

I. Dualism and Repression in Protagonists

The research explores the protagonists Manna Wu and Lin Kong's fragmented subjectivity. They try to get love through lust. The thesis attempts to prove that the perfection of subjectivity is deferred. Manna Wu and Lin Kong suffer from identity crisis when they cannot maintain the balance between instinctual lust and their intellectual status.

Waiting displays the conflict between a life of scholarship and of carnal adventure. The novel scrutinizes the protagonists' hospital's professional life and rural life. He writes in a melancholy, a semi-tragic, or an ironical mode, using in short, simple, and declarative sentences and evidently does not have a broad English vocabulary. Using imagination and wit, he has produced this novel that goes beyond the pretties of the movement and instead attempts to do justices to the mental and physical drives and complex motives that characterize human relationship in the academy and out of it.

Manna makes her plan to pass life with Lin Kong. But, Lin is restricted by law to perform sexual intercourse with Manna because the Chinese law does not allow intra-sexual activity if the person is a married man. Yet there is emerging relationship between the doctor and the nurse as a lover who are closer in the compound of hospital. Lin and Manna are free to marry. But the preventive society has antagonized every possible opportunity and blocked the path of happiness and romance. In this way, their subjectivity never gets unified. Rather it keeps on dividing.

The more Manna and Lin attempt to free from the trap of dark and desolate world but more troublesome situations come before them. When they become free to fulfill their long suppressed desire of sex, Lin finds less energetic and less excited.

His inclination towards sex is not as powerful as of Manna. As a matter of fact Manna has expected a lot from Lin that he fails to provide her with after they get unified into marital bond. She turns out to have an insatiable appetite for sex, partly because she has waited so long to indulge in her fantasies. Poor Lin finds it difficult to satisfy his head strong new wife and begins to change his attitude about the humble devoted, traditional bound Shuyu, who demanded so low of him. He even wonders whether he has ever really loved Manna or Shuyu. Eventually Manna gives birth to twins but the motherhood does not give her the satisfaction as much as it would have done when she was young.

Now she is approaching middle age. She is becoming chronically dissatisfied wife who blames most of her troubles on her patient, hardworking husband. She feels that he is not really much of a man. She becomes neither a complete wife nor can she play the role of a mother. Her identity is still in crisis despite her frequent efforts to make it success even after marriage and birth of Twins. Lin is not an especially satisfactory lover, and if he had had more strength of character he might have been able to do something to prevent her from waiting eighteen years for the fulfillment of her dreams. At the end of novel Lin is staging away from home more and more frequently and paying visits to his first wife, Shuyu, in her room. Thus, near the novel's end, a beautifully depicted revisit of Lin's previous wife Shuyu represents the lifelong conflict. Lin Kong, the doctor and Manna, nurse (both protagonists) of the *Waiting*, take pains to profess what they cannot always feel. So their subjectivity is not unified but always fragmented.

The writer leaves his protagonists in their fragmented condition in the sense that Manna and Lin remain unsatisfied even after a very long period of waiting. In the beginning they are unhappy and want to be happy getting unified with each other.

They have spent so long time keeping them away from sexual intercourse due to the oppressive rules and regulations of the army hospital. Their hope and wants still remain unfulfilled as they turn old and physically desolate. But conflict that arises between Manna and Lin is due to imbalance in their desire and wants of sex. Manna is still zealous and feels energetic but Lin finds him not as much energetic as he was before. There is psychological conflict between them due to unfilled sexual desires Lin feels humiliated as he has not been able to satisfy her sexually and Manna's expectation gets rotten. Thus their subjectivity gets fragmented.

It does not explore life under Maoism. It simply uses it as window dressing to make the tale seem as if it has depth, yet any good writer would have included some real flavor of what life was really like in that place and time. Instead, we get a book on dull lives whose only selling point is its exotic locale, and even that is not what it seems. Dan Schnieder throws light on the chronological development of text, *Waiting*:

The tale follows the life of Lin Kong- a military doctor, from the country, who has lived his life in Muji City, working at an Army hospital, apart from his wife from an arranged loveless marriage, Shuyu. It takes him eighteen years before his government will allow him the divorce Shuyu has always refused him. He wants to marry Manna Wu, a spinster nurse who was once raped, years earlier, and whom he romanced after caring for her blistered feet on a long Army march. After finally being able to divorce Shuyu, and getting the daughter they had together, Hua, to come with her mother to Muji City, Lin marries Manna, and she turns into a sex fiend, surprising him, since her only prior sexual experience was the rape. She

gets pregnant, and has twins, who almost die, until Hua helps save them. (12)

Lin eventually regrets his second marriage after Manna falls apart psychologically, and, guess what?, ends up returning to his first family, after Manna predicts to lead to death, because he realizes he never really loved her, just the freedom from his arranged marriage that she represented- an outcome that was telegraphed early on in the novel's (308) pages. Along the way there are few actual events that occur. While waiting for Lin to be able to divorce Shuyu, Manna goes looking for a photograph of Shuyu, to no avail. This could have been a very symbolic moment, but in Jin's hands it is merely an incident that serves no purpose.

Lisa See, Author of On Gold Mountain relegates her views: "This is the story of Lin Kong, a man living in two worlds, struggling with the conflicting claims of two utterly different women as he moves through the political minefields of a society designed to regulate his every move and stifle the promptings of his innermost heart" (9). She hence focuses on the conflicting part of the text wherein both Lin Kong's wife and Manna are struggling for identity in the conservative society that does not respect individual freedom.

Vicky Zheng in *Waiting*, Ha Jin portrays the life of Lin Kong, a dedicated doctor torn by his love for two women: one who belongs to the New China of the Cultural Revolution, the other to the ancient traditions of his family's village. Ha Jin profoundly understands the conflict between the individual and society, between the timeless universality of the human heart and constantly shifting politics of the moment. With wisdom, restraint, and empathy for all his characters, he vividly reveals the complexities and subtleties of a world and a people we desperately need to know.

Judges' Citation, National Book Award.

In an Editorial Review, Shitu Sharma an Indian critic states:

Jin's quiet but absorbing second novel (after *In the Pond*) captures the poignant dilemma of an ordinary man who misses the best opportunities in his life simply by trying to do his duty--as defined first by his traditional Chinese parents and later by the Communist Party. Reflecting the changes in Chinese communism from the '60s to the '80s, the novel focuses on Lin Kong, a military doctor who agrees, as his mother is dying, to an arranged marriage. (21)

Lin Kong's bride, Shuyu, turns out to be a country woman who looks much older than her twenty six years and who has, to Lin's great embarrassment, lotus (bound) feet. While Shuyu remains at Lin's family home in Goose Village, nursing first his mother and then his ailing father, and bearing Lin a daughter, Lin lives far away in an army hospital compound, visiting only once a year. Caught in a loveless marriage, Lin is attracted to a nurse, Manna Wu, an attachment forbidden by communist strictures. According to local Party rules, Lin cannot divorce his wife without her permission until they have been separated for eighteen years. Although Jin infuses movement and some suspense into Lin's and Manna's sometimes resigned, sometimes impatient waiting-they will not consummate their relationship until Lin is free-it is only in the novel's third section, when Lin finally secures a divorce, that the story gathers real force. Though inaction is a risky subject and the thoughts of a cautious man make for a rather deliberate prose style (the first two sections describe the moments the characters choose not to act), the final chapters are moving and deeply ironic, proving again that this poet and award-winning short story writer can deliver powerful long fiction about a world alien to most Western readers.

In the novel Ha Jin accomplishes something close to magic on the printed page by the selective use of detail that arouses the sense and makes things real. Food, names of objects and physical characteristics and activities of people are coupled with parsimonious description of sights, sounds and smells, so that a culture alien to most of us becomes vivid and the reader becomes an occupant of the tale. So Arnold Werner has offered a new criticism reading to *Waiting*. He says the novel is written in totally original fashion that studies the interpersonal intricate relationship of Chinese people in a highly textured prose. In his own word:

The fiction is characterized by clear, economic prose. He used words with such carefully chosen efficiency that simple narrative sentences create rich image, convey complex ideas, and illuminate the nature of intricate personal relationship. (2245)

A number of other critics like the style of the novel to a Fable or Fairy tale. As in those genres, its language is straight forward and simple, but *Waiting* is filled with irony and subtle meanings. Ha Jin structures the tale with a prologue and three equal parts of twelve chapters each. He weaves together complex stories, but in its simplest outline the plot unfolds the story of Lin Kong and his desire to have happiness and love in marriage. The novel details the story of Kong's eighteen year long efforts to divorce Shuyu and marry Manna Wu. It reveals how the collision between the old cultures of rural China, where divorce is rare, and the new world of Cultural Revolution towards Lin Kong's best efforts and creates the life we experience in this beautifully written and powerful novel. So the critic John Noell Moore analyzes cultural conflict at the centre of the novel he writes:

Cultural conflict is at the centre of the novel, where two worlds collide in the story of a man seeking a divorce from his wife by an arranged

marriage: the ancient feudal cultural of China and the world of Cultural Revolution led by Chairman Mao. (124)

Similarly Michele Slung, in a new-historical criticism observes the power relation network between authoritative Chinese bureaucratic system and the individual suppressed under it. He writes:

It is a love story set in a bleak landscape from which all spontaneous beauty and pleasure have been banished. The authoritarianism of the Chinese Cultural Revolution makes for an obstacle so forbidding that thwarted yearning of Red Army doctor Lin Kong and his devoted colleague, nurse Manna Wu, stretch across nearly two decades. (124)

None of these critics focus on psychological criticism in terms of fragmented subjectivity. Issues of love, family duty, divorce, rich image and complex ideas are the elements of Jin's novel. My claim, in this research is how Manna's self is fragmented because of extra sexual activities and how a person Lin Kong, suffers from the identity crisis when his subjectivity is fragmented because of the attraction towards Manna, because of the imbalance between sexuality and intellectuality his self explodes. In my research, indeed Manna, and Lin Kong are victimized internally by themselves.

Before entering next chapter, I would like to define some key terms briefly related to my study for instance, "self", 'identity' "desire". Self is the identity of anything/anybody regarded abstractly. Moreover, self is the unity (ego, subject, memory, mind, I, awareness, and consciousness known) that endures throughout change and is aware of its unity, its endurance and change. Therefore self (subjectivity) is the entire sequence of mental events of which one can be aware of at

any given moment. Self and identity usually come together. There is proximity between them.

The identity is oneness of anything. In as much, identity is that which can be identified as being the same from among a diversity or plurality of things. Self is fragmented or torn when the unity is subverted.

Simply, desire means a strong wish to have or do something. And in the context of my research this wish is sexual one. To become a 'self' the individual must seek reorganization by demanding the other to recognize him – self or his desire. In this regard there is unalienable relationship among self, identity, and desire. For Lacan desires are necessarily linked to phallogentrism because the child desires the mother's desire and thus identifies himself "with the imaginary object of this desire in so far as the mother herself symbolizes it in the phallus" (*The Four Fundamental Concept of Psychoanalysis 198*). Desire is, moreover, according to Lacan, constituted by the hysteria in the very moment of speaking. "So it is hardly surprising that it should be through this door that Freud entered what was, in reality the relation of desire to language and discovered the mechanisms of the unconscious" (12).

If the history of study on "Self" is analyzed, Enlightenment is the period when human subject is considered as a unified individual with a centre, an inner core that is there at birth and developed as the individual grew, while remaining essentially the same. This core of the "self" is the source of the subject's identity. However, contemporary philosophy follows the natural sciences in shattering this notion which is linked with a cosmology that puts "man" at the centre of the universe and de-centers the subject itself. In Enlightenment period, the subject is constructed in the interaction between self and society. The postmodern subject, by contrast, has no fixed, essential,

or permanent identity. Subjectivity is formed and transformed in a continuous process that takes place in reaction to the ways.

Depending on the school of psychoanalysis one needs the study of the mind's operations in literature should be concerned either with the unconscious and the instincts or with the family, personal history and social world that shapes the self. It is the taking cure that takes place in the presence of patient (analyzed) and doctor (analyst) through patient's behavioral activities. The focus of the psychoanalysis is, therefore, unconscious part of mind. It can help us better to explain literary relationships, actions, motives, and the very existence itself of the text. Moreover, it engages in the interpretation and source of information therapeutically. Themes and motives central to psychoanalysis are desire and loss, delay and repletion of doubling, lack and so on. In his book *Ecrits* Lacan opines:

Psychoanalysis is the science of the mirages that appear within this field. A unique experience, rather abject one after all, but one that cannot be recommended too highly to those who wish to be introduced to the principle of man's follies, for, by revealing itself as akin to a whole gamut of disorders, it throws light upon them. (119)

Nineteenth century is the period of transition when many changes took place. Ferdinand de Saussure (1857-1913) breaks with the idea of language as a tool to express thought about reality and pointed to how the speaking subject is thoroughly embedded in an always already pre-existing language system. According to him "the bond between signifier and the signified is arbitrary, hence the whole is arbitrary, too" (Salovoj 23). The second characteristic is the linear nature of signifier; the signifier being auditory is unfolded in time. Signifiers form a chain. Saussure's disruption of the picture of language as a neutral tool is accompanied by Sigmund Freud's

questioning of the rational, transparent character of human thought itself. Lacan furthers: "It was in fact the so-called Copernican revolution to which Freud himself compared his discovery, emphasizing that it was once again a question of the place man assigns to himself at the center of universe" (*Ecrits* 165).

For Freud, consciousness is not primary but only the aspect of the unconscious. This is how the birth of psychoanalysis takes place. He believes that unconscious motives and the feelings people experience as children have an enormous impact on adult personality and behavior. He is the first modern psychologist to suggest that every personality has a large unconscious component. Life includes both pleasurable and painful experiences. For Freud, experiences include feelings and thoughts as well as actual events. He believes that many of our experiences, particularly the painful episodes of childhood, are forgotten or buried in the unconscious. But, although, we may not consciously recall these experiences, they continue influence our behavior. The "unconscious" is the mental realm into which those aspects of mental life that are related to forbidden desires and instincts are consigned through the process of "repression". Freud theorizes that all of life moves toward death and that the desire for final end shows up in human personality as destructiveness and aggression. But the life instincts are more important in his theory, and he sees them primarily as erotic or pleasure-seeking urges.

Freud describes what becomes known as the structural components of mind: "id", "ego" and "superego". Though, he often speaks of them as if they were actual parts of personality, he introduces and regards them simply the model of how the mind works. In other words, id, ego and superego do not refer to actual portions of the brain. Instead, they explain how the mind functions and how the instinctual energies are regulated. The id is the reservoir of the instinctual urges. It is the lustful or drive-

ridden part of the unconscious. The id seeks immediate gratification of desire, regardless of the consequences. The id is, therefore, treasure house of such desires and buried thoughts which are guided by "pleasure principle". The personality process that is mostly conscious is called the ego. The ego is the rational thoughtful, realistic personality process. The part of the personality that would stop us is called the superego. This is guided by morality principle. Rules, regulations, standards, values, and codes of society are the concerns of superego.

The ego's job is so difficult that unconsciously all people resort to psychological defenses. Rather than face intense frustration, conflict or feelings of unwillingness, people deceive themselves into believing nothing is wrong. If the demands of the id and the ego cannot be resolved, it may be necessary to distort reality. Freud calls these techniques defense mechanisms because they defend the ego from experiencing anxiety about failing in its tasks. Freud feels that these defense mechanisms stem mainly from the unconscious part of the ego and only ordinarily become conscious to the individual during a form of psychoanalysis.

In the same way, Ha Jin's *Waiting* can be looked into as well. Jin's *Waiting* portrays the life of his protagonists that is desolate and confusing. Their search for wholeness of self remains incomplete despite numerous efforts by hook and crook. The reason behind this entire fatalistic situation is indeed the conflict between id and superego. Manna has long been hungry of sex and has expected that Lin after getting divorced from Shuyu will satisfy her sexually and socially. This solace of life expected by Manna ultimately cannot be possessed by Manna. Similarly Lin has intended to have a successful life in the company of Manna who is educated and literate. She is in contrast to Shuyu in the sense that Shuyu is uneducated and illiterate. This contrast haunts Lin and has compelled him to seek Manna at any cost.

He has not slept with Shuyu since their first child Hau was born. There is no sexual contact. He wants to have sexual relationship with Manna but cannot simply because the army hospital where Manna and Lin work as nurse and doctor respectively do not permit them to have sex outside marriage. There are morals and regulations that they have to follow and suppress their desire for sex and other wants. There is always a kind of tussle between these two but they are helpless before the entire society. The society stands as a barrier on the path of their romantic and sexual life that they want to have and fulfill their desire. Unconsciously they prefer to sleep together but cannot. The army hospital represents the superego and their suppressed desire stands for the id.

Waiting takes place over a period of about 20 years beginning in the mid-1960s. In his tale of the interaction of temperaments, circumstances, and culture, the narrator escorts readers through the lives and relationships of three main characters. Lin Kong is a highly literate medical-school educated physician who was born in a rural village. From adolescence he has been educated away from home; his career is in an army hospital in Muji, a city some distance from his family home in Goose Village. He has been suffering from dissatisfactory conjugal life since he entered into an arranged marriage at his parents' behest. His marriage with an illiterate, uneducated, traditional and obedient woman, Shuyu, has been a burden to him and has been constantly troubling him. His self has been divided from the beginning of his conjugal life. In fact he has not been sharing bed since then even when he comes to the Goose Village during the vacation. Rather he has decided to ask divorce from Shuyu who refuses his request every year.

To suit to his status and position he has chosen an educated, literate and modern girl, Manna as his future wife. He cannot marry her before the divorce from

the current wife. Even he cannot have sexual relationship with her since the army hospital strictly prohibits it. In case they do this their career will badly be affected. And none of them want to lose either position or any transfer. He is interested in Manna a nurse working in the army hospital where he himself works as a doctor. After all he keeps on dangling between hope and despair. He is hopeful that one he will succeed in getting divorced and then will enjoy the new life that is likely to be more pleasant and romantic. Jin displays Lin's suppressed desire for sex and an apt life partner who can accompany him and makes his life meaningful and resultant. Lin feels jealousy and becomes envious when he sees someone else accompanying his/her partner and roaming with the purpose of pleasure.

Lin thinks he is alone in this world where nobody shares his emotions and feelings. He is emotionally as well as geographically detached from his family since he does not take the family in the village as his own in reality. If he was entangled to the family bond, he would not live like a widower despite being socially married. Moreover he does not enjoy the warmth of a family as it has been established against his consent and taste. He was not agreed with the marriage that his parents forcefully arranged for their benefit. On this ground he seems not entirely responsible for his detachment and alienation. Rather his parents as well as the extant custom of contemporary China are partially responsible for his loneliness and fragmentation of his self as well.

As Lin wants to get divorced from Shuyu, he regularly applies to the village court for permission to obtain a divorce. Shuyu obediently accompanies her lord and master, but cannot bring herself to tell the judge that she no longer loves her husband or that she willingly agrees to the divorce. Instead she breaks into tears. The judge can find nothing in her conduct to justify a divorce. Rather he finds her as a model wife

that she makes Lin look like a man of ingratitude. The demand for divorce is baseless and illogical which shows Lin's fragmented psyche.

Year after year the application for divorce is summarily rejected. Lin and Manna can only wait for eighteen years to elapse, after which time Lin will be free to obtain the divorce unilaterally. In the meantime, everyone connected with the hospital takes it for granted that Lin and Manna are virtually the same as an engaged couple; she has no chance of attracting another male, especially as she grows older and new crops of attractive young nurses arrive every year. Hence she is sexually frustrated since she is deprived of sexual intercourse everywhere. She cannot seek for another male partner as everyone thinks that she is engaged with Lin. At the same she does not have sexual relationship with Lin she is not married to him yet and sex is prohibited by the army hospital before marriage. Thus her sexual desire is repressed and she feels alienated and detached from the emotional aspect of life that could pass her energy for her emotional satisfaction. Manna's self is thus fragmented.

Ha Jin *Waiting* covers out the picture of the society in which the protagonists fall victims at the hand of the conservative and normative Chinese system of governance and social system. The protagonists, Manna and Lin have long time love affair. They decide to marry though they have been suppressed by strict rules and regulations of the army hospital as well as the rules of the Chinese culture and have been deprived of their natural rights they need to make their life fruitful and meaningful in the China. Their marriage is not consented by Chain Law and social system. But they get to wait for marriage. The research aims to display the scenario in which the protagonists are in ambivalent position because what they expect and wait for each-other do not happen at the same proportion which lead them to dissatisfaction. Manna expects sexual pleasure from Lin and surrenders her desires

before him after twenty years waiting. But Lin does not able to satisfy her which indeed divides her self and the identity of Lin. This research focuses only the problems of the protagonists due to the despotic social system in the contemporary China. Thus the research is planned to move around the divided subjectivity of the protagonist face in the Ha Jin's waiting.

The research has been divided into three chapters. The first chapter presents a brief introduction, including a discussion on the propriety and significance of topic and hypothesis. The major tool will be the Lacanian psychoanalysis for analyzing the "The Protagonist's fragmented self". Second chapter will be textual analysis and will deal with the discussion of theoretical tool that shall be applied to the text. This chapter will apply the theoretical tool to the text and prove the hypothesis. Finally, the third chapter will be the conclusion of the research on the basis of second (textual analysis).

II. Conflicting Self of the Protagonists

Fragmentation refers to the breaking of something. It also refers to the breaking of the self or personality in the psychoanalysis. The division of the human subjectivity is the core point in the current research. *Waiting* displays the conflict between a life of scholarship and of carnal adventure. The present research seeks to foreground the protagonists' hospital's professional life and rural life. It also shows strict rules and regulations of the army hospital as well as the rules of the Chinese culture.

After waiting twenty years the protagonists are not satisfied with sexually though they want to sexual relationship before their married. Not satisfying the sexual interest, the protagonist, Manna Wu's self is fragmented because of the variedness of the Lin and the strict rules and regulations of the army hospital as well as the rules of the Chinese culture. Lin Kong has identity crisis when he can not balance intellectual status and instinctual status. So their subjectivity never gets unified. Rather it keeps on dividing.

The Manna and Lin attempt to free from the complex situations but more troublesome situations come before them. But when they become free to fulfill their long suppressed desire of sex, Lin finds him less energetic and excited. His wish of sex is not as powerful as of Manna. As a matter of fact, Manna has expected a lot from Lin. But he fails to satisfy her after they get married. Eventually Manna gives birth to twins but her motherhood does not give her the satisfaction. Now she is middle age. She is becoming a querulous, chronically dissatisfied wife who blames most of her troubles on her patient and hardworking husband. She feels that he is not really much of a man. Her dissatisfaction due to lack of sexual pleasure. She becomes neither a complete wife nor can plays the role of a mother. Her individual identity is

still in dire crisis despite her frequent efforts to make it success even after marriage and birth of twins.

Lin is also not an especially satisfactory lover, and if he had more strength of character he might have been able to do something to prevent her from waiting eighteen years for the fulfillment of her dreams. At the end of novel Lin is staging away from home more and more frequently visits to his first wife, Shuyu's room. Thus, near the novel's end, a beautifully depicted revisit of Lin's previous wife Shuyu represents the life long conflict. Lin Kong, the doctor and Manna, nurse (both protagonists) of the *Waiting*, take pains to profess what they can not always feel. So their subjectivity is not unified but always fragmented.

Manna and Lin remain unsatisfied even after a very long period of waiting. In the beginning they were unhappy and wanted to be happy getting unified with each other. They have spent so long time keeping them away from sexual intercourse due to the oppressive rules and regulations of the army hospital. Their hope and wants still remain unfulfilled as they turn old and physically desolate. But conflict that arises between Manna and Lin is due to imbalance in their desire and wants of sex. Manna is still zealous and feels energetic but Lin finds him not as much energetic as he was before. There is psychological conflict between them due to unfilled sexual desires Lin feels humiliated as he has not been able to satisfy her sexually and Manna's expectation gets rotten. Thus their subjectivity gets fragmented.

Hence, Ha Jin in his novel *Waiting* displays the similar feature i.e. fragmented self. The protagonists in the text do not perceive the unified self in the sense that they remain alone in the contemporary Chinese society psychologically and mentally. Despite numerous efforts made by the protagonists, Manna and Kong, they cannot get to the whole selves. They cannot get unified which is strengthened mentally and

physically due to the despotic nature of the society they have been living in. James Brown says: “Fragmentation of fragmentation may be both visible and invisible” (3). Hence the fragmentation retaining in the life of the protagonists is invisible and psychological one which is apparently connected to the physical one as well in the sense that Kong cannot satisfy Manna sexually after twenty years long waiting for the very purpose. Similarly fragmentation of identity leads a person to lose the sense of oneness as well. The division of subjectivity invited the psychological crack.

Lin Kong and Manna Wu do suffer from fluidity of subjectivity and wholeness due to the very factor in their life. Lin Kong is very much indecisive in regard to his personal affair and family issues. In fact he is fragmented within himself. The delay in concretizing his plan speaks a lot about his divided personality:

But despite accepting Shuyu as his bride, he believed she was absolutely unpresentable outside his home village. That was why, after they were married the next summer, for two decades he had never let her visit him at the army hospital. Furthermore, for seventeen years, since the birth of their only child, he had remained separate from his wife. Whenever he was home, he would sleep alone in his own room. He didn't love her; nor did he dislike her. In a way he treated her like a cousin of sorts. (9 originally quoted from text)

Lin's obscure situation creates a great many difficulties in success of his divorce from the present wife. He cannot express his innermost desire before his family members simply because of divorce does not seem so strong and genuine that he easily forwards. He is in dilemma. This is why he postpones it every summer.

Lin, though, is inclined to the city life style; he does not feel good and rather he likes the rural life. His discern towards the urban life where he is alienated and

everything is weighted in terms of money. This can evidently be shown here from the text: “He was aware that they didn’t greet him the way the villagers would do one another. The man didn’t shout, “How’s your day, buddy?” And the girl didn’t say, “How are you, Uncle?” Perhaps this was because he was wearing the army uniform, he thought” (5). He feels that he is alone in the commercial world and does not get respected. He is fragmented emotionally and even seeks the existence of his life shaping a new conjugal life through divorce from his present wife, Shuyu.

Lin is emotionally a weak person since he has not been able to develop love with his wife which is more or less due to his superiority complex of his education. He states that there is no love between Shuyu and him despite the fact that she has been his wife for many years. This can evidently be shown here from the text as he states: “There has been no love between us, so we are applying for a divorce. Please don’t take me for a heartless man. Comrade Judge. My wife and I have been separated for seventeen years. I’ve always been good to her”(11). There is contradiction in this saying. Once he says that he has not been in love with her. Meanwhile he further justifies his role as of husband that he has always been good to her. There is no consistency in his psyche as well since his stance is vague. The judge does focus on his drawbacks that Lin carries up despite his high and responsible citizenry role. To show Lin his duty of a conscious citizen, the judge asserts:

Comrade Lin Kong, you are a revolutionary officer and should be a model for us civilians. What kind of a model have you become? A man who doesn’t care for his family and loves the new and loathes the old-fickle in heart and unfaithful in words and deeds. Your wife served your family like a donkey at the millstone. After all these years, the grinding is done, and you want to get rid of her. This is immoral

and dishonorable, absolutely intolerable. Tell me, do you have a conscience or not? Do you deserve your green uniform and the red star on your cap? (12-3)

The above extract is much suggestive and commendable. The judge deeply understands the fleeting psyche of Lin Kong. This is why he has strongly presented his convincing words before Lin. Lin does not have any fixed and genuine ground that he is applying for the divorce. His reasoning is not strong enough to support his demand for divorce. He is entangled between the public life and private one. Since both are closely related with each other, either affects other too much. Lin as a public figure is a doctor in the army hospital, which directly affects his personal life and makes him mute before the judge. The judge sounds just and humane as he endeavors to save Shuyu's conjugal life by persuading and showing Lin his duty towards his family and especially his wife who has spent his youth for the sake of Lin's family. In the regard Vicki A. Sanders in his book, *A Criticism to Waiting* states:

The judge can find nothing in her conduct to justify a divorce; on the contrary, she has been such a model wife that she makes Lin look like a monster of ingratitude. Shuyu's cunning, avaricious brother Bensheng always accompanies his sister to the court and speaks in her behalf. He is opposed to the divorce because it would affect him financially. He has been able to borrow money from his brother-in-law on a regular basis, partly because Lin is a soft touch and partly because he feels guilty for virtually abandoning his wife and daughter.

(17)

Sanders' view in the concern of the divorce is reasonable and reliable. Doubtless to say Shuyu is an obedient, honest, selfless, perfect, tolerant, and peaceful wife. Her

mannerism while dealing with the issue of divorce reflects her personality which is pious and appreciative. But dismantled personality of Bensheng discloses the fact how selfish and opportunist even relatives like Lin and Bensheng are who illogically run after their benefits and pleasure by ignoring humanity completely.

The most prominent aspect of the novel is the sexual frustration that has fragmented almost all vital characters especially Manna. She has been waiting for several years with the hope that Lin will be successful in getting divorced from Shuyu and then she will get shelter in Lin sexually and socially. But when she finds Lin postpone the divorce every year, she gets distressed and feels frustrated. To state evidently, her innermost feelings need to be presented here: “She lifted her face, staring at him. “Look at me, Lin. Am I not becoming an old woman?”(15) Her appealing saying is very miserable and sympathetic since it directly touches the heart.

Though she is not so old, she is tired of waiting and still feels sad due to the fact she has been virgin. In the name of protecting her virginity she has been suffering from scarcity and taste of sexual intercourse. She is indeed very much hungry sexually and sees no meaning outside marriage as she does not have family. Moreover her identity is in dire crisis that she prefers to create by marrying with Lin that is possible in the Chinese culture only when the married person is divorced from his wife. As Lin and Shuyu delay to get divorced, she is hopeless and sympathetically tells Lin to look at her plight that is to say her age. Her self is thus divided. The Chinese culture of the contemporary time does seem to have antagonized in the relationship between Lin and Manna. They keep their sexual desires suppressed due to the social and cultural restrictions. Manna and Lin do everything together as if they husband and wife but they never attempt to involve in sexual intercourse due to the

oppressive culture that does not permit unmarried couple to have sex. It is supported with the extract from the text:

Though they were an acknowledged couple, they couldn't live together and could only eat at the same table in the mess hall and take walks on the hospital grounds. The hospital's regulations prohibited a man and a woman on the staff from walking together outside the compound, unless they were married or engaged. (16)

The hospital as a representative of the state represses the burning desires of two opposite sexes and compels them to suppress their innermost wants due to the unnatural rules and regulations. This is how both Lin and Manna feel alienated and their subjectivity is divided. This is suppression of the self and personality. In this concern Sunil Sen states: "Lin has fallen in love with an intelligent, relatively liberated woman who might be said to represent the new China. They work together, but Manna Wu remains a virgin because their activities are so carefully monitored" (7). Shuyu represents the old China whereas Manna does the new one. Sen's remark clarifies that the old China before People's Liberation Movement is much rigid and disciplined. Shuyu has got all these qualities and stands for the very old society and the new is symbolized by Manna as she is educated and economically independent.

Lin's thirst for sex is so high that it does not seem to be quenchable from single wife. He often thinks that he should have many wives with whom he can fully enjoy. He is always tempted to other women who are not his relatives. He sees solace of life within them and comparatively finds his wife, Shuyu ugly and old. His innermost desires for many women can be disclosed from his wish which he states in this way:

If only he could have eaten dinner with the nurses in there. He would not mind walking twenty miles just for that. He wondered whether he had visited them for some unconscious reason other than to deliver the dinner. Then a strange vision came to his mind. He saw himself sitting at the head of a long dining table and eating with seven young women and the old woman too. No, the old woman turned out to be his wife Shuyu [...]. Apparently they all enjoyed themselves as his wives living under the same roof. He remembered that in the Old China some rich men had several wives.(42)

The sexual desire has been suppressed in the bureaucratic system due to over rules and regulations. He is not happy with his passing days. Unconsciously he is expecting a lot of sexual pleasure that he sees possible only he has many beautiful wives different from old cabbage, Shuyu in whom he is no more interested. He favors polygamy which is strictly prohibited in China. His personal life is highly motivated by the institutional regulations. He wanders psychologically here and there and does not feel content with present realities. His divided self is easily perceived in the extract above. He is the victim of the inflexible bureaucratic system that knows no pity but only rules and regulations.

Similarly the plight of Manna who is without any parental support has become a lame in the rigid society which never provides people with the solace of life. Rather it binds one with its unwanted and pigheaded rules that do not help in the flourishing of individuality. She even lacks identity and wishes she had parents who could be safeguard and support for her advancement. Her wish and thought are as such: “The thought made Manna more wretched as she remembered the deaths of her parents. Had they been alive, they could have been ranking officials as well” (47). She is an

orphaned old girl in the male dominated society and is compelled to walk on the path paved by the inflexible male system. Indeed she is helpless and feels fragile alone. She needs help and company to create meaning into her bizarre life which is gradually withering. Her subjectivity is fragmented at the psychological level in such a way that it is very complicated to gain the wholeness of her personality.

Coincidentally Manna meets Lin Kong and falls in love with her but her love is Platonic and regulated. She is in the prime of her youth, however, she is deprived of the sexual life outside marriage institution which obsesses her and she feels depressed. An English critic Robert Brown in his book *Chinese Novels*, states in this regard:

In their highly regulated military society, Lin and Manna develop a chaste love affair. They cannot leave the hospital grounds together, their every move is scrutinized for an “improper” relationship (meaning one with sexual contact), and their promotions and pay raises are influenced, but they are tolerated as a couple. Each year when he returns home, Lin asks Shuyu for a divorce. Each year she agrees and then backs out. The only solution available to Lin in his passivity is to wait for 18 years to pass to fulfill the army’s time requirement for an uncontested divorce. (23).

Brown is in the view that Lin and Manna are not independent and rather their every move is guided by the military norms and discipline on which they are professionally dependent. Their relationship is so deep. They want to reach their love at the peak. So, they are determined to waiting for each other till Lin gets divorced from Shuyu. But the militarism controls their every breath of pleasure. They are, though, considered as a couple; their rights of living are curtailed in such a way that they cannot have sexual

relationship which is highly prohibited. Their discontented personal life is as a burden to them which they tend to unload as soon as possible but cannot and yet they to wait for eighteen years. In fact this long tenure will finish their flowering youth and make them reach to the stage when their sexual desire is towards minus. But the military department does not pay attention to their fragile situation any more. Rather it imposes on them a number of regulations and restrictions.

Lin Kong is mysterious as well since he is not sure whether he loves Manna or not. He has developed intimacy with Manna because Shuyu is not educated and modern. His ambivalent position is very touching and reflection of his fragmented personality. He avers:

He was unsure whether he was really attracted to her.[...] Her face was no longer that youthful. Thin rings appeared around her eyes when she smiled, and her complexion had grown pasty and less firm. He felt bad for her, realizing that a young woman could lose her looks so easily and that however little the loss, it was always irretrievable. He wanted to be kind to her, but sometimes her smiles and her expressive eyes, which seemed eager to draw him to her, disturbed him. (48)

Lin's attraction towards Manna is only physical and sexual. He does not see any charming into her since she has lost her physical flavor in the course of time. He feels disturbed as his sexual wants are unlikely to be fulfilled by Manna. Her youth has withered and does not look attractive and pretty beautiful that trigger questions in Lin's mind and makes him unsure about his attraction. He is dilemma and swims in the pool of dissatisfaction and anxiety. Lin's emotional indifference towards his family and his apathy for sexual intercourse with Shuyu who is his obedient, honest,

hardworking, and reliable wife discloses his wretched plight that seeks emotion and feelings to provide him with satisfaction and pleasure.

He suffers from fleeting mind that compels him to wish for companionship for nothingness which is fanciful and futile. In this regard Jin in the text asserts: “When he saw a couple walk hand in hand on the street, he couldn’t refrain from looking at them furtively and wishing he were able to do the same. As a married man, why did he have to live like a widower? Why couldn’t he enjoy the warmth of a family?” (48-9)

Jin displays Lin’s suppressed desire for sex and an apt life partner who can accompany him and makes his life meaningful and resultant. Lin feels jealousy and becomes envious when he sees someone else accompanying his/her partner and roaming with the purpose of pleasure. Lin thinks he is alone in this world where nobody shares his emotions and feelings. He is emotionally as well as geographically detached from his family since he does not take the family in the village as his own in reality. If he were entangled to the family bond, he would not live like a widower despite being socially married. Moreover he does not enjoy the warmth of a family as it has been established against his consent and taste. He was not agreed with the marriage that his parents forcefully arranged for their benefit. On this ground he seems not entirely responsible for his detachment and alienation. Rather his parents as well as the extant custom of contemporary China are partially responsible as well.

Lin seems as if he were a great coinsurer of sexual taste. His hunger of sex maddens him and makes him indulged in intercourse. Jin shows his temptation for sex in the text: “Gently her fingertips stroked his palm, as though tracing his heart and head lines. He touched her hand and felt

it was warm and smooth, without any callus. How different her palm was from Shuyu's" (51). He compares these women's sexual power and charm and feels unhappy as he cannot go a step ahead that he is doing at the moment. He is restricted by the rules and regulations of the army department where he works as a doctor and Manna works as a nurse. Both of them professionally on the hospital and cannot violate the dictation of the institution established with rigor and firmness. Their long suppressed desire of sex remains without any outlet due to the cultural conflict.

In this regard a Chinese critic Chinu Tau in his book *Chinese Literature* presents his view: "*Waiting* reveals how the collision between the old world of rural China, where divorce is rare, and the new world of the Cultural Revolution thwarts Lin Kong's best efforts and creates the life we experience in this beautifully written and powerful novel" (18). He shows the conflict prevailing in contemporary China at the level of culture. The Old China is oppressive and feudal in nature whereas the new one is easygoing that respects human vitality and needs. It is naturally decent and releases individuals from the trap of sexual depression. Tau is very innovative in the sense he has comprehended human desires and psyche in depth.

The significance of the Cultural Revolution led by Mao is also vitalized and added attention. But the Old China turns to be very oppressive and rigid in dealing with common people like Lin Kong who are made to swear that they will not keep any illicit relationship with the opposite sex. People have to suppress their sexual desires in the system. It shows how impractical regulations are there in the Old China that instead of freeing people enslave and compel them to go against the law of nature which causes them to suffer pain, agony and depression. Lin's promise in the text can

reflect the very practice: “I shall keep the relationship normal. Manna Wu and I will remain just comrades” (59). Hence the normal means the relationship without sex. He is made to keep such promise that he will obey the dictation of the militarism which indeed kills his emotional aspect and even ruins the golden time of sexual pleasure. The marriage is as a social license one should have before sexual relationship. But Lin’s divorce from Shuyu is frequently postponed and he is bound to wait for. He is gradually losing his grip over his manly power that nobody pays attention to. There is a constant fight between the emotional aspect and the professional one of Manna and Lin. Both of them are victimized and controlled by the army department where they work for their survival. They are afraid of being expelled from the job and have to go to the rural village as well as both of them then will be separated. Though they are in love with each other, they cannot show and express due to the oppressive system. Jin states in this concern:

Manna had never thought of sleeping with Lin. The fear of being expelled from the army prevented her from conceiving such an idea; she didn’t even have a hometown to return to. Furthermore, she was uncertain whether he would continue to love her if she was discharged and banished to a remote place. Even though he wanted to, love would be impossible under such circumstances, because he might be sent back to his home village and they would have to remain apart. (65)

Thus both Lin and Manna are hung in between situation. Manna gets vexed what to do what not to do. She is not confident enough that Lin will continue to love her in case she is discharged and sent to any remote place and Lin to his home village. To suspect Lin and remain unsure causes Manna to feel fragmented. She does not see any way out that can direct her in the right direction. If she obeys every regulation of the

army, she will be deprived of sexual intercourse in the prime of her youth. If she violates the law and gives a release of the long suppressed desire of sex, she will be professionally displaced and even expelled. This liquid situation puzzles her and makes her indecisive. Manna is not an exception of indecisiveness. Rather Lin Kong is an indecisive man. Shirley N. Quan states in his book *Asian Literature Collections*:

Waiting is the story of an indecisive man caught between two women: his illiterate peasant wife from an arranged marriage, and his headstrong companion Manna Wu, a nurse in the Muji City army hospital where he is a doctor. Ha Jin's natural storytelling quietly captures the texture of daily life in a dual Chinese culture, where human desires contend with centuries of tradition, and political minefields regulate every move. (9)

Quan especially focuses on the dual nature of the contemporary Chinese culture that implicitly affects individuals of the time as well. Lin Kong represents the dual culture of China that is very obscure within itself. It is neither completely modern nor is it traditional. Some people have similar standpoint and are dangling between two worlds and remain indecisive. His indecisive position can further be highlighted with the extract from the text:

Ever since he made his promise to Ran Su, he had tried to cool down his passion for Manna, always reminding himself that he must not fall too deeply in love with her. To his mind, it was still unclear whether their relationship could develop fully and end in marriage, which would require him to divorce his wife first. He had better not rush it. (71)

Due to the restriction from the army hospital's officials, Lin feels numbed and succumbs before the oppressive system that controls each individual related to the hospital. The emotional part of the members is lulled in such a way that they stop even to think about the very matter that is likely to devastate their further career and social status. Lin Kong despite being in love with Manna endeavors his level best to prevent his passion for her since he has been warned by Ran Su which discloses the real plight of every individual victimized by the dual nature of the contemporary culture of China. After all, their singleness gets divided at the emotional level.

The wheels of love revolve slowly in Lin's mind as well as in China. The lovers and the wife struggle and suffer in the simple passing panorama of everyday life in all its boredom and all of its small pleasures and pains add enormously to the attraction of *Waiting*. Lin as an indecisive person keeps on changing his mind and thus feels short of a suitable wife who can meet her taste after death of his parents. Jin asserts in the text focusing on the fleeting mental waves of Lin:

In reality his mind was full of other thoughts. Now that both his parents had died, his need for his wife had changed;[...] he wanted a marriage based on love and a wife whose appearance wouldn't embarrass him in the presence of others (to his mind, Manna would be a fine choice). Yet the feelings of guilt, mixed with compassion for Shuyu, were draining him. (76-7)

Lin's dual state is even dominant in the above excerpt. He is wandering in the domain of confusion where there is approachable route and seems not to get anything. On the one hand he requires an appropriate wife who can save his social status which competence he sees within Manna and on the other hand he is compassionate towards Shuyu who he has been discarding right from his marriage simply because she is

uneducated and illiterate. However, his conscience does not allow him to be totally rude to her since her contribution to his family and their daughter is invaluable. The flow of random thoughts is constant to him which ultimately shows his divided self. Similarly Manna does not feel tranquil and rather she sees her life on the verge of ruin. When Lin informs her that the divorce case is postponed again, she gets marveled and questions strongly and outlines her fragile situation:

It's easy for you to say that-to be so rational. After we break up, where could I find another man? Don't you know the whole hospital treats me like your second wife? Don't you see that all men here shun me as though I were a married woman? Oh, where can I hide my face if you dump me like this?" (98)

As a matter of fact Manna's plight is more miserable than Lin's since they are in the male dominated society. The position of males is stronger and safer. Manna is in the search of safe landing of her social life getting with Lin whom she has been waiting for several years and been accompanying him almost everywhere. She is short of identity and association in the oppressive Chinese culture. Furthermore she seeks for identification of her self which is necessarily essential in society she lives in. Her frail social position frustrates Manna and compels her to ask for shelter. The whole hospital is the source of her anxiety as its dictations are more or less against human emotion and spirits. Lin is indeed selfish and always thinks of his benefit. When Manna tells him about the commissioner's interest and attraction towards her, he seems to be delighted but he is in fact he gets upset that is pretty clear through the extract from the text:

In his heart Lin was quite upset about the possibility of losing Manna. He was also angry with the commissar, who could choose any woman

simply because he had power and rank. As a man, he was as smart as that old bastard, probably more handsome. Why couldn't he keep Manna? The commissar must have plenty of women already, but he had only one woman. How true the saying was: A well-fed man can never feel a beggar's hunger pangs. Lin was unhappy with Manna too, who, in his eyes, seemed eager to jump at such an opportunity. (138)

Both appear selfish and opportunist whose conscience tells them thing and they do something else. Their instability in any decision minimizes credibility for one another and makes them face bad happening which goes beyond their expectation. At the same the misuse of power gets highlighted here as well. The commissioner the representative of power and the army hospital can do anything he likes. His wants are fulfilled even at the cost of Lin's sorrow and dissatisfaction. Lin is certainly discontent with Manna's temptation for being wife of the commissioner which is natural and Manna's high inclination towards the commissioner does seem probable as she has long been thirsty and has been waiting to quench her thirst via sexual thirst as well as identity scarcity. But duality deep-rooted in Lin loots his happiness and enslaves him emotionally. He feels as if is in dire condition that he is losing Manna which shows his selfishness.

On contrary to Manna's expectation, situation changes that the commissioner denies marrying simply because he does not find suitable to his need and thus Manna is left out in alienated condition. Again her wretched condition makes her think that she should wait for Lin at any cost and does not get melted so quickly for the momentary benefit in the male dominated world. She feels humiliated and frustrated in the selfish culture guided by the outdated regulations and principles. Jin presents her final decision in the text: "Now, for better or worse, she preferred to wait for him.

Probably it was already too late not to wait. So with rekindled passion and a heavier heart she returned to Lin” (159). This decision she makes after getting completely deceived emotionally in the dual culture of China paves a way that probably brings glimpse of rapture into her life. She becomes strong enough to face any sort of circumstance now onwards. Her determination strengthens Manna’s heart and returns to Lin, the indecisive protagonist whose is psyche is more or less similar to her.

The nature of love, family duty, and divorce are explored with unnerving insight in 1999 National Book award nominee. For seventeen years, urbane army-hospital doctor Lin Kong returns annually to his impoverished Chinese village to ask his illiterate, arranged-marriage wife, Shuyu, for a divorce, so that he can marry his girlfriend, Manna. Each year, Shuyu, who has devotedly raised their daughter alone, refuses Lin’s request-but the 18th year, the judiciary automatically grants him a divorce. After this, Jin states Lin’s feelings: “Moving toward the entrance, Lin couldn’t help feeling amazed by the whole process, which had turned out to be so easy. In less than half an hour, all the years of frustration and desperation had ended and a new page of his life was ready to start”(219).

Now Lin feels delighted as he thinks that his door of pleasure opens and he can enjoy the life in the way as he has expected for several years. The excerpt above makes it pretty clear that he has never been happy. Rather frustration, depression, repression, scarcity, loneliness, alienation, and detachment have been salient traits of his bygone days. He sees a drastic turn in life and hopes he will pleasantly live every moment of life in the company of Manna. Now he can marry Manna since the system permits them to do so. He commences seeing meaning in living. The hope for betterment of life heightens and energizes him to go ahead. But another kind of frustration arises in their life. Time now antagonizes and does not support him to be as

passionate as he could have been earlier. Manna is very hungry. Her hunger is sexual. She is a passionate lover and has expected a lot from Lin but he gets tired in the course of sexual intercourse before Manna. Thus another chapter of anxiety and detachment opens that fragments both of them emotionally. In this regard Jin asserts:

Manna seemed frustrated sometimes, but never lost her temper. One Saturday night she joked with Lin, saying good-humoredly, "I wonder how you could have made a baby with Shuyu. In just three minutes?" Her chin was resting on his chest while her eyes were dreamy and half closed. (247)

As a matter of fact, Manna is not sexually satisfied with Lin. She much suspects his manly power and rather indirectly questions him how he could make a baby with Shuyu. Though it sounds humorous and funny, it implies her inner psyche and attitude towards Lin. Thus fragmentation and detachment due to sexual dysfunction begins which frustrates Lin and makes him regret. Despite the fact that she is physically with Lin, her mind is far away from him which denotes the psychological detachment. Her long repressed desire of sex does not get an outlet that indeed troubles her a lot. The conflict begins between these long time lovers who are now as husband and wife. Their life again becomes troublesome because of their age. After all nobody is guilty since they have been victimized by the system of the army hospital. Their subjectivity remains fragmented that they have endeavored a lot to make complete and meaningful. The very prominent aspect of *Waiting is* characters' vexation and ambivalence that dominates the entire text.

Lin Kong after getting married with Manna, they become inconsistent and mismatching in terms of sexual intercourse. Manna is too desirous and hungry that she expects a lot from Lin but he feels aged and tired. A kind of numbness has come

to him. He does not dare to face Manna's untiring efforts for sexual performance. He gets perplexed when he finds Manna untiring despite her ageless body that has almost lost charm. Jin reveals Lin's puzzled mind in the text: "He would wonder how her body could generate so much desire, which seemed ageless and impossible for him to meet. He felt old and begged her not to indulge herself too much, but she didn't seem to care" (248). He succumbs before her since he feels that he cannot meet her demand. His petition to her that she should not indulge is not because he advises her so her personal benefit but because he is incapable of sexually satisfying her.

This is in fact a matter of insult and the implication of impotence. Again Manna's desires of sex remains suppressed and her self fragmented which troubles her a lot and makes her obsessed and fed up with life she is living. Not only Manna's self is divided but the subjectivity of Lin is more fragmented and the feeling of humiliation haunts as he cannot satisfy Manna in bed. Thus both of them get tormented and they turn wretched. Lin Kong's situation makes him regret for his mistakes that committed by waiting for Manna for eighteen years. His newly married life turns to be more miserable and futile. Now he really understands the value of Shuyu who he has neglected since he got married to her. Shuyu though stays separately from Lin; she is too much concerned to his life. She often takes care of him sending her daughter, Hua. He realizes that he has committed a great crime by ignoring his wife who never deceived and tortured him in any way. Rather she has always thought of him in a very positive way.

At this time his remorse for the past torments him and compels him to condemn himself. In fact his plight is miserable enough that he seems helpless to bring any sort of solution to it. Jin reflects his sympathetic condition: "Lin was stunned. For a moment he was at a loss for words. Then he began cursing himself.

Fool, eighteen years you waited without knowing for what! Eighteen years, the prime of your life gone, wasted, and they led you to this damn marriage. You're a model fool" (297). Lin realization is very just and essential as it makes him know the meaning of marriage and life partner. His previous attitude towards wife changes and gets transformed in such a way that he reaches to the realistic ground of his life and makes him follow the right path that likely directs towards reality rather than fancy and dreamy world. He has wandered a lot in search of happiness and ordered life but ultimately fails and gets bound to take shelter in the traditional one as it proves reliable and sustainable. However, the lost energy cannot be restored to renew the life as it was. This incapacity worsens his wretched condition more and fragments his subjectivity.

III. Fragmented Subjectivity of the Protagonists

Waiting takes place over a period of about twenty years beginning in the mid-1960s. In his tale of the interaction of temperaments, circumstances, and culture, the narrator escorts readers through the lives and relationships of three main characters. Lin Kong is a highly literate medical-school educated physician who was born in a rural village. From adolescence he has been educated away from home; his career is in an army hospital in Muji, a city some distance from his family home in Goose Village. He has been suffering from dissatisfactory conjugal life since he entered into an arranged marriage at his parents' behest. His marriage with an illiterate, uneducated, traditional and obedient woman, Shuyu, has been a burden to him and has been constantly troubling him. His self has been divided from the beginning of his conjugal life. In fact he has not been sharing bed since then even when he comes to the Goose Village during the vacation. Rather he has decided to ask divorce from Shuyu who refuses his request every year. To suit to his status and position he has chosen an educated, literate and modern girl, Manna as his future wife. He cannot marry her before the divorce from the current wife. Even he cannot have sexual relationship with her since the army hospital strictly prohibits it. In case they do this their career will badly be affected. And none of them want to lose either position or any transfer.

He is interested in Manna a nurse working in the army hospital where he himself works as the doctor. After all he keeps on dangling between hope and despair. He is hopeful that he will succeed in getting divorced and then will enjoy the new life that is likely to be more pleasant and romantic. Jin displays Lin's suppressed desire for sex and an apt life partner who can accompany him and makes his life meaningful and resultant. Lin feels jealousy and becomes envious when he sees

someone else accompanying his/her partner and roaming with the purpose of pleasure. Lin thinks he is alone in this world where nobody shares his emotions and feelings. He is emotionally as well as geographically detached from his family since he does not take the family in the village as his own in reality. If he was entangled to the family bond, he would not live like a widower despite being socially married. Moreover he does not enjoy the warmth of a family as it has been established against his consent and taste. He did not agree with the marriage that his parents forcefully arranged for their benefit. On this ground he seems not entirely responsible for his detachment and alienation. Rather his parents as well as the extant custom of contemporary China are partially responsible for his loneliness and fragmentation of his self as well as Lin wants to get divorced from Shuyu, he regularly applies to the village court for permission to obtain a divorce. Shuyu obediently accompanies her lord and master, but cannot bring herself to tell the judge that she no longer loves her husband or that she willingly agrees to the divorce. Instead she breaks into tears. The judge can find nothing in her conduct to justify a divorce. Rather he finds her as a model wife that she makes Lin look like a man of ingratitude. The demand for divorce is baseless and illogical which shows Lin's fragmented psyche.

Year after year the application for divorce is similarly rejected. Lin and Manna can only wait for eighteen years to elapse, after which time Lin will be free to obtain the divorce unilaterally. In the meantime, everyone connected with the hospital takes it for granted that Lin and Manna are virtually the same as an engaged couple; she has no chance of attracting another male, especially as she grows older and new crops of attractive young nurses arrive every year. Hence she is sexually frustrated since she is deprived of sexual intercourse everywhere. She cannot seek for another male partner as everyone thinks that she is engaged with Lin. At the same she does not have sexual

relationship with Lin she is not married to him yet and sex is prohibited by the army hospital before marriage. Thus her sexual desire is repressed and she feels alienated and detached from the emotional aspect of life that could pass her energy for her emotional satisfaction. Herself is thus fragmented.

Lin's thirst for sex is so high that it does not seem to be quenchable from single wife. He often thinks that he should have many wives with whom he can fully enjoy. He is always tempted to other women who are not his relatives. He sees solace of life in them. Lin Kong is mysterious as well since he is not sure whether he loves Manna or not. He has developed intimacy with her perhaps just for the sake of alternative to Shuyu who is not educated and modern. His ambivalent position is very touching and reflection of his fragmented personality. The wife he has ever rejected emotionally remained him cut off from her sexually, turns to be valuable when he starts a new life with Manna after eighteen years. In fact now he becomes somehow old and so Manna does. But there is much difference between Manna and Lin in terms of sexual passion. She has been too much frustrated due to lack of sexual pleasure and has waited for eighteen years. Her expectation from Lin has been too high but her expectation goes beyond when Lin cannot perform sexual intercourse in so active way that she wants. Again they get psychologically detached from each other. He becomes tired and less passionate due to the age. Now her repressed desire of sex remains as it has ever been. When Manna humorously questions to his manly power, he becomes upset and feels frustrated. He realizes that he has committed a blunder that he ever discarded Shuyu who sacrificed her life for the sake of him and his family. This remorse fragments his psyche again and emotionally compels him to take shelter in her life for emotional support. Thus *Waiting* discloses the duality of Lin's self that is fleeting and ever changing. Further it focuses on the fragmented subjectivity of protagonists Manna and Lin who dominate the text.

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