A History of Pain

Trauma in Modern Chinese Literature and Film

Michael Berry



Columbia University Press New York Acknowledgments ix Introduction 1

Prelude: A History of Pain 21 Wu Jianren's History of Pain 21 Lu Xun and Modern Chinese Literature's Genealogy of Violence 28 Chen Chieh-jen's Lingchi and the Dissection of History 32

PART ONE: CENTRIPETAL TRAUMA

1. Musha 1930 53

Enter the Headhunt 53 Appropriating Musha: Chinese and Taiwanese Interventions 57 Simplifying History? The Musha Incident in Popular Culture 83 Heavy Metal Headhunt: ChthoniC and the Colonization of Historical Memory 95

2. Nanjing 1937 108 Mapping the Site 108 Three Cinematic Visions of Nanjing 1937: Luo Guanqun, T. F. Mou, and Wu Ziniu 113 Writing the Nanjing Massacre: Ah Long and Ye Zhaoyan 136 Facts and Fictions: From Qixia Temple 1937 to May & August 166 3. Taipei 1947 179 Memories Forgotten 179 Writing 2/28: The Fictional Legacy of the February Uprising 184 Screening 2/28: From a City of Sadness to a March of Happiness 213 Rewriting 2/28: Old Obsessions and New Investigations 231

PART TWO: CENTRIFUGAL TRAUMA

4. Yunnan 1968 253 An Education in Violence 253 Wang Xiaobo's Golden Age of the Cultural Revolution 261 Cultural Refractions: Ah Cheng from Fiction to Film 268 Serialized Returns: Back to Shanghai and Off to "Haiwai" 282

5. Beijing 1989 298 Imaginary Massacre 298 Sexing Tiananmen: Hong Ying and Beijing Comrade 307 Fleeting Images: Tiananmen Square on (and off) Screen 319 Belated Tragedies and the Transnational Imagination: Terrence Chang and Gu Zhaosen 352

Coda: Hong Kong 1997 365 Anticipatory Trauma 365 Conclusion 379

Bibliography 385 Filmography 409 Index 413