

Tribhuvan University

Orientalist Depiction of China in Ha Jin's *Under the Red Flag*

A Thesis Submitted to the Faculty of Humanities and Social Sciences Central Department of

English In the Partial Fulfillment of the Requirements for the

Degree of Master of Arts in English

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April 2015

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Letter of Recommendation

Nayendra Kumar Phombo has completed his thesis entitled "Orientalist Depiction of China in Ha Jin's *Under the Red Flag*" under my supervision. He carried out his research from January 2014 to April 2015. I hereby recommend his thesis be submitted for *viva voce*.

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Letter of Approval

This thesis entitled " Orientalist Depiction of China in Ha Jin's *Under the Red Flag*" submitted to the Central Department of English, Tribhuvan University by Nayendra Kumar Phombo has been approved by the undersigned members of the Research Committee.

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Acknowledgements

This research is dedicated to my parents Megh Raj Limbu and Dil Kumari Limbu. It is shaped by their sweat and toil.

Here, I am greatly indebted to my respected teacher and my thesis supervisor Raj Kumar Baral, Lecturer at Central Department of English. This thesis would not have been possible without the scholarly guidance, inspiration and constant encouragement of him. I express my sincere gratitude to him for such kind cooperation and help in each steps of this project.

Likewise, I express my deep sense of respect to Prof. Dr. Amma Raj Joshi, Head of the Central Department of English, for granting me a chance to carry out this research work, and his persistent encouragement for me with the genuine ideas, suggestions and materials.

I am also thankful to all my respected teachers of the Central Department of English, TU for their kind help in course of writing this thesis.

I also take this moment to remember Mr. Tekendra Basnet and Mr. Ram Kumar Katuwal for their encouragement and support.

April 2015

Nayendra Kumar Phombo

Abstract

Well-acclaimed short stories of Ha Jin manifest the concern of orientalism as barbaric, uncivilised, inhuman, backward and panic. He reflected in his works being dominated with the issues of sexuality, and masculinity crisis of various forms. The male protagonists are emasculated, and are featured as sexually impotent, castrated, childless, passive, and with mental disorders make them unsocial and uncivilized. It is only the hegemony of West over East to make them inferior. Jin's *Under the Red Flag* is fraught with depiction of sex scenes: a middle-aged prostitute is bullied and beaten before the public; an old man arranges for the gang rape of his young wife as revenge for her infidelity. Displaying distorted and violated image of Chinese people, Ha Jin advocates for the orientalist discourse. Jin in one or other way, becomes orientalist in this text. So, this thesis assumes the latent voices, desires and perspectives of Ha Jin, that makes him orientalist though he opposes the idea that he is accused of. Orientalism is the product of circumstances that are fundamentally, indeed radically, fractious. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles which become Ha Jin's methodology for the collection of stories to make him an orientalist.

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I: Ha Jin Advocating as an Orientalist in *Under the Red Flag*

Ha Jin is considered as the popular Chinese writer famous for disclosing the Chinese society. Living in America, Jin picturizes the scenario of China and its culture through his writings. Though he refuses the accusation of practicing oriental sentimentalism in his writing but it becomes crystal true when we analyze his collection of stories *Under the Red Flag* applying the notions of Edward Said. Orientalist discourse always occupies the derogative connotations of the Non-West which Ha Jin approves. Ha Jin happens to be hegemonised by the discursive practices of orientalism which he presents in his collection of the short stories. Ha Jin has been found interpolated by the ideology of orientalism which he presents in his anthology of the short stories. In the present time the Non-Western writers are being influenced by the ideology of orientalism which has been confirmed by Ha Jin's depiction of the Chinese society. The discourse of orientalism has been pervasive among characters which have been presented by Ha Jin in his work that becomes evident from the collection of the short stories.

Ha Jin is currently a very popular Chinese American writer whose works have gained worldwide reputation. This thesis aims to explore the features of orientalism in Ha Jin's works through the study of their themes and details. The 'Introduction' chapter presents Ha Jin's personal information, the existing studies of Ha Jin and his works, and the research objectives of this thesis. It also introduces Edward Said's theory of orientalism. In his theoretical work *Orientalism*, Said makes it clear that in history there has been a power relation between the East and the West, therefore orientalism is an ideological tool the West adopts to take control of the East. As a discourse, orientalism

has been inevitably imposing a strong influence and limitation upon literature. The next chapter studies Ha Jin's collection of short stories *Under the Red Flag*, and through Said's theory carries out the study of orientalist manifestation in this work which is summarized as "Orientalist Depiction of China"(12). Characters have lived long enough under Communist rule to learn to twist the system for their own advancement- or, if they can't manage that, at least for their own entertainment. "In Broad Daylight," a story in the collection, shows boys hurrying through the village, eager not to miss a word of Mu Ying's confession of being a whore. After she is finished confessing the boys will get to see her paraded through the streets, and they'll get to throw stones at her. In "The Richest Man," townspeople are thrilled when they learn that Li Wan, the town's fat cat, has dropped and broken his ceramic Mao button, a gesture of disrespect that will allow good Communists to strip him of every yuan.

"Emperor" is a story of a gang of boys trying to escape punishment for tipping a cart reports one of its own to the authorities. The boy, nicknamed Grandson, is ruthlessly beaten in the police station. He is hardened by the experience even though he is healed in the span of time. When he returns home he takes over as the new Emperor of the gang, unrivaled in ruthlessness, horrifying even his own followers when he forces a boy called Big Hat to eat dung from the street. Still, when Grandson's family moves away, the boys miss the protection his brutality gave them. Near the end of the story, the narrator laments,:

How they were unable to go to the department store at the western end of Main Street or to the marketplace to buy things for our parents and rent picture-story books. Most of us were beaten in school. Once I was caught

by Big Hat's men at the millhouse and was forced to meow for them.

How we missed our old glorious days. (23)

The lesson the boys have learned is clear: power, however attained, is the essential commodity, the only force that protects members of the community from having to eat dung or meow like a cat.

It argues that the narrative inequality in the literary texts is essentially the reflection of inequalities in the field of economy, culture and politics. Orientalism is capable of taking different forms of representations in different texts; however, these representations are alike in their ultimate purpose to provide cultural and ideological resources for the Western powers' imperialistic strategies.

Ha Jin's submission to the discourse of the Eurocentrism makes him underestimate the Chinese society, culture and history in his *Under the Red Flag* where his presentation of China as the clash between tradition and duty to the Communist Party proves his orientalist attitude which tempts to the critics of rientalism.

Dramatizing the issues of the hegemonic influence of the ideology of orientalism, the research analyses in its full figure how Ha Jin's latent orientalism manifests in his short stories. Ha Jin becomes a mimic man to incorporate and disseminate the ideology of orientalism as he migrates to America and becomes complicit to the western culture of Eurocentrism which becomes evident from the analysis of his short stories in the collection *Under the Red Flag*. His stories to examine life in China grappled with shame, death, infidelity and repression are epiphany of the ideology of Orientalism that always casts filthy images to the Non-Western society of which Ha Jin becomes a blind advocator to find which is the objective of the research in its three chapters borrowing

the insights from the thinkers of orientalism such as Edward Said, Salman Rusdie, and others.

The twelve stories in *Under the Red Flag* take place during China's Cultural Revolution. In "A Man-to-Be," a militiaman engaged to be married participates in a gang rape. In "Winds and Clouds over a Funeral," a Communist leader disobeys his mother's last wish for burial. "In Broad Daylight" is the story of the public humiliation of a woman accused of being a whore. Similarly, "Emperor", "New Arrival", "Fortune", "In Broad Daylight" and other stories dramatize the harrowing degradation of the Chinese due to western hegemony. The negative depiction of the Chinese society in the text of Ha Jin finds its nexus with the discourse of orientalism. Orientalist notion of silencing the Non-Westerners with the derogative depiction of the Non-West fine-tunes with Ha Jin's action to cast China with the derogative attitude in *Under the Red Flag* due to his submission to the ideology of Orientalism.

Under the Red Flag, a story collection, has received several criticisms since the time of its publication. Different critics have criticized this collection from different perspective. *Under the Red Flag*, Jin's second collection, is perhaps even more brutal in the truths it reveals about China and human nature. There are some mixed opinions on Ha Jin's literary style. Wenxin Li focusing on the richness of plain style and giving importance to the traditional cultural society, argues that while Ha Jin's narrative style appears plain and unassuming, his work is "always captivating and rewarding" (12). In the same manner Li adds, "He strongly prefers a well-spun yarn to elaborate stylistic experimentation" (25). Besides these personal criticisms of the critics, Official Website of the Flannery O'Connor Award highlights diasporic condition of the writer giving him

the highest honor for portraying the loss and moral deterioration of the Chinese people and society.

Out limiting the spatio-temporal framework of politics Kirkus Reviews emphasizes on the humanity working in its full strength beyond particular society or specific times. It says: "Ha Jin vividly evokes the renegade humanity that runs counter to officially correct behavior, an unusual and distinctive work"(2).

Ha Jin is the pen name of Xuefei Jin, born February 21, 1956, in China's Liaoning Province. He grew up during the turbulent years of the Cultural Revolution, served in the army, and completed bachelor's and master's degrees in his home country before coming to the United States in 1985 to pursue his doctorate in English at Brandeis University in Waltham, Massachusetts. The Tiananmen Square massacre of 1989, which roughly coincided with the completion of his Ph.D., convinced Jin not to return to China; he soon began writing in English and searching for an academic job in the United States. In 1993 Jin joined the creative writing faculty at Emory University in Atlanta as an assistant professor of poetry. After spending a decade at Emory, Jin returned as a full professor to the creative writing program at Boston University, where he had previously studied writing.

In 1990 Jin, who had only recently begun writing in English, published his first volume of poetry. This effort, *Between Silences*, and his two subsequent books of poetry, *Facing Shadows* and *Wreckage*, offer a sweeping panorama of Chinese history, from the excesses of the emperors to the public enthusiasm and private suffering attending the Cultural Revolution. Often narrative in form, Jin's poems likewise offer a

glimpse into the family background and cultural antecedents that color his own writing: his verses trace a path from his home province in China to Georgia and beyond.

Though he was hired by Emory as a professor of poetry, Jin became well known for his fiction. His first story collection, *Ocean of Words: Army Stories*, is set on the border between China and the Soviet Union in the 1970s. The stories focus on the human experience at the front: they tell of love and longing ("Love in the Air"), the dynamic between leaders and followers ("Dragon Head"), and the shame that can arise from the constraints of Chinese and military culture ("Miss Jee"). The collection won the PEN/Hemingway Award.

In the same way, Judges' Citation highlights presentation of the then Communist China in the texts of Ha Jin. The same Citation pin points:

The seemingly contradiction between roots in and removal from the third world native land, to the western audience, confers on Ha Jin an aura of credibility in giving a better guide of Communist China- "a world and a people we desperately need to know."(6)

Taking a leaf out of such orientalism, the thesis reads latent orientalist perspective of Ha Jin as scattered in the stories which is unnoticed in critics' scholarship the very gap is fulfilled by the research. The eye of orientalism in *Under the Red Flag* is used neglecting other aspects to make the thesis prove the hypothesis. The incidents of the stories mirror the contemporary Chinese society that also confirm the features of New- Historicism. But, the delimitation of the research is that it only sticks to the notion of orientalism. The purpose of the research is to probe into the elements of how the orientalist representation gets manifested in *Under the Red Flag*. Ha Jin becomes the

mimic man to incorporate the ideology of orientalism. He grows up in the Non-Western society and finally migrates to the Western society. As he moves to the western society he immediately becomes the slave of it and its discourse of orientalism. As he becomes the slave of the Western society that produces the ideology of orientalism in *Under the Red Flag*, to find which is the objective of the research. The significance of the research is that it manifests how the Non-Western writers are being hegemonized by the ideological and discursive practices of orientalism.

Among all literary genres, short stories may be the most difficult for the writers to come cross and for the readers to fully appreciate. It is even more challenging and demanding to attempt short stories for audiences from a different cultural and linguistic context. As such, the achievement realized by Ha Jin in his collection of short novels, entitled *Under the Red Flag*, Chinese stories prove to be much impressive. In the contemporary era, Ha Jin, quite possibly, bars none. Humorous was the convenient borrowing of Chinese terms and its transplantation in English. To the uninitiated, one might feel that Ha Jin's language seemingly pale and wording uncolorful. Yet plainness and simplicity are the virtue to depict the Chinese World. Simplicity draws immense raw power. And the plain account is often brutal in force, honest in rendition, and true to the original. The author, from time to time, can be inexcusably rational in setting up the story and heightening the dramatic atmosphere, e.g. there's no longer a man carrying the old whore home at the end of the first story although she's hoping for an encore like the first time.

The author was disciplined enough to always constrain his story telling with a sarcastically tragic overtone and a healthy dose of reluctant helplessness, rape, adultery,

murder, love, hatred, honor, cheating, incest, superstition, reform, political oppression, so forth and so on. Yet the stories are destined to be set in China as a modern day drama with two contradictory sets of forces and actors: the Ultra-modern tradition-eradicating Cultural Revolution and the slow-paced peasantry life frozen in the centuries-old past. In the end, the Cultural Revolution is but a spice, a sub-context during a particular historical era. What the stories really exposed is the remote yet greatest part of China: the rural villages, where even most urban Chinese would feel exotic and inconceivable, to say the least. The irony is twofold here. First, the village life was at least a hundred years away from the modern part of China. Second, much of the cultural fiber, social mores, and moral compass in the then and possibly now still feudalist rural areas, the Cultural Revolution sought to sweep out. Instead, the Cultural Revolution only burdened and confused the villagers. Which is greater an evil? Life was harsh. Fu-tzu, Kong Qui or K'ung Confucius said, "Food and Sex, Human Instincts" (98). True it was to be for centuries to come, if not forever. In Jin's stories, people strive for food with the greatest enthusiasm in a society with scarce material supply. And sexual liaison becomes the dominant game in town and, along with carnal jokes, the only form of entertainment for the men and women who had to toil all day in the field. Better live pathetically than dead. Resilience has been the dominant characteristic of Ha Jin's heroes and heroines and coping their fundamental strategy.

Under the tragic veil, we could also feel the author's deep concern for humanity. The characters of the stories are practical and also risk-taking. They could sacrifice their dignity and reputation to satisfy the basic biological needs. They could risk foregoing everything else just for once realizing themselves as human beings. Seeking pleasure in

life is a basic human right. In the asexual context of the Cultural Revolution where men and women were forced to homogenize their dress code, use of language, division of labor, and the term Love being dumped to dustbins, adultery seems extremely brave and fulfilling an act.

Breaking the ongoing social convention, one had to pay the price. Then we see the agitated mob, the mass, in action, e.g. the bystanders during the Mu Ying incident. They could turn between sympathetic to hostile in a split second, like the Pekinos in Turandot, the Russians in Boris Godunov. Pitiful was the mob-like mass which lost its collective mind. Craziness drove out reason. Where was the social conscience? And everyone has to play on. The stories depict the real China that is why it becomes the representatives of life in China. For certain part of China at a certain period of time. And that made it exotic. The depicted China in Ha Jin's Stories do not necessarily portrays the mainstream China. Stories of Ha Jin's would be as alien to young Chinese under the age of twenty-five as it is alien to Americans who've never set foot in China. It is too painful for those who experienced the harsh reality to recall the dreadful past; it is too remote for the generation next to have a slight interest in that not so distant past. In these stories, we learn history about how Chinese were depicted in the discourse of Orients. To cope, to muddle through, to be resilient, to always have hope, seek happiness and enjoy life, no matter what, to live.

Jin's second novel and most celebrated work, *Waiting*, is the story of Lin Kong, a doctor in the Chinese army torn between his responsibilities to his wife, Shuyu, and daughter in the countryside unwelcome reminders of a loveless arranged marriage and his girlfriend in the city, an army nurse with whom he has only a platonic relationship

because of strict military regulations about fraternization. Chinese law prevents him from divorcing Shuyu without her consent until the couple has been separated for eighteen years. When Lin Kong is finally granted a divorce, he marries the nurse only to find that the long years of waiting have permanently damaged their relationship. The novel won both the National Book Award for Fiction and the PEN/Faulkner Award.

The Crazy, Jin's third novel, concerns a graduate student's academic coming-of-age at the bedside of his mentor and future father-in-law, an esteemed professor whose "crazed" rants while recovering from a stroke reveal far more about himself and the oppressive life of a Chinese academician than the professor intends.

Jin's fourth novel, *War Trash*, is the first-person account of a Chinese army officer's struggle to survive a prisoner-of-war camp after he is captured by Americans during the Korean War (1951-53). A winner of the PEN/Faulkner Award, *War Trash* was considered by many critics at the time to be Jin's most ambitious and incendiary novel. While the central character is purely fictional, the mistreatment of the Korean prisoners at the hands of their captors is, according to Jin, a historical reality. The author's representation of these events draws upon his own experience in the Chinese army and his memory that "most of the soldiers were afraid of captivity more than death"(20). *A Free Life* tells the story of an immigrant family who flees China after the Tiananmen Square massacre in 1989 and struggles to adjust to American life. The novel is partially set in Atlanta. In December 2006, *The First Emperor*, an opera co-written by Jin and Tan Dun and composed by Dun, opened at the Metropolitan Opera in New York City. In 2008 Jin published a series of lectures, entitled *The Writer as Migrant*, which was originally delivered at Rice University in Houston, Texas.

Ha Jin's fascination towards orientalism can be observed in his own interview. He favors English much more than that of Chinese. For him English is more shapeable and expressive language whereas other is shapeless and introvert. For him:

English has more flexibility. It's a very plastic, very shapeable, very expressive language. In that sense it feels quite natural. The Chinese language is less natural. Written Chinese is not supposed to represent natural speech, and there are many different spoken dialects that correspond to the single written language. The written word will be the same in all dialects, but in speech it is a hundred different words. The written language is like Latin in that sense; it doesn't have a natural rhythm. The way people talk you can't represent that. The accents and the non-grammatical units, you can't do it. You can't write in dialect, like you can in English, using a character to represent a certain sound, because each character has a fixed meaning. (Interview with Jin)

Orientalism smears all orientalists with the same black paint. Its ideological framework includes and gives equal weight to the writings of ignorant travelers, amateur journalists and learned scholars. It advances the view that Western attitudes towards the orient form a unified discourse with immutable values and assumptions. According to Said, the major threads of this discourse, which includes racism and feelings of superiority, originated in Ancient Greece, emerged more fully in the Enlightenment, and were employed in imperial Britain and France, and today in modern America. The crystallization of this discourse into a coherent set of ideals came with the growth of the European and American empires which used orientalism's racist themes to justify

imperialist aggression and expansionism. No writer could escape the omnipotence of this discourse. Accordingly, orientalism contends that the Western canon is a reflection of the imperialist and colonialist practices of the West and to understand Western attitudes of the other is to have to appreciate the utmost centrality of this reality. orientalism's theoretical premises in which every Western writer who wrote on the orient is understood in an essentialist way. Edward Said's evaluation and critique of the set of beliefs known as orientalism forms an important background for postcolonial studies. His work highlights the inaccuracies of a wide variety of assumptions as it questions various paradigms of thought which are accepted on individual, academic, and political levels. The orient signifies a system of representations framed by political forces that brought the orient into Western learning, Western consciousness, and Western empire. The orient exists for the West, and is constructed by and in relation to the West. It is a mirror image of what is inferior and alien (other) to the West.

Orientalism is "a manner of regularized writing, vision, and study, dominated by imperatives, perspectives, and ideological biases ostensibly suited to the orient"(3). Said says, it is the image of the 'orient' expressed as an entire system of thought and scholarship. The oriental is the person represented by such thinking. The man is depicted as feminine, weak, yet strangely dangerous because poses a threat to white, western women. The woman is both eager to be dominated and strikingly exotic. The oriental is a single image, a sweeping generalization, a stereotype that crosses countless cultural and national boundaries.

Manifest orientalism is what is spoken and acted upon. It includes information and changes in knowledge about the orient as well as policy decisions founded in

orientalist thinking. It is the expression in words and actions of Latent orientalism. The first orientalists were 19th century scholars who translated the writings of the orient into English, based on the assumption that a truly effective colonial conquest required knowledge of the conquered peoples. This idea of knowledge as power is present throughout Said's critique. By knowing the orient, the West came to own it. The orient became the studied, the scene, the observed, the object; orientalist scholars were the students, the seers, the observers, and the subject. The orient was passive; the West was active. French harem fantasy with a black eunuch servant.

One of the most significant constructions of orientalist scholars is that of the orient itself. What is considered the orient is a vast region, one that spreads across a myriad of cultures and countries. It includes most of Asia as well as the Middle East. The depiction of this single 'orient' which can be studied as a cohesive whole is one of the most powerful accomplishments of orientalist scholars. It essentializes an image of a prototypical orient—a biological inferior that is culturally backward, peculiar, and unchanging to be depicted in dominating and sexual terms. The discourse and visual imagery of orientalism is laced with notions of power and superiority, formulated initially to facilitate a colonizing mission on the part of the West and perpetuated through a wide variety of discourses and policies. The language is critical to the construction. The feminine and weak orient awaits the dominance of the West; it is a defenseless and unintelligent whole that exists for, and in terms of, its Western counterpart. The importance of such a construction is that it creates a single subject matter where none existed, a compilation of previously unspoken notions of the other.

Since the notion of the orient is created by the orientalist, it exists solely for him or her. Its identity is defined by the scholar who gives it life. Said writes:

The hold these instruments have on the mind is increased by the institutions built around them. For every orientalist, quite literally, there is a support system of staggering power, considering the ephemerality of the myths that orientalism propagates. The system now culminates into the very institutions of the state. To write about the Arab oriental world, therefore, is to write with the authority of a nation, and not with the affirmation of a strident ideology but with the unquestioning certainty of absolute truth backed by absolute force. (21)

Said argues that orientalism can be found in current Western depictions of Arab cultures. The depictions of the Arab as irrational, menacing, untrustworthy, anti-Western, dishonest, and perhaps most importantly prototypical, are ideas into which orientalist scholarship has evolved. These notions are trusted as foundations for both ideologies and policies developed by the occident. Other is the representation of western cholarship. The so called 'other' are not, in reality, as they are depicted. They are represented as untrustworthy, sexiast, wild, criminal, unsocial, barbaric and uncivilized making themselves (westerns) as opposite of what is depicted. In a sense, Said is of the view that westerners survive only making non-westerners uncivilized and wild. That is to say in their school, westerners are what the orients are not.

One would find this kind of procedure less objectionable as political propaganda--which is what it is, of course--were it not accompanied by sermons on the objectivity, the fairness, the impartiality of a real

historian, the implication always being that Muslims and Arabs cannot be objective but that orientalists, writing about Muslims are, by definition, by training, by the mere fact of their Westernness. This is the culmination of orientalism as a dogma that not only degrades its subject matter but also blinds its practitioners. (9)

Said calls into question the underlying assumptions that form the foundation of orientalist thinking. A rejection of orientalism entails a rejection of biological generalizations, cultural constructions, and racial and religious prejudices. It is a rejection of greed as a primary motivating factor in intellectual pursuit. It is an erasure of the line between the West and the other. Said argues for the use of narrative rather than vision in interpreting the geographical landscape known as the orient, meaning that a historian and a scholar would turn not to a panoramic view of half of the globe, but rather to a focused and complex type of history that allows space for the dynamic variety of human experience. Rejection of orientalist thinking does not entail a denial of the differences between the West and the orient, but rather an evaluation of such differences in a more critical and objective fashion. The orient cannot be studied in a Non-Orientalist manner; rather, the scholar is obliged to study more focused and smaller culturally consistent regions.

The person who has until now been known as the oriental must be given a voice. Scholarship from afar and second-hand representation must take a back seat to narrative and self-representation on the part of the oriental. Depending on the theoretical modality of orientalism the research in its three chapters presents the extensive analysis of Ha Jin's short stories from the viewpoint of how his short stories in the anthology in *Under*

the Red Flag function in the orientalist depiction of the Non-West especially the Chinese society and the culture. The first chapter becomes narrative of the research presenting how *Under the Red Flag* of Ha Jin involves in the orientalist endeavor. The second chapter makes the textual analysis of *Under the Red Flag* and its short stories from the viewpoint of Said's orientalism incorporating some relevant notions of Hegemony propounded by Gramsci. Similarly, the last chapter, " Ha Jin's Submission on Under the Red Flag" concludes the research.

II. Orientalist Depiction of China in Ha Jin's *Under the Red Flag*

The research preserves the representation of the submissive orientals in Ha Jin's *Under the Red Flag* which contains twelve stories that shows the concern of orientalism. Orientalism demonstrates the submission of the oriental people. In these well acclaimed stories Ha Jin vividly depicts the harsh and bitter realities of marginalized, oppressed, tortured and dominated Chinese people. How those discriminated people tortured by so called powerful and dictator communist regime have been dramatized in the stories.

As orientalist concerns for such people Ha Jin becomes the advocate of orientalism in his stories. Powerless have been deprived of history by powerful. These twelve stories contain the undercurrent of cynicism in the face of authority that is common to communist military societies. As Said's believe, orientalism is predicated on an unquestioned belief in Western superiority and on the conviction that, as the East cannot understand itself, the West must interpret it for both East and West. It is a system of representation forced upon the East by a set of references that deny any history, culture or identity of its own, and that inscribe it within Western ideological constructs. orientalism, a derivative of orientalism, suggests the modes of orientalist representation are still very much a part of the contemporary world. However, it argues that orientalism is no longer the West acting on its own, but rather it has advanced itself by seeking allies in the orient and allowing them to speak in and from the centre only to help to reinforce the superiority and hegemony of the West. In other words, self-orientalizing discourses have embraced orientalist discourses as testimonies for the justification of orientalism.

In the introduction to *Under the Red Flag* on the official website of the Flannery O'Connor Award, it says, "Ha Jin, who was raised in China and emigrated to the United States after the Tiananmen Square massacre in 1989, writes about loss and moral deterioration with the keen sense of a survivor" (19). The implication is that he is a politically dissident writer, though Ha Jin denied that assumption in an interview, saying he was more of an immigrant writer. Nevertheless, this association does betray the preconception of not a small number of readers, probably including prize judges in reading works by Chinese Diaspora writers, which in turn influences their reading of representation in the works. He also admitted that he would not have an audience if he wrote in Chinese because other exiled writers had already established their names for a Chinese readership. The practical reason for living in America and looking for an audience, though understandable, inevitably colors the nature of the work: the exclusive topic of an ambiguous contemporary China for mainstream white publishers and readers. Ostensible as Ha Jin's intended audience are, he claims in the preface to his poetry collection *Between Silences: A Voice from China* that:

As a fortunate one I speak for those unfortunate people who suffered, endured or perished at the bottom of life and who created the history and at the same time were fooled or ruined by it. They should talk and should be talked about. (67)

With about thirty years' experience, from 1956 to 1985, in China, Ha Jin seems unimpeachable to any western reader in the authenticity of his representative role and voice. Interestingly, while Ha Jin's claim for his representativeness and the credibility of his authenticity largely relies on his roots in China, he expresses his detachment from

the native land: “China is distant. I don’t know what contemporary Chinese life is like now. I’m not attached to it anymore” (56). The seemingly contradiction between roots in and removal from the third world native land, to the western audience, confers on Ha Jin an aura of credibility in giving a better guide of Communist China- “a world and a people we desperately need to know” (25). However, Ha Jin’s self positioning as a Chinese native in America acting as a spokesman for the orientalism left behind in China reminds us of Said’s precaution about the validity of the vicarious voice.

In *Orientalism*, Said identifies the problem of the investigating subject assuming the orient voice, and develops the argument further in orientalism. *Orientalism* is very much a book tied to the tumultuous dynamics of contemporary history. Neither the term orient nor the concept of the West has any ontological stability; each is made up of human effort, partly affirmation, partly identification of the other. That these supreme fictions lend themselves easily to manipulation and the organization of collective passion has never been more evident than in our time, when the mobilizations of fear, hatred, disgust and resurgent self- “In Broad Daylight”, a short story in *Under the Red Flag*.

Ha Jin’s second book of short stories, *Under the Red Flag* includes twelve stories all set in a provincial town in north-eastern China during and right after the Cultural Revolution. With an unmistakable reference to Communist China by its characteristic red flag, the title suggests that the book is about the lives of Chinese under the leadership of the Communist Party. However, it is in this short story that Ha Jin’s stand of speaking for Chinese women most counterfeit and self-orientalizing. “In Broad Daylight” is about Mu Ying, nicknamed Old Whore. She has affairs with different men

and is publicly denounced and paraded before the community by the Red Guards who travel from another city and happen to know her bad name. Her dwarf peddler husband Meng Su tries to rescue her from the public humiliation, only to be humiliated himself by the Red Guards, the spectators and his wife as well. Finally, he is found crushed by a train, and Mu Ying lies alone at bus stop, deranged. Written from the point view of a naïve boy, nicknamed White Cat, Ha Jin intends to portray through untainted and authentic lens a Chinese woman with a self-awakening feminist consciousness stands up for her sexuality. During the denunciation assembly, Mu Ying gives spontaneous speech, appealing to the women spectators for their understanding of her affairs:

Sisters, All right, it was wrong to sleep with them. But you all know what it feels like when you want a man, don't you? Don't you once in a while have that feeling in your bones? Oh, you want that real man to have you in his arms and let him touch every part of your body. For that man alone you want to blossom into a woman, a real woman. (8)

Aforementioned speech of Mu Ying over the mass of women shows the narrow thinking of orient about sex. Ha Jin latently criticizes this narrowness of Orient beleaguering them in the realm of barbarism and voyeurism. Jin laughs at the thinking of orient women specially that of Chinese women who take sex as a necessary part of life to be a real woman.

Moreover, Mu Yin explicitly equates manhood with potency by contemptuously disclosing in public that her husband is no good in bed, which, if not directly, leads to Meng Su's death. In the following story in the collection, "Man to Be", Ha Jin continues the castration theme: the impotent husband invites five young men to gang

rape his wife who has an affair. During the gang raping, one of the young man permanently loses his potency because of an emotional surge for the woman thwarted by a sudden burst of dogs' barking. In "Resurrection", the last but one story in the collection, Lu Han literally castrates himself so as to prove his repentance for being seduced by his sister-in-law. Set in the 60s and 70s in China, three out of twelve stories in *Under the Red Flag* continue to circulate the orientalist gendered stereotypes: the emasculated oriental male and the sexually promiscuous exotic oriental female.

Moreover, Ha Jin plays up to the orientalist interest with his details. Ha Jin suggests that public denunciation is in a way a far more humane punishment for an adulterous than the Heaven Lamp method. The Heaven Lamp is a means of execution in the old times which involves an extremely excruciating death by fire. In Ha Jin's description, it becomes more sadistic than cruel, more ludicrous than horrendous. The woman would be hung naked in public, being slowly burnt by the fire below and at the same time flogged by two men. Ha Jin details that the whips the men used were made of bulls' penises. While it is true that the bull's penis was used to make a whip, formally called a pizzle, a word which originated in Middle Low German, the etymology of the character for whip in Chinese suggests the whip is leather-thonged. The Chinese character also refers to other things in the shape of a whip, such as a teacher's pointer and an animal's penis, thus the word for the ordinary leather-thonged whip used by a cowherd coincides with the one for the bull's penis. "[T]he whips made of bulls' penises" (3) is Ha Jin's deliberate misappropriation of the polysemy of the character in Chinese"(3). The stricture of the feudal Confucian ethics imposed on women, inhumane as it could be, would by no means result in such a sadistically erotic scene with a bandaged naked

woman, two men flogging her with whips made of penises and a crowd of excited spectators. That Ha Jin conjures up such an ethnographical anecdote has no literary effect but to testify to orientalist notions of an oddly erotic and uncivilized China.

When adults burst out laughing at Mu's assertion of her husband's impotence, the teenagers appeared to be puzzled. The dialogue between them shows this point clearly:

“What's that? What's so funny?” Big Shrimp asked Bare Hips.

“You didn't get it?” Bare Hips said impatiently.

“You don't know anything about what happens between a man and a woman. It means that whenever she doesn't want him to come close to her he comes. Bad timing.”

“It doesn't sound like that,” I said. (8)

Obviously, Bare Hips does not know any more than Big Shrimp though his impatient tone tries to conceal this ignorance. Ignorant as he is, Bare Hips makes so, bold as to cry at Mu, “Shameless Old Whore!” (4). Such tags are given to suppressed people to make them submissive. According to sense of oriental, such tags- bearers are the true subalterns. Imperceptibly, the innocent children are acting the role of accomplice in the public denunciation against Mu. Their thoughts and behaviors manifest the influence they have taken from their parents. In this sense, the innocent teenagers have degenerated from lovely angels to dreadful demons.

In Ha Jin's story, the rough death of Meng Su, the husband, constitutes an unscheduled event, which brings the narrator and his companions to the violence of the adult world. The public denunciation of Mu was no longer a thrilling scene, but

something that touched them to their souls, evoking their introspection or maybe disillusion about the world. Bare Hips's vomiting is a strong signal, indicating the shocking effect that the violence may have brought to him. After the shocking experience, they are no longer innocent adolescences, but adults struggling at the "threshold of maturity and understanding" (223).

Chatman points out that the author has no voice, which only empowers others to speak; and that the author is a silent source of information, which "instructs us silently, through the design of the whole, with all the voices" (149). By these arguments, Chatman not only states the differentiation between powerful and powerless, but also recognizes the characters' relation to orientals.

In contrast to the innocent teenagers, the voice of the grandmother of White Cat represents a view popular among the old people in the town. When she was confirmed that Mu would be paraded that afternoon, her response was "Good, good. They should burn the bitch on Heaven Lamp like they did in the old days" (1). Though a female herself, Grandma supports the revolutionary action of the Red Guards without any reservation. She feels no sympathy for the suffering of Mu because in her eyes, Mu is a bad woman and she deserves more severe punishment.

This point of view is typical of Chinese old women, who are subjected with teachings like be obedience and preserve Virtues. For them, women, as the dependency of men, are not allowed to have their own rights and thoughts. A woman's chastity is valued more than her life, and a husband's kindness is considered as a sort of favor that requires a wife to return with a whole life's gratitude, loyalty and slavery service. In the case of Mu Ying, a woman who lost her virginity in an accident, it is quite natural that,

rather than being sympathized; she would be condemned and underrated. Now that her husband accepted her, she should have returned his good-heartedness with her loyalty, instead of bringing him shame with her illicit affairs. No wonder that the older generation like grandmother would clap and cheer at Mu's suffering and not condemn those who brought trouble to her.

As a unique existence of the times, the Red Guards-agent of the power holder, an organization that was initiated among young students all over the country to protect the red socialist power during the Cultural Revolution, play an important role in the story. It is the Red Guards who caught Mu at home and organized the session of public denunciation. The author writes, "God knew how they came to know there was a bad woman in our town" (4). This actually constitutes a suspension in response to the acts of upper hands people.

In the atmosphere of hailing all revolution enthusiasm, from publicly denouncing teachers at school to intervene various trifling matters in the neighborhood, the Red Guards were entrusted an unlimited power to take whatever revolutionary action that was necessary in their eyes. Assuming to be holders of truth and justice, they shouldered spontaneously the great responsibility for removing any thoughts and practices that might harm the socialist cause. Naturally, they would not mind traveling seventy kilometers to come and denounce Mu, the demon and the snake in the town, whom they did not know at all.

As a group of juveniles that had been brainwashed by the extremely Left trend of thought, the Red Guards never realized that their dehumanizing means of punishment like planting paper hat on people's head, cutting their hairs, or parading them against

their will, were flagrant violation of their human rights, and that they were against the law of protecting people's basic rights of living. They were just afraid that what they did was not revolutionary enough.

The most noticeable point in the story is the wording of the Red Guards towards Mu and the three visitors of her house. They asked her first, "Why do you seduce men and paralyze their revolutionary will with your bourgeois poison?" (7). Obviously, the word seduce is connotative of vicious intention and spiteful behavior while bourgeois is a sensitive label to which nobody would like to have any relation during the Cultural Revolution. Contrarily, the frequenters of her house become people with revolutionary will. Ironically, the Red Guard asked the question solemnly, without any awareness of the ideological color in his wording. Mu is further depicted as the parasite that sucked blood out of a revolutionary officer and the snake that swallowed the money of a peasant;

Whereas the peasant who visited her house became the object of sympathy a poor peasant who worked with his sow for a whole year and got a litter of piglets. That money is the salt and oil money for his family, but this snake swallowed the money in one gulp. (12)

Nobody in the town takes the trouble to think why Mu is the sole culprit that is condemned. When Mu confessed that the third man that visited her house was a Red Guard, who led the propaganda team that passed there last month, the crowd broke into laughter. This might be the response to the sentence above, "God knew how they came to know there was a bad woman in our town" (4). As readers, we cannot say for sure, but it is not any wrong to guess that the Red Guard, who had been beaten black and

blue, may have plotted behind the scenes such a revolutionary action against Mu. Deploying this incident, the implied author launched a satire on the Red Guards as a whole, who assumed to be removers of bourgeois practices, while some of them were doing something against which they are denouncing. More importantly, they were taking advantage of the revolution to revenge their personal enemies. The implied author seems to highlight that the Red Guards are human beings that may err, not saints or sagas that they assume to be. Naturally, their motives, values and practices are questionable.

The scope of oriental work exceeds the limitations imposed by orthodox orientalism. On the other hand, the subject of oriental work is more than oriental or orientalist; it quite consciously plays with the limitations and the challenges presented to them by the orient and by knowledge about it. Nerval, for example, believes that he has to infuse what he sees with vitality. Nevertheless, the leader of the Red Guards is skillful and experienced, who distracted the public attention with the following remarks:

We all have heard the crime Mu Ying committed. She lured one of our officers and one of our peasants into the evil waters, and she beat a Red Guard black and blue. Shall we let her go home without punishment or shall we teach her an unforgettable lesson so that she won't do it again?

(14)

With his words, the denunciation was directed again at Mu; and meanwhile, the introspection incurred by the episode of the Red Guard was interrupted successfully.

As a central focus of the public denunciation, Mu appeared to be rather calm when she was caught at home. She neither protested nor said a word, but followed the

Red Guards quietly. In her eyes, these Red Guards were only a group of children. She did not expect that the join forces of the Red Guards and the revolutionary masses in the town would be tremendous enough to put her in destruction; more importantly, she did not think that her behavior had violated any rule or law. When her husband appealed to the Red Guards, she stared at him without a word, and a faint smile passed the corners of her mouth. In her eyes, the behavior of her impotent husband is pedantic and ridiculous. When the Red Guard asked her why she “seduced men and paralyze their revolutionary will,” she responded rather calmly with a rhetorical question, “I’ve never invited any man to my home, have I?” (7). When several women hissed in the crowd, she even tried to persuade them by citing her own experience:

She spoke aloud. “All right, it was wrong to sleep with them. But you all know what it feels like when you want a man, don’t you? Don’t you once in a while have that feeling in your bones?” Contemptuously, she looked at the few withered middle-aged women standing in the front row, and then closed her eyes. “Oh, you want that real man to have you in his arms and let him touch every part of your body. For that man alone you want to blossom into a woman, a real woman. (8)

Jin depicting the sexual scenes and its misuse goes with the line of orientals in order to make orient lowly and uncivilized. Basically the role of women is narrowed as only plaything and seducer. Red Guards never see their officer's offense but only of Mu Ying. Jin restricted his female characters only in the boundary of sexual abuses and obstacle for the great achievement.

If we do not doubt whether a woman living in the town at the end of the 1960s can speak in such an undisguised way, we may take her speech as a declaration of women liberation movement. In this sense, Mu is already a feminist with a strong awareness of subject. She is not only courageous to ignore the social norms, but also brave in breaking the patriarchal tradition.

The speech also provides a footnote for Mu's calmness in front of the Red Guards and the gathering crowd. According to her own logic, she has done nothing wrong. Compared to the withered middle-aged women standing in front of her, she even feels proud of her face that is "white and healthy like fresh milk" (4).

As a victim of the gang rape, Mu must have experienced a hard time of being treated with disdain. Instead of being hit to death by the accident, she has walked out of the shadow of the concept of chastity, and began to enjoy the pleasure of the flesh as well as economic benefits brought about by men, the invader of her virginity. The bitter time she has experienced has actually hardened her heart and paved the way for her further self-liberation, both physically and spiritually.

Ha Jin's time-transcending transpositions of these two historical specificities caters to and in turn is hailed by a readership who are investigating those others with orientalist expectations. When Ha Jin stood in the limelight of the prestigious National Book Award, his gratitude was all attributed to America, American people and the English language. The Chinese who have nurtured his works are left in what he describes as the inscrutable dimness of limbo. Interpolated by western ideology, culture and politics, self-orientalizing discourses speak in the name of the orient yet to the

taste of orientalists, and are rewarded with a prominent place in the arena of Neo-Orientalism. A critic, Rey Chow believes;

Chinese Diaspora writers and western literary circles will consider this Neo-Orientalist tendency in the production, reading, evaluation and prizing of this group of literature: If the relative freedom in intellectual work that the Chinese living in the liberal West enjoy is a privilege, Chinese intellectuals must use this privilege as truthfully and tactically as they cannot merely to speak as exotic minors, but to fight the crippling effects of western imperialism and Chinese paternalism at once. (12)

Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles. In contrast, the American understanding of the orient seem considerably less dense, although recent Japanese, Korean, and Indochinese adventures ought now to be creating a more sober, more realistic oriental awareness. Moreover, the vastly expanded American political and economic role in the Near East (the Middle East) makes great claims on our understanding of that orient.

The regret that fills many characters in Ha Jin's *Under the Red Flag* is of a different order from Rose and Hubert's. In place of fierce insularity, an equally fierce and brutally enforced extraversion shapes Jin's characters, transforming their lives into chilling comedy. The world Jin describes is like a bag turned inside out, where issues that most readers would expect to be private- impotence, infidelity, a promise to bury a dead grandmother- become public. Neighbors are not warm, loving supports in time of

trouble, but spies gleefully reporting one another to the authorities and demanding public apologies for sport. Those apologies, when they come, are shouted with the sincerity that comes from a malefactor who may or may not regret his action but who deeply regrets the humiliation it has cost him. Nothing stays secret in the villages around Dismount Fort where *Under the Red Flag* is set. Characters have lived long enough under Communist rule to learn to twist the system for their own advancement- or, if they can't manage that, at least for their own entertainment. "In Broad Daylight" shows boys hurrying through the village, eager not to miss a word of Mu Ying's confession of being a whore.

After she is finished confessing the boys will get to see her paraded through the streets, and they'll get to throw stones at her. In "The Richest Man," townspeople are thrilled when they learn that Li Wan, the town's fat cat, has dropped and broken his ceramic Mao button, a gesture of disrespect that will allow good Communists to strip him of every yuan. Much discussion of patriotism and respect for Communism takes place in these pages, almost all of it presented with an ironic wink.

Jin is interested in examining power: power appropriated and power undermined power that in his vision always deranges. So he shows readers a Dismount Fort where scheming abounds. Neighbors plot to unsettle wealthier neighbors, a young woman chooses a man she dislikes to be her husband because he seems likely to become the next vice- chairman of the commune, and everybody tries to use or fool the Party officials. In the unsettling and excellent "Emperor" a gang of boys trying to escape punishment for tipping a cart reports one of its own to the authorities. The boy, nicknamed Grandson, heals from the beating he receives at the police station, but he is

hardened by the experience. When he returns home he takes over as the new Emperor of the gang, unrivaled in ruthlessness, horrifying even his own followers when he forces a boy called Big Hat to eat dung from the street. Still, when Grandson's family moves away, the boys miss the protection his brutality gave them. Near the end of the story, the narrator laments how they were unable to go to the department store at the western end of Main Street or to the marketplace to buy things for our parents and rent picture-story books. "Most of us were beaten in school. Once I was caught by Big Hat's men at the millhouse and was forced to meow for them. How we missed our old glorious days." (56)

The lesson the boys have learned is clear: power, however attained, is the essential commodity, the only force that protects members of the community from having to eat dung or meow like a cat and then from being called Dung-Eater or Cat Mouth by everybody in town. The central point of the many humiliating occasions chronicled in this book is not the humiliation itself but how it becomes enduring public property. Jin's characters have long memories, and the drive for retribution threads their histories together. Neighbors discover one another's slips and sorrows, then recall them for years in conversations that never fail to point out how other people- wealthy acquaintances, in-laws, former lovers- have betrayed the Party. Reputations are ruined, families driven from town, fortunes cynically stripped away. There is no misfortune, Jin's characters learn, that can't be made worse by letting the whole intrusive village find out about it. Partly because of the extremely public rise and fall of the citizens of Dismount Fort, partly because of Jin's emphasis of plot over psychology, and partly because of his simple language, the stories in *Under the Red Flag* have a slyness of tone

that recalls dark and frightening fairy tales. There is none of Maeve Brennan's deep exploration of psyche here, or her voluptuous prose. In the place of these attributes blares a startling and often uncomfortable brightness, a spotlight that reveals, with little mercy, the stumbling foolishness of human behavior and the much more damaging vindictiveness of people striving to seize, however briefly, power over one another.

When Mu was indulged in her long speech about women's sexual desire, a stout young fellow struck her on the side with a fist like a sledgehammer. Yet questions like "How many men have you slept with these years?" (65) are raised. Through these completely opposite behaviors, the implied author seems to condemn the hypocrisy of the town people. On the one hand, they openly sneer at Mu's confession about her own sexual desires; yet on the other hand, they are eager to know the details of Mu's copulation with different men, and command her to confess the specifics. It is a display of typical voyeurism:

The conflict between what they openly despised and what they secretly yearn for conveys the town people's distorted and suppressed desires, which have to be channeled through their verbal and physical abuse of other people who materialized their own suppressed desires. (158)

Jin is fascinated to present the orient as different in their saying and doing. Jin subtly presents that orient wants to play with the ladies body but outwardly they want to punish the so called wrongdoers. Even presenting such situation of punishment and reward in the book, Jin inclines to make orient virtueless.

In addition, during the session, a farmer even shouted, "Sing us a tune, sis?" (11). who is on earth more obscene, the denounced or the revolutionary masses? It is

very likely that they just lack the opportunity or perhaps the money to do the thing that they are publicly denouncing against. Besides, it is hard to say clearly whether there are some people among the revolutionary masses who once yearned for the body of Mu but was rejected by her. The public denunciation for them is a golden chance to revenge their rejected and unsatisfied desire.

“In Broad Daylight” is about Mu Ying, nicknamed Old Whore. She has affairs with different men and is publicly denounced and paraded before the community by the Red Guards who travel from another city and happen to know her bad name. Her dwarf peddler husband Meng Su tries to rescue her from the public humiliation, only to be humiliated himself by the Red Guards, the spectators and his wife as well. Finally, he is found crushed by a train, and Mu Ying lies alone at bus stop, deranged. Written from the point view of a naïve boy, nicknamed White Cat, Ha Jin intends to portray through untainted and authentic lens a Chinese woman with a self-awakening feminist consciousness who stands up for her sexuality. Turning point number one in the story is when the questioning of Mu Ying has started and has to confess her crimes of adultery with three other men. She then comes to the point where she explains the feeling of wanting a man holding her with his strong arms very detailed. After Mu Ying describes this feeling of sexual need, a woman who is the mother of Bare Hips speaks from the front of the crowd and says “You have your own man, who doesn’t lack an arm or a leg. It’s wrong to have others’ men and more wrong to pocket their money” (156). And on this moment Mu Ying is still recovering from a punch of the Red Guards and still replies with a smirk on her face looking down on her husband “I have my own man?”

(156). “My man is nothing. He is no good, I mean in bed. He always comes before I feel anything” (156).

“Man-to-be,” is another splendid story of Ha Jin’s *Under the Red Flag*, undoubtedly indicates the trace of oriental consciousness. In a sense, orientalism and hegemony as propounded and made huge by Gramsci deal with the same idea. Hegemony is the geopolitical method of indirect imperial dominance, with which the leader state known as hegemon rules subordinate states by the implied means of power (the threat of intervention) rather than by direct military force—that is, invasion, occupation, or capture. As brutal domination of power holders upon oriental crosses the limitations, they try their best to revolt against it though they cannot be successful as advocacy of the soldier's of the story "Man-to-Be";

He was surprised by the fierce eyes but couldn’t help observing them. Somehow her eyes were changing – the hatred and the fear where fading, and beneath their blurred surfaces loomed a kind of beauty and sadness that was bottomless. Nan started to fantasize, thinking of Soo Yan and other pretty girls in the village. Unconsciously he bent down and intended to kiss that pale face, which turned aside and spilled the tears.

(28)

The soldier of “Man-to-Be”, who holds back from taking part in a gang-rape, not only finds himself defensive about his own manliness but is eventually shunned by his fiancé’s family, who doubt his ability to father children, whereas the hooligan boys who terrorize their fellow classmates in “Emperor” discover that The narrator, in the story, "Man-to-Be" , named Hao Nan, engaged to be married with a pretty girl Soo Yan

involves in a gang rape. On the auspicious occasion of engagement he organizes a grand party in which his uncle Sang attends. He had a beautiful wife but he did not love to her because she was considered as a bad woman having illegal affairs with many men. She was called as a fox spirit; always ready to seduce a man. The husband, narrator's uncle, invites five boys to have sex with his wife to teach her a lesson of life as punishment of having unfair relation with other men. All the boys being excited to have sex with a woman without charge become ready and three out of them fulfill their hunger of sex adequately but the two cannot do that because they are inexperienced and are taken as an impotent. Hao, who is going to marry Soo, feels desperate and wretched himself so he breaks of his engagement with Soo due to the fear of lack of virility. Jin mocking orients sense purity and faithfulness of wife towards husband and vice-versa makes his character named Sang speak:

Prostitution was banned in the New China, but there were always women selling their flesh on the sly. Even after she lost consciousness they went on mounting her. She died the next day. Then the police came and arrested the man. Later three of them were sentence to death. Shang said "I invite you boys to share my wife, free of charge, but none of you come. Chickens. (20)

The woman who is raped by a gang of youths tortured a lot represents the pathetic conditions of helpless and desperate women in Chinese society. This kind of operation shares the norms of eastern realities.

According to Said, orientalism is not predicated on the Western origins of its producers of knowledge but rather was based on what Said argued was a skewed

approach toward studying, viewing, and representing “the Orient” as well as what he perceived to be the connection between their intellectual and artistic output and power structures. As everybody has a desire in their life; only powerful people can get it but powerless and marginalized people are always deprived of such things. It is a dream for them but a reality for powerful. This kind of discriminatory notion can be felt in this story so it is a real manifestation of the subalterns’ pangs and pains as:

“Let me go. You’re hurting me,” she begged, and turned to the others, her round eyes flashing with fear. “You stinking skunk, always have an itch in your count!” Sang bellowed. “I want you to have it enough today, as a present for the Spring Festival. See, I’ve five men for you here.

Every one of them is strong as a bull.” His head tilted to the militia. (25)

As Wayne Booth points out, “most of the characters are, in one or another way, in difficult situation, while seeming merely to act out their roles” (152). In this story, Uncle actually plays the role of a dominated man. As a common man living in the town, he certainly has experienced more things than the young, as makes him a suitable candidate to act as the suppressed person relating the past story of Sen, tortured man and his wife. It was Sen, the man who became husband later, who sneaked there, carried his back, and looked after her for a whole winter till she recovered. This story shows that the predicament of poor childless couple who are bound to live under the storm of suppressor- the communist government.

The implication is that he is a politically dissident writer, though Ha Jin denied that assumption in an interview, saying he was more of an immigrant writer. Nevertheless, this association does betray the preconception of not a small number of

readers, probably including prize judges in reading works by Chinese diaspora writers, which in turn influences their reading of representation in the works. He also admitted that he would not have an audience if he wrote in Chinese because other exiled writers had already established their names for a Chinese readership.

The practical reason for living in America and looking for an audience, though understandable, inevitably colors the nature of the work: the exclusive topic of an ambiguous contemporary China for mainstream white publishers and readers. Ostensible as Ha Jin's intended audience are, he claims in the preface to his poetry collection *Between Silences: A Voice from China* as:

As a fortunate one I speak for those fortunate people who suffered, endured or perished at the bottom of life and who created the history and at the same time were fooled or ruined by it. They make voice as loud as fountain of Himalayas but are totally discarded and unheard. They should talk and should be talked about. (43)

He assumes a voice of speaking in the voice of the oriental and for them in his own voice in the space of third world intellectuals. Quoting these lines he seems to be talking about the orient in surface level but as a researcher we become aware of his latent conception. By speaking for the sake of orient, in the dormant level he opines that orient can't speak for own self. They need a speaker for dismantling the barrier of unspeakable condition. In nutshell, he assumes that without western attention to the voice of orient their voice becomes mere crackling and meaningless noise.

While displaying Ha Jin as advocator of orientalism through the analysis of stories collected in his anthology entitled *Under the red Flag*, the story "In Broad Day

light” becomes remarkable. Jin, in his each and every story tries his best to show westerns more superior and civilized contrasting the uncivilized and unsocial i.e. inhuman behavior of orient in general and Chinese people in specific. In the name of revenge and justice Jin depicts the inhuman and brutal actions of the characters like the depiction of Mu Ying and Sang. The very perception is evident in the following lines from “Man-to-Be” approving the oriental sentiment of Jin in his short stories, when Sang says:

“Do it to her! Teach her a good lesson,” Her husband yelled. They grabbed her and carried her onto the brick bed. She struggled and even tried to kick and hit them, but like a tied sheep she couldn’t move her legs and arms. Daiheng pinched her thigh as Ming was rubbing her breasts. “Not bad,” Ming said “Not Flabby at all.” (26)

Ha Jin here in the story tries his best to show the brutal and sexually abusive action of orient that they are accustomed with. Being husband Sang forces other boys to have sex with his own wife. In a sense, he seems to be carried forward with the sense of revenge. Through the depiction of the character Shuling- wife of Sang, Jin opines that Chinese people know nothing. In specific sense, he means to say that the whole orient community is ignorant and backward as well as barbaric.

Most of the characters in Ha Jin's *Under the Red Flag* are filled with regret of losing their identity, virginity and masculinity and dignity. In place of fierce narrowness, an equally fierce and brutally enforced extraversion shapes Jin's characters, transforming their lives into chilling comedy. Jin's characters have long memories, and the drive for retribution threads their histories together. Neighbors discover one

another's slips and sorrows, then recall them for years in conversations that never fail to point out how other people- wealthy acquaintances, in-laws, former lovers- have betrayed the Party. Reputations are ruined, families driven from town, fortunes cynically stripped away. There is no misfortune, Jin's characters learn, that can't be made worse by letting the whole intrusive village find out about it. Partly because of the extremely public rise and fall of the citizens of Dismount Fort, partly because of Jin's emphasis of plot over psychology, and partly because of his simple language, the stories in *Under the Red Flag* have a slyness of tone that recalls dark and frightening fairy tales.

III: Ha Jin's Submission on *Under The Red Flag*

Orientalism is the derogative depiction of the non-western society accusing them as irrational, uncivilized, uneducated, barbaric and pre-historic in natures which have been confirmed by Ha Jin's *Under the Red Flag*, an anthology of short stories. Ha Jin also subsumes himself within the ideology of orientalism as he precedes the derogative depiction of Chinese society. The filthy images of the Chinese locality, the derogative Chinese culture and the dark images of Scenic civilization that Ha Jin presents employ the orientalist attitude. His short stories, in one way or the other, happen to present the negative image of the Chinese society. Chinese society in Ha Jin's *Under the Red Flag* has been presented as narcotic in nature. In "Man-to-Be", a militiaman engaged to be married participates in a gang rape. In "Wind and Clouds over a Funeral," a Communist leader disobeys his mother's last wish for burial. "In Broad Daylight" is the story of public humiliation of a woman accused of being whore.

Similarly, "Emperor", "New Arrival", "Fortune", "In Broad Daylight" and other stories dramatize the harrowing degradation of Chinese society. Said effectively redefined the term orientalism to mean a constellation of false assumptions underlying Western attitudes toward the Middle East. A central idea of orientalism is that Western knowledge about the East is not generated from facts or reality, but from preconceived archetypes that envision all Eastern societies as fundamentally similar to one another, and fundamentally dissimilar to Western societies. This discourse establishes the East as antithetical to the West. Such Eastern knowledge is constructed with literary texts and historical records that often are of limited understanding of the facts of life in the Middle East. Orientalism assumes that Western imperialism, Western psychological

projection, and its harmful political consequences are something that only the West does to the East rather than something all societies do to one another.

In his theoretical work *Orientalism* Said makes it clear that in history there has been a power relation between the East and the West, therefore orientalism is an ideological tool the West adopts to take control of the East. As a discourse, orientalism has been inevitably imposing a strong influence and limitation upon literature. The second chapter selects Ha Jin's collection of short stories *Under the Red Flag*, and employs Said's theory to carry out the study of orientalism's manifestation in this work which is summarized as the representation of oriental characters.

In this way, Jin's collection of stories *Under the Red Flag* presents the oriental discourse through the varied portrayal of characters of the different stories like that of Mu Ying, Soo and Sang. Taking leaf from Said's notion of orientalism it is only imposing negative characteristics to the East only to be positive of the West. Through the analysis of the stories it seems that Ha Jin, Chinese American writer, is indebted with the notion of orientalism that is why he presents his characters in the line of domination and making fun of their actions. In conclusion, extremely exaggerated and distorted representation of Chinese people and their actions in *Under the Red Flag* makes Ha Jin a true advocate of orientalism.

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