters, and their basic qualities, such as age and sex, are determined by

structural considerations. Second, and more importantly, the two independent personal experiences become two story lines, linked together into one coherent plot. Unity is achieved not only because there are motifs common to both lines, such as the "medicine" and the mothers, but also because both story lines have the same organizing principles.

The first of these principles, information manipulation, governs how and when information about events in the narrative is to be introduced. Lu Xun demonstrates this principle in "Medicine" by temporarily withholding significant pieces of information from the reader. This delayed information release, a well-known mystery story technique, helps create suspense and tension in the plot.

The second organizing principle of "Medicine" is the creation of dynamic oppositions in the story structure. This principle brings significant components of the story into mutual opposition and allows the author to readjust their relative importance as the story progresses. Neither of these principles can be observed in the story disposition; rather, they appear to be organizing principles of the story composition. In other words, they are operations that transform the "natural" chronological sequence of events (as manifested in the disposition) into the "artificial" order of motifs, as given in the linear development of the text.

In its compositional order of motifs, the story has two clearly different units. The first unit consists of the first three sections of the story. It is characterized by unity of time, dynamism, and the prevalence of a narrative mode conditioned by certain protagonists. Unity of time is achieved in that the events narrated in the first three sections occur within a very short time span – only a few hours. Dynamism results from the multiplicity of action motifs (all significant events of Little Shuan's and Xia Yu's lives are narrated in this first unit) and from the tension created by delaying the release of background information. Finally, the narrative mode of the three sections is determined by the point of view of particular characters: in section one, the most important events are related as the observations and experiences of Old Shuan; in section two, as the observations and feelings of Little Shuan; and in section three, as the biased opinions and beliefs of Uncle Kang.

The second compositional unit of "Medicine" consists of only the fourth and last section, which, in all its basic structural features, contrasts with the first unit. Significantly, it is separated from the first unit by a considerable temporal gap: the first three sections take place

in the fall, the fourth section in the spring. This fact alone indicates that the last section functions as an epilogue to the story. Rather than a series of action scenes, as in the first unit, the second unit is, basically, a static episode permeated by a lyrical and reflective mood. Furthermore, the narrative mode of the second unit is not determined by the point of view of a character but rather by an "objective," "hidden" narrator.

This binary compositional design does not correspond to the differentiation of the two story lines in the disposition; instead, both story lines are incorporated into one compositional frame. Within this common frame, they both are subject to the same organizing principles discussed above.

First, let us observe how the principle of information manipulation applies to the story lines. The information about both Little Shuan's and Xia Yu's fates is initially elliptic and fragmentary; background on the more important events and circumstances is introduced only gradually into the narrative. Not until section three is the erstwhile "mystery" of both story lines completely revealed.

In section one, the milieu and the characters are described in a terse, abbreviated sketch that provokes the reader's visual and sensual imagination; all we are allowed to see is a two-room teahouse on a gloomy, silent street, lit by a ghostly lamp in the dark of an early morning in autumn. The three most important characters in this section are also depicted with maximum economy; only those traits meaningful to the ensuing action are provided. Old Shuan is projected solely through his half-terrified yet hopeful state of mind, which seems to brighten as the sun rises and the sky grows light. But Old Shuan's excitement is not immediately explained; as he nervously pockets a package of silver dollars, one can only surmise that he is about to buy something of great value. The two remaining characters, Old Shuan's wife and son, are likewise known only by isolated references – her voice and his coughing. Neither characteristic is given particular significance at the time.

Besides this suggestive characterization, the action in section one is fragmented and difficult to comprehend. Presented through Old Shuan's deranged and incoherent perceptions, it reflects his excitement and terror. He observes "many strange people in two's and three's, wandering about like lost souls." The eyes of one "shone with a lustful light, like a famished person's at the sight of food." No explicit information about the execution is given. It is referred to only as a "sound," while the executioner is just "a man clad entirely in

black . . . his eyes like daggers, making Old Shuan shrink to half his normal size." Most importantly, the object that the villager buys from the executioner is also mysterious. We perceive, at first, only its outward identity – a roll of mantou. Its metaphorical identity is only suggested to us by the phrase "a crimson substance," and its healing power is only vaguely hinted at, again through Old Shuan's giddy state of mind. " 'Whose sickness is this for?' Old Shuan seemed to hear someone ask; but he made no reply. His whole mind was on the package, which he carried as carefully as if it were the sole heir to an ancient house. Nothing else mattered now. He was about to transplant this new life to his own home, and reap much happiness."

Section two contains more definite information about the main characters and a more consistent description of the action. The fragments of section one gain more coherence. The question "Whose sickness is this for?," which seemed only to show Old Shuan's hallucinating mind, becomes a logical link between the first and the second sections. The gloomy picture of sick Little Shuan gives us an answer to the question, while the tender attentiveness with which his parents give him the mantou reveals to us the connections between the mantou and the child's coughing. But information about the substance that had transformed the mantou into a miraculous medicine is still withheld. Its disclosure is prevented by the particular point of view from which the action of this section is seen.

The most important stages of the action are related via the perceptions of Little Shuan, and, secondarily, those of a customer in the teahouse. Little Shuan is asked to stay away from the kitchen so that he cannot see what his parents are preparing. When he is given the mantou for his breakfast, "he had the oddest feeling, as if he were holding his whole life in his hands." And "his father and mother were standing at each side of him, their eyes *apparently* pouring *something* into him and at the same time extracting *something.*" (Emphasis added.) The customer, struck by a strange odor permeating the teahouse, asks twice about the source of the smell but gets no answer. The narrator reveals that the parents prepared the mantou in the stove, but its "crimson substance" remains a secret.

Only in section three is this secret revealed – by Uncle Kang. In fact, he has so much additional information to provide the other characters and the reader that Uncle Kang can be rightly called a secondary narrator. He reports his information in response to questions from the occupants of the teahouse (Old Shuan and his wife, anonymous customers), who, with the exception of occasional comments on

Kang's revelations, remain relatively passive to the situation. To emphasize Kang's special narrative role, he is described in greater detail than the other characters. He is "a heavy-jowled man" and "his dark coarse cotton shirt was opened in the front, unbuttoned, and fastened carelessly by a broad dark girdle at his waist." His predatory mind is hinted at later when he boasts about his connection with the jailer.[7]

To heighten the tension of the story, the secret of the mantou is disclosed during the first part of his narrative in three gradual stages. In the first few sentences – shouted to attract the other customers' attention – Kang only alludes to the secret. But these sentences tell us that it was Uncle Kang who informed Old Shuan about the execution. In the second stage of his revelation, Kang indicates the close connection between the healing power of the mantou and the mysterious substance: "This is a guaranteed cure! Not like other things! Just think, brought back warm, and eaten warm!" Finally, the substance is directly identified. Significantly, it is also in this explicit declaration that Little Shuan's disease is given its real, frightening name: "A roll dipped in human blood like this can cure any consumption!"

Revealing the secret of the mantou marks a turning point in the development of "Medicine." The story of Little Shuan is closed. At the same time, the motif of human blood provides a link to the second story line – the events surrounding Xia Yu's execution.

This second story line, like the first, is subject to the principle of information manipulation. The execution being concealed in section one, it is only in section three that Uncle Kang tells of Xia Yu's fate. Continuing in his narrator's role, Uncle Kang reveals the revolutionary's name and the other missing parts of Xia Yu's story – how he was denounced by his uncle, how he incited the jailer to revolt, and how he proclaimed that "the great Qing empire belongs to us." Only now does the most important event of this story line, the execution, become clear. The reader can finally reconstruct what actually happened in the first compositional unit of "Medicine."

One aspect of the disclosure of the revolutionary's story deserves special mention. Both Uncle Kang's remarks and the comments of his listeners are totally negative. The revolutionary is a "young rogue," a "real scoundrel," a "rotter." The revolutionary's tragedy thus deepens. The "people" who were supposed to benefit from his actions have turned into his enemies and judges.

When the first compositional unit ends at the conclusion of section

three, all necessary information about the two story lines has been given. The tension generated by the device of delayed information release is dissipated. But this is only a momentary respite. The second unit, the epilogue, brings an even more intense and persistent tension, because the information will not be revealed in the text; the reader will have to discover it.

The intensity of the epilogue is, again, generated by the principle of information manipulation. But here it operates in a fashion opposite to that of the first three sections: definite information is provided, but it has a concealed, symbolic meaning. In other words, the principle of information manipulation is now implemented by means of symbolic encoding. The reader must himself manipulate the symbols until the story's overall meaning is deciphered. In the first compositional unit, the unknown information is presented successively in the text, but in the epilogue, the unknown meaning has to be provided by the reader's own interpretation. The clue to such interpretation is given by the second organizing principle of "Medicine," namely, dynamic opposition. As mentioned earlier, this principle is manifested in the formation of contrasting pairs of structural components and in the readjustment of their relative importance in the course of the narrative. It is applied conspicuously to both story lines, which, as we have seen, are linked together by the motif of human blood. But in the epilogue, this binary character is demonstrated by other motifs: the graves of the two young men lying side by side are divided only by a thin path; they look like rolls of mantou, the substance that brought their fates together. The two mothers, although unknown to each other, are united in grief. And after Mother Hua crosses the path, they do not part.

The relationship of the two story lines is complicated, however, by the dynamism generated from these oppositions. The arrangement of the two lines undergoes a radical reversal in the course of the story. Up until the point in section three when the secret of the mantou is revealed, the story revolves around Little Shuan. But at this pivot the focus of the two story lines is altered and the emphasis shifts to Xia Yu. This transition is made clear in the last part of the teahouse conversation: while Uncle Kang tells about Xia Yu's execution, Little Shuan's paroxysm of coughing and his mother's anxious questions are heard in the background.

The principle of dynamic opposition governs not only the sequence of events in "Medicine" but also its thematic structure, which is dominated by two polar themes – darkness (superstition) and revolution. The whole first unit is dominated by the theme of darkness, as

both protagonists are victims of a benighted society. What is more, darkness obscures the character of the revolutionary's activity, which is misrepresented by Uncle Kang's biased report and by the comments of the villagers. It seems, at this point, that darkness has eliminated its opposing theme. But, at its very moment of triumph, its power begins to wane. First, the hunchback's comment at the end of section three – "Crazy" – echoes the other villagers' opinion about the revolutionary's "crazy" behavior in jail. But this comment is delayed and follows Uncle Kang's final words – "A guaranteed cure!" – with which he tries to console the cough-racked Little Shuan. Where the hunchback's comment occurs gives the utterance new, unintentional meaning, for it undermines the theme of superstition. Second, and more important, an unbiased reader will learn from Uncle Kang about the revolutionary's ideals and courage, and the theme of revolution thereby emerges in a positive light.

This latter theme, however, is given more prominent treatment in the epilogue. There, the reversal in the relative importance of the two main themes is first indicated by the change of seasons. Autumn, in the Chinese tradition, is an awesome period of the year, corresponding to the theme of darkness in the first three sections. In the epilogue, the coming spring foreshadows the dispersion of darkness and the emergence of new hope. Accordingly, the theme of revolution supersedes that of darkness. This is clearly implied when Xia Yu's mother says, "They all wronged you. . . I know, they trapped you.[8] But a day of reckoning will come, Heaven will see to it. Close your eyes in peace." This comment contrasts sharply with those expressed previously by the villagers. Coming from a grieving mother, it has much more textural and emotional weight; it transforms the victim of the darkness into a hero.

The character of the epilogue is primarily symbolic, and, therefore, the revaluation of the two themes is also expressed principally in symbolic form. Understanding these symbols in the epilogue is necessary to determine the final ranking of the themes and to formulate the story's ideological message. In accordance with our previous discussion, we find that the various symbols used are actually pairs of opposites, arranged so that one member of the pair has a special importance with respect to the other member. In other words, the meaning of the symbols is revealed in the opposition of properties assigned to the particular members of the pair.

The most obvious symbol in the epilogue consists of the two mothers. Here, the ranking of themes is shown in the fact that Little

Shuan's mother has a role subordinate to that of the revolutionary's mother. The former crosses the path and utters but two brief sentences, while the revolutionary's mother is a full, expressive character. The circle of flowers on her son's grave prompts her to ask the crucial question: "What does it mean?" Further, she is linked to the raven, the epilogue's most significant symbol, by her pleading that the raven fly down to show her son's presence. And, last but not least, she speaks of her son's fate and "a day of reckoning."

Other symbolic pairs are more obscure. In section three, the names of the two victims – Hua and Xia – may seem separately insignificant. But as a pair, they are two common appellations for China.[9] In the epilogue, the two most difficult symbols are the flowers on the graves and the raven. Many critics have already discussed the first of these, apparently because of Lu Xun's own comment in his preface to *Nahan* (A call to arms). But what has escaped attention is the fact that the "wreath" on Xia Yu's grave is purposely connected with the flowers on Little Shuan's grave. As with other graves in the cemetery, there are *naturally* growing spring flowers on Little Shuan's resting place; but the circle of flowers on Xia Yu's grave is arranged *artificially*. As Mother Hua observes, "They have no roots . . . they can't have bloomed here." As further evidence of a pairing of motifs, the flowers on Little Shuan's grave have a neutral, greenish tint, whereas the circle on Xia Yu's grave is composed of red and white blooms.

Certainly we could be satisfied with Lu Xun's own general interpretation of the wreath as an encouragement to "those fighters who are galloping on in loneliness."[10] Still, this encouragement can have a more specific form. In contrast to the naturally growing flowers, the wreath was the result of a *human* act, though it is not clear whose; the old woman says only that it could not have been playing children or grieving relatives. Perhaps the grave was honored by Xia's comrades. The shape of the wreath and its red and white colors may refer to a non-Chinese emblematic system, and, therefore, signify an act of people who had adopted non-Chinese customs and ideas. That the symbol raises these questions and leaves them without a definite answer may be the best interpretation possible.

A similar approach can be taken with the raven, which, because it appears at the end of the story, is a highly significant symbol. Just as the first unit of the story culminates with the full revelation of its characters' actions, so the second unit reaches its climax with the story's most obscure and, at the same time, most provocative symbol.

One might point out that the raven is just one bird, not a pair of symbols as we find in the rest of this carefully structured story. But a closer inspection reveals a hidden polarity. In fact, the raven appears in two contrasting scenes and serves a double symbolic function. In the first scene, the raven is completely passive and is associated with Xia Yu's mother's superstitious belief. According to Chinese legend, the raven can be read as a representation of filial piety, because a young raven feeds its old parents when they are unable to find food. But when the raven does not respond to the mother's call, its function as a symbol of superstition is negated. Now it can assume a new symbolic function, as shown by its strange behavior in the second scene.

Significantly, a pause separates the second scene from the first. Before the pause, the raven is still seen "on the rigid bough of the tree, its head drawn in, perched immobile as iron." But after the pause, the raven suddenly caws loudly, and the women see it "stretch its wings, brace itself to take off, then fly like an arrow toward the far horizon."

Here the reader must ask Mother Xia's question: "What does it mean?" The general structural principle of dynamic opposition that governs the other symbolic pairs and the underlying themes leads to an explanation. In the first scene, the raven symbolizes superstition (darkness), whereas in the second scene, it symbolizes the opposing theme of revolution. The second function of the raven, in effect, reinforces the final dominant position of the theme of revolution vis-à-vis the theme of darkness.

Choosing the raven to symbolize revolution might seem bold or even inappropriate. In both the Chinese and Western traditions the raven has mainly represented tragedy, death, fright, and the unknown. Yet it is well known that Lu Xun was never one of those writers who idealized violent change. And in 1919, when "Medicine" was written, he was just emerging from a deep depression caused by his disenchantment with the incomplete Revolution of 1911. He might have rightly felt that a true revolution is an event that reaches toward far horizons, and is, at the same time, awesome and frightening. The raven, then, can be an apt representation of this image of revolution. Through the story's organizational principle of dynamic opposition, the "double-faced" raven evokes a set of dual connotations around one of its basic themes.

Thus, we see that Lu Xun uses the principles of information manipulation and dynamic opposition to express the bizarre juxtapositions of a society in tumult. It is through a structural interpretation of

"Medicine" that one can identify these juxtapositions and, therefore, better formulate Lu Xun's ideological message. Indeed, the intended message reflects the binary nature of the story's organization, for the dynamic relationship between the themes of darkness and revolution culminates in the negation of the powers of darkness and the affirmation of a frightening, but cathartic symbol of revolution.

100. *1957 CW*, X, 214–215; 5/6/34 to Yang Jiyun.
101. *1938 CW*, V, 169–173, 554.
102. Paragraph and quotes from *1938 CW*, II, 11, III, 179–180, 228–229; VI, 14, 222.
103. *1938 CW*, V, 229; VI, 615 (*SW*, IV, 296).

10. Lu Xun's "Medicine"

Milena Doleželová-Velingerová

1. The story first appeared in *Xin qingnian* (New youth) 6.5:479–484 (May 1919) and was later included in Lu Xun's short story collection *Nahan* (A call to arms) (1923). I use the edition published by Renmin wenxue chubanshe (Peking, 1973). Unless stated otherwise, quotations from "Medicine" are based on Yang Hsien-yi and Gladys Yang's translation in *Selected Stories of Lu Hsun*, rev. ed. (Peking, 1972), pp. 25–33.
2. The autobiographical sources are described in Wu Benxing's essay, "Lu Xun 'Yao' " (Lu Xun's "Medicine"), in his *Wenxue zuopin yanjiu* (Studies of literary works) (Shanghai, 1954), I, 93–123.
3. In contrast to Lu Xun's other famous stories, relatively few studies have been devoted to "Medicine." To my knowledge, there are only four: Xu Qinwen, "Du 'Yao' xin gan" (New impressions when reading "Medicine"), *Renmin wenxue* (People's literature) 4.6:66 (1951); Feng Xuefeng, "Yao" (Medicine), *Wenyi xuexi* (Literary studies) 1.1:5–7 (April 1954); a brief analysis of "Medicine" by C. T. Hsia in *A History of Modern Chinese Fiction, 1917–1957*, 2nd ed. (New Haven, Yale University Press, 1971), pp. 34–76; and the aforementioned article by Wu Benxing, "Lu Xun 'Yao.' "
4. Several narrative techniques for the portrayal of characters, the depiction of milieu, and parallelism were analyzed by Wu Benxing in his study, "Lu Xun 'Yao.' " Recently, Patrick Hanan has also published an article, "The Technique of Lu Hsün's Fiction," *Harvard Journal of Asiatic Studies* 34:53–96 (1974). However, he deals with only one aspect of Lu Xun's narrative technique, namely, his devices of irony.
5. See Lu Xun's preface to his *A Call to Arms* and his essay "Fuqinde bing," (Father's illness) in the collection *Zhao hua xi shi* (Morning blossoms plucked at dusk) (Hong Kong, n.d.), pp. 48–53.
6. For further information, see *Eminent Chinese of the Ch'ing Period* ed. Arthur W. Hummel (Washington, D.C., Library of Congress, 1943–1944), pp. 169–171.
7. This description of Uncle Kang is strikingly similar to that of the "butcher" from chapter 27 of the classic novel *Shuihu zhuan* (The water margin). Like Uncle Kang, "he was dressed in a white coarse cotton shirt, fastened by a long sash at his waist," and "his face was heavy-jowled." The "butcher" is a dealer in human flesh (he and his wife rob and kill bypassers and sell the human "meat" as beef), not unlike Uncle Kang, who profits from selling the belongings of those who are executed. There is also a startling correspondence with the motif of the mantou. The only difference between the mantou served in the teahouse and that served in the wineshop is that in *Shuihu zhuan*, the mantou is filled with human "meat." These similarities, of course, open up a more general problem of Lu Xun's relationship to the Chinese literary and folklore traditions. Compare his later collection, *Gu shi xin bian* (Old tales retold), and Berta Krebsová's study, "Lu Hsün and His Collection *Old Tales Retold*," *Archiv Orientální* 28.2:225–281 (1960); 28.4:640–656 (1960); 29.2:268–310 (1961).
8. Lu Xun's wording, "*Tamen kengle ni*," is rendered in the Yangs' tranlation as "They murdered you." Since the word *keng* means "to hard, to entrap," and only the compound, *kengsha*, is rendered as "to murder," I prefer the closer translation, "to trap." In this version Mother Xia is referring to her treacherous relaive. I wish to express my thanks to Yü-shih Chen for her suggestion of this translation.
9. As with other symbols in this story, the meaning of the names is intricately hidden in the text. In the first three sections, the name Hua is introduced only once, at the very beginning of the story, when the full name of Old Shuan is given. It reappears consistently only in section four, in association with Mother Hua (Hua *dama*). The name Xia is disclsoed at the end of section three by Uncle Kang. In the Yang's tranlation the name Hua disappears completely from the text (Mother Hua is referred to as Old Shuan's wife), and no attempt is made to indicate the symbolic meaning of either name.
10. Lu Xun, preface to *A Call to Arms*.

11. The Central Contradiction in Mao Dun's Earliest Fiction

John Berninghausen

1. Georg Lukács, "Franz Kafka or Thomas Mann?," in his *Realism in Our Time: Literature and the Class Struggle* (New York: Harper Torchbooks, 1971), p. 75.
2. Mao Dun, *Shi* (Corrosion) (Shanghai, 1930), p. 4.
3. See Georg Lukács, "Art and Objective Truth" in his *Writer and Critic and Other Essays* (New York, Grosset & Dunlop, 1970).
4. "Cong Guling dao Dongjing" (From Guling to Tokyo, hereafter "CGDD"), dated July 16, 1928, originally published in *Xiaoshuo yuebao* (Short story monthly), also in *Mao Dun pingzhuan* (Selected critical writings on Mao Dun, hereafter *MDPZ*), ed. Fu Zhiying (Hong Kong, 1968), p. 345.
5. The revolutionary regime in Wuhan at this time was made up of the left-wing elements of the GMD (Guomindang) in coalition with the CCP (Chinese Communist party or Gongchandang) operating under the banner of the recently deceased Sun Yat-sen's GMD party.
6. Mao Dun, *Zhuiqiu* (Searching), in *Shi*, p. 261.
7. Ibid., p. 266.
8. I have relied on Ye Ziming, *Lun Mao Dun sishiniande wenxue daolu* (Discussing Mao Dun's forty-year literary path) (Shanghai, 1959), pp. 3–6, for biographical data. Also see *Straw Sandals: Chinese Short Stories, 1918–1933*, ed. Harold R. Isaacs (Cambridge, Mass., MIT Press, 1974), pp. lxiii–lxv. For a detailed exposition of Mao Dun's career as a critic, editor, translator, see Marián Gálik, *Mao Tun and Modern Chinese Literary Criticism* (Wiesbaden, Franz Steiner, 1969).
9. See note 4 above; also see "Gulingzhi qiu" (Autumn in Kuling), one of several early stories omitted from the ten-volume collection of Mao Dun's writings, the *Mao Dun wenji* (hereafter *MDWJ*) (Peking, 1958). Although Gálik has mentioned that it first