

Tribhuvan University

Rambling Self in Ha Jin's *Waiting*

**A Thesis Submitted to the Central Department of English
In Partial Fulfillment of the Requirements for the Degree of
Master of Arts in English**

By

Raj Kumar Bista

University Campus

Kirtipur, Kathmandu

August 2010

Tribhuvan University
Central Department of English
Kirtipur, Kathmandu
Letter of Recommendation

Mr. Raj Kumar Bista has completed his thesis entitled “Rambling Self in Ha Jin’s *Waiting*” under my supervision. He carried out his research from 2066/05/01 B.S. to 2067/04/10 B.S. I hereby recommend his thesis be submitted for viva voice.

Mr. Ramesh Thapa

Supervisor

Date: -----

Tribhuvan University
Faculty of Humanities and Social Sciences

Approval Letter

This thesis entitled “Rambling Self in Ha Jin’s *Waiting*” submitted to the Central Department of English, Tribhuvan University by Mr. Raj Kumar Bista has been approved by the undersigned members of the Research Committee.

Members of the Research Committee

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

Acknowledgements

I am glad to take this opportunity to thank Mr. Ramesh Thapa, lecturer at the Central Department of English, T.U., for his supervision of this research work. His wide-ranging knowledge and study have led to many improvements in the substance and helped me give the final shape to this thesis.

I would like to extend my gratitude to Dr. Amma Raj Joshi, Head of the Central Department of English for granting me an opportunity to carry out this research. I am especially grateful to Prof. Dr. Krishna Chandra Sharma for his invaluable suggestions. I would like to thank my friends and those who supported and encouraged me directly or indirectly in this course.

I am heavily indebted to my parents, brothers, and relatives who constantly supported and provided encouragement to carry out this research work. Finally, I am thankful to Pasa Communication for his help in bringing this research work into this present form.

Raj Kumar Bista

August, 2010

Abstract

In *Waiting*, Lin Kong and Manna Wu, the couples are squeezed between their life of hospital profession guided by morals and customs and instinctual aspect of life driven by sexual lust. Manna keeps on waiting for a long time with the hope that Lin will get divorced from his present wife, Shuyu who is traditional and uneducated to him and marry her. Her long suppressed desire for sex does change her thought process. This is why there is a frequent alteration in her decision in the course of waiting as well. Her attempts throughout the novel are for harmony and systematic conjugal life style which indeed goes beyond her wishes and intentions. They battle cultural forces and their own uncertain hearts in a quest for love's fulfillment. So, *Waiting* aims at portraying protagonists Manna Wu and Lin Kong's 'scrappy subjectivity,' leading to fragmented self of Manna and Lin.

Contents

	Page No.
Acknowledgements	
Abstract	
Chapter I: Ha Jin and His Context	1-8
Chapter II: Psychoanalytic Inspection of Self	9-27
Chapter III: Rambling Self in Ha Jin's <i>Waiting</i>	28-47
Chapter IV: Conclusion	48-50
Works Cited	

I. Ha Jin and His Context

This research aims at portraying protagonists Manna Wu and Lin Kong's fragmented self in the light of how they face a severe sense of dilemma when they try to get love through lust. The thesis tries to reveal the fact that characters especially Manna Wu and Lin Kong are always in the process of finding and establishing their identity by modifying the existing relations such as Lin's attempt to get divorce from his wife, Shuyu. Despite their efforts for new and better identity, they feel fragmented. As a result, they suffer from identity crisis when they cannot retain the balance between instinctual lust and their intellectual condition.

Waiting displays the conflict between a life of scholarship and of carnal escapade. The novel scrutinizes the protagonists' hospital's professional life and rural life. Whether writing in a melancholy, a semi-tragic, or an ironical mode, Jin's prose has a faintly foreign flavor. He writes 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 justice to the mental and physical drives and complex motives that characterize human relationship in the academy and out of it.

The orphaned girl, Manna, whose parents died many years ago in traffic accident, now, works in the army hospital as a nurse. In her army hospital job, Manna Wu meets Mai Dong, lieutenant of army hospital with whom she instantaneously falls in love. They sit together in the park and touch each other's parts of body. Within few days each is separated due to their work and never meets again. She becomes alone and reveals the incident to Lin Kong, the army doctor of same hospital. Manna again falls in love with Kong but she is uncertain whether he loves her or not for the reason that he is already a wedded man. Suffering from loneliness, illusion, and dilemma

with Kong, she meets Geng Yang, an army person with strong and attractive personality. But Geng Yang, on the contrary, rapes her and abandons the job. Again Manna tries to tell herself this lovable and constant life, health and happiness are worth for Lin. So, she goes to be seduced by Geng. But, by contrast Lin is constrained by law to execute sexual intercourse with Manna because the Chinese law does not allow intra-sexual activity if the person is a married man. Yet, there is budding relationship between the doctor and the nurse as a lover who are closer within the compound of hospital.

On the other hand, every summer Lin Kong returns to Goose village to divorce his wife. He married Shuyu when he was a college student. In the recent days he has become a doctor so his status of personality also changes. He has dismayed his wife – She looks old, her face wrinkled and her hands fibrous. Though Kong wants to divorce Shuyu, he is still in dilemma to throw away the previous pleasures of rural life. Kong also suffers, when he returns to Goose village to divorce his wife because he is happy when he is in the village and he is tensed when he is in hospital. Manna tries to cure loneliness. Kong tries to tell himself the sweet and stable new life, health and happiness, are worth when he gets chance to marry Manna. He tries to induce himself that Manna is sufficient.

After waiting for eighteen years, Lin and Manna are finally free to marry. Their so long waiting for each other to get unified into a conjugal bond is because of strict rules and regulations of the army hospital as well as the rules of the Chinese culture. Indeed they have been suppressed and deprived of their natural rights so that they need to make their life fruitful and meaningful. But the preventive society has always antagonized every possible prospect and blocked the path of contentment and romance. This is how their subjectivity never gets unified. Rather it keeps on dividing.

The more Manna and Lin attempt to discharge them from the trap of dark and desolate world, the more troublesome situation comes before them. But when they become free to fulfill their long suppressed desire of sex, Lin finds him less energetic and 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 after they get unified into marriage bond. She turns out to have an insatiable hunger for sex, partly because she has waited so long to coddle in her fantasies. Poor Lin finds it complicated 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 maternity 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 a querulous, 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. Her dissatisfaction due to lack of sexual pleasure that she has ever fantasized dismantles her subjectivity and makes her life fragmented. She becomes neither a complete wife nor can she play 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 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. What makes the novel moving and important is Jin's malodorous and compelling prose. Thus, near the novel's end, a beautifully depicted revisit of Lin's

previous wife Shuyu represents the life long conflict. In Kong, the doctor and Manna, nurse (both protagonists) of the *Waiting*, take pains to profess what they do but always feel. So their self is not unified but always fragmented.

Jin does not, of course, write about souls but about bodies and their continual needs. The novel constitutes an extended complaint about male/female plight, a plight finally spiritual though manifested through the physical. The writer thus 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 were unhappy and wanted to be happy getting unified with each other. They have spent so long time keeping themselves 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 psychosomatic conflict between them due to unfilled sexual desires Lin feels mortified as he has not been able to satisfy her sexually and Manna's expectation gets rotten. Thus their self gets fragmented.

Ha Jin – a pen name that Xefei Jin adopted for easier pronunciation was the first Chinese born American writer to win both the National Book Award and the PEN/Hemingway Award. However, Jin became an English language writer almost by happenstance. His father was an army officer. Therefore, when facing the choices between going to work in the country side and joining the People's Liberation Army when he was fourteen, he chose the latter patrolling the border between northern China and the Soviet Union for six years. After leaving the army, he worked as a railroad telegrapher in Harbin, the capital of Heilongjiang province from 1975 to 1977

and learnt English by listening to the radio. In 1988, he went to Heilongjiang University also in Harbin, a city he loved so much that he used the first character of it, Ha, in his pen name. He graduated with a B.A. degree in English in 1982. Then he moved with his father, who had just been retired from the army, to their home province of Shandong.

Two years later, Jin received his M.A. in American literature from Shandong University; where he was taught writing American by full bright scholars and was imposed for the first time to the National Book Award – winning novels of William Faulkner and Flannery O' Connors. While Jin enjoyed reading these works, he never imagined he would one day follow these authors' footsteps. He wanted to be a scholar and a translator.

Shortly after his marriage to a young mathematician, Lisha Bian, Jin was given the opportunity to pursue a scholarship overseas. In 1985 he went to the United States to begin doctoral work on modern American poetry at Brandeis University in Waltham, Massachusetts. His wife joined him in the United States in 1987. He had planned to return to China after four years. But because of the shooting during the political protests in Beijing's Tiananmen Square in 1989, he decided to stay in the United States. It was difficult for him to find job in academia. By then he had published a book of poems in English, *Between Silences*. So he thought if he continued to publish some books in English he might find a job for teaching creative writing.

In 1992, Jin received his Ph.D. degree from Brandeis. One year later he was accepted by Emory University as an assistant professor of creative writing. In the following years, he published two collections of short fiction: *Ocean of Words* which received the PEN/Hemingway Award, and *Under the Red Flag*, which won the

Flannery O'Connor Award. Jin's novel *In the Pond* was selected as a best fiction in 1999 as well as the PEN/Faulkner Award (2000). His short stories have been included in the anthologies, and *The Norton Introduction to Fiction* and *The Norton Introduction* to literature, among others. He also became the young J. Allen professor of English and creative writing at Emory.

While American literary circles praised his effort to transform the figures, statements, ideas, and plans found in history books about China into universally accessible image of struggle, thus presenting a multifaceted view of ambivalences and hypocrisies that grow in an intensely patriotic culture, Ha Jin's works have, to date, received little concentration in China.

Since coming to the United States in 1985, he has published six books including two collections of poetry *Between Silences: A Voice from China* (1990) and his first novel, *In the Pond* (1998). *Ocean of Words* won the PEN/Hemingway Award and *Under the Red Flag* won the Flannery O'Connor Award. *Waiting* his second novel, was a winner of the National Book Award.

Literature Review

A host of critics have interpreted and analyzed the text, *Waiting* since its publication in 1999, it acclaimed lots of critical reviews and controversies as well. The novel basically critiqued for new criticism, cultural conflict, and the nature of love, family, duty and divorce.

In the novel Ha Jin accomplishes something close to magic on the printed page by the choosy use of detail that arouses the sense and makes things real. Food, names of objects and substantial 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 critical reading to *Waiting*. He says the novel is written in totally original approach that studies the interpersonal obscure 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). In order to convey abstract ideas the writer in his text uses many figurative words and to a larger extent his attempt seems to be successful as well.

A number of critics have likened 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 delicate 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 Geng 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 culture 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 self. 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 becomes divided because of the attraction towards Manna. It is because of the imbalance between sexuality and intellectuality his self becomes disjointed.

The research has been divided into four chapters. The first chapter presents a brief introduction. The second chapter will be the discussion of theoretical tool the Lacanian psychoanalysis for analyzing the "fragmented, subjectivity of self" of the protagonists. The third chapter will deal with the text and will consist of some relevant extracts from the text to strengthen the hypothesis. Finally, the last chapter will be the conclusion.

II. Psychoanalytic Inspection of Self

Lacanian view of “desire” is similar to Derridian idea of “meaning”. Both of them are slippery in nature. Desire, according to Lacan, is like a signifier but, having no signified. Meredith Skura, in *Psychoanalytic Criticism*, writes, “Desire, for Lacan, is never assuageable in reality. Lacan’s call is to question what passes for reality, not to accept it, and certainly to question all authoritative versions of it” (354).

If we analyze the history of study on “Self”, Enlightenment is the period when human subject was considered as a unified individual with a centre, an inner core that was there at birth and developed as the individual grew, while remaining essentially the same. This core of the “self” was the source of the subject's identity. However, contemporary philosophy has followed the natural sciences in shattering this notion which was linked with a cosmology that put “man” at the centre of the universe and has de-centered the subject itself. In Enlightenment period, the subject was constructed in the interaction between self and society. The postmodern subject, by contrast, has no fixed, essential, or undeviating identity. Subjectivity is formed and transformed in an unremitting process that takes place in reaction to the ways.

Psychoanalysis studies the oftentimes skewed ways in which the mind expresses feelings. Ryan Michael views that it is also “concerned with the dynamics of interpersonal relations and with the way self is formed through interactions with its familial and socio-cultural environment” (103). Psychoanalysis studies the mind's operations with the unconscious and the instincts or with the family, personal history and social world that shapes the self, which literature reflects. 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 elucidation 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) broke with the idea of language as a tool to express thought about reality and pointed to how the speaking subject was 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" (qtd. in 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 interruption 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 further says: "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" (165). For Freud, consciousness is not primary but only the aspect of the unconscious. This is how the birth of psychoanalysis took place.

Freud 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 pleasant 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 co-signed 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 has described what is 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 facing 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. A few of the defense mechanisms he identified are shortly discussed below.

According to Freud, “Dream is the royal road to unconscious” (45). Dream uses two main mechanisms to disguise forbidden wishes: “Condensation” and “Displacement”. Condensation is a whole set of images packed into a single image or statement when a complex meaning is condensed into another. Displacement occurs when the object of an unconscious wish provokes anxiety. This anxiety is reduced when the ego unconsciously shifts the wish to another object. The energy of the id is displaced from one object to another.

Other defense mechanisms discussed by Freud are: “repression”, “reaction formation”, “projection” and “regression”. When a person has some thought or urge that causes the ego too much anxiety, he may push that thought or urge out of consciousness down into the unconscious. This process is called repression. The person simply forgets the thing that disturbs him, or pushes it out of awareness without ever realizing it. Reaction formation involves an unacceptable feeling or urge with its opposite. Another way the ego avoids anxiety is to believe that impulses coming from within are really coming from other people. This mechanism is called projection because inner feelings are thrown, or projected outside. It is a common mechanism which we have probably observed in ourselves from time to time. Many people, for instance, feel that others dislike them, when in reality they dislike themselves. Lastly, regression means going back to an earlier and less mature pattern.

When a person is under severe pressure and his other defenses are not working, he may start acting in ways that helped him in the past. For example, he may throw a temper tantrum, make faces, cry loudly, or revert to eating and sleeping all the time the way he did as a small child. Transferring of feelings is originally associated with the infantile object, childhood trauma or other object of psychoanalytic investigation, from its sources to investigating psychoanalyst. That is why, transformational activities are regressions.

Studies on Hysteria provides the example of Freud's concept on transference. Closely related to his discovery of the unconscious and his development of the first version of psychoanalytic theory and practice was his identification of the phenomenon of transference. In an effort to probe the unconscious mind, Freud finds that his patient's responses to him were, in many cases, distortions based on their earlier experiences with other, usually parents or associated with “image of the father and through transference patients unconsciously re-dramatize their relationship to the parental figures of the past in the analytic process, therefore, revealing Oedipal structure” (xii).

These transferences, defined as distortions of unconscious feelings, thoughts and behaviors from the past projected onto the present figure of the analyst, became central to the psychoanalytic cure. According to Freud, transference is a process of exploration of the unconscious mind, exploration of the self-experience of patients, which is referred to as self-object transferences. It reflects deprivation in the early childhood and early objects. In the self-object transference the past emerges in the present.

In recent literary theory the concept of transference is sometimes broadened to include any process whereby the analyst of a text becomes inextricably involved in

the object of his or her process of analysis. This method of transference is becoming very popular in the research of literary text. Moreover, transference is acknowledged as ubiquitous in human interactions. Its meanings have provided a basis for life span development of the psychology of the self.

It should be noted, however, that whereas in Freud's writing it is the person analyzed who is responsible for the transference. But in the extended concept it is the person doing the analysis who is responsible, so that, perhaps, counter transference might be more appropriately involved. This notion first appeared in Freud's writings in 1910: "We have become aware of the 'counter-transference', which arises in [physician], as a result of the patient's influence on his unconscious feelings" (144). He further suggests that the analyst should begin his activity with a self-analysis and continually carry it deeper while he is making his observations on his patients (144). Freudian concept of counter-transference is based on an inherently developed from his theory of "transference". He regards it as a dangerous phenomenon that jeopardizes the analytical process. In *The Future Prospects of Psychoanalytic Therapy*, Freud defines counter-transference in terms of desire that arise in the analysis "as result of patient's influence on [the physician's] unconscious feelings" (144-145). To keep the psychoanalytic discourse scientific and natural, Freud insists that the analyst must resist the analysand's unconscious transference toward him and overcome the analysand's influence or interference. He believes that all transference reactions are determined by unconscious, irrational wishes and desires based on person's own faculty of past and insignificant relationship. Likewise, counter-transference is manifested through anxiety, inappropriate and defensive behavior and distorted perception based on counselor's unconscious conflict. In this regard, counter-transference is essentially an obstacle to be overcome. The physician unconsciously

experiences the patient. Freud argues that this reaction is caused by an unconscious and intolerable wish of the counselor to love the client which must be defended against through distancing punishing behavior. This Freudian view is commonly referred as narrow perspective, and it is still espoused by some modern classical analyses.

In modern psychoanalysis, Freud's concept of transference is questioned. What Freud does not realize is that counter-transference might occur before rather than after transference, the cause instead of the effect of transference. In place of other's desire through counter-transference and the narrative of the unconscious, thus, inserted into the analyzed eventually reverts to his own: tautological and narcissistic. This characterizes, what J.B. Pontyails called, "death of Oedipus, and triumph of narcissus" (78). Freud's attempts cannot discover at all the unconscious of the other, but the desires of himself. Instead of a reaction to transference the other's unconscious desires, counter-transference initiates an intra-subjective relationship within oneself in narcissistic space of self reflexivity.

Thus, the concept of subject had been de-centered, fragmented, and split through the attempt of Saussure and Freud. Fragmentation in human self is also fueled by Marxist view that life is not determined by consciousness but vice versa. Similarly, Darwin's theory of species refused the existing view that man is a son of God. He rather proved human as an ape. Similarly, Nietzsche's work about Death of God questioned the immortality of God (center). In addition to this, feminist theories also de-centered the phallic-centric tradition. Likewise, Derridian concept of deconstruction totally ruptured the idea of unified self.

Jacques Lacan (1901-1981), a new Freudian, also naturally opposes the idea of a whole self that serves as an agent of strength, synthesis, mastery, integration and

adaptation to realistic norms. Lacan has unflaggingly insisted that human subject is neither unified nor unifying. But, Lacan delimits consciousness and makes consciousness and language themselves defined against unconscious meaning. The Lacanian subject (*je/moi*) is not unified in consciousness. The ego, however, is intrinsically unified-except in dreams, psychosis, and other unraveling manifestations – and projects itself into consciousness as the principle of individuality. Because it emanates from the unconscious and yet must continually verify itself through the very means of its occultation – consciousness and language – the *moi* cannot ‘see’ itself as it really is. “The ego is a function; the ego is synthesis, a synthesis of functions, a function of synthesis” (131).

Freud sees the subject as de-centered and marked by a lack. Lacan follows Freud in this regard. He moves from the individualist orientation of Freud to a more social view, with the concept of big ‘Other’ (the symbolic order). He does this by incorporating Saussurian insights concerning language into his work alongside Freudian concepts of unconscious. Hazard Adams, in his book *Literary Theory and Criticism*, writes, “[Lacan] privileges the Saussurean signifier over the signified, thus de-centering both unconscious and language and calling and old style empirical analysis” (897). He further adds on the same paragraph, “Analysis cannot escape from the chain of signifiers to point to any origin beyond signification itself” (897). We can think of Lacan as the symposium of Freud, Saussure and some reasoning of Derrida. However, his main influence is Freud. Lacan reinterprets Freud in the light of structuralist and poststructuralist theories, turning psychoanalysis from an essentially humanist philosophy or theory of mind into a poststructuralist one. His concept of psychoanalysis aims to understand the unconscious of human mind in terms of language which he derives from the growth of infant to adulthood. For Lacan, the

unconscious undermines the subject from any position of certainty, and from any relations of and simultaneously reveals the fictional nature of the category to which every human subject is none the less assigned. He divides human growth into three phases: Mirror, Imaginary and Symbolic (Real). These three are the phases in the constitution of the psychic subject.

Lacan states that the mirror stage is far from a mere phenomenon which occurs in the development of the child; it illustrates the conflicting nature of the dual relationship. "It is an experience which leads us to oppose any philosophy directly issuing from the *cogito*" (193). The mirror stage describes the formation of the ego via the process of identification, the ego being result of identifying with one's own spectacular image:

The mirror stage is a drama whose internal thrust is precipitated from insufficiency to anticipation – and which manufactures for the subject caught up in the lure of spatial identification, the succession of fantasies that extend from a fragmented body image to a form of its totality that I shall call orthopedic – and, lastly, to the assumption of the armor of an alienating identity, which will mark with its rigid structure the subject's entire development. (4)

At six months the baby still lacks coordination; however, he/she can recognize himself/herself in the mirror before attaining control over his bodily movements. He/she see his/her image as a whole, and the synthesis of the image produces a sense of control with the insubordination of the body; which is perceived as a fragmented body. This contrast is first felt by the infant a rivalry with his/her own image, because the wholeness of image threatens him/her with fragmentation, and, thus mirror stage gives rise to an aggressive tension between the subject and the image. To resolve this

aggressive tension, the subject identifies with the image: this primary identification with the counterpart is what forms the ego. Thus, at first, the infant identifies himself with his mother. Gradually, he begins to see a visual image in his mother. The spatial distance is created between the child and the mother because of this reflection. Now, the child finds himself in the series of gestures. He looks his own experience in the mirror (mother). So, the first phase in the mirror stage is called Gaze phase. In this regard Lacan points out:

We have only to understand the mirror stage as identification, in the full sense that analysis gives to the term: namely, the transformation that takes place in the subject when he assumes an image – whose predestination to this phase – effect is sufficiently indicated by the use, in analytic theory, of ancient *image*. (2)

The spatial distance between the child and the mother gives birth to illusion. He can not distinguish himself and his [m] other.

The imaginary order is the formation of the ego in the mirror state. In this phase a child becomes jubilant. Jubilant phase is full of illusions and gazing activities. The child sees no gap between him and his image. Later, the ego is constructed by identification with the spectacular image. The subject becomes aware of the spatial gap between him and the image. Then, the alienation phase begins. The relationship between the ego and the spectacular image means that the ego and imaginary order itself are places of radical orientation. Therefore, alienation is constitutive of the imaginary order. In his regard, Lacan states:

[T]he spatial and temporal categories in which the ego and the object are constituted, experienced as events in perspective of mirages, as

affections with something stereotypical about them that suspends the workings of the ego/object dialectic. (17).

As a result, ego is formed. Imaginary state is the field of images and imagination and deception: the main illusions of this order are synthesis, autonomy, duality, similarity. The narcissistic relationship develops in this phase.

Imaginary stage, thus, overlaps with mirror stage and forms a path to symbol stage, which starts from eighteen months (of child), but properly begins after two years. To underpin his concept Lacan provides the concept of 'other' and 'Other'. The little other is the other who is not really other but reflections and projection of the ego. The big 'Other' designates a radical alteration and Lacan equates this with language and the law: the big Other is inscribed in symbolic order. The big 'Other' is, the, another subject and also the symbolic order which mediates the relationship with that other subject. In this respect, Lacan states in his book *Ecrits*, "It is *the name of the father* that we must recognize the support of the symbolic function which, from the dawn of history, has identified his person with the figure of the law" (67).

In short, the "Other" is the conceptualized image of a substitute object of desire, whereas, the "Other", which opposes the subject's initial desire, is the law of father or language. But, as the "center" in Derridian term, the other cannot be merged with. Nothing can be in the center with the other; so the position of the other creates and sustains a-never-ending lack, which Lacan called desire. Desire is to be Other. Therefore, "the satisfaction of human desire is possible only when mediated by the desire and the labor of the other" (26).

The last stage in which an infant comes across in his childhood is the symbolic phase. In this phase the child arrives at senses of identity. Gaps between the child and

the mother and signifier and signified is further disclosed. “The Symbolic conceived as the other of orders, as the separator (as well as the agent of separation)” (103).

Desires on language are spatially distanced. Here, Lacan states that “the desired affect may be obtained merely by placing the individual within reach of the field of reflection of mirror” (3). The child, indeed, enters into the world of “lack” and “anxiety”. Dreams for him become the patches of fragmentation. He, in this stage, recognizes his “Father” and the “Law of his Father”, that is language. To crystallize this concept of Lacan, Martin Jay states:

[A] difference between normal and psychotic behavior which depends on the partial transition from the imaginary to a further stage, which Lacan termed 'the symbolic'. Coincident with the resolution of the Oedipus complex, the symbolic meant the child's entry into language. (349-350)

The more an infant grows the more fragmented his/her self (ego) becomes. In addition to this, the primal oneness with the mother's body becomes possible only at the cost of death. The child enters into and finds bound by all man-made rules and regulations of morality, religion and of social affairs. He maneuvers from “the ‘I’ to socially elaborated situations” (5). This means there is the existence of two “I” individual or subjective and social. This process is, in other words, "the deflection of the mirror I into the social I" (qtd. in Salovoj 97).

Regarding Freud's interpretation of Condensation and Displacement Lacan opines:

Verdichtung, or 'condensation', is the structure of the superimposition of the signifiers, which metaphor takes as its field, and whose name, condensing in it the word *Dichtung*, shows how the mechanism is

connatural with poetry to the point that it envelops the traditional function proper to poetry [...]. *Verchiebung*, 'displacement', the German term is the closer to the idea of that veering off of signification that we see in metonymy, and which from its first appearance in Freud is represented as the most appropriate means used by the unconscious to foil censorship. (160)

The quoted excerpt clarifies that Lacan interprets Freud from the eye of linguistics. It is the world of words that creates the world of things. For him the interpretation of dreams by Freud by constituting condensation and displacement is nothing but linguistic in nature and they correspond to metaphor and metonymy. But Lacan goes a step further and goes on proving that the so called stable structure is, in fact, fragmented, and thus, Lacan gives the deconstructive study on Freud. For Lacan unconscious is structured like a language. "The unconscious is neither primordial nor instinctual; what it knows about the elementary is no more than the elements of the signifier" (170). As Lacan opines condensation and displacement both are essentially linguistic phenomena where meaning is either condensed in metaphor or displaced in metonymy. Lacan states that the contents of the unconscious are actually aware of language and particularly of the structure of language. He points out this fact in *Ecrits* in this way:

This signifying game between metonymy and metaphor, up to an including the active edge that splits my desire between a refusal of the signifier and a lack of being, and links my fate to the question of my destiny, this game, in all its inexorable subtlety, is played until the match is called, there where I am not, because I can not situate myself there. (166)

Lacan further states, “What one ought to say is: I am not wherever I am the playing of my thought; I think of what I am where I do not think to think” (*Ecrits* 166). Lacan, in this way, he de-centers the “self” through linguistics.

Saussure paved the way for Lacan regarding the concept of signifier and signified. Lacan modifies his concept further whereas, Saussure talked about the relationship between signifier and signified. Lacan focuses on relations between signifiers only. Because of this lack of signified the chain of signifiers is constantly sliding and shifting and circulating in the play (in Derridian sense); there is no way to stop this sliding down of this chain. Rather, one signifier only leads to another and never to a signified. Lacan further clarifies that “signifiers are taken from the material to which the second give the signification” (141).

The signifier will, therefore, be the signifier for which all the other signifiers represent the subject. That is to say, in the absence of this signifier, all the other signifiers represent nothing since nothing is represented only for something else. Language is the distinctive form of human communication, both in life and in analysis, but it is coupled with emotional induction at every turn. Lacan revises Freudian notion of transference and argues for a symbolic relationship between the subject and the unconscious in his book, *The Four Fundamental Concepts of Psychoanalysis*. Hence, 'transference' is the actualization and dramatization of the unconscious subject. Lacan states in his book *Ecrits* as below:

It is memory, a comparable to what is called by that name in our modern thinking machines (which are in turn based on an electronic realization of the composition of signification), it is in this sort of memory that is found the chain that *insists* on reproducing itself in the transference and which is the chain of dead desire. (167)

Lacan's revision of the Freudian transference eventually leads to the other presence of the unconscious subject or the total effect of speech on the subject. He says:

[I]n psychoanalytic anamnesis, it is not a question of reality, but of truth, because the effect of full speech is to reorder past contingences by conferring on them the sense of necessities to come, such as they are constituted by the little freedom through which the subject makes them present. (48)

Therefore, transference is a theory where we transfer our feelings and expectations for help onto another (an analyst). Because we think they know something about who we are and who we should become. Lacan argued that the analyst does not have the correct reality paradigm to help on analysand with his or her impasses in knowledge and desire, but he maintained, the phenomenon itself (including the fact that it includes feelings of love and hate) tells us more about an unstable base for knowledge in being, than it does about who actually has the correct theory. The analyst is like a role player who sits silent, the patient knows and that he/she can speak only in the (logical) time it takes to unravel repressed trauma, drop harmful to live by.

In Seminar XL Lacan says that “through transference [...] the analysand acts out of the reality of unconscious” (158). It is essential to relocate Lacanian counter-transference from the imaginary into symbolic realm, into the locus of the other. It involves not only the presence of the analyst and the analysand, but also the co-presence of their different subject positions and repetitive unconscious. The subject is not a person but a position, an “I” defined relatively, by his or her difference from the “you” he or she addresses. In the counter-transference “the analyst returns to the sum of the prejudices, passions, embarrassments, even insufficient information which characterize the analyst at a given moment in the dialectical process” (xi-xiii). Lacan

offers this definition in the course of his examination of the Dora case, in which he attributes Freud's failure in the case of counter-transference. Freud's failure, according to Lacan "was to recognize Dora's love for Frau K. as a function of his counter-transferential belief that Dora ought to have fallen for Herr K., instead of Frau K" (42).

Lacan notes that had Freud utilized this wrong material in a transference interpretation (relating Dora's relationship to Freud to that of Herr K.). It would have kept the case moving by virtue of her response to it. Thus, Freud's mistake here is two fold: one, the wrong "understanding" of the case, caught up in the imitation of Freud's view of the case; and two, the failure to act decisively, even with that, in his interventions.

In *Hysteria and Feminism* Lacan discusses the concept of counter-transference written as below:

[T]he analyst does have passions, wishes, whims, prejudices and so forth, with regard to the analysand in treatment. The analyst has desires, as it were. But, the analyst also has a stronger desire, a desire brought about by the change in his desire through the very process of analysis, which has dubbed the desire of analyst. And, further, it is the desire of the analyst, a desire focused on the treatment – the exigencies of the treatment – that maintain the treatment purified, as it were, from these other more pedestrian desires. (viii)

Counter-transference is partly determined by the therapist's preexisting internal object world and partly influenced by feelings included by patient. The concept is now regarded as inevitable and minor enactments of counter-transference may provide valuable information about what is being recreated in the therapist – patient dyad.

Self-disclosure of counter-transference may be useful in some situations, but the sharing of some feelings will overwhelm patient and burden them in a way may be destructive to the therapeutic process. P. Heimann suggests that "the analyst's total emotional response to the patient is not simply an obstacle or hindrance based on the analyst's own past, but an important tool in understanding the patient's unconscious (31). This view is often referred as the broad or totalistic perspective on counter-transference.

In fact, Lacan implies that resistance comes primarily from the analyst who tries to reify the past and unconscious and to freeze the flow of analytic dialogue into answer. The notion of projective identification enables the connection between intrapsychic and the inter-subjective field of the analytic process. Grigoris Vasiamatzis opines, "The communicative aim of projective identification and the metaphor of the container-contained relationship between the mother and her infant" (116). When the infant is overwhelmed by immodulated effects, it tends to project them into the mother. The mother receives the infant's feelings, and her own capacity for reverie modulates, transforms, and finally returns to the infant in a more tolerable and structured experience. In this way, containment is not a passive reception of what is projected.

Thus, counter-transference is to articulate a double relation: the subject's relation to the 'Other' (the other subject) and to the other (the unconscious). In "Intervention and Transference", Lacan insists that "what needs to be understood regarding psychoanalytic experience is that it proceeds entirely in a relation to subject" (93). The Lacanian subject, who is determined by the unconscious desires configured in the symbolic system, emerges as the other to itself. Lacan further says, "[T]he subject appears first in the 'Other,' in so far as the first signifier, the unary

signifier emerges in the field of the other” (218). Unlike Freud, Lacan views counter-transferential effects positively. He opines that analyst's emotional response to the patient is not just an obstacle based on analyst's own past but also an important tool in understanding the patient's unconscious. Hence, counter-transference focuses more on intra-personal or intra-subjective relation than inter-personal or inter-subjective relation. The unconscious in terms of the other constitutes the other scenes in counter-transference which articulated a relationship of the other (the subject of the unconscious) to the other (the symbolic structure of desires). In this respect, here, psychoanalysis' focus is on person's self.

Jin's *Waiting* reveals the life of his protagonists that is desolate and confusing. Their search for wholeness of self remains incomplete despite abundant 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 Ha 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 does 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'.

III: Fragmented Self in *Waiting*

In *Waiting*, Manna, the protagonist is squeezed between her life of hospital profession guided by morals and customs and instinctual aspect of her life that seeks shelter in marriage institution. She keeps on waiting for a long time with the hope that Lin will get divorced from his present wife Shuyu who is traditional and unapt to him and marry her. Her long suppressed desire for sex does change her thought process. As a result, there is a recurrent alteration in her decision in the course of waiting as well. Her attempts throughout the novel are for harmony and systematic conjugal life, which indeed goes beyond her wishes and intentions. Almost exactly similar situation is seen in the life of another prominent protagonist, Lin who does suffer a lot due to the fact that his conjugal life is not compatible. Rather, it has become a burden that he prefers to unload as soon as possible. But Chinese culture and his profession stand as barriers to prevent him from getting rid of unhappy married life. His depressing life makes him feel disappointed and thus he lives in two worlds struggling with the conflicting claims of two complete different women as he moves through the political minefields of a society designed to regulate his every move and stifle the desire of his innermost heart.

For more than seventeen years, Lin Kong, who is a loyal and ambitious doctor, has been in love with a learned, clever, modern woman Manna Wu. With anticipation his life takes a turn and brings about happiness and satisfaction in the restructured conjugal life that he is deprived of at the moment. His wife Shuyu lives in the village away from him who was chosen by his parents. Despite the fact that he does not dislike Shuyu, he likes to get divorced. Therefore, he asks for a divorce again and again. But his petition is not responded favorably by the court. In a culture in which the ancient ties of tradition and family still hold sway and where adultery discovered

by the Party can ruin lives forever, Lin's passionate love is stretched ever tauter by the passing years. Every summer, his complaining wife agrees to a divorce but then backs out. In this way Ha Jin vibrantly conjures the texture of daily life in place where the demands of human longing must contend with the weight of centuries of custom.

Waiting in fact charms and startles readers with its delineation of China that remains hidden to Western eyes even as it moves them with its piercing vision of the universal complications of love. Emma Hasan comments on *Waiting*:

Like a fairy tale, masterful novel of love and politics begins with a formula [...] and like a fairy tale, *Waiting* uses its deceptively simple framework to encompass a wide range of truths about the heart. Lin Kong, a Chinese army doctor trapped in an arranged marriage that embarrasses and repels him. (13)

Hence, Hasan merges both politics that stands on reason and love which bases on emotion. In fact, these two aspects of human life stand opposite each other.

Nevertheless, these simultaneously go in every individual who causes one to lose singleness and perfection in life. 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 private affair and family issues. In fact, he is fragmented within himself. The delay in concretizing his plan speaks a lot about his divided self:

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)

Lin's obscure situation creates many complications in success of his divorce from the present wife. He cannot express his innermost desire before his family members simply because cause of divorce does not seem so strong and genuine that he can easily put forward. He is in dilemma. So, he postpones it every summer. Though Lin is inclined to the city lifestyle, he does not feel good and rather reproaches the drawbacks extant there at the level of human and social rapport. His discern towards the urban life needs to be presented here to show his alienation in the bizarre world where everything is weighted in terms of money: "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). It gets pretty clear that he is not satisfied with the job he is doing at the moment since the way people look at the armies and regimental people is not so sound. He feels that he is alone in the commercial world and does not get respect. 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 believes in the superficial life that is highly cultured and decorated. Love in fact flourishes in the uncultivated things more than in the educated and cultured ones. 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 a contradiction in this saying. Once he even 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 center on his drawbacks that Lin carries up despite his high and accountable 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 her youth for the sake of Lin's family. In this 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 character 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 aggravation that has disjointed 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 are husband and wife but 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 mechanism represses the flaming 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 one 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 several 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 expresses 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 when 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 him 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 sovereign and rather their every move is guided by the militaristic society on which they are professionally dependent. Needless to say about their intimacy that has reached at the peak and 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 prescribed. Their discontented personal life is as a burden to them which they tend to unload as soon as possible but cannot and yet they have to wait for 18 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 delicate situation any more. Rather it imposes on them a number of regulations and restrictions.

Lin Kong is inexplicable 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 reflected through his fragmented self. 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 charm in 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 gorgeous and pretty beautiful that triggers questions in Lin's mind and makes him unsure about his attraction. He is in 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 resentful 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 disconnected 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 connoisseur 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 policies of the army department where he works as a doctor and Manna works as a nurse. Both of them professionally in the hospital cannot violate the dictation 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 a social license which allows people to have sexual relationship because before marriage sex is prohibited. 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. People of the very do have the 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 no approachable route and seems not to get anything. On the one hand, he requires an appropriate wife who can uplift his social status; this competence he sees in Manna and on the other hand he is compassionate towards Shuyu whom 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, in fact, 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 he 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 his 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 from now onwards. Her determination strengthens Manna’s heart and returns to Lin, the indecisive protagonist whose 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 17 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 as they have endeavored a lot to make their life

complete and meaningful. The very prominent aspect of *Waiting is* characters' vexation and ambivalence that dominates the entire text. After getting married, 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 for 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 desire 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 their life turns wretched. Lin Kong's situation makes him regret for his mistakes that he committed by waiting for Manna for 18 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, Ha. 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’s 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 pitiful condition more and fragments his self.

IV: Conclusion

Ha Jin's *Waiting* examines fragmented self of modern man through the major characters, Manna Wu and Lin Kong. The thesis explores their conflict between academic life in the field of medicine and their personal lustful lives. Lin Kong is a highly literate medical-school learned physician who was born in a rural village. From adolescence he has been staying away from home as he works 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' initiative. His marriage with an illiterate, untrained, 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 for divorce from Shuyu who refuses his request every year.

To suit to his status and position Lin 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 wants 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 day he will succeed in getting divorce and then will enjoy the more pleasant and romantic life. Jin displays Lin's suppressed desire for sex and an apt life partner who can accompany him and make his life more meaningful. Lin feels jealous 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 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 is 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 Lin wants to get divorced from Shuyu, he regularly appeals 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.

However, Lin's appeal for divorce is immediately 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 associated 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 time 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. Her self 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 sex. He is always tempted to other women who are not his relatives. Lin Kong is mysterious as 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 reflects his fragmented personality. The wife he has ever rejected emotionally finally turns out to be valuable when he starts a new life with Manna after 18 years. In fact, he now 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 18 years. Her expectation from Lin meets with disappointment when Lin cannot perform sexual intercourse in so much active way that she wants. Again they get psychologically detached from each other. Now her repressed desire of sex remains as it has ever been. When Manna humorously questions 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. The fragmented self of protagonists Manna and Lin is highly emphasized.

Works Cited

- Brown, Robert. *Chinese Novels*. California: University of California Press, 1998.
- Emma, Hasan. *Chinese Novels in American Context*. Colombia: Colombia University Press, 2001.
- Freud, Sigmund. *The Interpretation of Dreams*. Ed. James Stranchey. London: Harper, 1975.
- - -. "The Dynamics of Transference". *Recommendation to Physician Practicing Psychoanalysis*. Ed. And Trans. James Stranchey. London: Hogarth Press, 1986.
- - -. *The Future Prospects of Psychoanalytic Therapy*. Ed. and Trans. James Stranchey. London: Hogarth Press, 1986.
- Gobbard, Gleno. "Countertransference: The Emerging Common Ground." *International Journal of Psychoanalysis* 76.2 (1995): 475-85.
- Heimann, P. "On Countertransference". *International Journal of Psychoanalysis* 42.1 (1950): 31-42
- Jay, Martin. *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*. Berkley: University of California Press, 1993.
- Jin, Ha. *Waiting*. London: Vintage Books, 1999.
- Lacan, Jacques. *Ecrits: A Selection*. Trans. Alan Sheridan. London: Routledge, 1977.
- - -. *The Five Lessons on the Psychoanalytic Theory of Jacques Lacan*. New York: State University of New York, 1998.
- - -. *The Four Fundamental Concepts of Psychoanalysis*. Ed. Jacques-Alain Miller. Trans. Alan Seridan. New York: W. N. Norton, 1978.
- - -. "Intervention and Transference". *In Dora's Case: Freud, Hysteria and Feminism*. Ed. Charles Bernheimer and Claire Cahane. New York: Colombia University Press. (1990). 92-104.

-- -. *Seminar XI*. New York: Norton, 1988.

Pontalis, J.B. *Frontiers in Psychoanalysis: Between the Dreams and Psychic Pain*.

Trans. Catherine Sullen and Philip Sullen. New York: International University Press, 1977.

Quan, Shirley N. *Asian Literature Collections*. New York: Norton, 1999.

Ryan, Michael. *Literary Theory: A Practical Introduction*. Massachusetts:

Blackwell Publishers, 1999.

Sanders, Vicki A. *Jin and His Works*. London: East and West Publication, 1998.

Sen, Sunil. *Asian Writers*. Delhi: Gupta Publishing House, 1994.

Skura, Meridith. "Psychoanalytic Criticism". *Redrawing the Boundaries:*

Transformation of English and American Literary Studies. Eds. Stephen Greenblatt and Giles Gunn. New York: MLA, 1992. 347-373.

Tau, Chinu. *Chinese Literature*. Chicago: Soni Publication House, 2000.

Vaslamatzis, Grigoris. "On the Therapist's Reverie and Containing Function". *The*

Edge of Experience. London: Karnac Books, 2001. 430-40.

: