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Revista de Cercetare si Interventie Sociala

ISSN: 1583-3410 (print), ISSN: 1584-5397 (electronic)

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Revista de cercetare și intervenție socială, 2019, vol. 65, pp. 131-148

<https://doi.org/10.33788/rcis.65.9>

Published by:
Expert Projects Publishing House



On behalf of:
„Alexandru Ioan Cuza” University,
Department of Sociology and Social Work
and
HoltIS Association

REVISTA DE CERCETARE SI INTERVENTIE SOCIALA
is indexed by Clarivate Analytics (Web of Science) -
Social Sciences Citation Index
(Sociology and Social Work Domains)

Research on the Psychological Mechanism of Trauma Writing in Ha Jin's New Immigrant Novels

Meiyi CHEN¹

Abstract

In today's mainstream American literary world, Ha Jin is the most famous and most well-known Chinese writer. His novels have won many important awards, which can be regarded to represent the highest achievement of contemporary American Chinese literature creation. His work has had a wide impact throughout the world. This article focuses on the analysis of Ha Jin's *Nanjing Requiem* and *Waiting* from the traumatic field of view. He used the writing methods mentioned in the trauma theory to reproduce the sufferings of the old society and the atrocities of the aggressors based on the traumatic writing techniques. First, through the analysis of the fragment of *Waiting*, it shows the loss of individual humanity and the suppression and injury brought by social reality after the protagonist experienced the marriage dispute in the old China. This has caused the article to rise from personal trauma to social trauma. This not only shows the protagonist's spiritual dilemma and psychological struggle, but also triggers the reader's philosophical thinking on human nature and society. Then, we analyzed the *Nanjing Requiem*. This paper uses a multi-faceted perspective to describe the *Nanjing Requiem*. The article mainly reproduces the tragic fate of the people in the disaster from the perspective of the Westerners. The personal trauma of the article has risen to the collective trauma brought about by the Second World War. Finally, we analyze Ha Jin's writing style as a new immigrant writer based on the works in these two traumatic perspectives. We can conclude that Ha Jin recreates the wound by means of traumatic writing to heal the wound to some extent. In addition, the language choice in the early days of Ha Jin's creation was to cater to the needs of the readers and maintain their own livelihoods. The realistic descriptions in his works are derived from his own life history and human experiences. This coordination of catering and realism has resonated with Chinese immigrants and catered to the expectations of American readers for Chinese literature. We can say that his success is inseparable from the coordination of the two.

Keywords: trauma literature, new immigrant literature, realistic and catering, social trauma, social status.

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Introduction

Since the 1990s, the new immigrant literature in North America has pushed overseas Chinese literature to a peak of creation. Not only has literary creation developed at a high speed, but also the relationship with the Chinese literary world has become more and closer (Balaev, 2018). Ha Jin is one of the most successful overseas writers. Ha Jin's original name was Jin Xuefei, who was born in 1956 in a remote town of Liaoning Province, Jinzhou. At the age of 14, Ha Jin participated in the Chinese People's Liberation Army and experienced the special period of the "Cultural Revolution" during his service in the military. This experience and special military life have become an important source of Ha Jin's creative material. After the Chinese college entrance examination was resumed in 1977, Ha Jin was admitted to the English major of Heilongjiang University in 1978, and in 1982, he was admitted to the Institute of British and American Literature of Shandong University for a master's degree. In 1985, he obtained a master's degree in English and American literature and received a scholarship with excellent results. In the same year, Ha Jin went to the United States to study abroad and changed his name to Ha Jin. He majored in English and American poetry and pursued his Ph.D. at Brandeis University in Massachusetts. In 1997, he joined American citizenship. Today he is a tenured professor of teaching writing at Boston University. Ha Jin began to write in English since the early 1990s, and 10 years of English writing experience made him a young, prolific and well-written writer. So far, he has created three poems, *Between Silences*, *Facing Shadows*, *Wreckage*; three short stories, *Ocean of Words*, *The Bridegroom*, *A Good Fall*. Six novels *In the Pond*, *Waiting*, *The Crazy*, *War Trash*, *A Free Life*, *Nanjing Requiem*; and a commentary series *The Writer as Migrant*. Since entering the American literary world, Ha Jin quickly won the recognition of the American literary world, and won numerous awards, which has established his position in American Chinese literature and American literary world. Because of his achievements, Ha Jin has taken tenure as a tenured professor at Boston University. In 2006, he was elected as an academician of the National Academy of Arts and Sciences and became an outstanding representative of Chinese immigrant writers. Ha Jin's novels were gradually published in Hong Kong, Taiwan and the mainland, and research on his works has also arisen. This article mainly analyzes Ha Jin's *Waiting*, *Nanjing Requiem* and *Immigration Writer* (Yanqiong, 2016). From the perspective of new immigrants, Ha Jin criticizes and reflects on human nature from the absurdity of society and the tragedy of fate, and promotes his works to the height of society. This article will analyze and discuss the traumatic writing, and explore the reasons for its literary style.

Literature Review

In the late 1970s, with the wave of immigration in China, the new immigrant literature grew rapidly and developed. It not only injects fresh blood into Chinese literature, but also contributes greatly to the integration of Chinese literature into the world. This paper looks at the recent phenomenon of Bangladeshi immigrants in Italy who are onward-migrating to London, after their acquisition of the Italian citizenship – that allows them to move and relocate within the territory of the EU (Della Puppa, 2018). The economic crisis has had a profound impact on both the European Union and countries beyond its borders, with significant implications for migration (Viruela, 2015). It has contributed to a shift in migration patterns: European Mediterranean countries have re-emerged as sources of labour migration (Della Puppa, 2018). The new immigrant literature mainly refers to the literary works created by Chinese writers who have lived overseas for a long time in the 1980s. In the *History of Overseas Chinese Literature*, Chen Xianmao pointed out that the new immigrant literature was created in Chinese as a means of expression, reflecting the author's literary works in many aspects such as the living conditions and mentality during his emigration. Chinese writers who study abroad, do business, seek employment and even marry from the mainland are the main creative people of new immigrant literature. Although these writers have lived overseas for a long time, they still have deep feelings for the motherland. They receive foreign knowledge and culture while studying or living abroad. Personal thought and literary accomplishment have greatly improved (Prosser, J., 2016). Effective intervention must be accompanied by scientifically proven actions, which must be present in educational curricula and in health plans and must require family involvement. Our qualitative study aimed at exploring programmes and experiences targeted at young people as well as analyzing innovative proposals, which would address teenagers' needs; it also aimed at understanding weaknesses and strengths identified by professionals who work with vulnerable youths (Molina *et al.*, 2013). Especially after the 1960s, many cultural scholars and writers have embarked on a trip to a foreign country. In the process of contemporary Chinese cultural development, a unique literary genre, the new immigrant literature, has gradually formed. The new immigrant culture is deeply influenced by Chinese traditional culture and overseas multiculturalism in the process of growth. In the process of development, the new immigrant culture can break through the barriers of cultural aesthetic development in the past, realize the strong burst of personality and personal feelings, and become a unique literary form in the development of contemporary Chinese literature.

Early immigrant literature

New immigrants literature in North America

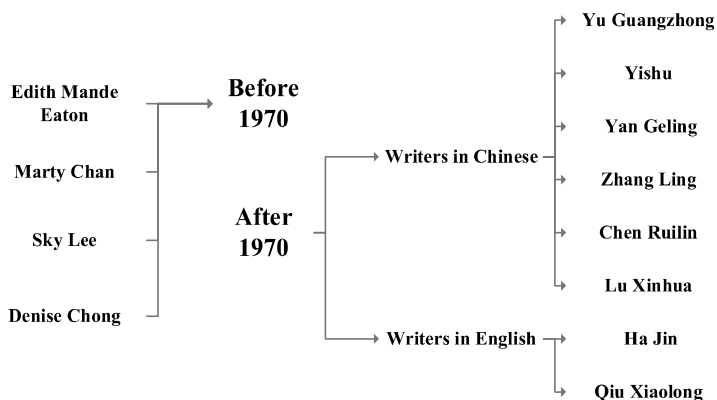


Figure 1. Survey of emigrant literature

Among the new immigrant literature, the achievements of the writers are more prominent, and the writers are more concentrated in the new immigrant literature in North America. North America has now formed a group of influential writers, called the North American immigrant writers. Their works have produced great repercussions at home and abroad. The authors written in Chinese are Beidao, Cha Jianying, Lu Xinhua, Yu Guangzhong, Yi Shu, Yan Geling, Zhang Wei, Ha Jin, Chen Ruilin and so on. The details are in figure 1. Among the new immigrant writers, although their creative language is different, they all describe the story of Chinese people abroad, focusing on topics such as personal growth and survival anxiety (Besemer, 2015). As the first Chinese writer to win both the National Book Award and the Faulkner Fiction Award, Ha Jin is undoubtedly successful in his creation in the United States. In recent years, with the release of his work in China, the name Ha Jin is becoming more and more familiar to Chinese readers. He mainly describes the suffering stories of Chinese marginal figures. As the memory of China is blurred, he turns to the writing of immigration stories. His son is currently studying a doctorate in history in the United States, and his wife is diagnosed with cancer. To this end, he had to slow down the pace of creation and accompany his sick wife.

The connection between literature and trauma has always been a hot topic in academic research. Since literature is a carrier of written trauma, to a certain extent, scholars will inevitably discuss the two. The most common form is the study of traumatic writing in literary works. The trauma theory used in this paper includes personal trauma, family trauma, war trauma and national trauma. Details are shown below.

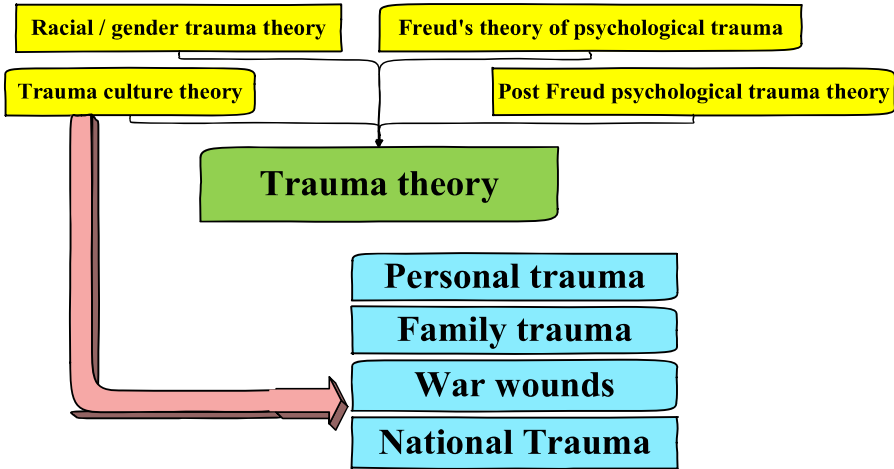


Figure 2. Survey of emigrant literature

The premise of getting out of traumatic memory and performing trauma treatment is the narrative and construction of trauma. At present, there are more than 300 articles on the literature related to trauma writing and trauma and literature. He Jiang's *Wound Theory* and *Trauma Literature* combs the evolution of trauma theory in detail. The researchers regard the research represented by Freud as the first stage. From the perspective of reproduction, Freud proposed a way of talking. That is, writing and talking is an effective way to soothe the wound. He believes that confiding can treat the wound, and the emotion will be vented to achieve calm after the confession. After examining the autobiographical writings of female writers, Suzette Henke proposed writing therapy in *The Broken Subject*. Writing this way can allow individuals to recall their traumatic experiences in the writing process, to rethink in writing and after writing, and to take a new look at the event itself (LaCapra, 2014). Therefore, the essence of traumatic writing is to provide the recipients with the opportunity to reinvent themselves and evaluate the past, and ultimately to achieve the purpose of soothing the wound and healing the wound.

Immigration Writer is Ha Jin's first non-fiction genre. The author talks about the experiences of some famous immigrant writers in history to discuss issues such as immigration, language and home. This 2008 edition of the work laid the tone for the writing of Ha Jin's traumatic literature. Through the writer's own experience, it is not difficult to see that most of the opinions in the article are in some sense the author's self-emotion. The book publisher, a book review by the University of Chicago Press, said that it would be too short sighted to see Ha Jin's work as a personal experience of Ha Jin. However, this book clearly

has traces of transplanting personal experiences to immigrant writers who have similar experiences in history. Therefore, the immigration writer's living state and attitude towards the family in the article refer to the immigrant writers in history or Ha Jin himself (Hsieh & Chang, 2016; Joseph, & Rickett, 2017). This is probably worthy of the reader's deep thought. Nevertheless, there is no doubt that the trauma brought by the home in the author's mind is always difficult to relieve. He describes his traumatic experience and heals his inner pain through writing. In fact, not only this book, but also his recent work is even more so.

Ha Jin's *A Free Life* takes Wu Nan's family as the main line and describes the story of the family's emigration from China to the United States. It shows a difficult and pleasing journey of a Chinese family to overcome the difficulties and ultimately succeed in transforming into a Chinese American family. In the 1990s, Wu Nanhuai went to the United States to study dreams and his wife Ping Ping first came to the United States to leave the young peaches in the country (Kennedy, 2017). For various reasons, Wu Nan and his wife could not return to the country to pick up their children. They had to let the children fly to the United States by plane. After a lot of hard work, the family of three was reunited and the family became complete. But Wu Nan's ideal is not just that. He wants to build a decent home in the United States and live a middle-class life: there are decent houses and enough deposits in the bank. One day, it is best to have time at your disposal to think and create. But to achieve this ideal, you have to work hard and start from the bottom. Therefore, in order to build an ideal home, Wu Nan worked in a humble job, worked as a security guard, and opened a restaurant. With his keen eye and meticulous observation, the author tells the pain of leaving home. This story reflects Ha Jin's life experience and trauma in his heart. It is a very realistic novel (Khamis, 2015). He succeeded in letting readers see the hardships of the entire Chinese who migrated overseas in a foreign country from the changes and life processes of a Chinese family. Therefore, in the third part of *The Writer as Migrant, Personal Home*, Ha Jin proposed: how exile writers can come out from the past, cheer up the spirit, and build a home in their own domain. Through the American Chinese families built in the novel, Ha Jin expresses the hardships of Chinese emigrating overseas. He expresses the trauma of the hardships of his own overseas life through novels and reshapes an ideal ending. This is the expression of Suzette Henke's trauma theory, a way for Ha Jin to retell his life experience and heal his inner pain.

Ha Jin's other novel, *A Good Fall*, consists of 12 short stories. The tragic story hidden in Flushing in Chinatown on the outskirts of New York is also the expression of traumatic literature (Tso, 2015). There is a constant conflict between the father and the younger due to differences in values, beliefs, and culture. The phenomenon of low wages and even no pay for Chinese is everywhere. Borrowing a loan-s Ha Jing loan, the debts were smuggled into the United States, but they could not earn money and could not return to China. In the end, they had no choice but to go on the road of no return. These topics reflect the traumas of Chinese life.

This piece of land in Flushing is not a rich dream for Chinese immigrants, but a disappointment, despair and even a nightmare. Every day they try to find a position in their own heart and in society. These people are far away from home, not only does China become far away from their memories and dreams, but also even who they are is a bit confused. The subjective leap of cultural identity is the challenge faced by almost all immigrants. Its driving force comes from the individual's own understanding. Identity is like a *conscious* or *habitual* consciousness that not everyone can achieve (Juncker, 2015). Consciously or unconsciously, accepting and acknowledging cultural identity is directly related to each individual's own understanding. As an immigrant writer, although living overseas, the memory of the family can never be erased. Therefore, with the love of his motherland/home, the author will present the memory of his home on paper through memories and imagination. Paper has become a space for them to struggle, and language has become a tool for their fighting. In what language is used to create a difficult choice for exiled writers. Creating in a native language encounters such a dilemma: a person who can understand his words and works cannot get his work, and a reader who can get his work can't understand his language. However, creating in other languages will give the author the feeling of betraying his country. Therefore, the choice of immigrant writers is the topic of the second part of the *The Writer as Migrant* (Ha Jin, 2008). By narrating the real experiences of Americans and Chinese, Ha Jin recalled his life experience that was frustrated many years ago. His writing not only relieved the inner unhappiness of his early years, but also healed his wounds. Freudian trauma theory can explain this behavior well.

Research Design

Data Source

As a leader among immigrant writers, Ha Jin has won numerous awards including the largest national book award in the United States. His success is closely related to the material of his work. It is not difficult to see that whether it is his early works or his recent work, the family has always been his topic of concern, such as the famous *Waiting*, *Under the Red Flag*, *In the Pond*. The author begins by describing the individual's home to reflect the entire group and society. Through the description of the individual's home, Ha Jin describes his own experience of staying in the United States, to relieve his inner pain. Through his description of the country, he wrote dissatisfaction and deplore of the feudal society. Through the description of the war, he expressed the pain of being oppressed by the compatriots. Through these descriptions of trauma, Ha Jin recalls his experiences again and again. While he is self-healing through writing narrative, he also expects to heal the reader's heart while resonating with the reader. The *Nanjing Requiem* published in 2011 is another return to the theme of home, of course, the home in a broader

sense: his motherland. Although he has been emigrating overseas for many years, the author is always paying attention to the home on the other side of the ocean. In his work on traumatic literature, he completed the language catering and content realism. This kind of realistic and catering coordination is an important factor in the great achievements of Ha Jin's works. In the following article, we will analyze Ha Jin's *Waiting* and *Nanjing Requiem* from the perspective of trauma. We will combine Ha Jin's life experience and living environment to study whether his style is influenced by realism and catering.

Evaluation and Measurement

Waiting is undoubtedly the most famous work of Ha Jin. In 1999, *Waiting* won the 50th National Book Award, and Ha Jin became the first Chinese writer to win the best works of the novel in more than 50 years (Ha Jin, 1999). He is also the third native speaker of non-English. He is also the third award-winning author of a non-native English speaker. In 2000, *Waiting* won the American Faulkner Fiction Award. The inspiration for *Waiting* is inspired by the real people he has heard. The story takes place in the north of China, with the Cultural Revolution as the background, and the story of the protagonist Kong Lin's enthusiasm between the wife and the confidant. The three men have experienced eighteen years of cherished and hopeful, and the emotions are long and faint. Emotions are finally broken under the faint time of secluded time, and people gradually lose the instinct of love. It is like a silent complaint against the big time. Ha Jin himself said: *Waiting* is a love story. Although it happened in China in the twentieth century, it is European in sentiment, mainly influenced by Russian literature and French literature. This sentence can be summarized as the story of Ha Jin's novels incorporating Western spirit into Chinese themes. There are some of his works in the next figure.

Waiting uses the narrative technique of the narrative. The book begins with the 17th divorce of Kong Lin in 1983. Therefore, from the beginning of the first chapter, we know how the divorce before Kong Lin failed repeatedly. The most direct and effective resistance comes from a regulation of Konglin's military hospital: In 1958, the political commissar of the army ruled that only after 18 years of separation, military cadres can unilaterally divorce without the consent of their wives (Markotic, 2016). The bizarre part of this rule is that the ruled person died in the second year, and the regulations have been strictly enforced in the past 25 years. In this game of divorce, we first met the image of a rural woman who is unassuming, reluctant to accept, and has no opinion. We first met the small scorpion of Kong Lin, who was vulgar and perceptive but also strong in protecting the family. We first met Kong Lin who was weak and unwilling to fight. More importantly, we have seen the judges who have directly ruled the life and death of Konglin's marriage for 17 years. In the face of his lover and love, Kong Lin was almost unable to fight for it - even he did not try hard to fight for

it. We can see from Kong Lin's conditions for Wei's deputy political commissar that Kong Lin is not really weak. The choice he made in this strong crack was aggrieved and helpless. Under this kind of power, Kong Lin gave up love, gave up useless resistance, and even did not want to resist. Kong Lin self-explained that he is a well-educated person, a person who understands that things will not be entangled, not men who want to be selfish like animals. What Kong Lin did not and never realized was that he was caught in this good education, that is, understand the truth, and what he lacked was selfishness and desire. His desire, his humanity, completely lost the proper embarrassment and obeyed the affair. He chose to retreat in the face of all difficulties and actively evade under all powers. This compromise to society has brought personal trauma to Kong Lin.

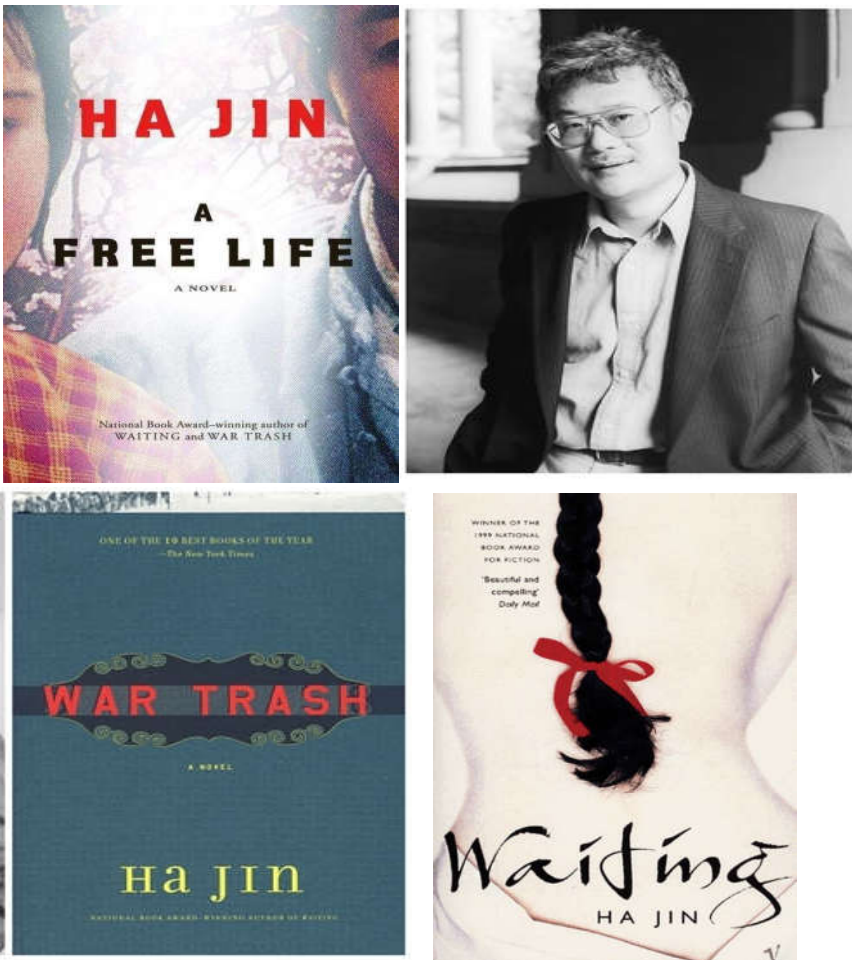


Figure 3. Ha Jin and some of his works

In the era of the story of *Waiting*, the dumping and abduction of power is ubiquitous. An ugly librarian, with the superiority of his family, can change from a pig to a fairy in the eyes of a man. As long as the male leader makes a wish to upgrade, the female nurse will take off his pants. For them, only by sending a gift to the power, can we gain a sense of attachment and security. The labeling of the individual on the individual is taken for granted. The introduction of the characters in the book will take the form of the description of the family. Most of the marriages in the book, or the marriages that will take place, seem more like expediency and a necessity (Frischmuth, 2017). The marriage in China shown in *Waiting* is not only belonging to individuals but also more to society. Marriage is the foundation of the family, and the family is the foundation and cell of society. Therefore, the state will intervene to maintain individual marriage, regardless of the wishes of any individual. Compared with the characters of Confucius, Wu Manna, and Shu Yu who are unwittingly involved in the historical whirlpool of black and white, the writer is obviously a historical viewer and omniscient. In the author's opinion, these innocent characters in the book are also a force in making history. People are naturally very similar to the era in which they live. However, at the same time, no matter how much influence and restraint an era has on people, people can be said to be the creators of this era to some extent. Time seems to be a kind of framework, putting people in it, and people can only break the limitations set by the times through personal efforts. Through this connection, the author raises the personal trauma of the book to social trauma.

The collective consciousness in *Waiting* is mainly manifested in public opinion and gossip. Among them, gossip is especially frequent in books. The lives of Wu Manna and Kong Lin are closely watched, and they have to follow strong public pressure. Public opinions are concealed around the story as an independent role. When the author interprets the atmosphere of the story, it often makes its own voice as the perspective changes. Gossip is a morbid normative code that forces the voice of the individual to be submerged under the shackles of the public. Its misinterpretation and the power of blasphemy are reflected in Su Ran's mentally ill wife. Among the family members of the hospital, Mrs. Su is the backbone of rumors. In addition, her husband Su Ran, as the hospital leader, is the main person in charge of Kong Lin and Wu Manna. If Su Ran is the official referrer, then his wife refers to the power of hysteria. After being raped by Yang Geng, Wu Manna tried her best to keep the secret. Two months after the incident, she noticed a secret leak in Su Ran's strange expression. In the opinion of the critics represented by Suran's wife, this rape can be avoided. As a victim, Wu Manna should be condemned rather than sympathetic. These scornful waves will even affect the reader's judgment, let us question and recall how things happened at the time. The horror of rumors is that it not only hurts the parties, but also distorts the facts themselves. The suffocating power and cultural repression are permeated in the book *Waiting*. Some scholars believe that this powerful cultural power does not always work through external suppression. It is connected to you and cannot

be divided. Your blood is full of its toxins. In the attachment and obedience to society, we lose our personal feelings, positions, will, love and sincerity. People agree to give up their personality in order to make their lives and safety more secure, to find crowds in the collective, in order to have less fear. The social status described in the book is full of harm to individuals. This allows us to see a barbaric system that crushes everyone's society. Ha Jin lived in China during his youth, and felt the social atmosphere after the founding of the People's Republic. Through the observation of the things around him, he gradually understood that it was the face of China. In such an atmosphere, everyone is honest and disciplined, bound by political rights and social disciplines. Life without personality makes humanity unreleased. This perennial repression is filled with his family, the society he touches. After the mature values of Ha Jin recalled that there were few past events, the confusion and repression in the heart need to be resolved. Based on the theory of psychological trauma, *waiting* is Ha Jin's description of China in the old era. It is a way of expressing his inner sorrow and a self-healing behavior.

Nanjing Requiem tells the story of the American missionary Minnie Wittlin as the director of the Jinling Women's College of Arts and Sciences during the Nanjing Massacre (Ha Jin, 2011). *Nanjing Requiem* adopts a chronological structure and divides the time line into four parts, as shown in the following figure. With great courage and dedication, she established one of the few international security zones in Nanjing at the time. Wittlin is a true historical figure. The Nanjing citizens regard her as a living bodhisattva. Its historical image has a high symbolic meaning. Ha Jin skillfully set up Gao Anling's role, which is to try to smoothly enter Wittlin's inner world through their relationship with brothers and sisters. By showing her anxiety, distress, helplessness and resentment, she highlights her cherished life and struggle against reality, thus showing her conviction of obstinacy and religious feelings full of compassion. Every suffering of life has caused her to fall into deep remorse. This self-improvement effort kept her in a state of constant division of spirit, which led to her last desperate suicide. The atrocities of the Japanese invaders and the robbers, the horror of the birth and death, the cruelty and warmth of humanity, all struggled between family and national justice. He was able to reproduce the atrocities in a real and panoramic way.

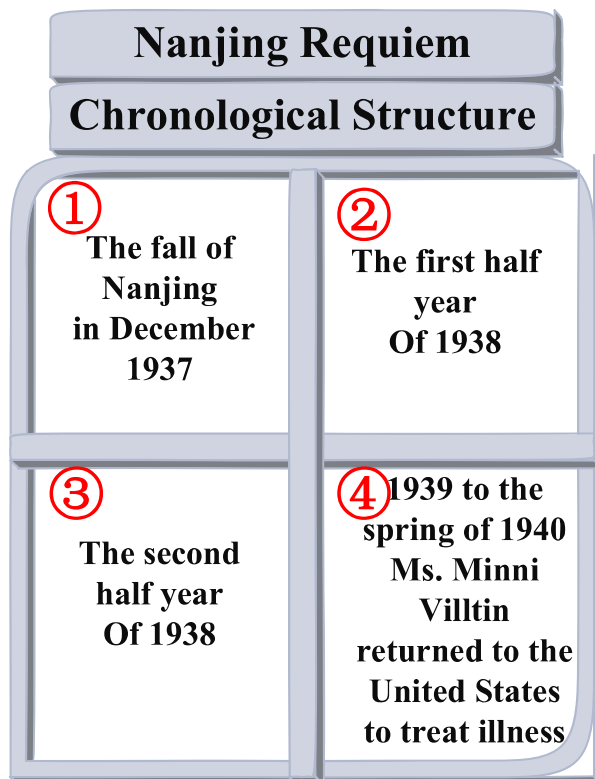


Figure 4. The structure of Nanjing Requiem

The book narrates that *I* Gao Anling is the assistant of Minnie. She has witnessed the human tragedy in which the human dignity was cruelly deprived and the human life was ruthlessly trampled under the background of cruel war. The novel focuses on the expansion and extensibility of narrative. Through the frequent contacts between the main figures such as Minnie Wittlin and the heads of the security zones, including numerous negotiations with the Japanese generals, the tragic scenes in Nanjing City are presented from the perspective of the characters' actions. Ha Jin does not seem to want to use the imaginative brushstrokes of the novel to describe the disaster. He reproduces the bloody scene of history with documentary and objective words. Of course, he also focused on shaping the image of the Immaculate Conception of Minnie Weitlin, as well as the image of Chinese people around Weitling, Ben Shun, Da Liu, and Lu Hai. Based on the familiar historical materials, Ha Jin vividly conveyed the difficulties and despair of the refuge in Jinling College with a large number of detailed descriptions. This school, which could only accommodate 2,500 people, has poured into more than 10,000 refugees who have no food and clothing. In the face of this huge suffering group, *the Goddess of Mercy* Weitlin took all the staff, used all the forces that could

be used, rushed to the most dangerous areas, endured many slaps of the Japanese army, and realized the most difficult rescue action in the history of mankind. At the same time, Gao Anling's own family encounter has formed another important story in the novel, the story of the suffering of a Chinese civilian. The different parties and different ethnic groups represented by her son-in-law, son, daughter-in-law and grandson forced her to become involved in an unprecedented complex historical vortex in conflicts of various natures. As a result, the Chinese as a traitor killed the son. The son-in-law went to Taiwan and could no longer reunite with her daughter. Gao Anling, as a witness to Japan, did not dare to recognize her daughter-in-law and grandson. Because of her relationship with American professors in the past, her husband has not been trusted by the organization after the founding of the country (Yongdong, 2016). This is the tragedy brought to the ordinary Chinese family by the war of aggression against China.

Suffering and salvation is the core theme of *Nanjing Requiem*. Personal trauma, war trauma and national trauma are filled with every word of the novel. From Weitling, Rabe, Sur, Wilson, John Maggie to Gao Anling, Dr. Chu, Benshun, and Da Liu, all but the Japanese were victims of the massacre. However, a large number of victims have lost their lives, and only these survivors have to be both saviors and suffering disasters. Here, the extreme humanity represented by the Japanese army and the greatness of humanity represented by Weitling are like two parallel wires. Each time they touched, the fire of death flashed, so that the ponds on this beautiful campus were stained with blood, and many civilians were still raped and killed by the Japanese army. In the novel, the Japanese army had to use blood for cooking. Liu Yulan was sent to the Northeast 731 troops for bacterial warfare experiments. Mei Yan was accused of being raped by the Japanese army. Christian Japanese officers secretly sent necessities for the refugee camp. The librarian took off his coat and greeted the Japanese bayonet. The behavior of the Japanese army nicknamed "Maternity Doctor". Almost every detail has certain representativeness, and there is a huge disaster behind it, showing the Japanese people's almost madness. Dr. Chu in *Nanjing Requiem* once analyzed that victory has rationalized all violence in the war. A complete victory means destroying the enemy. In fact, I believe that the Japanese army celebrated victory with various evil acts to reward and satisfy officers and men. Therefore, they do bad things and even make the hacking head a game. Although this passage is not profound, it is somewhat intriguing. When victory becomes a reasonable excuse for people's violent behavior, then this is not the logic under rational norms, but the riverbed of humanity's evil. This provides all the space for the outbreak of human irrational behavior. The trauma caused by this kind of behavior is indelible. Through the *Nanjing Requiem*, Ha Jin showed the trauma of the nation and the country in order to let the compatriots not forget the national humiliation and let the people of the world jointly condemn the Japanese atrocities. Based on trauma theory, this is the embodiment of expressing trauma. Through this book, Ha Jin hopes to get the sympathy of the people of the world and the apology of the Japanese

army, in order to soothe the hearts of our fellow citizens and to heal the national shame in our hearts.

Nanjing Requiem uses multiple perspectives to reconstruct the story, starting from the current time and advancing to the depths of history. The author clearly understands that this massacre cannot be relied on only by the Chinese, but also by the joint efforts of all humankind. The involvement of Western cultural positions, to a certain extent, can raise this collective memory to a broader level and more naturally gain the common reflection of the whole world. Therefore, the novel begins with the recollection of Benshun and enters the scene of the Holocaust: Ben Shun finally spoke. We gathered in the dining room and listened to the child for a whole night. When it comes to the narrative part of the real core, it is done by Gao Anling. This kind of reminiscence narrative from the present to the history, smoothly guided the reader into history in the aesthetic acceptance, and made up for the broken feeling of the present and the past (Shivani, A, 2017). As a victim and witness, Wei Tulin's assistant Gao Anling not only strengthened the sense of reality and authenticity of the Holocaust narrative, but also expanded the enormous harm that the Holocaust caused to the normal human psychology. This kind of arrangement, from the outside to the inside, from reality to psychology, stereoscopically presents the tragic and unstoppable human catastrophe. Ha Jin writes the spiritual world of humankind in an internationalized position, creating a quiet mood for the reader and expressing sad thoughts. He hopes to resonate with the people of the world and apologize by the aggressors by recalling this human disaster. Through the wound healing method to soothe the wounds in the hearts of the victims of World War II.

Discussion

Ha Jin, the real name of Jin Xuefei, was born in Liaoning Province, China in 1956. He grew up in the countryside of northeast China. His father was a low-ranking officer. He had to change his position every few years. The family followed his father and lived in many places. In the years when he lived in China, Ha Jin had never experienced a superior life. Compared with those active in Beijing and Shanghai, he described himself as a dumpling from the countryside. The childhood growth environment gives him the opportunity to fully appreciate the quality of life and examine the living conditions of ordinary people. He went to the United States to study in 1985 and moved to the United States since then. Ha Jin had decided to return to China after he had made up his mind. Later, due to some changes, he decided to stay in the United States. After more than a year of adjustment, he was determined to write in English and managed to make a living. During the period of studying in the United States, tuition and living expenses depended on himself. For this reason, he also went to work. What is difficult is the uneasiness that entangles in the heart, and this uneasiness is gradually resolved after more than ten years.

He narrates the pain that life brings to himself through writing. For writers, this is the best way to self-heal the wounds. As a witness to the old China period, he experienced the baptism of the old Chinese society; as a Chinese who immigrated to the United States in the early days, he was forced to breathe by the pressure of life. In order to survive, he excavated his own vocabulary and narrative in the gap between English and language at the edge of English. Because of being on the edge, the subject matter of Ha Jin's writing is generally two countries, two cultures, and two languages (Johnson, 2012). Ha Jin himself said: writing in English, in fact, you feel like living on the edge, have to be a milestone, because there are no people around. So there must be a series of works to establish a foothold for yourself. He is not interested in purely single culture or language, and what make him feel interesting is precisely the friction, estrangement, change and integration that may be induced by the seams of heterogeneous culture. The fusion of this heterogeneous culture prompted his thoughts and guilt for his motherland more and more heavily. He expressed his sense of patriotism through *Nanjing Requiem*. Through this book, he and his compatriots recalled the national injury and cured the pain of the nation. This is not only a self-healing based on trauma theory, but also an expression of his patriotic feelings as a Chinese.

Immigrant writers present their memories in paper based on their love for their country. Paper has become a space for them to struggle, and language has become a tool for their fighting. In what language is used to create a difficult choice for exiled writers. Russian writer Brodsky believes that an immigrant writer writes in other languages, either because of extreme needs, like Conrad; or because of some kind of strong ambition, like Nabokov; or because of alienation from the motherland, like Beckett. This is Ha Jin's observation of immigrant writers in history. Ha Jin himself wrote in English as an immigrant writer. According to his statement, "it is entirely for survival." Of course, this contains two meanings: one is to make a living; the other is to make full use of life and pursue one's own ideals. It can be seen that the motivation of exiled writers to create in other languages is not single. However, it is not easy to create in other languages. Of course, there are disadvantages and advantages. Due to language barriers, most immigrant writers' works are not flexible and vivid, lacking humor, wisdom, and playful words. Ha Jin believes that for immigrant writers, writing in his own language, in order to gain a place in it, you must establish your own unique language style. A good practice is to use the essence of the mother tongue to incorporate humor, jokes and allusions into his language. Maybe some are untranslatable, but in order to find their place, they have to sacrifice their own mother tongue. The only thing he wants to be loyal is his art. Ha Jin's point of view reflects the attitude of immigrant writers in writing in his or her language and the attitude towards art and language. This is a kind of catering.

For Ha Jin, *Waiting* is undoubtedly a turning point in his writing career. From *Waiting* in the context of the Cultural Revolution to *Nanjing Requiem*, which exposes the Nanjing Massacre, all of them take the real historical events as the

background and carry out a profound depiction of human nature in the historical dimension. Through the cruel depiction of the predator's humanity, he evokes the trauma of the nation and expects the predator to apologize for it. His deepest hope is to heal the suffering of the nation through a series of chain reactions in writing. Its realistic style not only relies on a large number of intensive historical materials, but also succumbs to its own experience and awareness. Ha Jin's five years of service with the Chinese People's Liberation Army echoed the harsh system of *Waiting*. Countries and individuals, history and survival, reason and freedom, they are not only the theme of *Waiting*, but also the undercurrent of *Waiting* and real historical life. It supported the whole story with a slap in the face and a thorough and profound reflection, making this seemingly thin and straight-line story full, fat and solid. In his article, he satirizes the repression and harm that the old social vices of China have brought to the people. He criticized it with correct values to heal the hearts of the people who were persecuted by the old society. While striving for realism, he revised the *Nanjing Requiem* more than forty times in order to truly show the trauma of the country. Country, history, freedom, these themes are Ha Jin's deepest life experience, and a symbol of life shared by people who are in the same era. The novel is an art that reveals people's difficult living conditions in a critical and questioning manner.

Conclusion

Ha Jin is the most famous and most well-known Chinese writer in the mainstream literary world in the United States. His works have had a wide range of influences around the world. Ha Jin is unique because of his unique English writing. He is good at portraying the joys and sorrows of small people in a simple and plain language. He is good at understanding the complexities of darkness, contradiction, struggle, or brightness, open-mindedness, and liberation. It is this kind of thinking on human versatility and social reality in the context of cultural differences between China. In addition, the West that makes his novels directly point to the hearts of the people, and their unique sense of life is manifested. Ha Jin's life in China, his military experience, and his inability to give up his mother's culture made him unique in Chinese novels. He puts his work in a certain era background and reveals its cultural imprint on small people through description. To a certain extent, this cultural imprint has brought the suffering of the times to the people, and Ha Jin's novels use the method of traumatic writing to make the reader feel empathy, which is a cure for the trauma of the times. Because of the influence of Russian culture and his living conditions, he chose to create in English. His thoughts on the state, value, and meaning of the existence of life enrich the connotation of his works. Immigration to the United States' foreign life has greatly enriched Ha Jin's novel material, and his writing theme has evolved accordingly. This is also a relative catering. But in this process, most of Ha Jin's works are mainly based on traumatic

writing, which reconstructed the historical background and national tribulation. From re-constructing the story of China in memory, to interpreting life, analyzing human nature, and then pursuing identity through identity in heterogeneous space, we see Ha Jin's reflection and exploration of the meaning of life. This kind of reflection and exploration is not only the performance of Harkin's realism, but also a writing technique based on trauma theory, which is a manifestation of wound healing. Ha Jin pays attention to human nature and emphasizes that novels must transcend individual differences and ethnic restrictions, so that everyone can find a sense of identity in their own narratives. In order to make the American people understand his works and make his life continue, he chose to cater to Western readers' hunts and exotic imaginations and write in English. The construction of his *Waiting*, *Nanjing Requiem* and other works in social reality is a manifestation of his works. His works not only resonated among Chinese immigrants, but also catered to the expectations of American readers for Chinese literature. His use of traumatic writing techniques made him express his emotions delicately. We can say that the success of Harkin's works in the American literary world is due to the coordination of his works in realism and catering.

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