

Oppression, Dialogue, Body and Emotion

- *Reading A Many-Splendoured Thing*

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Chapter 1 Introduction

1.1 Background

A Many-Splendoured Thing is an autobiographical novel written by Han Suyin (1917-2012), based on the real love affair between the author Han Suyin and Ian Morrison, a foreign correspondent of the London times, who tragically died in the frontline in Korea. This novel was a bestseller when first published in London in 1952, and Han Suyin became a well-known writer after that. The name Han Suyin is a pen name. The novel *A Many-Splendoured Thing* was adapted to a film *Love is a Many-Splendoured Thing* by Twentieth Century Fox and was released in 1955. The novel was translated into Chinese and published in China in 2007, more than half century later since it was first published in the UK in 1952. The author Han Suyin is a Chinese-born Eurasian, who was born in Xinyang, Henan Province, China, and her father was a Belgian-educated Chinese engineer and her mother was Belgian.

Teresa Kowalska, a professor at the University of Silesia, Poland, who has done some overall studies on Han Suyin and her literary works, introduces Han Suyin in her paper.

Han Suyin, medical doctor and fierce Chinese patriot, is the grand dame and doyenne of Chinese writers, born and brought up in pre-communist semi-colonial Old China, and has devoted over fifty long years, in a splendid literary career, to the interpretation of her beloved and largely misunderstood motherland China to the Western world. In spite of perfect fluency in French, Mandarin Chinese and English, she decided to write in the latter language in order to reach the largest possible audience. Her ultimate intention has always been to build bridges of communication and understanding between East and West, and her much under-estimated artistic and intellectual contribution has added a non-Eurocentric reflection on modern history of the Far East and South-East Asia to the treasury of contemporary global thinking. (Kowalska, 2000, p.21)

A Many-Splendoured Thing was written by the author Han Suyin between September 1950 and July 1951 in Hong Kong, and the novel is set in Hong Kong and mainland China from March 1949 to August 1950. It is the very time when the Chinese Communist Revolution took place. Chairman Mao Zedong officially proclaimed the founding of the People's Republic of China at Tiananmen Square in Beijing on October 1, 1949, which is called the birth of new China. Before that, China was a semi-feudal and semi-colonial society between 1840 and 1949, which is called the old China. The following briefly introduces the historical background during the mid 20th century in China. The struggle against the invasion by the Japanese lasted between 1937 and 1945, with the defeat of

the Japanese in World War II in 1945. The Chinese Civil War was between the Kuomintang and the Communist Party of China lasting intermittently between 1927 and 1949, and the liberation war was between 1945 and 1949, ending with the victory of the Communist Party of China and the establishment of the People's Republic of China, the new China. Hong Kong was formally ceded to the United Kingdom after the first Opium War in 1842 and Hong Kong was under British rule for 156 years until 1997. Hong Kong was attacked by Imperial Japanese Army in 1941 and was occupied by Japan for almost four years, but Britain resumed control on 30 August 1945. A lot of Chinese migrants fled from the Chinese Civil War in mainland China to Hong Kong.

A Many-Splendoured Thing explores cultural, social and political conflicts between China and the West through a love story between the protagonists, the Eurasian woman Han Suyin and the Englishman Mark Elliot, from the personal narrative point of view of Han Suyin. In the introduction to the novel, Malcolm MacDonald, a British official stationed in Hong Kong in 1952, states in the preface.

A vivid feature of Han Suyin's book is the contrast in her brilliant pictures of Hong Kong and China. These two clashing settings make dramatic back-scenes for the stage on which her actors play their parts. In their conduct her characters—the Christian missionaries and old-school Chinese refugees from China, the enthusiastic young Chinese Communists and serene, imperturbable non-Communist elders inside China, the foreign observers of various types in Hong Kong and, above all, the Eurasian Suyin, and her English lover Mark—represent other clashes which disturb Asia today. These conflicts are the stuff of contemporary human history, and must be understood sympathetically by people in the West and the East alike if a world disaster is to be avoided. (MacDonald, 1978, p.8-9)

These conflicts will also be analysed in this thesis in the context of race, gender, politics and class, which can improve the understanding of the novel and offer insights into the predicament of cross-cultural migrants.

A Many-Splendoured Thing reveals the complex emotions and conflicting thoughts of a group of Chinese intellectuals in the mid 20th century, when dramatic changes took place in China. A lot of migrants and refugees from mainland China migrated to Hong Kong to escape the civil war in the mid 20th century. In mainland China, the civil war between Kuomintang and the Communist Party ended and the Communist Party won and declared the establishment of the People's Republic of

China. The founding of new China put an end to the Century of Humiliation, liberating the Chinese people from imperialist strangulation, feudalism and bureaucrat capitalism, beginning the path towards socialism. How did Chinese intellectuals feel and think during that time? As MacDonald writes in the introduction, “Although Suyin is a Eurasian she is mostly Chinese, and her reactions to events in China and to foreign criticism must be typical of countless educated Chinese both inside and outside China.” (MacDonald, 1978, p.9) The English-Chinese translator of the novel Meng Jun also expresses similar points in the postscript of the Chinese version of the novel, thinking this novel provides some information of a group of Chinese intellectuals’ complex emotions and thoughts in the special time, filling the empty of this kind of information in China’s modern history. This novel depicts a polyphonic artistic and literary world and provides profound intercultural reflections on China and the West, to the extent that it remains highly relevant also nowadays, in the twenty-first century, with increasing globalisation and international communication.

The timeline of the novel is clear. The actions take place from March 1949 to August 1950, and the narrator takes care, at the beginning of every chapter, to state the month during which each chapter unfolds. In one sense, this is a love story between the protagonists, Han Suyin herself, and the Englishman, Mark Elliot, set against the historical background of Hong Kong and of Szechuan in mainland China, which Han Suyin perceives and also feels the differences. As a migrant, the narrator Han Suyin, whose physical location is changed constantly, has an acute consciousness of space. The reader is able to perceive her physical existence in concrete space and to construct her specific identity in each specific situation.

The protagonists of the novel are the Eurasian woman Han Suyin and her English lover Mark Elliot. Han Suyin is a 32-year-old widow with a 9-year-old daughter, and her husband belonging to Kuomintang dies in anti-Japanese war. Han Suyin works as a doctor in Hong Kong. Mark Elliot is an English newspaper man, working in Hong Kong, and later he is sent to Korea to work. Han Suyin and Mark Elliot meet at Evelyn’s place in Hong Kong. Han Suyin grows up in China and she studies in the UK. Mark Elliot is British and he has lived in the Far East for nearly 15 years. He plans to move back to Europe next year because his wife misses Europe a lot. However, after Han Suyin and Mark Elliot meet, they fall in love and Mark Elliot means to leave his wife and marries Han Suyin. Han Suyin’s paternal family are from Szechuan province, China, so she has some relatives who live there. After she receives a few letters from her sister Han Suchen in China, which say that she is poorly treated by the paternal Chinese family and wants to migrate to Hong Kong,

Han Suyin is worried about the family so she decides to ask for a leave from her work and fly back to see the situations in China. That is how the setting of the background get changed from Hong Kong in part I of the novel to mainland China in part II of the novel. In part III of the novel, Han Suyin moves back to Hong Kong to work so the setting of the background get changed back to Hong Kong. Since the settings of Hong Kong and mainland China are prominent in the novel, I will in this thesis use spatial theories to analyse the novel.

1.2 Research significance and research questions

Research on writers with multiple cultural identities and on literature created in intercultural contexts have become increasingly important in contemporary scholarship and literary culture. Compared with other important migrant writers' works, Han Suyin's novels have not attracted adequate attention among researchers. Doing research of this intercultural novel *A Many-Splendoured Thing* can give us an insight into the psychological state of a migrant who stands in the gap between two cultures and provide some inspiration about how to construct a friendly and healthy relationship between different cultures.

This thesis addresses the following questions.

1. As a Eurasian widow, what oppression does Han Suyin experience from the Chinese world or the Western world, and how is such oppression intertwined with gender, race, class and politics?
2. What are the identity challenges that Han Suyin is faced with, and what kinds of emotions and inner struggles are caused by these challenges?
3. What is the psychological space of Han Suyin? How does Han Suyin, as the author, narrator and protagonist, reconcile her multiple and conflicting identities, and stay balanced between the differences of China and the West that she experiences, so as to retain an inner peace of mind?
4. What are the micro and great dialogues in this polyphonic novel? How do these dialogues elucidate the novel's ongoing transformations and conflicts of identity?

1.3 Literature review

In this section, secondary literature is divided into overseas, mainly Western research and domestic or Chinese research, and into research on Han Suyin's life and works more generally and research focusing specifically on Han Suyin's autobiographical novel *A Many-Splendoured Thing*.

1.3.1 Western research on Han Suyin's life and works and *A Many-Splendoured Thing*

Teresa Kowalska studies and analyses Han Suyin's life and family history in China, attempting to explain why she explores themes like imperialism, colonialism, conflicts between the East and the West in her literary works.

Wang Xuding (1996) has a comprehensive reading of Han Suyin's works. This doctoral dissertation interprets Han Suyin's literary expression about the issues of Western-Eastern cultural conflicts and exchanges from historical perspective. It examines the decline of Chinese society caused by both internal conflicts and external interference in cultural, political and economic terms, explores the recreation of her family and her parents, which reflects the failures caused by misunderstanding between China and the West, and discusses the cultural, social, political and historical causes that have shaped the multiple selves of Han Suyin.

Anne Wijayanti (2005), a Bachelor thesis, discovers that in *A Many-Splendoured Thing*, Han Suyin fails to achieve her hope that she wants to marry Mark Elliot and becomes a doctor for Chinese people in China since situations have forced her to be separated from the man and to stay in Hong Kong. However, Han Suyin has changed into a better and mature person after the struggles for her hope in the novel.

1.3.2 Domestic research on Han Suyin's life and works

Tan Huijuan (2000) studies Han Suyin's five volumes of autobiography, and argues that Han Suyin's combination of autobiography and history of China in five volumes has contributed to international understanding.

Yang Yadong (2007) studies Han Suyin's works and finds out three images of Han Suyin: a cultural celebrity of Hakka people, a Chinese patriot or an intercultural ambassador. The main reason for her strong cultural identification is her anxiousness to approve her identity, caused by a cultural identity crisis. The ambiguity of her identity results from a psychological reaction to the cultural alienation she suffers. When displaying her deep love for the Chinese nation and her criticism towards imperialism, Han Suyin adheres to a third world perspective, but under the surface of this standpoint, she hides her first world view of feeling superior. Han Suyin is regarded as an intercultural ambassador, but she actually suffers dual rejection as a citizen and as a writer.

Guan Huimei (2008) studies *Han Suyin Autobiography*, using the post-colonial non-essential, unfinished building dynamic concept of cultural identity. In the grand historical narrative background and the context of cultural conflicts, the thesis explores the psychological development of the protagonist Luosachi, who experiences painful changes in the process of identity. This thesis argues that though cultural differences can easily lead an individual to schizophrenia, they can also help an individual to construct world views, making the subjectivity of an individual stronger. Finally, Luosachi adopts dual perspectives and dialectical thinking, and absorbs different cultural elements and finds her cultural identity—"the world is my home". She eventually gets completely liberated, focusing on her own values as well as depending on the community of the people.

Li Siyu (2015) studies Han Suyin's five autobiographies, *The Crippled Tree*, *A Mortal Flower*, *Birdless Summer*, *My House Has Two Doors*, *Phoenix Harvest*. In these five autobiographies, Han Suyin writes about her life, her family, and the whole China, which has constant changes, between 1885 and 1979. This thesis argues that there are three reasons accounting for Han Suyin's cultural identity anxiety, including lacking of maternal love, educational conflicts between East and West and historical social factors, and analyses the five stages of the construction of Han Suyin's cultural identity and the meaning of "the Other" in the constructive process of Han Suyin's cultural identity.

Zhao Xifang (2000) studies Han Suyin's autobiography *The Crippled Tree*, which was published in 1960s, to analyse Han Suyin's postcolonial thoughts. Edward Said writes about "orientalism", which mainly refers to the Middle East. China is absent from postcolonial theories. However, Han Suyin has her postcolonial thoughts in her works. The analysis argues that Han Suyin shows reversed orientalism, orientalism and colonialism, self-orientalism in the autobiography *The Crippled Tree*. It also argues that the choices of subjectivity of mix-blood people depend on not only heredity but also environment. Those mix-blood people and those Western educated Chinese can choose the construction of their subjectivity.

In addition to research on Han Suyin, there are several interpretations of *A Many-Splendoured Thing* by domestic commentators.

1.3.3 Domestic research on *A Many-Splendoured Thing*

Domestically, only a few Master's theses and several journal papers researching *A Many-Splendoured Thing* can be found. The current domestic research mainly analyses this novel from the perspectives of female narrative, identity, post-colonialism and cultural integration.

Firstly, analysis from feminist perspective is a main research focus. Du Chan(2012) analyses the female consciousness in the novel and the novel's narrative strategies, including female autobiographical narrative, female first-person narrative, female historical narrative and hybrid narrative style. Du Chan (2012) argues that there are three stages in love for Han Suyin's emotions and feelings: depression, recovery and disillusionment, which are also a process of self-identification. Besides, Zhang Shuyu (2015) also applies the feminist theories and discusses the gender relationship and gender identity in the first chapter of the thesis. The analysis points out :

While, as the story told in the novel conveys the message to topple the patriarchal order and to achieve female liberation, what the author Han Suyin appeals for is not a sexual relationship model in which female gets to become superior to male, but one which is free, transcending, and non-essentialist, like the love relationship Mark and Suyin finally achieve in the novel. (Zhang, 2015, p. 15)

Secondly, analysis of postcolonial feature is also an important perspective in analysing the novel. In the book *English Postcolonial Literature Studies* by Ren Yiming & Qu Shijing (2003), Han Suyin is regarded as an Asian English postcolonial writer, a writer of marginalisation, who does intercultural writings. The marginalisation makes her identity split and she can have a special perspective of the world. In addition, Zhang Shuyu (2015) in the first section of the second chapter of the thesis employs the theory of "orientalism" by Edward Said and studies the fictional writing of the Western world's imperial activities and colonial domination over the East. The analysis points out that "the aim of the novel is not only to demonstrate the objective reality of the West and East as the coloniser and the colonised, but also to appeal for the construction of a more equal and hopeful future." (Zhang, 2015, p.25) Besides, Li Weixing (2010) studies postcolonial features reflected in *A Many-Splendoured Thing* in chapter three of the thesis.

Postcolonial literature is a multicultural product. It grows out of the exchange and conflict of different cultures, which are confined neither to two cultures nor to traditional and modern culture, so what postcolonial literature presents is the blend and variation of two or more cultures in the

conflict. Raised and educated in a multicultural context, Han Suyin cannot avoid incorporating a variety of cultures into the writing. *A Many-Splendoured Thing* is such a concoction of both Chinese and Western cultures. (Li, 2010, p.44)

Thirdly, identity analysis is also a research focus on this novel. Zhao Yuhan (2016) chooses 37 examples from the novel to elaborate on Han Suyin's Chinese and Western identities reflected in her novel.

1) Her Chinese identity is basically reflected in her affinity with Chinese nationality and her passion for Chinese revolution, while her Western identity is primarily revealed by her unconscious adoption of and identification with the Western perspective, and by her apprehension of Chinese revolution as well. 2) In terms of nationality, although being a hybrid Eurasian, Han Suyin adheres to her Chinese nationality and works on constructing a more objective image of China and a more positive picture of diligent Chinese people[...] 3) In the aspects of Western values, her unconscious adoption of Western perspective, her Western values on love and relationship, and her calm and even wavering views on Chinese revolution characterise her affinity to Western identity as well. 4) With regard to Chinese revolution, Han Suyin holds a contradictory attitude towards it. (Zhao, 2016, p. III)

Finally, some research is focused on cultural integration. Zhang Shuyu (2015) in the second section of the second chapter of the thesis makes an analysis of the West-East exchanges and integration in the novel and it indicates in the third chapter that the author creates a love in her novel which transcends the essentialist binary opposition and brings guidance and hope for the construction of a sound West-East relationship in the real world. And Cao Ningya (2015) argues that the author Han Suyin put herself in the third space, approached the two cultures and did cultural translation in writing *A Many-Splendoured Thing*. She resolves the inner conflict and integrates the two different kinds of culture, building a bridge for the equal and friendly relationship between Chinese and Western cultures. Furthermore, Chiyuan Zhuang (2021) regards the author Han Suyin as a translator, and draws two conclusions from the analysis of Han's *A Many-Splendoured Thing*. Firstly, "Compared with monocultural translators, postcolonial writers like Han Suyin present an in-depth perception of the positive and negative aspects of each culture in their writings/translations." (Zhuang, 2021, p.11-12) Secondly, "translators may adopt both foreignizing and domesticating translation strategies in the same work based on the degree of conflict between the two cultures." (Zhuang, 2021, p.12)

1.4 Research methods

I will in this thesis employ the methods of close reading and textual analysis. Close reading is a thoughtful, careful and analytical reading of a text, which requires paying close attention to the text and focusing on the details. Close reading is a process of an in-depth analysis of a text, by which the meanings of the text are uncovered. Text analysis is a method which aims to know how people make sense of the world.

Textual analysis is a way for researchers to gather information about how other human beings make sense of the world. It is a methodology-a data-gathering process-for those researchers who want to understand the ways in which members of various cultures and subcultures make sense of who they are, and of how they fit into the world in which they live. (McKee, 2003, p.9)

“We interpret texts in order to try and obtain a sense of the ways in which, in particular cultures at particular times, people make sense of the world around them.”(McKee, 2003, p.9) “Texts are the material traces that are left of the practice of sense-making—the only empirical evidence we have of how other people make sense of the world.” (McKee, 2003, p.21) Performing textual analysis is to make informed and contextualised interpretations of the literary text and its various dimensions. As an autobiographical novel, *A Many-Splendoured Thing* is narrated from the perspective of Han Suyin, and it opens the narrator’s inner world to the readers, therefore offering an idea of the narrator and protagonist Han Suyin’s emotions and views. This novel can be used to analyse and understand how the protagonist Eurasian Han Suyin makes sense of the world and perceives the space, and the emotions and ambivalences that characterise her lived experience. More specifically, this thesis will apply some literary theories to analyse the identity of the protagonist Han Suyin and the novelistic dialogues through which the author Han Suyin expresses her thoughts of the world.

“Different cultures make sense of the world in very different ways. ” (McKee, 2003, p.12) There are various differences. “Differences in value judgements” (McKee, 2003, p.12), “differences in the existence of abstract things” (McKee, 2003, p.12), “differences in the existence of concrete things” (McKee, 2003, p.14), “differences in relationships between things” (McKee, 2003, p.14), “differences in reason and thinking” (McKee, 2003, p.15), “differences in seeing things” (McKee, 2003, p.15). Han Suyin, as a migrant, whose cultural identity is mixed, makes sense of the world in a special way and has inner struggles for a peaceful state of mind.

1.5 Theoretical framework

1.5.1 Identity process theory

Identity process theory explores how a migrant integrates his or her multiple identities and maintains psychological coherence. Psychological coherence “refers to the individual’s subjective perception of compatibility between their identities.” (Jaspal & Cinnirella, 2010, p.865)

The notion of identity integration suggests that the more an individual perceives their (social) identities as compatible the higher their level of identity integration will be. Conversely, the perception of two or more identities as in opposition to each other, perhaps because they represent values and norms which fundamentally contradict one another, signals a lower level of identity integration. (Jaspal & Cinnirella, 2010, p.852)

When identities are integrated in the self, different self-components do not feel fragmented. Accordingly, the self feels coherent rather than conflicted.

Catherine and Jasper (2014) point out four stages of identity change: The first stage, which they call anticipatory categorisation stage, refers to the stage where the individuals are about to join a new social group; The second stage, categorisation, refers to the stage where the individuals realise how different and potentially divergent their new and original group memberships may be; The third stage compartmentalisation, refers to the stage where the new identity stops to be considered as external and foreign to the person’s self-concept and instead, increasingly becomes part of the self; The fourth and final stage, integration, refers to the stage where individuals realise that conflicts between identities exist and the conflicts can be reconciled by finding similarities and by drawing broader links between one’s different social identities.

1.5.2 Intersectional theory and multilayered theory

The “intersectionality” of race, class, sexuality and gender power relations, is a concept of developed by Black feminists. Crenshaw (1991) argues:

Women of colour are differently situated in the economic, social, and political worlds. When reform efforts undertaken on behalf of women neglect this fact, women of colour are less likely to have their needs met than women who are racially privileged. (Crenshaw, 1991, p.1250)

Oppression from gender, race, class and sexuality are intertwined rather than simply added together.

To research intersectionality, McCall (2005) suggests, “Although a single social group is the focus of intensive study, it is often shown to be different and therefore of interest through an extended comparison with the more standard groups that have been the subject of previous studies.” (McCall, 2005, p. 1783) For example, studying the comparison of working-class women to working-class men and the black middle class to the white middle class. The former group is the focus of study and the latter group the source of background comparison and contrast. Comparison can be used to study the intersectional oppression a certain social group is under, especially those who are less privileged from the perspectives of race, gender and class.

Multi-layered analysis can include angles of race, gender, class, politics and so on. With multi-layered analysis, different angles can be taken into consideration and the identity can be understood from multiple angles.

1.5.3 Hybridity and the third space theory

Homi K. Bhabha (2004) argues that hybridity is an effective way to destabilise and eliminate colonial binary oppositions. “Hybridity” means “mix”. Between two different kinds of culture, there exists an in-between space where the two kinds of culture mix, conflict and permeate with each other. Bhabha names the interstitial and hybrid space as the third space. The two different kinds of culture must communicate, negotiate and interpret with each other continuously in the third space. And in this space, there is no binary opposition between selves and others—others are within selves.

For some migrants who are in marginalised positions, although they have the privilege that they can understand two cultures and become hybridity, unfortunately, they may be misunderstood by those people who belong to only one culture and don’t try to understand the other culture. The third space for migrants perhaps is filled with oppression from two sides.

1.5.4 Polyphony theory

Polyphony is a musical term and is introduced in novel analysis by Bakhtin. Mikhail Bakhtin (1984) mentions polyphony by studying Dostoevsky’s works.

A plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices is in fact the chief characteristic of Dostoevsky’s novels. What unfolds in his works is

not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event. Dostoevsky's major heroes are, by the very nature of his creative design, not only objects of authorial discourse but also subjects of their own directly signifying discourse. (Bakhtin, 1984, p.6-7)

In the monologic novel, everything develops under the author's perspective and awareness, and all the protagonists are included in the author's consciousness, while polyphonic novel has a number of independent voices and consciousnesses without integrating into each other. Polyphony means multi-voice utterances coexist. As Bakhtin explains:

The polyphonic novel is dialogic rough and through. Dialogic relationships exist among all elements of novelistic structure; that is, they are juxtaposed contrapuntally. And this is so because dialogic relationships are a much broader phenomenon than mere rejoinders in a dialogue, laid out compositionally in the text; they are an almost universal phenomenon, permeating all human speech and all relationships and manifestations of human life—in general, everything that has meaning and significance. (Bakhtin, 1984, p.40)

There are two kinds of dialogue, namely, micro dialogue and great dialogue. "Dialogue has penetrated inside every word, provoking in it a battle and the interruption of one voice by another. This is microdialogue." (Bakhtin, 1984, p.75) There are two forms of microdialogue, dialogue in the monologue and dialogue in the conversation. As for great dialogue, Bakhtin (1984) explains:

Dostoevsky could hear dialogic relationships everywhere, in all manifestations of conscious and intelligent human life; where consciousness began, there dialogue began for him as well. Only purely mechanistic relationships are not dialogic, and Dostoevsky categorically denied their importance for understanding and interpreting life and the acts of man. Thus all relationships among external and internal parts and elements of his novel are dialogic in character, and he structured the novel as a whole as a "great dialogue." (Bakhtin, 1984, p.40)

1.5.5 Femininity and admittance

Rey Chow (2010) analyses fantasy, which once is understood as a problem structural to human cognition. "[...] in that both the orient and woman have functioning as the support for the white man's fantasy, as the representation of the white man's jouissance." (Chow, 2010, p.190)

Rey Chow (2010) also analyses the politics of admittance. “A community is always based on a kind of collective inclusion.” (Chow, 2010, p.91) “There is no community formation without the implicit understanding of who is and who is not to be admitted.” (Chow, 2010, p. 92) She analyses Fanon’s depictions of women of colour in *Black Skin, White Masks* and writes, “the women of colour want to have sexual relations with white men because it is their means of upward social mobility, their way of so-called ‘saving the race’.” (Chow, 2010, p.99)

1.5.6 Spatial theories

Michel Foucault discusses space in his article *Contexts of Other Spaces*. “We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein.” (Foucault, 1986, p.22)

Henri Lefebvre’s important work *The Production of Space*, published in 1974, argues that the space and social values are intertwined with each other and therefore they should be researched together. What’s more, he puts forward the concept social space, which means a place where all the social activities and conflicting social force can exist together.

Spatial practice: The spatial practice of a society secretes that society’s space; it propounds and presupposes it, in a dialectical interaction; it produces it slowly and surely as it masters and appropriates it. From the analytic standpoint, the spatial practice of a society is revealed through the deciphering of its space. (Lefebvre, 1991, p.38)

Representation of space: conceptualized space, the space of scientists, planners, urbanists, technocratic subdividers and social engineers, as of a certain type of artist with a scientific bent — all of whom identify what is lived and what is perceived with what is conceived.” (Lefebvre, 1991, p.38)

Representational spaces: space as directly lived through its associated images and symbols, and hence the space of ‘inhabitants’ and ‘users’, but also of some artists and perhaps of those, such as a few writers and philosophers, who describe and aspire to do no more than describe.(Lefebvre, 1991, p.39)

Space can be divided into three types: physical space, social space and psychological space.

1.5.7 Body phenomenology

Liang Qing (2020) researches Merleau-Ponty's theory of otherness. Maurice Merleau-Ponty's theory of otherness is constructed on the basis of the living body subject which integrates the flesh and consciousness. It emphasises that others have the same status with me when the body subject intervenes in the world by perception. He puts forward the thought of body-intersubjectivity. He finds the ontological basis of "flesh" for the relationship between myself and others, and the relationship between myself and others is mutual entanglement and involvement. Merleau-Ponty emphasises the importance of perception, and establishes the status of the body. Merleau-Ponty puts others on the same level as oneself, and emphasises the interwoven coexistence of self and others.

As regard new phenomenology, the German contemporary phenomenologist Hermann Schmitz inherits and develops Merleau-Ponty's body phenomenology and his concept of body is also in the phenomenological sense. He redefines "emotion", which means human body perceptions and emotions are caused by emotional tremors. And body communication takes place in situations. And about the ontological term "situation", Schmitz argues:

A situation [...] is characterised by wholeness (i.e. internal cohesion and differentiation from the outside) as well as by integrating meaningfulness deriving from states of affairs, programs and problems, and an internal diffuseness of this meaningfulness, which means that the meanings contained in a situation are not altogether singular—and in pre-personal experiencing they never are. (Schmitz, 2005, p.22)

And another important concepts are personal situation and joint situation. The personal situation consists of "personal character" and the "personal felt-bodily disposition". The personal situation is embedded in joint situations, which include implanting situations and inclusive situations. Schmitz distinguishes body from felt-body. Felt-bodily communication and felt-bodily dynamics are also important concepts in new phenomenology.

Pang Xuequan (2021) introduces life world theory in the new phenomenology.

The base and source of the daily life world is the primitive life experience without conscious processing, which is disclosed and unconcealed in the criticism of traditional thinking paradigm. The content of the world of daily life experience is infinitely rich. The most important components and structures are subjective facts and the elements based on them, including the concrete subjectivity, state of affairs, situation, the emotions as atmosphere and so on. Reflected by the corporeality, body

dynamics, and body communication, the phenomenological body, which is the link that connects the various components and structures, realise the reconstruction of daily life experience in the new phenomenology. In a sense, the new phenomenology is also a bodily phenomenology. (Pang, 2021, p.34)

1.5.8 Hierarchy of needs

The psychologist Abraham H. Maslow (1943) develops the theory of hierarchy of needs, namely, physiological needs, safety needs, love and belonging needs, esteem needs and self-actualisation needs. This theory will be used to analyse how the protagonist Han Suyin's needs are threatened in the predicament.

Table 1

Self-fulfillment needs	Self-actualization	Meeting one's full potential in life
Psychological needs	Esteem needs	Respect, status, recognition, strength, self-esteem
	Love / belonging needs	Friendship, intimacy, family, connections
Basic needs	Safety needs	Security, health, finances
	Physiological needs	Food, sleep, water

Chapter 2 Racial Angle

2.1 Economic and emotional oppression

Malcolm MacDonald has commented on the novel from racial angles. “Another conflict hovering perpetually over the episodes of *A Many-Splendoured Thing* is that between the white races of the West and the coloured races of the East.” (MacDonald, 1978, p.10)

But Western rule unfortunately also brought some evil consequences; and chief among them was the creation of a superiority complex among the whites and of an inferiority complex among the coloured peoples, neither of which was justified, each of which did untold damage to the characters of the respective peoples, and both of which have for the time being made natural, unprejudiced and truly friendly relations between them extremely difficult. (MacDonald, 1978, p.10)

This section will analyse the position of the protagonist Han Suyin from a racial angle. It argues that Han Suyin is under oppression because of economic inequality, which makes her unable to cover her and her daughter’s living expense, and she also experiences racial prejudice, which arouses her emotional tension unexpectedly.

Lefebvre (1991) claims, “(Social) space is not a thing among other things, nor a product among other products: rather, it subsumes things produced, and encompasses their interrelationships in their coexistence and simultaneity—their (relative) order and/or (relative) disorder.” (Lefebvre, 1991, p.73) “Social space contains a great diversity of objects, both natural and social, including the networks and pathways which facilitate the exchange of material things and information. Such ‘objects’ are thus not only things but also relations.” (Lefebvre, 1991, p.77) The places and situations in Hong Kong, according to the narrator Han Suyin’s narratives, are filled with identity, political, racial and class issues. The space that Han Suyin experiences is not a friendly social space. There is racial oppression and class oppression in the space, and people’s identities are different and political understanding can vary from person to person.

Han Suyin and her daughter May stay in Church Guest House for four months. The Church Guest House is crowded with missionaries from China during 1949 and 1950, such as Mrs. Parrish, Helen Parrish, Mary Fairfield and Mrs. Jones. Many of those missionaries long for moving back to mainland China and only a few want to move to America or England. Han Suyin mentions that her salary is paid at the local Chinese rate, while the Guest House is on a nearly European standard, so

she cannot afford her and her daughter's living expense. Faced with the financial difficulty, fortunately, Mable helps her. Hong Kong is a city where racial equality does not exist in the middle of the 20th century, according to Han Suyin's narrative.

Economically, the incomes of Chinese and Europeans are different in Hong Kong. There are several places in the novel that describe this situation. For instance, Han Suyin says, "However, my salary is paid at the local Chinese rate since I am a Chinese, but I am living at the Guest House on a European (or nearly European) standard." (Han, 1978, p.18) Or, as Lucy, another character in the novel, states, "In England there may be freedom, but out here you are in a Colony. Here you are not equal, you are Chinese. There are two kinds of everything: houses, salaries, privileges and freedom. The white, and the other." (Han, 1978, p.234) Another Eurasian character, Susanne, offers her version of the same matter. "I look white, and until now I've passed. It made life easier; a bigger salary, my flat paid for. I wouldn't get these privileges if I were only a Eurasian, or a Chinese." (Han, 1978, p.230) Those voices indicate that the white people have privileges in the colony Hong Kong, and there is social inequality in wealth and lower social status for people of colour in Hong Kong. Han Suyin, as a Eurasian in Hong Kong, is also in a disadvantaged position in that economic system.

Emotionally, there are also big challenges because of racism and misunderstanding. Mr. Franklin is a typical character who has offensive manners and thinks Chinese people are inferior. Mr. Franklin at one point accuses Han Suyin's Chinese family of having mistreated her sister Han Suchen, because she has been forced to stay in a dark room without running water and meals are irregular, and he thinks that their uncle wants to poison Han Suchen's baby. Mr. Franklin "saves" her and her child by giving her a bungalow to live in and a job. For this matter, Han Suyin explains to Mr. Franklin that in doing so he has ruined The Family's honour, trying to make him understand the meaning of what he does in the local Chinese culture, and tells him the fact that the life of a girl baby is not so valuable in China. After hearing that, Mr. Franklin concludes: "a cannibal race, you Chinese." (Han, 1978, p.124) In contrast, when Mark Elliot is in a similar situation where people discuss the lifestyles of other ethnicity, Mark Elliot does not condemn anything. For example, talking with Han Suyin about a phenomenon in Chinese community that Chinese people send endless remitting of comparatively large sums from abroad for the support of poor extensive family trees in the mother country, unlike Mr. Franklin, Mark Elliot understands that "one should never condemn what one cannot understand." (Han, 1978, p.34)

Later, the Third Uncle tells Han Suyin that he asks a Chinese doctor friend to look at the child's tongue to diagnose the baby's condition. Looking at someone's tongue is a very normal way to tell sickness in traditional Chinese medicine, which already has a very long history. Knowing two versions of the matter, Han Suyin is so confused that she does not know who to believe.

Who was I to believe? Explanations are of no avail when both parties are determined to misconstrue. The most normal gesture becomes a threat of violence, a sentence in a slightly louder tone, is taken as an insult. I had seen it happen before. (Han, 1978, p.123)

In addition, the different images of Han Suyin's third uncle also reflect the misunderstanding. In Mr. Franklin's eyes, Han Suyin's third uncle is a sinister and cruel person, while in Han Suyin's eyes, Third Uncle is a clever and gentle person.

The protagonist Mark Elliot is an ideal European in the novel. His behaviour and qualities to some extent are an ideal way in Han Suyin's eyes to deal with the relationship with people of other ethnicity.

This was the sort of thing that never happened to Mark, because he was never on the defensive. He would never try to misunderstand others, for he was gentle and mild of heart. He had the courage of humility and patience. (Han, 1978, p.123)

In addition to Mr. Franklin, there are some other characters who have offensive manners, like Myrtleton and Adeline, who express racial prejudice in the novel. Myrtleton talks about spreading democracy and culture to Indonesia, saying, "you guys ought to follow the American way of life." (Han, 1978, p.147) And when he visits Han Suyin, his greeting is "Chuchinchow", which makes Han Suyin pale with rage, because "Chu Chin Chow" are trigger words to the Chinese, who will react emotionally to the words. Moreover, Adeline tells Han Suyin in a cocktail party, "sent some gunboats up river and restored peace and order. We've always protected Trade, everywhere." (Han, 1978, p.67) This expression makes Han Suyin feel uncomfortable. "I felt a little heat floating up my neck beneath my Chinese collar (many Chinese feel a little warm when Europeans talk glibly of sending their gunboats up Chinese rivers)." (Han, 1978, p.67) Such misunderstanding and offensive words trigger emotions and challenge her sensitive identity.

Not only does Han Suyin criticise westerners' prejudice and rudeness, but she also criticises local native Chinese people's ignorance and prejudice. Her marginalised position gives her an advantage, able to see matters more clearly, from both sides.

There is an interesting Chinese character who shows reversed racism when Han Suyin is in Szechuan province. A supercilious Chinese employee is prepared to be rude to Han Suyin, who is dressed as a "native", and tries to speak English to her. Han Suyin responds to him in the language of her uncle, the local Chinese accent. And then he goes in to tell Mr. Franklin that Han Suyin has arrived. Frantz Fanon (1967) argues in chapter one *The Black Man and Language* in his book *Black Skin, White Masks*:

All colonised people—in other words, people in whom an inferiority complex has taken root, whose local cultural originality has been committed to the grave—position themselves in relation to the civilising language: i.e., the metropolitan culture. The more the colonised has assimilated the cultural values of the metropolis, the more he will have escaped the bush. The more he rejects his blackness and the bush, the whiter he will become. In the colonial army, and particularly in the regiments of Senegalese soldiers, the "native" officers are mainly interpreters. They serve to convey to their fellow soldiers the master's orders, and they themselves enjoy a certain status. (Fanon, 1967, p.35)

The Chinese employee in the novel resembles the "native" interpreters in Fanon's work, who have learned the civilising language and therefore enjoy certain status by working for the masters. This reversed racism illustrates that some native people who have assimilated the cultural values of the metropolis become prejudiced towards the native people who are still local. Though the protagonist Han Suyin can speak fluent English, her answer is in the native language like her third uncle. It shows that she is against the reversed racism and wants to stand by the local native people for equal status. In this sense, the author Han Suyin, who portrays postcolonial China in literature, can be regarded as a postcolonial writer.

As is mentioned, Han Suyin does not express bias in favour of Chinese people. She also criticises Chinese people's prejudice. "Mr. Franklin strongly reminded me of many a bully, petty Chinese official." (Han, 1978, p.123) Mrs. Cheng says:

Of course Eillen is now a divorcee, which makes it difficult for her to marry a Chinese of good family...it may have to be a foreigner after all. But her father and I are old-fashioned, you know, and we shall still feel that it is a small disgrace for our family. (Han, 1978, p.234)

This prompts Han Suyin to conclude, “And there it was. On both sides. My people as bad as the English, erecting just as many barriers, foolish and useless.” (Han, 1978, p.234) Europeans in Hong Kong talk gossip about her relationship with Mark Elliot, and Chinese in Hong Kong also have comments on that. Han Suyin criticises prejudice itself rather than a certain ethnicity, be it the colonisers or the colonised people.

2.2 Eurasian voices and native Chinese consciousnesses

Apart from the above Westerners’ and Chinese voices and conversations, Eurasian voices are also worth discussing. There are three main Eurasian female characters in the novel, namely, the protagonist Han Suyin, her sister Han Suchen and her old schoolmate Suzanna. Although they are all Eurasians, they have different identity preferences as they have different personalities, life experiences, emotions and pursuances.

Suzanne thinks that Chinese men do not appeal to her. A man, a friend of Suzanne, wants to marry her and leave his wife. Suzanne hopes that his wife does not find out she has Chinese blood. “There’s still so much prejudice about. It may be all right for you. You look Chinese, and you want to be. But I pass as white. If she knew, it would give her a handle...don’t you see?” (Han, 1978, p. 230) “I look white, and until now I’ve passed. It’s made life easier; a bigger salary, my flat paid for. I wouldn’t get these privileges if I were only a Eurasian, or a Chinese. You know that well enough, Suyin.” (Han, 1978, p.230) Suzanne prefers to have a pure European identity rather than a Eurasian or Chinese identity, as it can make her life easier in Hong Kong. But in Han Suyin’s view, “Suzanne has not recovered from the feeling of a white superiority which the concessions, extra-territoriality and colonialism, have left with her.” (Han, 1978, p.292)

As for Han Suyin’s sister Han Suchen, she states, “I am sick of Chungking, I never want any more to be in China, with the dirt, and I hate The Family.” (Han, 1978, p.112) “I want to be comfortable, and I want for Baby the best there is in the world. America is wonderful, Suyin.” (Han, 1978, p.222) Judging from Han Suyin’s description of Han Suchen, she is “kind, soft, and clinging, made for love and a normal life with a good man and many children [...] She was a woman to be looked after.” (Han, 1978, p.113) Lastly, Han Suchen stresses that she wants to go to America to live and totally get rid of China. When Han Suyin asks her what she is going to do in America, she answers, “Be happy!” (Han, 1978, p.221) When Han Suyin asks whether she will come back to China, she answers “never” firmly. “Never. I’m tired of terror and disease, hunger and misery, and always

seeing poor people around me. Always crowds, and their poverty [...] I never want to be insecure and frightened again.”(Han, 1978, p.221-222) “I want to be comfortable, and I want for Baby the best there is in the world. America is wonderful, Suyin. You ought to come to America [...] Think of Mei, your daughter. Her future, her security, and yours.” (Han, 1978, p.222) The personal choice of Han Suchen, Han Suyin’s sister, a Eurasian woman, is to leave China and lives in America for security and better life.

However, compared with Suzanne and Han Suchen, Han Suyin makes a very different choice. She emphasises that she wants to be a Chinese and prefers to go back to mainland China. “Nothing holds me to Hong Kong. Everything pulls me back to China, even my daughter.” (Han, 1978, p.49) Talking with Susanne, Han Suyin says, “I had wanted to be all Chinese, not a counterfeit semi-European [...]” (Han, 1978, p.64) Han Suchen suggests that she should leave China, but Han Suyin says:

But I could not go away. I could not think of going from this land where Mei’s father, and I, and Mei, had our long deep roots. I could not think of her as a ‘White Chinese’, uprooted, alien in a strange land, heart turned for ever towards the country left behind. (Han, 1978, p.223)

The love for China is evidently deep in Han Suyin’s heart. When she moves back to Szechuan province, she remarks:

I was back. I had not thought that I could be back so completely. Things have changed, yet I am back, rooted as firm, planted deep as ever, my life moving here in harmony, geared to the same endless patience as the slow flow of the river. I am back. (Han, 1978, p.103)

I belonged. My roots were here. If I chose personal salvation, freedom of the individual spirit away from here, fleeing to a safer, gentler world, I would slowly wither and die, for here I was rooted. No matter how far away I strayed, I would come back. I would always be coming back. I could not help it. (Han, 1978, p.120)

Han Suyin is greatly attached to China, and the attachment to the country always pulls her back.

Having moved back to Szechuan province, Han Suyin depicts old Chinese traditions and customs, and shows the native Chinese characters’ consciousnesses, which are totally different from the Europeans’. The Great-Uncle has passed away and owing to this calamity, the offspring has been

considerably reduced. According to the Chinese customs, it is not considered good taste for them to procreate during the period of mourning. The Fifth Brother is married but his wife has had a miscarriage, and is not allowed to step out of the house for a month. The old maidservant, Liu Sao, cannot enter the room for thirty days for fear of becoming unclean. Han Suyin knows all of this well because she has lived like that. She describes herself as being in full understanding of these old-fashioned customs. A point in new phenomenological theory can be applied to analyse Han Suyin's feeling. Her personal situations are embedded in the joint situations of other Chinese, with traditions and habits going back to feudal China. In addition, there are the local Chinese characters' feeling of belonging. When Han Suyin dwells on her third uncle's and third aunt's sense of belonging, she states:

They did not know what democracy meant, but they knew that this was their country and it was their business to remain. They were not leaves in the storm, blown hither and thither, intent on personal salvation. They were the tree, deep-rooted, not to be torn away, heedless of falling twigs. (Han, 1978, p.133)

On the one hand, the protagonist Han Suyin adopts a Western perspective to view the local Chinese people, who do not know the meaning of democracy. On the other hand, like those local Chinese characters, she possesses deep-rooted emotion to China, where they can have a deep sense of belonging. In her mind, she views things from dual perspectives.

Apart from Han Suyin, many other Eurasians in Hong Kong deliberately choose to be Chinese, and dislike their white blood. They neither know the passions in mainland China nor the real meanings of European traditions, so they live neither in mainland China nor in Europe but in Hong Kong. The situation indicates the dilemma of Eurasians, who cannot find a true sense of belonging in mainland China or in Europe at that time. They are double rejected by both sides and can only stay in Hong Kong.

Zhao Yuhan (2016) discusses the author Han Suyin's cultural identity in *A Many-Splendoured Thing*:

Han Suyin, as a Eurasian, is born in dual cultural background, she acquires her education basically in mainland China, which is extremely significant in shaping her Chinese identity. And even being educated and settling down overseas later, her recognition of Chinese identity develops cumulatively

evident with her experiences. Han Suyin has stated about her sense of cultural belongingness more than once in her works that she prefers to regard herself as a native Chinese people, and besides, Han believes once leaving China she will be withered definitely. (Zhao, 2016, p.40)

Many of scholars prefer to believe Han's inclination of Chinese national identity, however, no one can deny that she also acquires typical characteristics of the westerners because of her life experiences. Half Western blood, overseas education and plenty of Western friends offer Han great opportunities to learn Western cultures and associating with the Westerners, which naturally nurtures part of her confirmation of Western values, ideology and thoughts. (Zhao, 2016, p.46)

The author's mixed cultural identity gives her deep understanding of the two cultures. People of different voices and consciousnesses coexist in the novel. And the author treats them equally, which makes the novel polyphonic with various voices and consciousnesses coexisting. The two main counterpoints are Western group and Chinese group, which both involve many voices and consciousnesses.

2.3 Personal solution

This chapter analyses the oppression of racism, which makes Han Suyin economically disadvantaged and emotionally distressed. However, the author Han Suyin also portrays many other voices and consciousnesses through the protagonist's narratives. What does Han Suyin learn from the racial experience? She realises the evilness of colonialism, the negativeness of racial prejudice, the great value of cultural fusion and the importance of equal dialogue.

Faced with the challenges of prejudice from some Western people and a few local Chinese, Han Suyin realises it is not race that makes men different, but the quality of their souls. Mark Elliot is an ideal character in dealing with East-West relationship, as Han Suyin states:

I felt such a wave of pride and delight and love for him, because I saw how valuable he would be in a world blind with hatred. He was a man of good will and tolerance and selflessness and vision were needed as never before. Not bullying, not arrogance and stupidity. (Han, 1978, p.123)

Han Suyin is against hatred, bullying, arrogance and stupidity and is in favour of good will, tolerance, selflessness and vision, and she judges a person based on the quality of his or her soul rather than his or her race.

At Evelyn's place, Han Suyin and Mark Elliot meet for the first time. The Parisian Grill is a restaurant where Han Suyin and Mark Elliot meet for the second time. The car Mark borrows is a place where they meet for the third time. Mark has a car accident so they don't go to the place they have planned. They also go to Deep Water Bay to swim together.

We were sitting on a large flat stone in the lane above the mortuary. It was the only place in Hong Kong where we could meet [...] to learn each other's minds in peace, to learn what love is, to learn to love. (Han, 1978, p.93)

Han Suyin works as a doctor at the hospital, but she and Mark Elliot have difficulty in meeting each other there because of deep prejudice. "Mark knew that on the whole the Chinese are even more exclusive and snobbish than the English are, and that his presence there, although not resented, aroused some comment." (Han, 1978, p.94) Mark Elliot is worried that their relationship as a mixed couple will affect Han Suyin's career in Hong Kong, and she is also worried that their relationship will harm Mark's career because she is not English.

I don't think somehow I can be married to you and work in China. And then, you must realise that I am not English. I shall never be a European in my feelings. So I may not be satisfactory to you. It might hurt your career, marrying me. (Han, 1978, p.91)

Because of social factors, the two cannot live together in China. Anne Wijayanti (2005) discovers that Han Suyin fails to marry Mark Elliot and become a doctor in China since situations have forced her to be separated from the man and to stay in Hong Kong. Even in Hong Kong, the two have difficulty in meeting naturally. They build a "home" on a flat stone, which is their only place in the world, where their relationship is not disturbed. The "home" on a flat stone shows that their relationship is not acceptable in any other social space in Hong Kong and the place of the stone is not only physical space but also emotional space, where they can date and enjoy their relationship freely.

In contrast to Suzanne and Han Suchen, who prefer European identities, Han Suyin, also a Eurasian, prefers Chinese identity and has her understanding of mixed-blood, though Suzanne and Han Suchen suppose that she is too innocent. Concerning prejudice against Eurasians, Han Suyin writes, "It is a small, negligible prejudice, kept up in outposts of Empire where it remains a topic of

unhealthy speculation and vicious gossip for bridge-bored white women: an offensive, harmless mania.” (Han, 1978, p.258) And her understanding of Eurasians is:

Being Eurasian is not being born of East and of West. It is a state of mind. A state of mind created by false values, prejudice, ignorance, and the evils of colonialism. We must get rid of that state of mind [...] The meeting of both cultures, the fusion of all that can become a world civilisation.(Han, 1978, p.230)

So she is quite confident of being Eurasian and wants people to accept it, thinking Eurasians have great value because they experience two worlds. “Look at us, and envy us, you poor, one-world people, riveted to your limitations. We are the future of the world.” (Han, 1978, p.230)

As for the local native Chinese people’s old-fashioned customs, Han Suyin shows understanding because she is also like that when she lives in China. “Somehow, in my mind the oldest superstition stood equal with the latest medical discovery. And they were truly equal under Heaven, in whose eyes all things are of the same height and value. For Heaven equalises all things.” (Han, 1978, p. 105) The protagonist Han Suyin is a doctor, but she believes the latest medical discovery is equal to the oldest superstition. In this novel, the author Han Suyin also portrays many characters who have different voices and consciousnesses. Those voices and consciousnesses form dialogues and show the equal existence of everything.

And there it was. On both sides. My people as bad as the English, erecting just as many barriers, foolish and useless. Something was needed to sweep away those idiotic prejudice, so that people would look upon each other as people, and help each other to better living. Something was needed. Perhaps New China was one of the ways of doing it. I’d have to find out. (Han, 1978, p.234)

Han Suyin says Chinese people are as bad as the English, because Chinese people actually also exclude foreigners sometimes. With mixed cultural identity, Han Suyin can observe the two countries. She criticises the act of exclusion on both sides. From her point of view, it is important to sweep away idiotic prejudice, so that people will look upon each other as people, and help each other to live better.

2.4 Cultural hybridity

As a Eurasian, the narrator Han Suyin is really a two-world person, who absorbs both Chinese and Western cultures. In her narrations, the novel is filled with numerous cases of Chinese and Western cultures. Li Weixing (2010) points out:

A Many-Splendoured Thing is such a concoction of both Chinese and Western cultures. In the novel, there are a number of distinctive pictures of teahouses and cocktail parties, of temples and churches, of the deliciousness of Maotai wine and mooncakes as well as Martini and cheese; there are some stories that are chosen from Chinese classical literature, like Shenfu and his wife Fun in *A Floating Life*, and T'ang Emperor and the beautiful Yang Kuei Fei in the *Song of Unending Sorrow*, as well as some descriptions concerning Western literature such as *The Last Puritan*, *Life of Shelley*, and *Bhagavad Gita*; there are also numerous quotations either from Confucianism or from Western classics. (Li, 2010, p.44)

Han Suyin has a mixed cultural identity, knowing Chinese culture and Western culture well. Her thoughts are often the mix of Chinese and Western culture, and she talks with Chinese characters and Western characters. For example, Han Suyin quotes the lines from Chinese poet Li Ho Chu, "Ask my lord, how much sorrow can one hold? Just as much as the great river in full spring flood, flowing eastwards." (Han, 1978, p.102) And then she tells her Fifth Brother, "in Europe each river flows to the sea, but in China rivers flow eastwards." (Han, 1978, p.103) She directly compares Chinese rivers to European rivers. "Father Low and I discovered our affinity through our love of Chinese poetry, and were just quoting to each other the song pomes of Nah Lan [...]" (Han, 1978, p.67) "I knew exactly, looking at him, what the poets of my country and the Jews of the Bible meant when they spoke so vividly about the melting within the belly that is emotion." (Han, 1978, p.76) "A verse from Mark's favourite poet, A.E.Housman, came to me." (Han, 1978, p.79)

*The King with half the East at heel is marched
from lands of morning;
Their fighters drink the rivers up, their shafts
benight the air.
And he that stands will die for nought, and home
there's no returning.
The Spartans on the sea-wet rock sat down and
combed their hair. (Han, 1978, p.79)*

The image of the moon frequently appears in the novel. Han Suyin thinks of the moon from both European and Chinese perspectives.

In Europe saints have called themselves the fools of God, and worn the livery of triumphant ecstasy; in China poets have become the lovers of the moon, and one of them lost his earthbound life attempting to embrace her in a lake. (Han, 1978, p.158)

Mark maintains that the spring moon is better than the autumn moon, and quotes many a Chinese poet to support his argument.

The hollow-cheeked young moon of spring, lissom and half weary at the start of the warm night; the plumed clouds canopied about her; and the hilltop smooth as white jade.
The full bright sail of a summer moon, tilting on the ocean-deep calm of Heaven.(Han, 1978, p.159)

But Han Suyin prefers the autumn moon. She also recalls the autumn moon in England. Cultural dialogues like that are on going in the novel and cultural hybridity is in the novel. The author Han Suyin was born and grew up in China. Though her mother was Belgian and she studied in Europe, she was still not a native English speaker. She wrote this novel in English, doing cultural translation as well as processing identity for herself.

Chiyuan Zhuang (2021) analyses the cultural translation in *A Many-Splendoured Thing*. Han Suyin translates Chinese classical poems into English. “First, Han’s are mostly literal translations that attempt to keep the form of the source text intact.” (Zhuang, 2021, p. 5) “Moreover, Han’s fascination with the source text is apparent in both form and content as she also attempts to preserve the stylistic features of the original poems.” (Zhuang, 2021, p. 6) “Han also reproduces China’s rich and complex philosophical system in *A Many-Splendoured Thing* by including elements of the Three Teachings in her novel. In Chinese philosophy, the phrase “Three Teachings” refers to Confucianism, Taoism, and Buddhism.” (Zhuang, 2021, p. 6) “We Chinese start life with the moral precepts of Confucius. Our growing imagination wanders with Tao into the Realm of Nothing as It Seems, and we often wind up existence by acquiring merit as Buddhists.” (Han, 1978, p.283-283) The protagonist Han Suyin mentions the “Three Teachings” in Chinese people’s life. The possession of abundant cultural details is the characteristic of the novel.

Confucianism is embedded in the novel. The protagonist Han Suyin's mind often goes back to the Chinese Classics:

The Master said: You, shall I teach you what knowledge is? When you know a thing, to recognise that you know it; when you do not know a thing, to recognise you do not. That is knowledge. (Han, 1978, p.175)

Man and woman do not sit in the same room, do not hang their clothes on the same hook; they do not pass an object from hand to hand. (Han, 1978, p.175)

Taoism is a Chinese religious philosophy. Han Suyin claims that she is a Taoist. "I am feudal and a Taoist." (Han, 1978, p.111) And she tells Maya Wong when Maya is dying, "You and I were always Taoists, and a little mad, and now you have beaten me, for you have become an Immoral." (Han, 1978, p.271-272) So based on what Han Suyin says in person, she believes the Chinese Taoist philosophy.

Chapter 3 Gender angle

3.1 Double and intersectional oppression

Simone de Beauvoir's most famous assertion is "One is not born, but rather becomes, woman." And when gender and race get intertwined, the oppression becomes intertwined. The intersectionality of gender and race is significant in the novel, as some researchers have studied this novel from a feminist narrative perspective. This chapter will analyse the intersectional and double oppression experienced by Han Suyin, and I argue that Han Suyin, as a Eurasian female character, is under intertwined oppression of gender and race, and double oppression from both the Western world and the Chinese world.

When race is intertwined with gender, Chinese women are under intertwined oppression in the middle of the 20th century, which is vividly shown in the novel *A Many-Splendoured Thing*. The background of the novel is Szechuan in 1949 and 1950, and Szechuan is still a very feudal province at that time. The scholar and translator Ku Hung-Ming points out the feudal ethics for women in China in chapter 2 *The Chinese Woman* in his book *The Spirit of the Chinese People*:

The Chinese feminine ideal, as it is handed down from the earliest times, is summed up in Three Obediences and Four Virtues. (Ku, 1915, p.78)

Three Obediences: That is to say, when a woman is unmarried, she is to live for her father; when married, she is to live for her husband; and, as a widow, she is to live for her children. (Ku, 1915, p. 79)

Four Virtues: They are: first womanly character; second, womanly conversation; third, womanly appearance; and lastly, womanly work. (Ku, 1915, p.78)

The protagonist Han Suyin is a 32-year-old Eurasian widow with a 9-year-old daughter in the novel. When a former missionary, a jolly round man, tells Han Suyin not to fall in love if she is going to stay in Hong Kong, she replies, "But I'm a widow, and in China, you know, we are not supposed to get married again." (Han, 1978, p.24) When Han Suyin receives a letter from Mark Elliot, she tells her friend Anna, "Well, I'm Chinese, and he's English. In China, it's not the done thing for a girl to go out with a foreigner. I mean, for a good family girl." (Han, 1978, p.37) Han Suyin also admits that she is feudal and bound by Chinese feudal ethics. "I am feudal [...]" (Han, 1978, p.111) Han Suyin writes, "Five years or more. A long time. My family all think I am trying to become a

monument of virtue. They think I'm keeping to myself because of the old-fashioned customs—a widow is not to marry again.” (Han, 1978, p.54)

Not only does Han Suyin herself have the feudal female consciousnesses but Han Suyin's paternal family and neighbours also have very deep-rooted feudal consciousnesses. Her paternal family are from Szechuan province, which is still a very conservative and feudal land in the mid-20th century. At Han Suyin's home, she narrates the traditional customs of China, especially the traditional views on women. A range of characters such as Third Uncle, Third Aunt, Third Brother, and her sister Han Suyin act at her home, through which traditional Chinese culture is put on display. Furthermore, the characters of the servants of big families also show the class division in old China. For example, Chinese female characters Mother Ching and Liu Sao, Oh-no are servants, who belong to the low class. Race, gender and class are intertwined in analysing characters' identities here.

Han Suyin's friend at home, Ying, tells Third Uncle:

You are indeed lucky. So many children in the family, and all virtuous. Look at Third Daughter (that was I), widowed for years, and yet not thinking of marriage. A virtuous and chaste widow, a wonderful thing indeed in this lax modern age. (Han, 1978, p.128)

Ying then turns to Han Suyin, “An example to all of you. You were a model wife, now a model widow. You bring great honour to The Family.” (Han, 1978, p.128) Han Suyin's Third Uncle believes that it is necessary for men to take concubines. Han Suyin's husband, who dies in anti-Japanese war, does not allow Han Suyin to curl, cut, or show her long hair. He deems it bad taste for a woman of flaunt, blunting the fine point of beauty in herself. Even in Hong Kong in 1950, Chinese people still make a fetish of chastity for widows and virginity for maidens. “Many times a week I write a certificate beginning: ‘I...certify this girl to be a virgin.’ Few Chinese men will marry a girl who has been touched by another man. That is in Hong Kong, in 1950.” (Han, 1978, p. 223) But Han Suyin, with female consciousness, realises she was tied by the old-fashioned customs, and states what she thinks in her heart, “But I wasn't born that way at all. It's not virtue, just repulsion.” (Han, 1978, p.54)

As a Eurasian woman, Han Suyin's Chinese side makes her oppressed by Chinese feudal customs, while on the other side, she is oppressed by the prejudice from European people because of beliefs in white superiority and Eurasian inferiority. Han Suyin tells Mark:

I am a Eurasian. It only means that my mother was European, my father Chinese; in China no one ever thinks of me but as Chinese, but it is not the same with the concessions made it a shame and an inferiority to be a Eurasian; perhaps because there are so many of them in India. They will jump at the word, and never think of me as a person at all. (Han, 1978, p.178)

When it comes to the comparative method in intersectionality study, McCall (2005) argues:

Although a single social group is the focus of intensive study, it is often shown to be different and therefore of interest through an extended comparison with the more standard groups that have been the subject of previous studies. [...] In each of these studies the former group is the focus of study and the latter group the source of background comparison and contrast. (McCall, 2005, p.1783)

Comparison will be used for further analysis in this thesis.

When race and gender are intertwined, compared with European women, Eurasian women are seen as inferior because of race. "A European woman would find it difficult to understand that because you love, they urge me to be unfaithful to you, Suyin." (Han, 1978, p.195-196) "In Hong Kong many an English woman would consider that my race rendered me unfit to marry Mark." (Han, 1978, p.250)

"Martha Monk would say that I'm trying to marry you for your *papiers*, Mark. Some Chinese girls do it, in these difficult days." (Han, 1978, p.219) "A Eurasian had acquired a married Englishman, a passport security, and was ruining his life." (Han, 1978, p.174) Frantz Fanon (1967) has an example of a mulatto girl in the chapter *Women of colour and white men* of the book *Black Skin, White Masks*:

The day the white man confessed his love for the mulatto girl, something extraordinary must have happened. There was recognition, and acceptance into a community that seemed impenetrable. Gone was the psychological depreciation, the feeling of debasement, and its corollary of never being able to reach the light. Overnight the mulatto girl had gone from the rank of slave to that of master. (Fanon, 1967, p.101-102)

She could be recognised by her overcompensating behaviour. She was no longer the girl wanting to be white; she was white. She was entering the white world. (Fanon, 1967, p.101-102)

Rey Chow (2010) argues “the woman of colour, by virtue of being both female and coloured, having entrance points into and out of the community through sex and through ethnicity[...]” (Chow, 2010, p.261) By marrying a white man, a woman of colour can obtain legal documents of identity in the white world and be recognised and accepted by the white community. To keep white purity and superiority, European people consider that women of colour are unsuitable to marry white men, and they suspect coloured women’s motivations of marrying white men, which might mainly be upward social mobility. Admittance is key in inclusion and exclusion.

Compared with European men, Eurasian women are also in a disadvantaged position. White people’s fantasy of China is not objective. Mark Elliot says:

Anglo-Saxons are muddled with wishful thinking about your country. To us it is still a wonder land of hidden wealth and subtle wisdom. We suspect that it may not be true, but we go on hoping, for we are sentimentalists. Our tourist minds are intent on preserving old customs in other countries, exotic manifestations of natives of other lands.[...]We say with complete disregard of them as human beings: “How awful of you to give up those dear old customs, that wonderful family system we admire so much. It’s not you we want, but your traditions, your culture, your civilisation.” We are museum-haunted, collectors of a glass-encased past labelled: “Do not touch.” (Han, 1978, p.135)

Rey Chow (2010) points out:

If, in this fantasy, the orient is associated with femininity itself, then the problem of coming to terms with the orient is very much similar, structurally speaking, to the problem of coming to terms with woman in psychoanalysis—in that both the orient and woman have been functioning as the support for the white man’s fantasy, as the representation of the white man’s *jouissance*. (Chow, 2010, p. 190)

Mark Elliot says, white people may disregard the oriental people as human beings. Han Suyin replies, “Foreigners have such rigorous ideas of how Chinese should behave, speak, philosophise, display at all times fatalism, inscrutability, serenity, these figments of Western imagination so wrongly attributed to my earthy, extrovert race.” (Han, 1978, p.135)

Furthermore, with race and gender intertwined, Chinese women and Eurasian women are prejudiced by white men in their fantasy. The author Han Suyin writes one part to indicate this situation of Chinese women and Eurasian women. Mr. Monk, an already married man, says to Han Suyin, “That’s what’s so attractive about you Chinese women; that mixture of reserve and seductiveness...Chinese girls...No wonder once you’ve had a Chinese woman, you’re off anything else.” (Han, 1978, p.231) Han Suyin replies that she is Eurasian. Mr. Monk goes on saying, “Eurasians are more passionate. I can see you’ve got absolutely everything to make a man fall... face like mystery...your profile.” (Han, 1978, p.231) The conversation between Mr. Monk and Han Suyin illustrates that white men have a fantasy of the Orient and the woman, sometimes disregarding humanity. Eurasian women are under intertwined oppression. “What would I get out of all this but becoming a cheap Hong Kong Eurasian, and perhaps a bastard or two to show for it?” (Han, 1978, p.52) Confronted with so much difficulty, Han Suyin asks this question. The fact that she is not pure white makes her disadvantaged because of racism.

All in all, neither the native Chinese family nor European people support Han Suyin’s relationship with Mark Elliot. Compared with Chinese men, European women and European men, the protagonist Han Suyin is under intersectional oppression. This section argues that Han Suyin is under double and intersectional oppression, in a predicament.

3.2 Gender views in old China and new China

New China means the People’s Republic of China founded on October 1 1949, and old China means China between 1840 and 1949, from the First Opium War to the establishment of new China.

One non-ignorable idea of gender in the novel is the distinctions of gender views in old China and new China. There are multiple voices and consciousnesses and they are changed as a new China is founded in October 1949. This section analyses the different consciousnesses and voices about gender views in the novel, before and after new China is founded.

In old China, widows are not supposed to remarry and the family will lose face with their neighbours if the women of the family are unvirtuous. By contrast, in new China, it is officially stated that widows may remarry. The Political Program of the People’s Republic (1949) states:

The People's Republic of China shall abolish the feudal system which holds women in bondage.
Women shall enjoy equal rights with men in political, economic, cultural, educational and social life.
Freedom of marriage for men and women shall be put into effect. (Article 6)

Arranged marriages, concubinage and child marriages are abolished, and there is an upsurge of divorces initiated by women. Women are also encouraged to join the workforce after the communist revolution.

The narrator and protagonist Han Suyin describes several Chinese women who change their female consciousnesses after the new China is founded. The first is Oh-no, whose identity is a Chinese low-class woman, a maid servant of a master's family, a slave girl, who is sold to the family when she is a baby. After the master Old Ching rapes her and Mother Ching abuses her, "something that Oh-no did not know was in her came to life then. Something fierce and reckless, never to be put down again." (Han, 1978, p.142) This perhaps refers to resistance to gender and class oppression as Oh-no wants to revenge. When Old Master tries to touch her again, she runs to the sea and meets a policeman. Later, she encounters an inmate of the institution for the Protection of Virtue, which shelters used-slave girls. In the old China, no slave girls will accuse the Masters, and no slave girls will contact policemen for help.

Lily Wu, a prostitute, used to do her business in Beijing. After communism, she stops business. The communists tell her, "You are no longer the slaves of men, you are The People." (Han, 1978, p.144) But Lily Wu has slave-spirit. She wants to continue her old job. The political instructor has great faith and patience, but Lily Wu cannot be saved. Finally, she moves to Hong Kong to continue her old business.

Eileen Chang, who is forced to marry a rich and old man, says that her family will not allow her to divorce for fear of loss of face. She endures five years' life in fear and becomes frightened of everything. Then the communists come and she can have her divorce. They put a notice in the paper and it is done. She becomes a student again, with plans for going to America to study English literature. She is no longer afraid. All these cases show the changes between the old China and the new China.

The narrator also describes a few Chinese women in old China, in the feudal province of Szechuan. Han Suyin's third aunt and a servant Mother Ching have had their feet bound, which is an old decayed tradition for women in China. Ying, Third Uncle, and Third Aunt, Mother Ching are all feudally minded. And a group of Chinese women in new China are depicted through Han Suyin's eyes. After liberation, Han Suyin's third uncle tells her that Third Aunt has joined a Woman's Association to render her mind progressive and he is himself taking a course in New Thinking, and in Self-Criticism. In a city that has been liberated for three months, Han Suyin sees parades, processions, meetings and speeches, slogans and housewives with banners: "Freedom and equality for women." (Han, 1978, p.241) The poor slave girls also get some protections. A lot of changes of gender views take place in the new China, as described in the novel.

3.3 Personal solution

Although the protagonist Han Suyin is bound by Chinese traditional cultures, she still has female consciousness and is in favour of women's rights in general. Du Chan (2012) argues that there are three stages in the development of female consciousness for her: depression, recovery and disillusionment. Han Suyin's female consciousness is first depressed. She is reluctant to meet Mark Elliot, because a Chinese widow is not supposed to go out with a man. However, her female consciousness is recovering and is finally disillusioned.

At first, Han Suyin believes that as a Chinese widow, she should never remarry in her life. Then she meets Mark Elliot and falls in love passionately. Though she tries to repress her strong feeling, she still cannot deny her desire for him, which is described in the novel through Han Suyin's monologue. "Don't lie to yourself. You want this man. You want him to make love to you. But you don't know whether you won't hate it afterwards." (Han, 1978, p.76) In the end, Han Suyin enjoys the good time with Mark Elliot as long as she can. Han Suyin and Mark Elliot find a "home" in Hong Kong, where they can date without baleful gossip and comments from Europeans and Chinese.

We were sitting on a large flat stone in the lane above the mortuary. It was the only place in Hong Kong where we could meet...And the white stone set in the middle of the lane above the mortuary was to be the only home that we ever had.(Han, 1978, p.93)

However, people are naturally social and their relationship also exists in a society. Han Suyin has a rational analysis of the relationship with Mark Elliot from all kinds of angles, including race, gender, politics, etc. Han Suyin has a monologue:

You're now like a sick cat, it's shameful. He's a foreigner, and you are going to China. It will mean disaster, and sorrow. He is married. Don't lose your head now. You cannot afford it. This is not love. It's hunger. Why should you be so upset by this man. Others have tried, and you've been terrified. Everything is against you. Remember, he's a foreigner, and you are going to China. (Han, 1978, p. 76)

And Han Suyin also tells Mark Elliot the circumstances of their relationship. She describes her inner thoughts after Mark has kissed her. "And now I want you to kiss me, and yet I have nausea at the same time." (Han, 1978, p.52) "There are so many difficulties of the practical tangible kind in the way of our love, let alone the many obstacles to say plans I may have for spending our lives together, that above all our relationship is supremely comical." (Han, 1978, p.93-94)

Because I am Chinese, and you are English; you are married, and I am a widow; you are a journalist, a front-row spectator, a looker-on not involved in the revolution of Asia; and I am a doctor, a technician, inevitably involved, with a duty towards my people: and you are going to Rome next year, though you hate the thought; and I am going to China next year because that is what I trained for; and we are both conventional people, and we do not want a love affair only; and we both have children...oh, no, no," I cried, "there is no place, in time, or in space, for us, no place for us, nowhere, nowhere...we are doomed before we begin. Don't let us fool ourselves. (Han, 1978, p.53)

First of all, the barriers are Chinese old customs. Han Suyin and Mark Elliot have to find out a solution to make their relationship acceptable by the society so they finally try to "negotiate" with the marital customs and regulations. Han Suyin's third uncle, a traditional feudal Chinese man, is accustomed to the situation that a man who has a wife can have several extra concubines in China. But he is very open to change the old customs as time passes. Han Suyin tells Third Uncle that she is thinking of marrying for the second time and that the man is married but wants to be divorced and marries her. Third Uncle is confused that Han Suyin will not be a concubine, and tries to understand the situation that if the foreign man wants to marry Han Suyin, he will have to leave his foreign wife. Third Uncle says, "Time flows, custom change; things remain, the people who used them are already departed...Who knows what next year will bring, for now the world is changing faster than we are? You may remarry again." (Han, 1978, p.131) He also says, "All these Western

arrangements are not practical, but since it is his world, it must be so.” (Han, 1978, p.131) Han Suyin is actually willing to be Mark’s concubine. She tells both Mark Elliot and Third Uncle about that. To Third Uncle, Han Suyin says, “If it were fifty years ago and he was Chinese, I would so gladly be his concubine and serve him and his wife, for it would be an honour to serve a man like him, even as a slave.” (Han, 1978, p.131) To Mark Elliot, Han Suyin says, “If you were Chinese, I could be your concubine. But we’d have to stay in Hong Kong, because concubines are allowed only in your British colonies, Hong Kong, Singapore; not in China now.” (Han, 1978, p.187) These sentences show that Han Suyin is looking for the possibility of being Mark’s concubine. It is possible in China in the past and in Hong Kong and Singapore in 1949 and 1950. But unfortunately, Mark Elliot is not Chinese so the concubine customs do not apply to him.

Mark Elliot also “negotiates” with the Chinese marriage regulations. Mark Elliot finds new regulations after new China is founded. “Paragraph 7 of the Marriage Constitution of the New People’s Government of China: Widows may now remarry. Isn’t that good? Your family won’t lose face with their neighbours now, because of you.” (Han, 1978, p.134) But Han Suyin replies, “Widows have been remarrying, ‘unvirtuous’ ones; and divorce by mutual consent we’ve had for years. But we, like your people, are more bound by custom than by law, and old customs die hard.” (Han, 1978, p.134) It takes time to refresh old customs. The old customs cannot be changed dramatically. This “negotiation” with Chinese old customs is a dialogue between old and new gender views.

Postcolonial scholar Homi Bhabha believes that the existence of cultural differences promote cultural negotiations and makes cultural translation possible and necessary. Cultural translation is a mechanism to produce cultural heterogeneity and diversity, which advocates borderline negotiations of heterogeneous cultures. With the cultural translation, the borderline of cultures will be blurred and the marginalised culture has the possibility to be respected and to be treated equally with the dominant culture. The narrator Han Suyin does cultural translation in the novel. On one side, she explains Western culture to Third Uncle. On the other side, she explains Chinese culture to Mark Elliot. And Third Uncle is willing to compromise, and Mark Elliot and Han Suyin are looking for a possibility in the tough situations.

“China is such a hodgepodge of things new and old. Anyone who tried to write a book about the Chinese of today would contradict himself at every step.” (Han, 1978, p.134) China is a country

with multiple coexist consciousnesses and voices, and Han Suyin shows them equally. People like Third Uncle are willing to refresh the old customs as time changes. Han Suyin also narrates the stories of several Chinese women to show that many Chinese women start to have the consciousnesses of women's rights, and Han Suyin see many housewives in a town of China demonstrate to strive for women's freedom and equality. Many dramatic changes of gender views take place in China. Han Suyin is in favour of the female consciousness of women's rights, though she thinks it takes time for the old customs to be updated.

Chapter 4 Political Angle

4.1 Various political voices

Malcolm MacDonald comments:

A Many-Splendoured Thing is set in two lands, one small and the other vast, which—though they lie side by side as close physical neighbours—are at the opposite extremities in this political process of change. First in Hong Kong, which is a little-altered relic of “Western Imperialism”, with its good points and its bad; and then in China, where a full-blooded Communist society is now being rapidly established. (MacDonald, 1978, p.8)

The two lands are the physical space, and there also exist social space and psychological space.

A Many-Splendoured Thing is a polyphonic novel. Bakhtin (1984) claims by studying Dostoevsky's novels, in a polyphonic novel, there is not a single authorial consciousness. There are a plurality of consciousnesses, a plurality of independent and unmerged voices and consciousnesses. With equal rights and each with its own world, they combine but are not merged in the unity of the event.

Hong Kong: “Hong Kong is crowded. There are two and a half times as many people as there were a year ago. Every day more arrive, by train, by ship, by plane, on foot across the border.” (Han, 1978, p.18) “Hong Kong's population is nearly three times what it was, and new arrivals from China stream in at the rate of ten thousand a week.” (Han, 1978, p.25)

We are all here, bankers, businessmen, rich women, missionaries and squatters [...] And to me, a transient among so many transients, that is Hong Kong in April 1949: a refugee camp [...] Hong Kong, where people come and go and know themselves more impermanent than anywhere else on earth. (Han, 1978, p.31)

In the eyes of the narrator Han Suyin, Hong Kong in 1949 is a crowded refugee camp, with a large number of people staying impermanently. They live in Hong Kong but they long for other places, especially their hometowns in mainland China. Political situations belong to social space. In the following, I will show the political situations through in different places.

Chungking airport: The moment the protagonist Han Suyin arrives at Chungking airport, very disappointing scenes are in her sight.

To see, with dumb surprise, the dirty rags instead of the clean black silk of the airfield coolies; to watch the faces creased with poverty, like beds that have been slept in; to hear the brutal voices of officialdom, instead of the affable tones of the well-fed Hong Kong government servants; to watch the open smuggling, under the coarse mat shed where a bogus Customs inspection was held, to remember Hong Kong so clean in comparison, the Hong Kong of the rich who can afford to travel by airplane. My heart tightened, for here all was decrepitude and inefficiency. (Han, 1978, p.100)

The physical space here is Chungking airport. This narration also includes the social space and Han Suyin's personal psychological space at Chungking airport.

Szechuan province: Space in Szechuan province is violent before liberation. People there are very feudal.

Everywhere was oppression, extortion, and execution—execution of real communists, but also of sympathisers and suspects, which meant anyone that the government did not like. Szechuan is a very conservative province, the people the most feudal-minded in a feudal land. They talked of the warlords that oppressed them as one talks of legendary beings, heroes of the Three Kingdoms, above the common law. They had gone from one oppression to another, sturdy, patient, occasionally flaring into cruelty and violence, for the weapons of the weak are always too violent. (Han, 1978, p.117)

Chungking city: During this special time of political changes, the narrator Han Suyin shares a lot of her thoughts about politics in China and narrates conversations between different characters regarding politics. Han Suyin's thoughts about politics in China show part of her psychological space.

For this was an Asiatic Revolution. And the old isms would go and new isms would come, and clouds of politics obscure men's visions until they died willingly for that which they knew not. And the nations of Asia would find their way out, some in peace and some in war. There would be bloodshed, and waste, hatred and destruction, terror and brutality, madness trampling everything down. Perhaps a new world would emerge, and perhaps not. (Han, 1978, p.121)

A little town: Space in the small town is highly political space in Han Suyin's narrative, where Chinese people are passionately demonstrating for the liberation and for the rights they have earned. This town's space is filled with Chinese people's political passion. "The first and the last thing I knew was the drums." (Han, 1978, p.240) "Parades and processions. Meetings and speeches and

slogans [...] Parades of craftsmen and engineers, Christian communities dragons and firecrackers and flags and speeches and slogans.” (Han, 1978, p.241) The social space of the little town is shown. And Han Suyin’s conversation with Communist Sen, which shows Han Suyin’s concern about the political passion and Communist Sen’s confidence and happiness about the fact that Chinese people stand up, reveals their psychological space and forms a dialogue.

The Dairy Farm: Han Suyin and a former missionary, a jolly round man talk over something about the changes that take place in China. The jolly round man believes that it is they missionaries who contribute to China’s social changes. He maintains:

We combined Christ with the emancipation of women, social reform and the building of hospitals. We prepared the soil and watered the seed of that tremendous power which is going to rule China and perplex the world. We, the missionaries. Not Marx, not the Russians. We did it, through our mission schools and universities and our Young Men’s and Women’s Christian Associations. Communism came in afterwards, took the strength and power that we had reared, and gave it a name and a shape, because we had nothing else to offer you. (Han, 1978, p.22)

The education we provided for you cut you off from your old traditions and made your uprooted spirits fertile soil for the reception of the grandest and vaguest humanism with which humanity comforts itself. We taught you a lot of abstract words which were not in your language—democracy, freedom, equality—without bothering to find out what they meant to you, or even to ourselves. We talked of mass education and the abolition of injustice. Your political ideas may be Marxist now, but the favour and the faith which pushed you forwards are rooted in our social-Christianity. (Han, 1978, p.23)

The former missionary man’s voice shows his psychological space, and his conversation with Han Suyin also forms a dialogue.

Evelyn Walsingham’s home: This is the house of James and Fiona Manton. Similar to Church Guest House, this space is also a house. The narrator Han Suyin describes the location of the house and the inside decoration in detail. It resembles the Church Guest House and the Dairy Farm, where the characters Mark Elliot, Evelyn Walsingham, James Manton discuss the revolution in China. James says, “I don’t think the Chinese can ever really be communists. They aren’t born that way. The family system has gone on with them for thousands of years. They won’t give it up.” (Han, 1978, p. 33) Han Suyin says, “This release of energy was inevitable. The people are for the communists, not

because they are communists, but because the Kuomintang is so hopeless and corrupt. This is going to be one of the world's biggest and most bloodless revolution." (Han, 1978, p.35) People's opinions of the communist revolution vary from person to person. As migrants, they also talk about their sense of belonging. Mark says that he wants to stay in the Far East though his wife wants to live in Rome. Han Suyin says she will hate to live permanently in Europe or in America as she is Asiatic. In this social circle, the discussion shows the people's psychological space.

Robert and Nora Hung's flat: Han Suyin meets Western missionaries and her Western friends in the above places. In Hong Kong, she also has some connections with Chinese friends. Robert and Nora Hung are Han Suyin's Chinese friends from Shanghai. In the novel, Shanghai has fallen and all the wealthy there move to Hong Kong. Robert and Nora Hung's servants are looking after their things in Shanghai. In the space of Robert and Nora's flat, people also talk about the politics of China and their sense of belonging. Maya Wong suggests that Han Suyin should not go back to China because she thinks the communists will indoctrinate her. Han Suyin says she hopes the communists will give the people a fair deal. "All we wanted from life," he (Robert) says, "was a nice home and peace. And we have had twelve homes, but no peace." (Han, 1978, p.47) Han Suyin says, "Nothing holds me to Hong Kong. Everything pulls me back to China, even my daughter." (Han, 1978, p.49) In the background of the unstable political situations, migrants in Hong Kong have a deep longing for home and peace, which is also their psychological space.

4.2 Double and intersectional oppression

In the novel, the protagonist Han Suyin is under double oppression from both the Western side and the Chinese side. She feels worried and frightened in the novel, especially when it comes to political topics. Although she insists that she is not political minded, she actually has her political opinions and just does not dare to talk about them. Han Suyin tells Maya Wong, "I'm already medically indoctrinated and not interested in politics. I hope the communists will give the people a fair deal." (Han, 1978, p.48) She is afraid, because an independent mind, which belongs to no party and is suspect to all, can be a dangerous thing at that time. Han Suyin tells Mark Elliot:

People will read politics into my non-political statements, and dispute the meanings of my words, because all meanings are distorted. People now search books for the political opinions of their writers [...] The independent mind is a dangerous thing, for it belongs to no party, and is suspect to all. (Han, 1978, p.135-136)

The protagonist Han Suyin understands why the communist revolution is successful in China. She comments on the revolution based on what she thinks, “This release of energy was inevitable. The people are for the communists, not because they are communists, but because the Kuomintang is so hopeless and corrupt. This is going to be one of the world’s biggest and most bloodless revolution.” (p35) After she sees the bad situations at Chungking airport, she thinks, “How can they carry on like that?” and “No wonder the communists win without spilling a drop of blood.” (Han, 1978, p.100)

Evelyn asks Han Suyin something about China. Chinese students from the United States return to Shanghai and the first thing they do is to be against the “imperialism” and confess to having been seduced by corrupt, perverse reactionary thoughts. Han Suyin says today China will not let its higher education be under foreigners again. “It’s as if Oxford and Cambridge were run by Chinese dons and Buddhist monks.” (Han, 1978, p.150) Still, Han Suyin shows understanding of what happens in China.

However, seeing the scenes of demonstrating and feeling the atmosphere of passion in the small town after liberation, the protagonist Han Suyin feels worried and afraid.

We shall have honesty, hard work, an able, uncorrupt administration. But we may overreach ourselves. I am frightened of these emotions on the rampage. Emotions are older than the words which rouse them, and uncontrollable. We may become too fanatical in this our Only Truth. I am afraid. (Han, 1978, p.244)

Malcolm MacDonald writes for the introduction of the novel *A Many-Splendoured Thing*, analysing the inner conflicts in the author Han Suyin’s heart and mind clearly.

One conflict which Han Suyin describes is the internal one being waged in the hearts and minds of many intellectual Chinese, between their passionate, elemental desire to be associated with their own people, “right or wrong”, and their distaste for the excesses of the Communist Revolution; between their sympathy for the generous impulses which have prompted that Revolution, and their recognition of the intolerant cruelties which it has introduced; between their love for a multitude of their young fellow-countrymen who in China are devoting their enthusiasm to try to create a reformed and revitalised Chinese nation, and their doubt, to say the least, about the Chinese leaders who seem to be organising mass misguidance of that enthusiasm; between their approval of the liberation from old bonds which the Communists have achieved for scores of millions of Chinese,

and alarm that these same Communists now proceed to bind with new chains those whom they have freed from the old. (MacDonald, 1978, p.9)

Parts of her feel a compelling urge to return to China, to help her people in their struggle; but other parts bid her stay away, sympathetic yet aloof in Hong Kong, watching events from that semi-detached observation tower. (MacDonald, 1978, p.9)

The author Han Suyin has complex and conflicting attitudes towards Chinese revolution. She is an outsider of the Chinese revolution and makes observations of it from her point of view. In her writing, the protagonist Han Suyin in the novel also has ambivalent attitudes. Zhao Yuhan (2016) argues: “Han Suyin’s ambivalent attitude towards the new democratic revolution in China, being passionate and confident on the one hand while being skeptical even apprehensive on the other hand, reveals her complex identity sharply.” (Zhao, 2016, p.58)

In addition to the Chinese revolution, the protagonist Han Suyin also observes what the Western world has done in Asia. In her eyes, the Western world is a world which Asian people admire for technical felicity but at the same time resent, because Asia enjoys the rotten fruit of the evil done of the Western world, the colonialism.

Han Suyin’s fear and avoidance of politics come from the danger. When race and politics are intertwined, Han Suyin, as a Eurasian, is under double oppression. European people directly think that Han Suyin, who has Chinese blood and wants to go back to China, must be very left and should be investigated. And Chinese people think that Mark Elliot, who is an English newspaper man, must be an imperialist and be counterrevolutionary. Han Suyin, who has intimate relationship with Mark Elliot, must also be suspect. Many micro dialogues which are ongoing in the novel reveal that.

Han Suyin talks about her worry and the predicament.

Han Suyin says, “I bet, though, that if you write anything in favour of New China people in London clubs will frown over their paper and say: ‘Is that chap going Red?’ And some will whisper: ‘It’s his wife you know, it’s her influence...’ And if I say something good about England, they will say: ‘She is corrupted in her thoughts by that British imperialist newspaperman.’” (Han, 1978, p.137)

On the one hand, Communist Sen tells Han Suyin when they mention Mark Elliot in their conversation, “Mark Elliott. Ah yes. A newspaperman. Counterrevolutionary, an agent from the

imperialist camp.” (Han, 1978, p.215) Then Han Suyin asks Mark Elliot, “Mark, were you ever a spy?” (Han, 1978, p.215) After knowing that Han Suyin is going back to Hong Kong, Communist Sen says, “I suppose that you will end up like so many running dogs of imperialism in America.” (Han, 1978, p.257)

On the other hand, Adeline talks about her impression of Han Suyin:

Yes, I’m not very impressed with her. She’s very left, very left...She told me herself she wanted to go back to China. She said it was her country, and she didn’t understand politics. I should say she’s probably much more than just left...one ought to investigate these people. (Han, 1978, p.156)

Han Suyin and her American friend Anne Richards also realise that people who hold different ists split and even fight against each other.

Anne said, “I hope that day will never come when your country and mine will be at war. When we shall call your people the yellow bellies, the subhuman, and our late enemies fine fellows and democrats. I was just wondering whether one day you would call me a ferocious beast, a viper, and a spy, Suyin.” “It has already begun.” I smiled with pain. “Name-calling has already begun, Anne, you know that.” I stared at Anne. Would there come a day when I would not be her friend? And Mark...would I hate him, because he was one ists and I was another ists? Would it happen? “I think I shall always be your friend, Anne.” (Han, 1978, p.229)

Han Suyin analyses her relationship with Mark Elliot rationally, and she understands there is almost no possibility that they can live in China together. She may have to give up Mark Elliot for political reasons.

You are working for an imperialist paper in a bourgeois democracy. A potential reactionary, a possible spy. You will probably get to Peking if and when your government is recognised by, and recognises New China. Like all men of calm and vision, you also urge recognition. But you are a newspaperman, always suspect, always to be watched. I too, am born wrong, a potential reactionary, a potential saboteur of the New China. I also am of that bourgeois class which will have to be re-educated in the People’s Democratic Dictatorship. Not a proletarian, my saving grace is medicine, and poverty. But my thoughts must be changed, my heart purified, my soul renewed. (Han, 1978, p. 216)

This section, using several micro dialogue cases, argues that when politics and race are intertwined, Han Suyin is under double political oppression from both the Western and the Chinese sides. Whenever Han Suyin says that she wants to move back to China, westerners will suspect her as a red doctor; Whenever Han Suyin says good words for Western countries in China, Chinese people will suspect her as an imperialist. This is a predicament for her.

4.3 Personal solution

Han Suyin expresses her feeling of helplessness and desperation about the relationship with Mark Elliot. She has no choice but to wait for their destiny, ruled by the outside complex factors.

It depends on whether your government will recognise the Peking government; whether your world will accept our inevitable revolution and its possible conclusion; whether there will be war or not. It depends on politicians, and on economics, and markets, on all these things which I do not understand. (Han, 1978, p.137)

Han Suyin is a Eurasian, who naturally has mixed identity, and she has been away from China for several years before she returns to China. Instead of saying Han Suyin has unconscious adoption of identification with the Western perspective and apprehension of Chinese revolution, it may be better to say that she has her own personal understanding of the Western world and Chinese revolution. Her mixed identity puts her in a marginalised position. Marginalisation is far away from the mainstreams, but the position of marginalisation offers a special position for a person to view the mainstreams with a clear consciousness. The protagonist Han Suyin in the novel can view both China and Western countries critically, and has dialogues with Chinese characters and Western characters smoothly. The position of marginalisation brings the special advantages.

Han Suyin tells Mark Elliot:

I could have fitted myself into the new pattern, and my past would have been forgiven me, for I never dabbled in politics. Like all middle-of-the-road liberals, I was against the Kuomintang. My Kuomintang husband would be forgiven me. But now I've done the wrong thing: I've fallen for an imperialist, and a newspaperman. And to save myself, perhaps I shall have to do all sorts of things. Confess certainly, repent, revile what I have loved; foul this thing between us—do you understand, Mark? And you would be in danger, too. (Han, 1978, p.217)

Han Suyin is planning her life back to China. Though her identity is special, she can fit into the new pattern. She may just have to confess her wrong love to make herself acceptable in China.

The protagonist Han Suyin actually has concern about the dramatic changes taking place in China. The old feudal China is very different from the new communist China. Han Suyin asks the question:

For can a framework of words alter the nature of essential man, and divest it of its unconscious and unescaped past? What has been is part of our body, tenacious as the protozoic slime of our cells, and what we are, which is the body, is implacable in its unwritten laws. (Han, 1978, p.243)

Han Suyin doubts whether the new laws and slogans in the new China can change Chinese people's lives dramatically. She says, "What has been is part of our body, tenacious as the protozoic slime of our cells." (Han, 1978, p.243) She does not really believe that Chinese people can totally abandon the past and start completely new life, because the past is part of the body.

Malcolm Macdonald's comments also mention the dramatic changes taking place in China. In Europe, it took a few centuries to update the ideas, while in Asia, including China, the changes occurred revolutionarily.

Many petty and ludicrous prejudice on the part either of those who long for 'the good old days' in Asia, or else of those who so despise those days that they wish the new Asia to make a complete break with them and so to become entirely uprooted from its own historical past, are apt to blur clear vision. Yet the fundamental explanation of what is happening is simple. The Feudalism which gradually, over centuries, disappeared from the Western world as a result of 'modern' material progress and intellectual evolution persisted virtually unaltered everywhere in Asia until the other day [...] Now these ideas have germinated: and a process which occurred gradually over a long period in Europe is being attempted with revolutionary haste in Asia. (MacDonald, 1978, p.8)

The protagonist Han Suyin has her own understanding of what has happened in China. She thinks:

In the change from the old confusion to the new discipline came an awareness I had not had of those things in the old world which make the new seem inevitable. These antagonists, seemingly pitted in unrelenting opposition, appear to me now not as antitheses, but as complements to each other. (Han, 1978, p.245)

In the Western social circles, Han Suyin has also developed her “living strategy”. She insists that she is not interested in politics to avoid being teased or suspected. She tells Adeline, “No, I’m not political minded. But it’s my country, and it needs all its doctors...” (Han, 1978, p.66)

At length Han Suyin has found her strategy of living safely both in China and in the Western circles. The psychologist Abraham H. Maslow (1943) develops the theory of hierarchy of needs, namely, physiological needs, safety needs, love and belonging needs, esteem needs and self-actualisation needs. As an individual, the protagonist Han Suyin needs to meet her living needs. Physiological needs are the most basic. She herself also states:

Food. I’d sell my love for food any day. The rice bowl is to me the most valid reason in the world for doing anything. A piece of one’s soul to the multitudes in return for rice and wine does not seem to me a sacrilege. (Han, 1978, p.12)

Han Suyin is willing to sell her love stories in exchange for food and water. In the novel, her physiological needs can be satisfied as she can have food, water and sleep normally. However, judging from politics, if she does not handle it properly and meticulously, she may be suspected and investigated. So whenever political topics occur, she feels worried and afraid. Besides, to meet her love and belonging needs, she also wants family and friendship. When she talks with Communist Sen, she says, “I am in love, Sen, and a woman. I don’t understand duty well, as you do.” (Han, 1978, p.238) Her family include Chinese and westerners, and her friends also include Chinese and westerners. She avoids certain topics to maintain the social circles, although sometimes she experiences double exclusion.

In addition to the avoidance of certain topics in some social circles, Han Suyin pays attention to the dialogues between different social groups, thinking about how to solve the problems. The dialogues between Mark Elliot and Communist Sen give Han Suyin much inspiration.

“People make such a fuss about indoctrination. Yet we are all indoctrinated in one or another way. You, Mr. Elliott, are completely indoctrinated by your public school education.” Communist Sen said to Mark Elliot. “Mmmm...yes, I hadn’t thought of it that way.” Mark replied. In Hong Kong, communist Sen and Mark Elliot, separated by their convictions, but without hatred and insult, could talk harmoniously. They did not realise that their courtesy achieves what cannot be done elsewhere. For a moment, Mark and I look at each other and hope that the world, after all, is not irrecoverably

split, doomed to one or the other economic system. Surely, surely, there is a middle way; tolerance, an equilibrium is possible. It must be. (Han, 1978, p.296-297)

In Han Suyin's heart, she eventually has a possible solution to the problems: a middle way; tolerance; an equilibrium; without hatred and insult. The conversation between Mark Elliot and Communist Sen is a representative equal dialogue between two equal but distinct political consciousnesses in this polyphonic novel.

Maurice Merleau-Ponty (2005) points out,

There is one particular cultural object which is destined to play a crucial role in the perception of other people: language. In the experience of dialogue, there is constituted between the other person and myself a common ground; my thought and his are inter-woven into a single fabric, my words and those of my interlocutor are called forth by the state of the discussion, and they are inserted into a shared operation of which neither of us is the creator. We have here a dual being, where the other is for me no longer a mere bit of behaviour in my transcendental field, nor I in his; we are collaborators for each other in consummate reciprocity. Our perspectives merge into each other, and we co-exist through a common world. (Merleau-Ponty, 2005, p.412-413)

Language is important in the perception of other people. In Han Suyin's narrations, lots of dialogues are on going. Through equal dialogues, different perspectives merge into each other and people co-exist through a common world.

Many people had suddenly become addicted to flinging violent political labels at other people. There were so many among the foreigners in Hong Kong whose automatic reaction, if one said "Peking", was to think "Red", where once they would have thought of imperial palaces and quiet courtyards. There were so many, hysterical with fear, seeing communists everywhere. There would be so many in China, denouncing reactionaries and spies in every corner. And no iron curtaining to keep savagery, stupidity and fear safely confined. They rampaged freely over the world. (Han, 1978, p. 213)

Han Suyin notices the violent political labels at other people. Both many foreigners in Hong Kong and many Chinese in China are like that. She realises it is important to keep savagery, stupidity and fear away in the world.

Chapter 5 Class Angle

5.1 Different classes

Gimenez (2001) argues:

To argue, then, that class is fundamental is not to 'reduce' gender or racial oppression to class, but to acknowledge that the underlying basis and 'nameless' power at the root of what happens in social interactions grounded in 'intersectionality' is class power. (Gimenez, 2001, p.32)

Besides race, gender and politics, class is also a very important angle. According to Pierre Bourdieu, there are four forms of capital, namely, economic capital, social capital, cultural capital and symbolic capital. Han Suyin generally belongs to the upper class as she is a well-educated doctor who studies in Britain and originally from a big family of China. She silently observes the lives of different classes in Hong Kong and Szechuan and has her own understanding of class division. She narrates in the novel what she sees and what she thinks about the people of different classes. The narrator Han Suyin has a class consciousness in her mind, and she portrays people of different classes in both Hong Kong and Szechuan vividly. And this is part of the social space.

In Chungking, Han Suyin is aware of her superiority of belonging to the upper class, though it will soon be gone, because being the upper class is corrupted in the new China. The privilege supports Han Suyin's expensive hybrid education and her encounter with Mark Elliot.

It is nice to belong to the top class, even though one knows that in a few weeks nothing will be left of it. It is comfortable to have a car and to have one's plane ticket fixed. It is privilege, graft and corruption, but I enjoyed it, knowing it would soon be gone. (Han, 1978, p.127)

She also mentions the situations of the poor in Chungking.

Men and women, dirty and poor. Nearly every one had a physical defect of some kind or other: harelip, a finger missing, deformed chests; and on all those naked coolie shoulders one could see the large round lumps raised by the pressure of the bamboo pole. (Han, 1978, p.103)

Han Suyin has particularly vivid memory of the poor in her childhood.

My parents, my sister and I round the white tablecloth [...] And then the waiters came, serving our first course, and all through the ample, many-coursed meal we sat and ate and looked out of the

window, while the train ran on through the plain, and on the roofs, water-surrounded people waited to die. This memory pursued me for many years. Now I was more conscious of it than ever. (Han, 1978, p251)

Han Suyin sees the poverty and suffering of the poor people, which leaves her a deep and unforgettable impression.

Hong Kong: In Chapter 3 *the rich and the poor*, the space division based on capital is quite evident in the narrator's description. The narrator portrays the different living conditions because of the levels of class status. From the houses of the rich, the blocks of government flats, squatters' wooden shacks to the insecure rotting wood balconies, the narrator describes in detail. It occurs to the narrator that "nowhere else is there such close proximity of squalor and wealth, misery and ostentation. Here at last, within sight, sound and smell of each other, rich man and poor man live, intimate neighbours and brother refugees." (Han, 1978, p.27) And the narrator also describes the lives of the rich Chinese women, American sailors, wounded soldiers of the Kuomintang, and the poor people. "As beings from different planets, invisible to each other, unconscious and indifferent, these people move, walk side by side, jostle each other, sidle to avoid contact." (Han, 1978, p.29) Class division is distinct in Hong Kong. Those migrants in Hong Kong refuse to belong to the Colony, claiming their origins are a village in South China, maintaining their status of passers-by. The narrator Han Suyin is a migrant herself and she pays much attention to the identity of those migrants in Hong Kong. She is also sympathetic to the poor people, thinking of their poor living conditions in Hong Kong.

Han Suyin describes the accommodation of people of different levels of social status. She mentions "the houses of the rich", "the blocks of government flats" and "the squatters' wooden shacks". "Nowhere else is there such close proximity of squalor and wealth, misery and ostentation. Here at last, within sight, sound and smell of each other, rich man and poor man live, intimate neighbours and brother refugees." (Han, 1978, p.27) "We are all here, bankers, businessmen, rich women, missionaries and squatters." (Han, 1978, p.31) However, rich men and poor men in Hong Kong are not aware of each other fully. "As beings from different planets, invisible to each other, unconscious and indifferent, these people move, walk side by side, jostle each other, sidle to avoid contact." (Han, 1978, p.29) People are strictly divided due to different classes.

Macao: Maya Wong, Diana Kilton and Han Suyin go to Macao together one Saturday afternoon and Han Suyin meets Mark Elliot in the evening. Characters in Macao talk about buying passports. Han Suyin says that she plans to go back to China. “After all, we are Chinese, and there is no world without China.” (Han, 1978, p.85) “And China is China. Who cares about politics, so long as the people have a government who cares for them?” (Han, 1978, p.85) Besides topics of politics and belonging, class is also a focus in Macao. There are a wide range of characters, peasant girls, coolies, rich young men, clerks, thieves, bankers and pimps, concubines and servants, officials and stool pigeons, pirates and policemen. The manager of a hotel says, “Macao full of rich people, all people with money here, safe, peaceful.” (Han, 1978, p.87)

Palmer-Jones’s place: In the cocktail party in Hong Kong, Han Suyin feels the guests are very frightening, for “overfed people talking of their way of life in a world mainly ruled by hunger.” Han Suyin feels that those cold people only think about their own lives, making more money and living more comfortable, without considering the poor. Hearing that Han Suyin cannot even afford a car, Adeline has a shadow cast on her smile. Watt’s nephew talks of Palmer Jones,

Palmer-Jones is so oily that he oozes. He bows and scrapes his heels and sprints fifty yards to greet the son of a famous Chinese official, or the concubine of a rich Malayan businessman. (Han, 1978, p.58)

The guests there have harsh words in their conversation. “Hong Kong would be a wonderful place if there were not so many Chinese about.” (Han, 1978, p.71) “I was in Kakoo Oil twenty-five years ago. We had a jolly good bonus at Christmas from selling munitions to all the warlords in China.” “We’d have broken them with cavalry charges, if those coolies had dared to strike.” (Han, 1978, p. 72) “Look at India now...natives could never rule themselves.” (Han, 1978, p.73)

In Han Suyin’s imagination,

Freckles was no longer a woman, but a strange spotted carnivorous beast, and the sagging neck muscles of Mrs. Monk an intricate machinery for torture. The military man paralysed me with fear as he laughed, revealing some carious teeth and the pink plate of his palate. I had not noticed before that William Monk’s hands were so brutal. (Han, 1978, p.72)

Han Suyin knows the hunger and pain of many poor people and have their lives in her heart, so she feels those stupid people saying trivial, cruel and stupid things are really frightening. The narrations of people's conversations at Palmer-Jones's place partly illustrate that Hong Kong is filled with class exploitation and racial discrimination.

5.2 Personal solution

One thing which we suffered from, Sen and I, and many another Western returned Chinese, and also many a missionary in China, was our own conscience. Many of us now felt guilty, simply because we had not starved. We had not known the swords of hunger cleave flesh from bone, and also wither bone. What we meant by food and what the poor peasant meant had an essential, an animal difference which frightened and overwhelmed us with shame. (Han, 1978, p.250-251)

Han Suyin, Communist Sen, many a Western returned Chinese, and many a missionary in China, all suffer from conscience and guilt, for they have never suffer from hunger while many Chinese people do.

Untouched by religious or political ardours, with no urge to dedication, my weakness is the immediate personal need, the consciousness of hunger, suffering, and pain handled and seen and heard. And now I was stabbed with guilt, because of this memory. (Han, 1978, p.251)

The starving Chinese people who Han Suyin see when she is a child shock her, leaving unforgettable memories of hunger, suffering and pain in her mind. Han Suyin wants to help the poor people regardless of politics. "Politics are like clouds, passing things. What matters is the work to do." (Han, 1978, p.112) As for religion, at the beginning of the novel, the narrator Han Suyin has talked about her opinions.

There were two types of missionaries in Hong Kong. The first, those that had not been long in China, were still under the spell of their narrow denominational fanaticism...But they were very few. The larger group was eminently likeable. They had been converted and mellowed to humanity, tolerance and a sense of humour. They had, quietly and without much difficulty, jettisoned the belief in the infallibility of their own themes of salvation, together with the more wrathful aspects of the Deity they professed to love. They were far more interested in the social and practical aspects of Christianity. They were humanists, sociologists, and for them religion became the building of hospitals and schools, the creation of Christian Associations, and picking up abandoned waifs. (Han, 1978, p.21)

Han Suyin likes the missionaries who do practical work and good deeds in China. She thinks to satisfy the immediate personal need is important.

In six months in Hong Kong, going from one circle to another, from one race to the other, I had sometimes wondered why people did not mix more. All the ingredients were here, ready for the mixing. The melting-pot of the Orient, they called Hong Kong. Indeed no. The place where everyone met and many stayed apart, divided by hedges of prejudice and hearsay. However much one shook the mixture, it stratified in to immiscible layers again. (Han, 1978, p.70)

Han Suyin realises that in Hong Kong, people divide by hedges of prejudice and hearsay, and she hopes that people will mix more rather than separate based on class. There is a lack of dialogues between people belonging to different classes. More dialogues are needed between different classes to mix.

Chapter 6 Identity and Integration

6.1 Identity in fission

The protagonist Han Suyin flies from Hong Kong to Szechuan, and she feels the identity changes happen during the flight. “Airplane travel more than any other means of transport employed by man alters the relationship of space with time, and incites a fission of personality. One is always different in a different place, and transformation occurs quickest by plane.” (Han, 1978, p.100)

Amiot and Jaspal (2014) point out that there are four stages in the process of identity.

The first stage of social identity integration is anticipatory categorisation. “We propose that a process of self-anchoring operates, where the individual about to join a new social group will project his or her own personal characteristics onto this novel social ingroup.” (Amiot & Jaspal, 2014, p.5)

The second stage of social identity integration refers to *categorisation*.

Distinct identities are recognised and differences (in terms of values) and norms among social identities become highly salient.[...]The actual experience of change has the potential to threaten the continuity principle. Moreover, the perceived differences between one’s existing and anticipated group memberships can jeopardise feelings of belonging in the novel group. (Amiot & Jaspal, 2014, p.6)

The third stage is the *compartmentalisation* stage.

The individual will realise that this identity is becoming increasingly part of him or herself. However, cognitively, the different identities are kept in distinct “compartments” within the self at this stage. Concretely, this means that the similarities and the linkages between these identities are not yet completely established; the identities are still perceived as being quite distinct elements. At the compartmentalisation stage, the identities are also context-dependent, meaning that they become salient depending on the social context and the situational cues. (Amiot & Jaspal, 2014, p.7)

The fourth stage is the *integration* stage.

This would take place as the individual realises that the behaviours he or she displays are somewhat different to those displayed in another social context. Such contradictions and conflicts could be

reconciled by finding similarities and by drawing broader links between one's different social identities. (Amiot & Jaspal, 2014, p.7)

Table 2

Stages of Identity Integration	Identity Principles Enhanced	Identity Principles Threatened
1. Anticipatory categorisation	Continuity Belonging	
2. Categorisation	Distinctiveness Self-esteem	Continuity Belonging Self-esteem
3. Compartmentalisation	Psychological Coherence Belonging Self-efficacy	
4. Integration	Psychological Coherence Self-efficacy Self-esteem Meaning Distinctiveness	Self-esteem

(Amiot & Jaspal, 2014, p.16)

It is rather frightening to be so many different people, with so many dissimilar and equally compelling emotions, affections, ideas, *elans*, apprehensions, aware of so many delicate differences in restraint, nuances of phraseology in the enunciation of a similar mood in three different languages, always so aware of shades of meaning that life becomes occasionally unbearable. Other people are faced with a choice between two courses of action. I am usually torn between at least two worlds, involving different ways of existence. (Han, 1978, p.110)

And wearied to death of the thousand tangles in my brain, the thousand ways of explaining one thing, the mischief of words and their many-faced interpretations, I went to bed and slept till the next day. (Han, 1978, p.125)

The above quotes are dialogized interior monologues, including combined and unmerged voices in one person's mind, so Han Suyin feels that she is torn between different worlds.

Abroad, we are favoured students, endowed with scholarships, wrapped in the fictitious, glamour of "old cultures". We return to be "kept in our place" in colonial lands. We come home to fit ourselves

—and most of us fail to do it—into an inferior standard of living. Meanwhile we have become unable to stand dirt, to disregard spitting. We suffer from smells; we notice flies; we are addicted to the pull chain of the hygienic water-closet while the peasant our brother wades thigh deep in human manure. Small things, digging a large gap between ourselves and our people.

We acquire split, two-layered souls. Underneath are deep emotions, taboos and compulsions, repulsions and loves unexplained and dark. Above, a glut of glib words, theories whose meaning disappears in the presence of limitless want, ideas intellectually acknowledged and emotionally impotent, behaviour rational but suddenly forgotten when the sea begins to roar.

Split. In our work, efficient replicas of scientists and scholars of the West. In private, keeping loves and friendships safely dark, hatreds low and deep, a safe sombre house for the ungrown child in us, free from encroachment, a refuge from the prying intellect of our Western sojourns.

And thus, in facing different questions, we exhibit different characters. Capable of sudden brusque turnovers, of lightning contrasts in reasoning and thought, without ourselves appearing conscious of the change.

Much of our lives is lived within this division. We know sudden transpositions, baffling to ourselves, in the meaning of words. We find no collateral concept in one language to express what is clear to us in another. We endure alternations of emotion which negate our reasoned convictions. We attach different values to the same words in different situations.

Habitual schizophrenias, divided within ourselves. (Han, 1978, p.259)

From the above monologue, the protagonist Han Suyin's identity is in the third stage of identity process, where her identities are context-dependent, depending on the social context and the situational cues. Mark says, "In the province of Szechuan, the Chinese you will dominate, to the exclusion of all the other yous I know." (Han, 1978, p. 99) The Chinese identity of Han Suyin will be salient when she is in China. The similarities and the linkages between the identities of Han Suyin are not yet completely established. The identities are still perceived as being quite distinct elements. Han Suyin feels that she is torn between at least two worlds, and it is rather frightening to have so many dissimilar identities. Not only does Han Suyin realise her identities are in fission, but Father Low, Mark Elliot, Anne Richard also notice that. Anne Richards says, "You must be absolutely torn in two." (Han, 1978, p.229)

Father Low says:

You often find this split, divided personality, which is very puzzling. At one moment the well-educated young Asiatic will behave and talk in a manner which seems reasonable and very much like one's own, and in another he will revert to another mode of thinking and behaviour with such startling suddenness that one can scarcely believe that it is the same man. (Han, 1978, p.167)

Mark Elliot says:

You have a dual mind, and I envy you the way in which you become so many different worlds, so many different beings. There is more richness to your life, my dear, than you know. Much more than we poor one-world people. (Han, 1978, p.87)

Han Suyin is pulled and pushed by two opposing forces, China and the West, with no feeling of belonging and safety. Han Suyin describes the mind state of overseas students from China as "habitual schizophrenes", because they have difficulty having a consistent, integrated and steady identity. This novel shows the struggling and suffering of Han Suyin in maintaining a steady identity, when physical location is changed and she interacts with social groups of different races.

How Han Suyin handles all the differences and reaches a balanced inner state has been analysed in the above chapters from different angles. From racial angle, Han Suyin treats everything equally and thinks that it is the quality of human soul that distinguishes good people from bad people. From gender angle, Han Suyin tries to negotiate between the different systems and finds a place where her relationship with Mark can be acceptable. From class angle, Han Suyin wishes that people can mix more, and she has deep sympathy for the poor people. From political angle, Han Suyin does not want to be involved in political issues and she wishes there will be a middle road between different political and economic systems without hatred.

The moment Han Suyin arrives in Chungking from Hong Kong, she feels that "the transformation occurred, and the Hong Kong me was gone, it had vanished, dissolved like a cloud in one's hand, and I have never left this place at all." (Han, 1978, p.101)

"Mark Elliot." The word like a pebble on my tongue, a loose fragment, out of pattern. Would it ever fit into the pattern? It was so funny, he was so far away. Did he really exist? I was not sure, now, that

he was not a dream. What was reality, and what was dream? I would have to find out. (Han, 1978, p. 105)

Han Suyin moves from Hong Kong to Chungking by air. Instantly she gets off the airplane, she has the question whether Mark Elliot has existed and whether she has left Chungking as everything is so familiar to her. At that time, Han Suyin's Chinese identity is dominant and European identity is hidden, so she feels that everything in Hong Kong has disappeared.

6.2 Identity, body and emotion

This section employs the ideas of phenomenology to analyse the identity of Han Suyin at different places. Self-existence is the body of selves, in the relationship with others and the world. Han Suyin's identity is context-dependent in the novel. A context can be understood as a situation. Personal situations are embedded in joint situations, and joint situations include implanting situations and inclusive situations.

An implanting situation contains the personal situation to an extent that only after a long period of time a person may succeed in distancing himself from it-if he succeeds at all. One's native tongue and one's family of origin are such implanting situations from which the personal situation emerges by means of primary socialisation; one's companionship with a life partner, on the other hand, is an implanting situation that the persons involved grow into. Compared to that, an inclusive situation integrates the person more loosely, thus leaving more room for a deliberate withdrawal. While one may grow into a peer group, a political party, or a subculture by adopting their conventions, ideologies, or lifestyle, it is nevertheless rather easy to leave them. (Gugutzer, 2020, p.193)

Han Suyin grows up in China, so she experiences implanting situations in the feudal China, which are hard to leave. That is why Han Suyin feels herself in fission. Only after a long period of time can a person leave an implanting situation. She has not totally distance herself from the former implanting situations at her old home as she involves in new implanting situations in Europe and in Hong Kong. Apparently, she has difficulty in handling these situations. In order to integrate into the new situations, she leaves her former situations directly, but actually she does not successfully leave the old situations. She ends up with identity in fission. It takes a long time to refresh the former situations and adapt to new situations.

Karl Marx asserts that human essence is "the ensemble of social relations." Therefore, one main difference between migrants and local people is that migrants' social relations are transnational

while local people's social relations are the local people. In other words, migrants' joint situations include foreign people in a foreign land, while local people's joint situations are with the local people in home country.

Han Suyin, depending on her British education, fluent English and medical profession, runs from one social circle to the other social circle in Hong Kong. The people in the social circles include both Chinese and foreigners. Han Suyin involves in different situations, communicating with people from different cultural backgrounds. She experiences her personal situations in the joint situations with others. She also moves back to China and stays there for some time. In China, she experiences the feudal Chinese situations, which are also joint situations. The protagonist Han Suyin grows up in China, so she is accustomed to the implanting situations in China. It is difficult to distance herself from the implanting situations, where she grows up in. Meanwhile, she also experiences Western situations since she studies abroad after she grows up, and her mother is a European. Her identity is always in fission in the novel because she behaves differently in different situations, and experiences her personal situations in the joint situations with Western people and Chinese people. To explore the roots, the reason why Han Suyin's identity is in fission is that the social situations in feudal China and Western countries are very different because of social and cultural factors. The situations and contexts in feudal China and Western countries can be incompatible with each other.

Schmitz's important concept in new phenomenology is emotional tremors. According to Hermann Schmitz, "emotions are atmospheres poured out spatially that move the felt (not the material) body." (Schmitz, Müllan, Slaby, 2011, p.247) Something similar to the atmosphere that can be felt by the body makes emotion an object of perception.

In conclusion, I want to adduce a few examples of my view that emotions are corporeally moving atmospheres poured out spatially. For this purpose, I examine processes in which an atmosphere poured out over the sphere of the present is, at first, merely perceived and, then, corporeally moves the perceiving person or affects them otherwise. (Schmitz, Müllan, Slaby, 2011, p.257)

A Many-Splendoured Thing is an emotional novel. There are several important emotions leading the development of the plots in the novel: the love for China, where she can feel a sense of belonging; the love for Mark Elliot, who she wants to marry; the sympathy for the poor, whom Han Suyin cares about deeply; the fear of politics, being afraid of being suspected and investigated; the resistance to the Chinese feudal customs for women; the resistance to the racial oppression and

discrimination, etc. These emotions of the narrator Han Suyin are throughout the novel, and she also narrates the feelings of emotional tremors caused by the above emotions. And the emotional tremors can stimulate Han Suyin's deep thoughts about the personal and social problems.

So I lifted a laughing face to his, feeling suddenly very **tender** [...] (Han, 1978, p.44)

Now that I have written these words, so far from him in time and space, divided by all life, I am again in the arms of darkness in the silence within the car, near the **gentleness** of Mark. (Han, 1978, p.75)

"I am not, for I am always on the defensive. And you are **gentle**, you carry no armour. **There is nothing stronger in the world than gentleness.** I will follow you." (Han, 1978, p.80)

I smiled at him. At that moment I had no hunger for him, only the willingness to let him take my life in his **gentle** hands and rule me. (Han, 1978, p.82)

I heard Mark's voice again, **clear and tender and light**: "The multiple you—do go on being unpredictable, and I shall stick to my predictability" (Han, 1978, p.110)

This thing never happened to Mark, because **he was never on the defensive**. He would never try to misunderstand others, for he was **gentle and mild of heart**. He had the courage of humility and patience. (Han, 1978, p.123)

Mark sat, **relaxed**, deceptively, **inoffensive**. He was **gentle**, and carried no armour. He was never on the defensive, for he had nothing to defend. (Han, 1978, p.216)

Tenderness, **gentle** and deep and strong, keeping me safe from the vigilant cowardice within. When the shadows of terror unbidden arose, then his **tenderness**. No one had ever treated me so **gently**. (Han, 1978, p.299)

And he merely turned his head and stared through the window, and **soft** as smoke went the dawn light between us [...] (Han, 1978, p.312)

They spoke of his **gentleness** and his sweetness of character, his tolerance and his understanding. (Han, 1978, p.331)

Mark and the **gentleness** of his eyes and his hands holding me still, keeping me safe from so many things. (Han, 1978, p.332)

For he was **gentle**, and his **tenderness** encompassed me. And **there is not anything in the world stronger than tenderness**. (Han, 1978, p.332)

In Han Suyin's eyes, Mark Elliot is a gentle and tender person with tolerance, understanding, humility and patience, and Mark's gentleness and tenderness always encompasses her. Whenever she feels nervous or overwhelmed, She feels that Mark's gentleness and tenderness will protect her. For instance, at the cocktail party, when Han Suyin feels the people attending the party are terrible and snobbish, she thinks of Mark, who can take away the shadows. The concept of atmosphere in new phenomenology can be applied to analyse the situations. Han Suyin, whose body is in different situations in the novel, perceives the world around her through felt-bodily communication. Schmitz (2016) argues:

Besides corporeal pleasure, there is a pleasure as an emotion, for example the feeling of being secure in the love of a person, or of a harmonious family circle. For this, one does not need a bathtub or a warm room; it is everywhere one goes, borderless in the space of experienced presence. (Schmitz, 2016, p.5)

The situation where Han Suyin stays with Mark is a joint situation. Han Suyin has the feeling of being secure with Mark, so everywhere she goes, she feels his gentleness and tenderness protect her. Even if Mark is not with Han Suyin, she still feels as if Mark accompanied her. The feeling of gentleness and tenderness makes Han Suyin still in such an atmosphere, where there is a pleasure as an emotion. The following three quotes show that.

Now that I have written these words, so far from him in time and space, divided by all life, I am again in the arms of darkness in the silence within the car, near the gentleness of Mark. And this sweetness again fills the whole of me. (Han, 1978, p.75)

Sitting near him, filled with tenderness, melted from within, aware of his passion and its control, and submitting to it, that my fears slipped away, dissolved in the moonlight, evanesced in the night.(Han, 1978, p.97)

And I kissed his hand, humble at last, gentle because I was no longer terrified, peaceful because I had accepted myself. And there was no more time, no more space. Only the sky above us, the slight movement of the breeze, the moonlight, and our stone upon the earth. And we needed no more. (Han, 1978, p.97)

In the novel, the protagonist Han Suyin's perceptions of the world are through felt-bodily communication. For example, when she narrates the scenery she sees, it is a fusion of the scenery depicted and the emotions expressed in perfect harmony. Her body and emotions are embedded in the situations. Han Suyin's perception of the natural scenery is also felt bodily communication with the natural scenery. The space of emotions as atmosphere is like weather, in which the body is embedded.

Parades and processions. Meetings and speeches and slogans. Torchlight and sunlight parades: of housewives, with banners [...] Parades of craftsmen and engineers, Christian communities and merchants, peasants and factory hands, with banners and dragons and firecrackers and flags and speeches and slogans. It was an extended self larger than self that sat on one's heart all day in this enormous amplification of self which is a crowd. The People I and I the people, and what was love of one man in front of this immense exaltation, this becoming a multitude? (Han, 1978, p.241)

The above is the situations in the small town, which is filled with passionate demonstrations. Han Suyin is surrounded by the atmosphere of passionate parades and processions and she experiences emotional tremors there. "It was an extended self larger than self." (Han, 1978, p.241) Han Suyin's personal situations are included in the inclusive situations in the small town. The atmosphere causes emotional tremors to her body. She is in the joint situation and feels "the People I and I the People". (Han, 1978, p.241) In other words, she is integrated into the atmosphere of the space.

We acquire split, two-layered souls. Underneath are deep emotions, taboos and compulsions, repulsions and loves unexplained and dark. Above, a glut of glib words, theories whose meaning disappears in the presence of limitless want, ideas intellectually acknowledged and emotionally impotent, behaviour rational but suddenly forgotten when the sea begins to roar. (Han, 1978, p.259)

Han Suyin's deep emotions are in her body, and emotional feelings may occur from time to time. As she says, she has deep emotions in her soul. Emotional tremors come from personal and social situations, which are also important in forming a person's identity.

6.3 Transcendence

This section argues that Han Suyin transcends the differences on the surface and finds a way for her to keep inner peace. In the novel, the narrator Han Suyin writes, "I have dreamed a wonderful dream; of life, and love and death, of laughter, and tears, and good and ill, and all these things

which are equal under Heaven, which equalises all things.” (Han, 1978, p.333) Again, Han Suyin emphasises the importance of equality.

Spiritually, she tries to transcend all the differences and expresses that people should be humble and keep everything equal. In the novel, Mark Elliot is an ideal character in dealing with the relationship between the West and China.

Mark and the gentleness of his eyes and his hands holding me still, keeping me safe from so many things: From intolerant faiths and infallible beliefs, from hatred and cynicism and bitterness from the swarm-passion and the goose-step voice, wherever they may be, keeping me safe from those foes of the human soul. (Han, 1978, p.332)

Still, Han Suyin is in favour of the equality of human soul, and tries to be against the foes of human soul, such as hatred, cynicism and bitterness, anything Han Suyin is afraid of.

Han Suyin’s identity is also more clear. She is a Eurasian with mixed culture, a feudal Chinese widow, a Taoist, a relatively high class intellectual, a doctor, who does not want to be involved in politics out of fear. Furthermore, her identity in the novel is context-dependent, incoherent and in fission. Her identity depends on the place that she stays in and the social groups she is interacted with.

Fiona said, “The barrier is there, each race with its own social structure, its hierarchies, its customs and its prejudice. It is quite impossible for anyone to belong to both worlds at once!” Mark replied, “I know someone who does, but then, as you say, it is quite exceptional.” (Han, 1978, p.150)

The protagonist Han Suyin perhaps finally successfully becomes a person who belongs to both worlds. She reshapes her identity in the two worlds and gets her own logical and compassionate understanding of the world. Han Suyin transcends political differences, thinking of international poverty and the immediate human needs.

As for Han Suyin’s attitudes towards life and destiny, she is influenced by Chinese culture. Faced with so many difficulties, they still laugh in general. “But there is no feeling of tragedy, for good and bad times come in cycles. (Han, 1978, p.46) “But it is also true that we can laugh at the same things a little later, and at ourselves for grieving; for we have not the convention of privacy and the

hide-bound silence that Europeans have.”(Han, 1978, p.104) She tries to accept the destiny and be optimistic when confronted with the tough challenges of life experiences.

Only through sin can salvation come. Through it we learnt ourselves and came alive. We became grateful for life, and we thanked God, the lover of life. Only thus could we be saved.

God is wiser and more merciful than His creatures. Good and evil are in His hands, equal in His sight, useful to His purpose, necessary to each other as incoming and outgoing breath. God made us matter and spirit, that through the one we may know the other. There is no spirituality worthy of the name that has not first been tested in the house of flesh.

And so it was for us. That for our sin, not only had we great store of bliss, and suffering as great, but also, because of it, God in His Mercy gave our souls redemption.(Han, 1978, p.209-210)

Han Suyin is also influenced by religion. The narrator Han Suyin has a lot of spiritual thinking, and she tries to improve the quality of her soul.

Chapter 7 Conclusion

The analysis of the thesis answers the questions at the beginning of the novel. The physical space of Hong Kong and Szechuan is the main description in the novel. The social space there is also the main narrations. Social space is described from the angles of racism, class exploitation, sexism and political struggles. Hong Kong and Szechuan have very different social space. The protagonist Han Suyin's psychological space is particularly narrated. Some characters' psychological space is also shown in conversations. The protagonist Han Suyin is under double oppression from both the Chinese world and the Western world. Meanwhile, she is also under intersectional oppression when gender, race, politics are intertwined.

Racially, Han Suyin, as a Eurasian, experiences racial oppression economically and emotionally. She treats everything equal in her heart and believes it is not race but the quality of soul that determines a person. With race and gender intertwined, she is under double oppression from both the European social circles and her paternal family social circles due to racial discrimination and Chinese feudal ethics for women. In the Western social circles, Han Suyin is a cheap Eurasian woman. In the Chinese social circles, Han Suyin, a widow who wants to remarry, is not in accordance with the Chinese feudal ethics.

Politically, Han Suyin is also under double oppression, as a "red" doctor and a potential "running dog" of the imperialism. Though she purely wants to do medicine in China, she will be suspected in China because of her intimate relationship with a newspaperman from the imperialist camp. Though she just shows understanding of China's politics, she will be teased and suspected in the Western social circles. Mark Elliot, a journalist from a Western country, will not be welcomed in China at that time. And if he writes something in favour of the New China, he will also be suspected by his people in England. This double and intersectional oppression is a predicament for the migrant character Han Suyin and her lover Mark Elliot.

As for class, Han Suyin belongs to the upper class in China. In the meantime, she has deep sympathy for the poor and pays much attention to the poor, both in mainland China and Hong Kong. The hunger and starvation in China has been in his mind since her childhood. She thinks that it is the international poverty and starvation rather than politics that matter. She transcends the differences in terms of race, gender and politics, and cares about people's immediate needs. The

above analysis answers the question that what oppression Han Suyin experiences from the Chinese world or the Western world, and how is such oppression intertwined with gender, race and politics.

Then comes the question of identity challenges. Han Suyin has a mixed cultural identity. The narration of the novel is filled with different cultural elements, and it forms cultural dialogues. Different identities can mean different existences. Han Suyin's identity is always in fission in the novel, and she feels she has schizophrenia. Her identity is context-dependent. When she stays in one place, her relevant identity becomes dominant accordingly. For example, when she is in China, her Chinese identity becomes dominant, and she almost forgets what happens in Hong Kong. Her multiple identities have not been integrated, and she does not feel psychological coherence in the novel. What is worse, her multiple identities can be conflicting and incompatible, which is a big challenge for her. Because of the inner conflicts and emotions, she almost breaks down in the novel.

Then follows the question how Han Suyin reconciles her multiple and conflicting identities so as to retain an inner peace of mind. Encountering the difficult life experiences, Han Suyin develops a way to handle them and develops her own logical understanding of the world. She makes some practical efforts to overcome the difficulties, like finding the possibility for their relationship to be acceptable. First of all, under racial oppression, she in her heart treats everything equally, and believes that the meeting of two cultures can be a new world civilisation. Besides, under gender oppression, she has female consciousness, and she negotiates the customs in dealing with the different marriage systems. In addition, under political oppression, she avoids political topics, saying that she is not political minded and just wants to do medicine in China. In her heart, she has her own political opinions, and hopes that there will be a middle way between different economic systems. She expects equal and humble dialogues between people who have different backgrounds and hold different opinions. Last but not least, spiritually, Han Suyin reaches transcendence and retains an inner peace of mind.

An important artistic characteristic of the novel is that it is a polyphonic novel, where multiple voices coexist. The author Han Suyin successfully portrays a range of characters who have distinct consciousnesses and voices, and makes them have equal dialogues with each other. Those macro dialogues of racial, gender, class and political topics are revealed through micro dialogues between different characters and the narrator Han Suyin's monologues. For example, from racial angle, Han Suyin and Mr. Franklin are counterpoints; from gender angle, Han Suyin and Third Uncle are

counterpoints; from political angle, Communist Sen and Mark Elliot are counterpoints. Besides, Han Suyin's own monologue also includes micro dialogues because there are various voices in her mind. There are also plenty of voices coexisting in the novel, such as Chinese women's voices, Eurasians' voices and Europeans' voices. Through equal dialogues, the unheard voices can be heard, and oppression can be turned into negotiations. Through equal dialogues, different perspectives merge into each other, and people can co-exist through a common world. Through dialogues, Han Suyin expects a coexist and equal world without hatred and prejudice. All these contribute to revealing the themes embedded in the novel, including being against colonialism and racism, appealing to women's rights, deep sympathy for the poor, equal and harmonious dialogues between different cultures and political and economic camps. The fusion of different cultures and the harmony between different cultures are of importance, and it is recommended that people should transcend the differences on the surface to work together for a better world.

This thesis indicates the predicament of migrants, who are often under double and intersectional oppression. The identity of migrants is in the process, and the context-dependent stage of identity process is difficult and emotional. In this stage, she has a lack of psychological coherence and identify integration. According to new phenomenology, through felt-bodily communication, people not only communicate with other people, but also communicate with the environment and atmosphere. The protagonist Han Suyin, as a migrant, whose body constantly changes locations and situations, bodily communicate with people of different cultural and political backgrounds and different social environments and atmosphere. There are many important "emotional tremors" for Han Suyin, especially Mark's gentleness and tenderness and the atmosphere of passion in the small town of mainland China. Mark's gentleness and tenderness cause Han Suyin's emotional tremors, and wherever she goes, she feels Mark's gentleness and tenderness around. The political passion in the small town envelops Han Suyin, and she feels she integrates into the atmosphere and becomes one of the people. Migrants have many old implanting and inclusive situations in their home country and have to adapt to new implanting and inclusive situations in the host country. It takes some time to adjust themselves to the new situations and refresh old situations. The identity challenges for Han Suyin are also about how to reconcile the different situations where her body is in for communication.

Migrants struggle to explore their living space in the third space. Migrants' predicaments show that there is a really lack of equal dialogues and negotiations between the receiving and sending

countries. Only through equal dialogues between the two cultures without hatred, prejudice and stupidity can migrants' situations get changed from double oppression to double acceptance. In this way, migrants and mix-blood people can help create a new civilisation in the third space and be accepted by the two sides, which is also the process of world cultural communication and integration.

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