LU XUN’S CRITICISM TOWARD FEUDALISM AND SEMI-COLONIALISM IN CHINA AS SEEN IN LU XUN’S A MADMAN’S DIARY AND THE TRUE STORY OF AH Q

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Presented as Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra in English Letters

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A Sarjana Sastra Undergraduate Thesis

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玉不琢不成器，人不 學不成才

• WHEN THERE IS A LOT OF DISTANCE TO COVER, YOU'LL KNOW HOW GOOD YOUR HORSE IS. THE HEART OF OTHERS WILL BE REVEALED OVER A LONG PERIOD OF TIME.

路遙知馬力,日久見人心

• LEARNING WITHOUT REASONING LEADS TO CONFUSION; THINKING WITHOUT LEARNING IS WASTED EFFORT.

學而不思則罔,思而不學則殆。
I dedicate this thesis to those who have supported and cared about me so far.

I dedicate this thesis to my beloved parents who have done so many things for me.

I dedicate this thesis to my lovely sister, Arlene, and my little brother, Ervan who have prayed and supported me this far.

I love you all..................
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(Erline Sanjaya)
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ABSTRACT


This undergraduate thesis is dealing with two of Lu Xun’s works (short stories) entitled A Madman’s Diary and the True Story of Ah Q. These two works are written by Lu Xun in era of Revolution in China. Both stories are Lu Xun’s most influential stories. A Madman’s Diary talks about a man who is crazy. Although he is crazy, he could really understand what really happens in his society. The second story, The True Story of Ah Q, tells about a homeless and jobless man and his experiences during his lifetime. These two stories reveal the complexity of Chinese society in the era of Revolution. Moreover, Lu Xun as the revolutionist writer shows his criticism toward Chinese feudalism and semi-colonialism that caused the complexity in his society. It would be interesting to discuss Lu Xun’s ideas and criticism based on the history of feudalism and semi-colonialism these two stories.

There are three objectives of the studies that would be the main discussion of this thesis. The first objective is to find out the depiction of feudal and semi-colonial society in China at that time. The second objective is to reveal how feudalism and colonialism influence the social life in China at the era of reformation as being revealed in the two stories. The last objective is to see Lu Xun’s criticism toward the feudalism and colonialism in China.

In this discussion, a library research is conducted. There are two types of sources. They are primary and secondary sources. The primary sources are A Madman’s Diary and The True Story of Ah Q. The secondary sources are references books and the sites from internet that supported the discussion of this thesis. There are five theories applied, they are Theories of Setting, Theories of Character, Theories of Feudalism, Theories of Post-Colonialism, and Theories of Marxism. Related to the topic of this thesis, the approach that is used to analyze the problem formulation is historical approach, since the stories reveal the idea of the society in the era of Revolution.

The result of this study tells that feudalism is already there since a long time ago. It oppresses the people like peasants, because they are monopolized by the people with power. As for colonialism, it really attacks the Chinese society at that time. Several influences of Chinese feudalism and semi-colonialism are poverty, slavery, crimes, Illiterates, crisis of identity that leads to any psychological oddity; and feudalism and semi-colonialism create the spirit of Ah Qism. Finally Lu Xun states his idea through these two stories, he is advocating for Communism to be practiced in China. It is the best way to cure the whole China.


CHAPTER I

INTRODUCTION

A. Background of the Study

Human beings must have their own history in this life. History has many important roles for human being’s life. By looking back to the history, we might see, find, and even understand the realities occurring the past, so that we could learn and reconstruct the failure in the past. By learning from history, it is possible to have a better life in the future. Patrick Gardiner in his *Theories of History* states Vico’s ideas on history as the following:

On the contrary, human nature can itself only be understood through history, for history comprises the various ways in which men have expresses themselves at different times, and it is in such expressive that the human character directly reveals itself (Gardiner, 1959:10).

It means that through history, men’s deeds or what they have done in their life time could be seen; since men tend to express themselves in various ways and it is not the same time by time. Through history, human nature or mind could be understood.

Another theorist, Marquis de Condorcet (1743-1794), defines the history as the record of events and development that can be understood to help promoting the eventual realization in human society of certain condition (Gardiner, 1959:50). History might not always be able to show us the exact or accurate pictures in the past, but by looking and examining at other discourses such as sociology and politics we might be able to analyze human activities in the certain period of times. Through history we could also analyze many literary works. By taking a look at history, we might be able to view the writers’ ideas in their literary works.
Many writers in this world concern about their societies’ cultural, sociological, or even political conditions. By reading their works, we would understand the historical background of a society, race, or even a nation. We could see it through the authors’ perspective or point of view, or even through the historical context of the literary works.

One example of the nations that has been well-known over the world for its literature, culture and history is China. China has passed a very long history since the era of Xia (夏) dynasty (2100B.C-1600B.C), Shang (商) dynasty (1600B.C-1100B.C), Qin (秦) dynasty (221B.C-206B.C), Han (汉) dynasty which ruled at 206B.C-220A.D (and, many other dynasties), until the era of Dr. Sun Yat Sen that has colored the Chinese’s culture, literature, and history. One of the most significant histories in China is its pre and post reformation or its revolution. After the revolutionists won, the condition in China was far from what was expected by the revolutionists. The effects of long history feudalism and western colonialism still emerged in Chinese social life. Certain people tend to keep feudalism in China. Other people choose to live their life just like the way western people ‘civilized’ them. Some other people stated their criticism opposing both feudalism and colonialism. Those who rejected the feudalism and colonialism proposed the ideas of socialism and communism to be practiced in China (Kublin, 1991:119-138). One of those who demanded the socialism and communism was Lu Xun.

Lu Xun is the pen name of Zhou Shu Ren. He was born in September 1881 and died in 1936. Until today, Lu Xun is regarded as one of modern China’s most prominent and influential writers. Yeh Yi Chun’s writing *Lu Xun’s Life and His*
Short Stories in Selected Stories of Lu Xun writes that Lu Xun was a militant realist writer. Lu Xun had a profound love and sympathy for the unfortunates of semi-feudal and semi-colonial China. Yeh also admits that:

Lu Xun as a short story writer carried forward the fine national traditions, adapting what was best in the literature of Russia and other Southeast European countries to express his broad understanding and profound knowledge of life in semi-feudal, semi-colonial China (Yeh, 1959: 19).

Lu Xun’s works have been collected in some edition titled Call to Arms, Wandering, Hot Air, Bad Luck, and Dawn Blossoms Plucked at Dusk. All of these writings, poems, and stories strictly opposed semi-feudal and semi-colonial life in China. His works also demand the socialism and communism life in China. Lu Xun employs literature as the weapon to fight against feudalism and colonialism. Firstly, Lu Xun studied in a medical college in Japan. He thought by becoming a doctor, he would be able to cure all of Chinese people from the diseases and pains. Later on, he found out that he could not cure the Chinese people’s pain using medical science. The best way to cure and change the whole China was through literature, because the illness that should be cured was not the psychical one, but psychological. It is not their body that is ill, but their spirit. Between the May 4 Movement of 1918 and the May 30 Movement 1925 (Literature Revolution, Chinese: WenXue GeMing), Lu Xun produced Tomorrow, Storm in a Teacup, My Old Home, Village Opera, The New Year’s Sacrifice, in the Wine Shop, A Happy Family, Soap, The Misanthrope, Regret for the Past, and the Divorce, and many essays. Lu Xun wrote based on what he saw in the reality. He critized and scrutinized the feudal and colonial system in the society. He also shows his great concerns and demands toward his society.
The two most significant works by Lu Xun are *A Madman’s Diary* (Kuangren Riji/狂人日记) and *the True Story of Ah Q* (Ah Q Zhengzhuan/阿Q正傳). *A Madman’s Diary* was written in 1918. It tells us about the feudalism society that always oppresses the lower class or poor people. ‘The Madman’ is the only one who sees that in the future there will be no place for those who oppress others. *The True Story of Ah Q* was written in 1923. It reveals the idea how colonialism and feudalism affect the social and political life in China. ‘Ah Q’ as the main character, is described as a jobless and homeless person. He thinks himself different from other Chinese people. He underestimates and mocks at feudal society. He considers himself as the real revolutionaries. How Ah Q’s life ends up is questioning the value of feudalism and colonialism.

This thesis tries to reveal the condition of semi-feudal and semi-colonial life in Chinese society through *A Madman’s Diary* and *the True story of Ah Q*. In this case, the writer is viewing Lu Xun’s criticism toward feudal and semi-colonial life in China; and Lu Xun’s idealism about what is best for China. Each stories of Lu Xun brings Lu Xun’s strict critics toward the Chinese society at that time. Therefore, it would be interesting to discuss Lu Xun’s ideas and critics based on the history of feudalism and semi-colonialism these two stories.

**B. Problem Formulation**

Based on the background of the study, there are three questions formulated that would be the discussion of this thesis. They are:
1. How do the settings of the social life in the two stories reveal the idea of feudalism and semi-colonialism?

2. How do the two stories reveal the influence of semi-colonialism and feudalism for the social life in China?

3. Related to feudalism and semi-colonialism, what does Lu Xun try to criticize through those two stories?

C. Objectives of the Study

There are three objectives in this study based on the three problems as formulated above. The first objective is to find out the depiction of feudal and semi-colonial society in China at that time. The second objective is to reveal how feudalism and colonialism influence the social life in China at the era of reformation as being revealed in the two stories. The last objective is to see Lu Xun’s critics toward the feudalism and colonialism in China.
CHAPTER II
THEORETICAL REVIEW

A. Review of Related Studies

In the book *Selected Stories of Lu Xun* translated by Gladys Yang and Yang Hsien-yi, there is a writing written by Yeh-yichun. Yeh-yichun in this writing, *Lu Xun and His Stories*, writes that Lu Xun was a militant realist writer who regarded the stories as the reflection of real, actual, and dynamic life of struggle. Yeh also quoted Lu Xun’s principle that “a writer’s job is to give sensitive descriptions of society. If this is forcefully done, it will influence society and bring about changes” (Yeh, 1963: 9).

Yeh adds that Lu Xun had given us a number of portraits drawn to the life of those who preyed on others in feudal and semi-colonial China. Through his pen, Lu Xun firmly attacked the feudal society. He criticized the feudal hierarchy and the ruling class system. On the other hand, he showed his deep love and sympathy for the oppressed or exploited Chinese people as the victims.

Finally, Yeh draws a conclusion that Lu Xun had built a foundation for China’s new realist literature with his own style.

He is modern China’s greatest and most advanced realist writer, who prepared the way for our socialist realist writing. The path of Lu Xun is the path for China’s new literature (Yeh, 1963:19).

Sam Marcy, in the article *Jiang Qing and the Cultural Revolution*, writes that Lu Xun also influences the Jiang Qing generation. Lu Xun was an outstanding writer of the 20th century school of realism. Before the outbreak of the
1911 revolution, Lu Xun joined the bourgeois revolutionary movement led by Dr. Sun Yat Sen. In 1918, he published *A Madman’s Diary*, the first modern Chinese short story, in which he attacked the feudal social system. Lu Xun pointed that since thousand years ago, the people were oppressed by the system of ruling class. He invited the people to rise against the system. Lu Xun’s militant campaign played an important role in reviving Chinese people (http://www.workers.org/marcy/cd/sam91/1991html/s910620.htm).

In the article *Lu Xun (Loo Shin/Sheen)*, Tan Hsiao Wei says that *A Madman’s Diary* is an interesting study in paranoia. The reader would get involved more if the readers recognize the level of social/historical as presented in the story of *A Madman’s Diary*. According to Tan, the story directly points out at the social order that Lu Xun sees as a cannibalistic (hence the Madman’s fear of being eaten). Tan also states as follows:

> It is an almost-feudal system that justifies its existence by claiming to embody Confusian philosophy. In A Madman’s Diary, the threat of family cannibalism is also an image of state or social cannibalism, and “saving the children” at the end means saving future generations from a predatory social system (http://www.unix.oit.umass.edu/~clit121/luxconfu.html).

In her article *Hang Zhou and West Lake*, Francis Chin states her idea about Lu Xun. She wrote:

> Lu Xun is the early 20th century writer with the greatest impact on pre-Communist China. His short novel, The Story of Ah Q, depicts a vagabond who is always being bullied and beaten up by others. Ah Q, however, was able to talk himself into believing that after each beating, he has in fact scored a moral victory over his enemies. The born-loser character was of course the then Chinese government, which would say it had won a moral ‘victory’ after each successive humiliation by Western powers. The True Story of Ah Q shocked and shamed the entire nation, so that to this day, China believes that it is only through the possession of equal or superior military force that it can prevent exploitation and further
An article titled *The Lofty Height of a Writer: My Evaluation of Lu Xun* that is written by Manik Bhattacharyya contains an analysis about Lu Xun and his works. In this article, *the True Story of Ah Q* is considered as a rare historical phenomenon just like its author (Lu Xun). Both of them are symbiotic, since they are always being in controversy. In this article, Bhattacharyya tells us that the more we read *the True Story of Ah Q*, deeper sympathy and empathy we could feel about culture, society and civilization. According to Bhattacharyya, *the True Story of Ah Q* is an effective medicine that was able to heal China from complacency and conservatism. This effectiveness shows the achievement to help China. Manik Bhattacharyya also writes that although many Chinese intellectuals would not regard both Lu Xun and *the True Story of Ah Q*. Lu Xun and the Story of Ah Q had influenced Chinese political and sociological. They also divided their commentators into two parts. First part was for those who admired them, and the second part was for those who criticized with them.

Finally, this thesis tends to develop a topic that has been widely discussed in many studies related to Lu Xun, *a Madman’s Diary*, and *The True Story of Ah Q*. The topic is about Lu Xun’s critic toward feudalism in China and his proposal to cure China. This thesis also takes a look on Lu Xun’s critic toward semi-colonialism in China. This is a topic that has not been widely discussed in any studies, analysis of critics toward Lu Xun and his literary works.
B. Review of Related Theories

To support the study that would deal with the topic of the feudal and semi-colonial life in China as seen in Lu Xun’s *A Madman’s Diary* and *The True Story of Ah Q*, this thesis would like to use some necessary theories as follows:

1. Theories of Character and Characterization

Richard Gill in his book *Mastering English Literature*, writes that characters are something or someone exists in the story. They are not the real people, but the creation by the author. As for the characterization, Gill writes that characterization is how the author characterizes a character (Gill, 1995:127). According to Gill, to know the characterization of the characters, we can see it from: how characters speak, how characters think, the appearance of characters, the names of characters, the company of characters, and what characters do (Gill, 1995: 135-144).

Characters, according to Roger B. Henkle, could be classified into major and minor characters. Major or main characters are character that become the center of the story and observed in many times in the story (Henkle, 1977:90). The minor or secondary characters are characters that support the main character building in the story. Their function are various; as elements of society that makes up the human context, as average or normal points or reference, as foils to the major characters, or they can be symbols of aspects of the governing state of being (Henkle, 1977: 100).

In the book *A Glossary of Literary Terms*, Abrams defines character as one of literary genre. According to Abrams, characters are not only about physical
appearances but also psychological. Both of the definitions are applicable for this thesis. Another definition that he states about character is that:

Characters are the persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say—the dialogue—and by what they do—the action (Abrams, 1981: 20).

In An Introduction to Fiction, Stanton defines that each character is always related to a certain motivation as a reason for behaving as he does. This specific motivation is his immediate reason, perhaps unconscious, for any particular speech or act. This basic motivation is an aspect of his general character; it is the continuing or intention that governs him through the society (Stanton, 1965:17).

As for the characterization, Abrams states in his book, A Glossary of Literary Terms, that there are two ways to present characterization. Abrams writes “first showing (dramatic method), the author merely presents his characters talking and acting and leaves the reader to infer the motives and dispositions lay behind what they say and do. Second is telling, the author himself intervenes authoratively in order and often to evaluate, the motives and disposal qualities of his character” (Abrams, 1981: 24).

2. Theories of Setting

Setting as one of the intrinsic element is also important in a literary work such as a novel or play. In this thesis, setting becomes very important because this thesis is related with historical event. For that reason, the understanding about setting is also needed.

Stanton in An Introduction to Fiction finds out that many readers are impatient with a long description of setting because they want to get on with the
narratives. Readers of fiction should pay attention to the setting with a careful and thoughtful look in order to understand why the author chooses these backgrounds or such details and how this change would affect the whole story. This is because in a certain story, setting exemplifies a theme or evokes a definite emotional tone or mood that surrounds the characters. According to them, people in the background could also be considered as setting (Stanton, 1965:18-19).

In their book *A Handbook of Literature*, Holman and Harmon define setting clearly. According to them, setting refers to “physical, and sometimes spiritual, background against which action of narrative (novel, drama, short poetry, and poem) takes place” (Holman, 1986: 465). There are four elements that are making up the setting as follows:

First, the actual geographical location, its topography, scenery, and such physical arrangements as the location of the windows and doors in a room. Second, the occupation and daily manner of living of the characters. Third, the time of period in which the action takes place, for example, epoch in history of season of the year. Fourth, the general environment of the character, for example, religion, mental, moral, social and emotional condition which people in the narrative move (Holman, 1986: 465).

In the book *A Glossary of Literary Terms*, Abrams also defines almost the same element of setting. They are general locate, historical time, and social circumstances (Abrams, 1981: 175). Related to society or social circumstances, Langland states that society in the novel is a concept and construct in art, as well as in life. It emerged from patterned, formal relationship among aspect of our experiences (Langland, 1984:5). Langland also says that society is a context background within which, and against characters define themselves (Langland, 1984: 8). According to Langland, Characters can define themselves and reveal its
perspective and values through action, speech, and thought by using a medicine that is called society. In wider sense, society are not just people and their classes but also their custom, conventions, beliefs and values, their institutions-legal, their religious, cultural and physical environment. In short, their medium (Langland, 1984: 6).

3. Theories of Feudalism

In the book *Feudalism in History*, there is an article titled *The Idea of Feudalism*. It is written by Joseph R. Strayer and Rushton Coulborn. In this article, Strayer and Coulborn write that the idea of feudalism is a kind of abstraction which is derived from some facts of early European history, but those are not the only facts (Strayer, 1956: 3). They also states that the term feudalism itself was invented by scholars, mainly scholars of the eighteenth century (Strayer, 1956: 3). As for provisional description, Strayer and Coulborn describe the term feudalism as follows:

Feudalism is primarily a method of government, not an economic or a social system, though it obviously modifies and is modified by the social and economic environment. It is a method of government in which the essential relation is not that between ruler and subject, nor state and citizen, but between lord and vassals (Strayer, 1956: 3).

According to them, feudalism could also be described as a series of responses to certain kind of challenge. A challenge which is affected by the societies; whether it is the decay or weakening of an organized political system. It could be an empire or mostly a kingdom (Strayer, 1956: 7).

Based on the definition above, there are four conditions that support the existence of feudalism. The first is that the performance of political functions
depends on personal agreements between a limited number of individuals, and that political authority is treated as a private possession. The second condition is that there is relatively little separation of functions; the military leader is usually an administrator and the administrator is usually a judge. This condition is caused by the political power which is personal rather than institutional. The third condition is that military functions are prominent in most feudal societies. The fourth is that a connection between feudalism and landed property which is implied by the existence of the political institution, namely *feudum* or fief is usually shown by a piece of land (Strayer, 1956: 5-6).

Strayer and Coulborn also write that the societies which have shown strong feudal tendencies are usually ones in which agriculture predominates (Strayer, 1956: 8). They also explain that feudalism can hardly exist without a monopoly or near monopoly of military power in the lord-vassal group. This monopoly is most easily established when a new technique of fighting is introduced, especially if this technique involves military equipment (Strayer, 1956: 8).

4. Theories of Post-Colonialism

To understand Lu Xun’s criticism toward semi-colonial life in China as seen in *A Madman’s Diary* and *The True Story of Ah Q*, theory of Post-Colonialism would be used in this thesis. It is stated by Elleke Boehmer in the book *Colonial and Post-Colonial Literature*, that colonialism is related to the combination of colonial power, the settlement of territory, the exploitation or development of resources, and the attempt to rule the native people of an Island
(Boehmer, 1995: 2-3). As for post-colonialism, Ashcroft, Griffiths, and Tiffin in their book titled Concepts in Post Colonial Studies state those post-colonialism deals with the effects of colonization on culture and societies. From the late 1970s this term has been used by literary critics to discuss the various cultural effects of colonization (Ashcroft, Griffiths, and Tiffin, 1998: 186).

The term ‘post-colonial’ is used to address any aspects of the colonial process from the very beginning of colonial contact until the after-independence. The development of new elites in the independent societies; the development of internal divisions based on racial, linguistic or religious discriminations; the continuing unequal treatment of indigenous people in settler/invader societies- all these prove to the fact that post-colonialism is a continuing process of resistance and reconstruction. Post-Colonial theory involves the discussion about experience of various kinds: migration, slavery, suppression, resistance, difference, race, gender, and place. Post-Colonial studies are based in the ‘historical fact’ of European colonialism and its diverse effects (Ashcroft, Griffiths, and Tiffin, 1995: 2).

The idea of emerges of post-colonial literary theory is stated by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin in The Empire Writes Back. They state that “the idea emerges from the inability of European theory to deal with the complexities and varied cultural provenance of post-colonial writing (Ashcroft, Griffiths, and Tiffin, 1989: 11)”.

In his writing, Orientalism, Edward Said explains about the relation between colonizers and colonized. According to Edward Said, the colonized or the
Orient is an integral part of European material civilization and culture. Later, a very large mass of writers, poets, novelists, philosophers, political theories, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts that concerns with the Orient, its people, customs, destiny, and so on (Ashcroft, Griffiths and Tiffin, 1995: 87-88).

In her book *Colonialism/Postcolonialism*, Ania Loomba explains that ‘postcolonial’ refers to specific groups of (oppressed or dissenting) people (or individual with them) (Loomba, 1998: 17). It also includes intellectuals and activists who fought against colonial rule, and their successors who now engage with its continuing legacy, challenged and revised dominant definitions of race, culture, language and class in the process of making their voice heard (Loomba, 1998: 20). In other words, it could be said that postcolonialist is intellectuals and activists who fought against colonial rule, and their successors who now engage with its continuing legacy, challenged and revised dominant definitions of race, culture, language and class (Loomba, 1998:20).

5. Theories of Marxism

Karl Marx, the founder of Marxism proposed his idea about Communist Society. Daniel Norman in his book, *Marx and Soviet Reality*, states that according to Marx, the Communist society is a free association of completely free man, where no separation between ‘private and common interest’ existed (Norman, 1955:11).
Daniel Norman also writes Marx’s idea about Communist Society as following:

A Society where everyone could give himself a complete education in whatever domain he fancied. For ‘man’s activity becomes an adverse force which subjugates him, instead of his being its master when there is division of labor (Norman, 1955:11).

Norman adds that in the Communist Society, a man would be given the possibility to do everything he wants since he has the same right with others. Basically, the application of Marx idea is not only limited on the material part. It is also applicable in any aspects such as ethical, psychological, individual or even social order (Norman, 1955:11).

Norman also gives the divisions of Communism according to Karl Marx; there are three kinds of Communism. They are:

- **a. Raw Communism:** this kind of Communism in which there are still barbarians. They are still ‘barbaric and stupid’. The determination of the worker is commonly found. Here, the community is only a labor community with equality of salaries paid. That is called as the general capitalist.

- **b. Communism that having preserved a political (democratic or despotic) or an anarchist character:** Norman explains this term as:

  Though already conscious of being the reintegration of the return of a man himself, abolition human self-alienation, not having yet grasped the positive nature of private property nor the human nature of need, is still affected and infected (Norman, 1955:13).

- **c. Communism that is a perfect Humanism and Naturalism:** Marxian Communism defines this term as the good abolition of private property as the self-
alienation of human. In other words, it is the appropriate manifesto of human entity by and for man. Marxian Communism regards this Communism as a perfect representation of Naturalism and Humanism. This is a best solution for the antagonism between man and nature, man and man, the conflict between existence and essence, objectifications and self-affirmation, freedom and necessity, individual and species (Norman, 1955:13).

C. Review on the Historical Backgrounds

1. History of Feudalism in China

In recent years the terms feudal or feudalistic have become increasingly popular as designation for pre-modern Chinese society. If we try to take a review on Chinese history, we will find out that China was largely or totally under dynasties. The common characteristic of the dynasties was that they ruled a centralized empire through a salaried civilian bureaucracy which has appointive, non-aristocratic, theoretically non-hereditary, and in many cases recruited by means of the famous Chinese examination system (Bodde, 1956: 50).

According to Bodde, there are two major period of Chinese feudalism history, in which feudal phenomena were prominent. The first one is commonly considered as the ‘classical age’ of Chinese feudalism. It is started since the period of Shang (商) dynasty (1600-1100B.C) and followed by Zhou (周) dynasty (1100B.C-256B.C). The second one is the period of A.D. 221-589, during which China was governed by more than short-lived dynasties and states. This period is known as the period of Disunity. These two periods were separated by the Qin
(秦) dynasty (221-206B.C) and Han (汉) dynasty. In 221B.C, the Zhou (周) feudal system were taken over and replaced by a new form of bureaucratic empire. The collapse of Han (汉), represented by the division in to three kingdoms, signified the Period of Disunity. In the end of those three kingdoms, there was a re-establishment of centralized empire under the Sui (隋) dynasty (581-618A.D) and Tang (唐) dynasty (618-906).

Since the period of Shang dynasty, the feudalism had been practiced by the Shang kings. The kings took control over the territorial holders such as neighboring tribal leaders, who became politically dependant on the Shang. Those tribal leaders or the landholders had several job to do. They are (1) defence of the Shang frontiers, (2) conducting of punitive expeditions against rebel, (3) tribute payment of tortoise shell and other valuable localized products, (4) tax payment of millet and other grains, (5) supplying of corvee labour for cultivation of the king’s land (Bodde, 1956:51).

In the period of Zhou dynasty, it was difficult to take control over large area. Then, the Zhou conquerors retired in their homeland and ruled over a limited area, which was known as ‘royal domain’ (Bodde, 1956: 53).

As historians recorded, the Shang and Zhou dynasty were the beginning of feudalism in China. The system then was followed by the descendant’s dynasties in political, sociological or even economical. Its characteristics were the division of social class, network, and the ownership of lands.
2. History of semi-Colonialism in China

Similar with any other Asian countries, China was not free from the Western countries colonialism. Western countries also tried to take control over China. Although it was not as successful as in any other Asian countries, it still gave impact for Chinese people.

In 1517, Portuguese arrived in canton before the decline of Ming dynasty. A century later, Dutch came. Both Portuguese and Dutch attempted to build forts and trading posts in Formosa in 1624. English also came to canton in 1637 during the reign of the last Ming Emperor. Since in the seventeenth century, there was ‘factory’ in Canton and closed up at 1770 whose controlling body was a committee of the supercargoes of the season’s ships. This case signified the monopoly trial of British in China. This company was given powers to execute laws of England under the Act of Parliament (1787). This company was also given the power to exercise the functions of British government.

The first war in China happened in 1839-1842. This war was between China and British government. At that time, Captain Elliot, the British superintendent of Trade was called to destroy all of the opium in depot ships. He then forbade English ships to enter the port of Canton. After that, a Chinese was found dead in a riot in Kowloon. Chinese people suspected both Portuguese and English for this case. Then, Commissioner Lin declared war on August, 21 1839. Though Chinese people knew that the real cause of the death was opium, there was a conflict that made China and the West must fight. This was ended by Henry Pottinger. This war resulted in lose for China and made it lose some territories.
such as Shang Hai. Some ports like Amoy, Foochow, and Ningpo were opened for trade (Campbell, 1920: 10).

This war was followed by many others wars in order to struggle from Western Colonialism. Some of the wars were: Second China Wars Open (1856), Opening of War with Japan over Korea (1894), The Boxer Outbreak (1900), etc. The most influential impact from Western Colonialism that destroyed not only social life, but also psychological life of Chinese people was opium. Opium decreased the morality of Chinese people, especially for the youth.

D. Theoretical Framework

In this thesis, the writer would like, first to analyze the social structure or social life in the two stories by Lu Xun (A Madman’s Diary and the True Story of Ah Q) to find the depiction of the feudal and semi-colonial life in China. Therefore theories on setting are applied as the basis to analyze the setting of the two stories. Theories on character and characterization would also be beneficial in understanding more about the social structure in the two stories. Through the characterization of the Madman and Ah Q, the social structure of people as the part of setting would be clearer. Thus the problem formulation number one will be answered.

The theories of setting are also useful in order to analyze the historical events that are experienced in the two stories. The setting that would be discussed here is the setting in the term historical time and social condition, since the setting is not only limited in time and place. Theories of feudalism and post-colonialism
would also be useful to strengthen Lu Xun’s criticism toward feudal and semi-colonial society. These theories would be applied along with the information about the history of Chinese feudalism and colonialism. This could help to see the weak point of Chinese society as criticized by Lu Xun. This theory is used in order to answer the problem formulation number two.

Later on, the theory of Marxism is used to answer problem number three. This theory would be applied in order to understand Lu Xun criticism toward the feudal and semi-colonial society, since Lu Xun life and criticism were greatly influenced by Marxism. Since colonialism and feudalism are also related with Marxism, the theory of Marxism would give a great contribution in answering problem formulation number three.
CHAPTER III

METHODOLOGY

A. Object of Study

This literary study concerns with *A Madman’s Diary* and *The True Story of Ah Q*, two stories written by Lu Xun. The first story, *A Madman’s Diary*, was written in April 1918. *A Madman’s Diary* (Chinese: *Kuangren Riji*/*狂人日記*) was written by Lu Xun, a founder of Baihua/白話 (‘vernacular’) Chinese. BaiHua was a reformation in language. Its aim was to use the common language in literature, so that any kind of people could learn more by reading books, literature, etc, not only people from certain background. This short story is considered to be one of the first works written in (baihua) vernacular Chinese. *A Madman’s Diary* (*Kuangren Riji*) is an attempt by Lu Xun to describe the effects of feudal values upon the Chinese people. He uses an analogy of cannibalism to describe the way such old value that eats away at the individual. It became a cornerstone of the New Culture Movement. It is the first story in the book *Call to Arms*, a collection of short stories by Lu Xun. It is influenced by Nikolai Gogol’s short story *Diary of a Madman*. Lu Xun’s *A Madman’s Diary* tells about narrator’s schoolmates. They were brothers. One of them had been ill, and got recovered. He had moved to another place to take an official post. The narrator than was shown the ill brother’s diary. In the diary, it was written that the ill-brother was afraid of being eaten by his surrounding, even his own brother. He considered his society as a cannibal society.
The True story of Ah Q or A Q Zhengzhuan (阿 Q 正传) is a long short fiction by Lu Xun, first published between December 1921 and February 1922. It was later collected in his first short story collection Nahan (呐喊) in 1923, and The True Story of Ah Q is the longest of all stories. The piece is generally held to be a masterpiece of modern Chinese literature, and one of Lu Xun’s most important works; it is certainly his most famous story. This story tells about a jobless, and homeless person namely Ah Q. Ah Q, lived in a temple. He was proud of himself. Although he was often beaten down, he was still proud of himself. He always looked down on or underestimated people in his society. Later on, he felt that he had joined with the revolutionaries to make other appreciate and praise him, but in the end of the stories, Ah Q was found guilty and sentenced death. Ah Q dead without knowing nothing of his real mistake.

These two stories, later on were collected and translated into English together with other Lu Xun’s stories. They were translated by Gladys Yang and Yang Hsien-yi. This collection is named Selected Stories of Lu Xun and published in 1963 by Foreign Language Press at BeiJing, and it is the second edition. The second edition of the book Selected stories of Lu Xun is the primary data of this thesis. Besides using the translated second edition of this book, the original text or edition in Chinese version would also be read. This collection is Call to Arms or NaHan ((呐喊).

This collection contains thirteen of Lu Xun’s short stories. Call to Arms is his earliest collection of stories, written between 1918 and 1922; A Madman’s
Diary, Kung I-chi, Medicine, an Incident, Storm in a Teacup, My Old Home, and Village Opera all belong to this collection. Wandering is his second collection of stories, written between 1924 and 1925, and here represented by The New Year’s Sacrifice, In the Wine Shop, the Misanthrope, a Happy Family and Regret for the Past. The last story printed here, Forging the Sword, was written in October 1926; Old Tales Retold, the collection from which is comes, includes eight stories based on myths and legends.

A Madman’s Diary tells us about a diary of a madman which is read by a narrator. When the narrator was on the way to his old home, he visited his schoolmates. The schoolmates were two brothers, who the narrator had never heard that one of them was seriously ill. Then the narrator only met the older brother who said that it was his younger brother. He also said that from that diary, his younger brother’s illness could be seen. According to the narrator, the handwriting and the language were confusing, no coherence and there were also harsh statements. There was no date written. The narrator also found out that the younger brother had suffered from persecution complex. Shortly, the diary was about the madman’s (younger brother’s) feeling about society, which still ate human though themselves were also human being. The madman also wrote about his uncomfortable feeling because of the way the society always looked at him strangely, as if they wanted to eat him, even his own brother. He hoped that there would be children who were not human eater.

The True Story of Ah Q is set during the 1911 revolution. Ah Q is a lowly peasant who wants to rise above his class, or at least get out of his poverty. At first
he thinks the way to do it is by marrying into a better station in life; later, he joins
the revolution as he feels that is the only way he and others like him can transcend
poverty. Ah Q believes that all Catholic monks and nuns are involved with one
another. One day when he is in a bad mood, a nun with a freshly shaved head
walks by. He goes up to her and tried to rub her smooth head. She challenges him,
and he replies, "If the monk paws you, why can't I?" Ah Q always looks down on
other peasants. He considers himself as the winner in every defeat he gets. When
he is beaten by the villagers, he will see it as the psychological victory. He feels
that he knows everything better that the others. He is very proud of his self. Until
one day he joins with revolutionaries and considers himself as real
revolutionaries. His intention in joining the revolutionaries is to gain people’s
respects and appreciations. Because a mistake that is not him, he is sentenced
death. He does not know his real mistake.

B. Approach of the Study

Related to the topic of this thesis, the approach that is used to analyze the
problem formulation is historical approach; since a literary criticism may concern
with a study, an analysis, or a discussion about how history of a certain society or
nation. These kind of approach, of course do not just treat the study of literature
only as the study of history or of the author's biography. A piece of literary work
has its own place as a work of art. Therefore, as Guerin, labor, Morgan, and
Willingham write that in analyzing a piece of literary work, it is not only the
intrinsic elements that count, but it also involves other extrinsic elements such as
author's biography and the historical background of the work (Guerin, et, al., 1979:20).

The historical background of the novel, in this case is the author's lifetime, is used to analyze the historical conditions or events that the author uses with certain modifications in designing the novel. (Eastman, 1965:72-85).

C. Method of the Study

During the collection process of the information related to the object of the study, the library method is used in this thesis. The library method is used in order to collect the data and information as many as possible related to the two stories, *A Madman’s Diary* and *the True Story of Ah Q*. The library method is also used to find the information about Lu Xun’s lifetime as the author and also the history of China that was influenced by its history. The information from the internet sites that related to *A Madman’s Diary* and *the True Story of Ah Q* is also provided to add more information in writing this thesis.

However, *A Madman’s Diary* and the True Story of Ah Q in the *Selected Stories of Lu Xun* are treated as the primary data for this thesis. Some other stories, such as *Tomorrow, Medicine, an Accident*, etc are also used in order to have a better understanding in studying the feudalism and colonialism in China. Beside those stories, this thesis is also supported by some other books and articles related to Lu Xun, his stories and the history of China. Some of the books are *A Short History of Chinese* by Fung Yu Lan, *Feudalism in China, Feudalism in*
History by Derk Bodde, and Peace Handbooks: China, Japan, Siam by Charles William Campbell, C.M.G.

To find the answer for the problem formulations, firstly, all the books, articles and information would be observed especially the work itself. It would not be enough to read the data only once, therefore they would be re-read again to get a better understanding.

After all the data had been collected, the data would be examined, studied and divided according to problem formulated in the problem formulation. The data here would be separated number by number. The data for the problem formulation number one would be separated from the data number two and number three. Although being categorized in to three parts; they were related to each other. The data would be separated by identifying or understanding the focus of the each problem formulation. The data would be adjusted with each problem formulation. The data would also be used along with the theories. They are: Theories of Setting, Theories of Character, Theories of Feudalism, Theories of Post-Colonialism, and Theories of Marxism.

The next process was analyzing the data using the theories of character, setting, feudalism and post-colonialism and Marxism; then arranging them into a report. After the report was compiled, it would be re-read carefully in case there were some parts that need to be revised such as language diction, grammar, and coherency of the content. The final step was drawing a conclusion. This last step was done by relating all the data into general statements in order to answer the three problems.
CHAPTER IV

ANALYSIS

As stated by Yeh yi-chun, Lu Xun had drawn a number of portraits of feudal and semi-colonial society in China through his writings. In the stories, *A Madman’s Diary* and *The True Story of Ah Q*, Lu Xun sensitively explored the abnormal society at that time. According to Lu Xun, the abnormality in his society was greatly influenced by the thousands years history of feudalism and hundred years history of colonialism.

In both *A Madman’s Diary* and *The True Story of Ah Q*, Lu Xun gave the descriptions of the setting not only physically, but also spiritually; since setting could refer to physical and sometimes spiritual, background against which action of narrative takes place (Holman and Harmon, 1986: 465). It could be said that spiritually or psychologically Lu Xun described the settings in the two stories through the character and the characterization of the main characters in each story.

In *A Madman’s Diary*, the description of the abnormal society is considered by the main character as a ‘barbarian’ society. The ‘barbarian’ society describes the society outside the main character. In *The True story of Ah Q*, the main character or Ah Q himself is representing the abnormal society. He is a portrayal of spiritual or psychological society at that time. By understanding the description of the settings in the two stories, the influences of the feudalism and semi-colonialism could be seen, and the last, Lu Xun’s criticism could be understood.
A. Ideas of Feudalism and semi-Colonialism as Revealed in the Two Stories

1. The Idea of Feudalism

   It has been all around the world that China has ever ruled by kings from various dynasties since in the ancient times. It makes China lived under the feudal system. The condition of the feudal system is described by Lu Xun in his very first story, namely *A Madman's Diary*. Feudalism as being described in *A Madman’s Diary* and *The True Story of Ah Q* is the system in a society that supports the landlords and local governments to make the rules by themselves. In *A Madman’s Diary*, the rich family is free to take anything from peasants. In *True Story of Ah Q*, the landlord is free to punish someone innocent.

   a. In *A Madman's Diary*

   In the story *A Madman’s Diary*, Lu Xun describes the feudal society at that time in China. In this story, Lu Xun uses the madman’s point of view to reveal the fact of feudalism in China. It is the same with setting, characters are not only about physical appearance but also psychological. As seen in *A Madman’s Diary*, Lu Xun more concerns with psychology of the madman as the main character. The physical appearance would not be clearly seen in this story. The main character here is depicted by Lu Xun as an abnormal person. He is a mad or insane person who is psychologically ill. In fact, through his madness this madman could view clearly the feudal oppression in his society (China).

   The idea of feudalism according to the madman had grown and developed since a long time ago. It had been started in the ancient times. It is revealed from
the madman’s disrespectful attitude toward the history of feudalism as Lu Xun’s protest.

“I can think of nothing except that twenty years ago I trod on Mr. Ku Chiu’s account sheets for many years past, and Mr. Ku was very displeased (p. 27)”.

What is meant by ‘Ku Chiu’ is the long history of feudal oppression in China. In the Chinese version of this story, the words Ku Chiu (Gu Jiu) are written 古 which means old time or ancient time. It is relevant to the history of feudalism as stated by Bodde, that feudalism has been there in China since the period of Shang (商) dynasty (1600-1100 B.C). It shows that feudalism had been there in China since a long time ago. Furthermore, the madman describes that long time history of feudalism turns into an eating human society. The Virtue and Morality which is taught in the old tradition is only about to support the feudal system.

In ancient times, as I recollect, people often ate human being, but I am rather hazy about it. I tried to look this up, but my history has no chronology, and scrawled all over each page are the words:” Virtue and Morality. Since I could not sleep anyway, I read intently half the night, until I began to see words between the lines, the whole book being filled with the two words—‘Eat People’ (p. 29).”

As some proof that the ‘eating human’ or feudal society had been there since along time ago, the madman tells the story of Yi Ya who cooked his own son and presented him to the reigned Duke at that time (685-643 B.C). The madman also tells the story Hsu Hsi-lin (a revolutionary at the end of the Ching Dynasty) who was executed in 1907 for assassinating a Ching official. Hsu’s heart and liver were eaten (p. 35).
Related to the condition that support the feudalism that shows the performance of political functions depends on personal agreements between a limited number of individuals, and that political authority is treated as a private possession. The madman directly points out some facts of this feudal rule in his society. He describes how an ordinary man could be punished easily even to death by the ruling class people such as landlord if he makes a single mistake. In this case, it is told that a ‘notorious character’ had been punished to death because of the failure of the crops. The madman even explains how they treated that man. It shows how the tenants have the private power in punishing someone. This case also shows that feudalism indeed live in that society. Strayer states that a connection between feudalism and landed property which is implied by the existence of the political institution, namely *feudum* or fief is usually shown by a piece of land (Strayer, 1956: 5-6). The one who works on that land is responsible for every crop. In this case, the notorious character here is the one who works on that land.

A few days ago a tenant of ours from Wolf Cub Village came to report the failure of the crops, and told my elder brother that a notorious character in their village had been beaten to death; then some people had taken out his heart and liver, fried them in oil and eaten them, as a means of increasing their courage (p. 28).

The story above clearly shows how the tenants put all of the blame on that ‘notorious character’, so that he would not be blamed for the failure of the crops. The’ notorious character’ in that case does not merely mean a bad man. People in that kind of society tend to call anyone a bad character if they are angry (p.29).
The society which is depicted by the madman as the ‘eating-human’ society has its modern terms. The terms are: ‘barbaric’ or cannibalistic’ society. The madman shows that in such eating human society or feudalism, the people with power like to see other people suffering to death or committing suicide. Those greedy people tend to obtain the possessions of the dead people for themselves without being accused for murder.

What they like best is for man to take off his belt, and hang himself from a beam; for then they can enjoy their heart’s desire without being blamed for murder (p.32).

The madman also admits that he has been living in an eating human flesh society four about four thousands years. He says, “I have only just realized that I have been living all these years in a place where for four thousands years they have been eating human flesh (p. 37)”.

In this story, Lu Xun uses the analogy of ‘eating human’ society to represent the fact of feudalism. ‘Eating Human’ society refers to a society where people with power like kings, magistrates, administrators, or landlords could do what they wanted to toward ordinary people such as peasants. In the feudal system, there is an old teaching that obliges people to obey the authorities upon them, even if it costs one’s life. Those ordinary peasants could be in a danger or big trouble if they make a single mistake or try not to obey what they are told to. It seems that their possessions and life could be taken away easily. The authorized people are free to obtain what they want from the ordinary people. For that reason, Lu Xun through the madman’s point of view uses the analogy or symbol of ‘eating human’ society to represent the feudal society. This fact shows the reason
why military functions are prominent in most feudal societies (Strayer, 1956: 5-6). It is simply to help the people with power achieve what they want from the peasants for their own advantages.

Feudalism in this case is not merely the real eating human or barbaric society. The term barbarism is used by Lu Xun as a symbol of feudalism. In Feudalism, people who are strong and powerful would easily take one’s life and possession for their own benefit. It is just the same with eating people.

b. In *The True Story of Ah Q*

In *The True Story of Ah Q*, the idea of feudalism is clearly depicted through both the society and the character of Ah Q as the part of the society. As stated by Langland that characters define themselves through a society (Langland, 1984: 8). The society in *The True story of Ah Q* shows the fact of feudalism in China which has been started since thousands years ago (Bodde, 1956: 50). The character of Ah Q is depicted by Lu Xun as a man with absurd background and identity. His real name and hometown are even unknown (p. 92). Unlike the madman in the story *A Madman's Diary* which is described as a scholar from an honourable family; Ah Q is a man with no sufficient knowledge and education. The character and characterization of Ah Q are representing the Chinese society with its feudal system. Since people or characters could also be considered as setting (Stanton, 1965:18-19).

The most obvious idea of feudalism that could be found in *The True Story of Ah Q* is the appearance of Mr. Chao. He is a rich man in the Weichuang village whose son has passed the county examination (p. 93). Once a day, His son's
success is announced in the village. Ah Q who is drunk declares that he also
deserves for the credit since he belongs to the same clan as Mr. Chao (p.93). The
next day a bailiff takes him to Mr. Chao's house. When Ah Q meets Mr. Chao,
Mr. Chao is so angry. He could not accept that he has the surname with Ah Q. He
thinks that he has a higher position than Ah Q. He considers Ah Q as a low class
people, so Ah Q does not deserve to be in the same clan with him.

"Ah Q, you are miserable wretch! Did you say I belonged to the same clan
as you?"
Ah Q made no reply.
The more he looked at him the angrier Mr. Chao became, and advancing
menacingly a few steps he said, "How dare you talk such nonsense! How
could I have such relative as you? Is your surname Chao?"
Ah Q made no reply, and was planning a retreat, when Mr. Chao darted
forward and gave him a slap on the face.
"How could you be named Chao?—Do you think you are worthy of the
name Chao (p. 93)?"

It shows how low class people are not allowed to use the same surname or
belong to the same clan as the people like Mr. Chao. In this case Mr. Chao is
representing the people who have the power to control everything in their society
like kings, generals, local governments, and landlords. It is shown by Strayer that
the performance of political functions depends on personal agreements between a
limited number of individuals, and that political authority is treated as a private
possession (Strayer, 1956: 5-6). In this case Mr. Chao is representing the people
the people who treated political authority as a private possession. Those people
could do anything to the lower class people such as peasants which is represented
by the character of Ah Q. Ah Q is slapped on his face by Mr. Chao only because
the matter of name. Further more, Ah Q must pay two hundred cash to the bailiff
(p. 93).
It is described that in that kind of feudal society the ordinary people like peasants are not even free in using their surname or clan, even if the surname is really the same as the people like Mr. Chao.

Even if his surname were Chao-- which wasn't likely-- he should have known better than to boast like that when there was a Mr. Chao living in the village (p. 93).

Another idea of feudalism that could be found is through the character of Ah Q himself as the representation of the feudal society. It is told that Ah Q has some kind of shiny ringworm scars on his scalp. He decides not to use some words related to his scars such as: ringworm, bright, light, lamp, and candle. These words are considered taboo. If this taboo is disregarded, Ah Q would see the offender first. He would hit him if he is a poor fighter or he would curse him if he is someone weak in repartee (p. 97). People of Weichuang are fond of making jokes at Ah Q's ringworm scars. These jokes alays end up with Ah Q's beaten up. Those people who mock at him would pull Ah Q's pigtail and bump his head to the wall four or five times. Ah Q is even considered as a man. He is considered as a beast (p. 98).

"It is as if I were beaten by my son. What is the world coming to nowadays....?"

So after this anyone who pulled or twisted his brown pigtail would forestall him by saying:"Ah Q, this is not a son beating his father, it is a man beating a beast. Let's hear you say it: A man beating a beast!"

Then Ah q clutching at the root of his pigtail, his head on one side, would say: "Beating an insect--how about that? I am an insect--now will you let me go (p. 98-99)?"

The next to happen is that they would not let him go even he was an insect. They would still knock his head five or six times to something nearby, according to their custom (p. 99). In this matter, Ah Q is once again representing the weak
people. Ah Q is beaten only because he tries to defend himself from being humiliated by others. These kinds of people are easily beaten up by other people who are stronger. It is even said that the custom teach them to do so, to offend other people so easily. What is meant by the custom here is the system of feudalism that allows stronger people to oppress the weaker people, even to take their possession, such as a piece of land. Those offenders even do not consider the people they oppress as men, but as beasts.

Although Ah Q is a man without education, he is still a man who also has a desire for love. After he pinches the cheek of a nun, he starts to think about to have a wife and a son. He thinks about the teaching that obloquies a man to have descendants (p. 107). At this time, Ah Q only thinks about having a son from a woman. One day, when he is working at Mr. Chao's house to grind the rice, he sits and chats with Amah Wu. She is the maidservant in Chao's family. Ah Q as an uneducated and a short-minded person says something that disadvantages him later. He tells Amah Wu to sleep with him. Later on, he is hit by a bamboo pole by Mr. Chao's oldest son. It seems that it is not enough for Mr. Chao's son to hit Ah Q. Few days later; the bailiff comes looking for Ah Q. He must pay four hundreds cash to the bailiff. Ah Q who does not have the money agrees to follow these five terms:

1. The next morning Ah Q must take a pair of red candles, weighing one pound, and a bundle of incense sticks to the Chao family to atone for his misdeeds.
2. Ah Q must pay for the Taoist priests whom the Chao family had called to exorcize evil spirits.
3. Ah Q must never again set foot in the Chao household.
4. If anything unfortunate should happen to Amah Wu, Ah Q must be held responsible.
5. Ah Q must not go back for his wages or shirt (p. 112).

Ah Q who has not done anything yet toward Amah Wu, must have taken the responsibility for everything. Although Ah Q is uneducated person who directly says what he thinks without any further consideration; it is unfair not to receive his wages. Mr. Chao is already rich and wealthy; he should not punish Ah Q further. The punishments are too much for Ah Q's fault. It is the feudal system and society that allow the 'honourable' people like Mr. Chao to take advantages on someone's little fault. The worst thing that the punishment toward Ah Q is not decided by the official law. It is based on the conspiracy between the bailiff and Mr. Chao. Related to the theory of feudalism (Strayer, 1956: 8), Mr. Chao is representing the lord-vassal group. The military power is represented by the bailiff. In this case, the bailiff as the military power is being monopolized by Mr. Chao as the representation of the lord-vassal group. By monopolizing the bailiff, it is easy for Mr. Chao to oppress or insist other people to do what he wants to. It is not only about monopolizing the military power, but in this case, Mr. Chao is also the military leader, administrator; and the judge (Strayer, 1956: 8). It shown by the fact how he proceeds the case of Ah Q, he decides the punishment for Ah Q by himself.

2. The Idea of Semi-Colonialism

Some critics or scholars would not count China as one of the colonized country. For them, China was not colonized by European powers; unlike other Asian and African Countries such as India, South Africa, Indonesia, and Vietnam.
The idea that China is not influenced by the semi-colonialism of European powers is incorrect. The history of China shows that in the past China was colonized by some European countries. China was a colonized country, since a semi-colonialism related to the combination of semi-colonial power, the settlement of territory, the exploitation or development resources, and the attempt to rule the native people of an island (Boehmer, 1995: 2-3). Hongkong and Macau are the proofs of the fact of semi-colonialism in China. In 1517, Portuguese arrived in Canton. Dutch came a century later. English came to Canton in 1637. Those European Countries were trying to settle the territories, and exploit the resources. In this case they tried to build factories, ports and trading companies. They wanted to monopolize Chinese Economy (Campbell, 1920: 10).

Some critics and scholars who do not count China as one of the colonized country have their own reason. China had been adopted the feudal system for thousands years. Chinese people kept this system strictly. It was difficult for the European countries to trespass that old system. European countries could not conquer the whole of China because of the feudal system. That is why, colonialism in China widely known as semi-colonialism. Although in around 1911, the Revolution which was led by dr. Sun Yat Sen was successful in revolting the Qing dynasty as the symbol of Chinese feudalism, it had not revolted the whole feudal system. It was only rebelling the emperor, but not the system. At that time, semi-colonialism also emerged to build the new system of capitalism. It could be depicted that the feudal system and semi-colonial system met in a junction. Both of these systems seemed to be competing in holding their system.
The feudal system was struggling, while semi-colonial system was building. The term semi-semi-colonial is used in his thesis, since China was not totally colonized. However, semi-colonialism and its capital economy system could not able to break down the thousands years feudal system. The semi-colonialism could only settle several territories of China.

The two stories *A Madman's Diary* and *The True Story of Ah Q* reveal not only the idea of feudalism, but also semi-colonialism. In these two stories, Lu Xun is using the three elements of setting. They are: general location (China), historical time (history of feudalism and semi-colonialism), and social circumstances (feudal and semi-semi-colonial society). These elements are based on Abrams' theory on setting (Abrams, 1981; 175).

a. In *A Madman's Diary*

In *A Madman's Diary*, the idea of semi-colonialism is not clearly revealed as the idea of feudalism. The idea of semi-colonialism that could be found is too symbolic. Since the character in the story is a madman, how he speaks, how he thinks, his appearance depict him as an abnormal person. It is understandable, if the idea of semi-colonialism is not clearly seen, since the only idea that could be found is based on the point of view of a mad or an abnormal man who is mentally ill.

The social circumstance that is being described by Lu Xun in *A Madman's Diary* is the fact of semi-colonialism. In China, semi-colonialism and its capital economy system divide Chinese people into two kinds. The first is the people who could adapt and take the advantages for themselves; the second is the people who
could not adapt in the capital system. The people who could adapt in semi-colonial society are represented by the character of Mr. Chao. In the Chinese text, Mr. Chao is written as Zhao Gui Weng (Zhao Gui Weng). This name is very significant, since it represents the people in the semi-colonial society. Zhao is the surname. Gui Weng points to an honourable figure that is advantageous because of the semi-colonial system. It is relevant to the theory that says Colonialism is related to the attempt to rule the native people of an Island (Boehmer, 1995: 2-3). Mr. Chao is representing the native person who is being colonialized.

This morning when I went out cautiously, Mr. Chao had a strange look in his eyes, as if he were afraid of me, as if he wanted to murder me. There were seven or eight others, who discussed me in a whisper. And they were afraid of my seeing them. All the people I passed were like that (p. 27).

Mr. Chao who is advantageous is considered strange by the madman. Mr. Chao's oddity is related to the existence of semi-colonialism in China that changed some of the Chinese people. It is written in *XianDai Hanyu CiDian* that semi-colonialism occurs when a feudal country economically attacked by the imperialism, so that the feudal country changes into another system. The previous feudal economy system is broken down, while the capital economy obtains a certain progress. Although the economy system of the feudal has been broken down, the system of 'eating-human' is still kept and practiced by the imperialists or semi-colonialists. For those who are not able to adapt themselves would be easy to fall into psychological or mental illness. The madman is representing for the people who are not able to adapt themselves into the semi-colonial society. It
is told that the madman had suffered from a persecution complex. This illness could be seen from the diary that he wrote.

Then, laughing, he produced two volumes of his brother's diary, saying that from these, the nature of his past illness could be seen, and that there was no harm in showing them to an old friend. I took the diary away, read it through, and found that he had suffered from a form of persecution complex (p. 26).

In this story, the madman was born from an educated family who considers that the one with high education and knowledge on Chinese literature would be able to take a high position in the future. Before the semi-colonialism emerged in China, the one who passed the exams on mostly literature would be able to be a scholar, government, candidate, and any other position related to governmental. After the semi-colonialism emerged, there was no need to study or take the test on Chinese literature anymore. The semi-colonial system introduced its new system that was capital system. Anyone who strictly kept the Chinese literature as an investment would not be able to survive. Many of them were so shocked and fell into madness, or mental illness.

As for Mr. Chao, he is representing the people who were able to survive in such semi-colonial society. Mr. Chao was also from a rich and educated family. What made him different from the madman was that he understood how to play in the society. He knew that in semi-colonial society, money was more important than Chinese literature. He also knew how to 'eat-human'. Lu Xun, however, uses the words 'eating-human' to describe not only feudal society, but also semi-colonial society.

Outside the gate stood a group of people, including Mr. Chao and his dog, all craning their necks to peer in, I could not see all their faces, for
they seemed to be masked in cloths; some of them looked pale and ghastly still, concealing their laughter. I knew they were one band, all eaters of human flesh (p. 35).

It describes that Mr. Chao and all of his companions were human-eaters. They were the ones who always exploited other people in the feudal society and also in semi-colonial society.

This eating human society was already in Chinese society for thousands years, and this system was still be practiced in the colonial society. "How can a man like my self, after four thousands years of man-eating history---even though I knew about it at first----ever hoped to face real men (p. 38)?"

**b. In The True Story of Ah Q**

Colonialism is somehow related to Western civilization in another country. Western or European countries consider the colonized people as an uncivilized people. They try to change the old culture and custom with their own culture. It is said that the development of new elites in the independent societies; the development of internal divisions based on racial, linguistic or religious discriminations; the continuing unequal treatment of indigenous people in settler/invader societies- all these prove to the fact that post-colonialism is a continuing process of resistance and reconstruction (Ashcroft, Griffiths, and Tiffin, 1995: 2). In *The True Story of Ah Q*, it is told that at that time many people tended to use the Western alphabet then Chinese alphabet. This is related to the internal divisions based on linguistic. Some people tend to keep the Chinese alphabets, while some others tend to keep the Western alphabets.
According to him, however, the reason why this name could not be traced was that Chen Tu–hsiu had brought out the magazine *New Youth*, advocating the use of the Western alphabet, so that the national culture was going to the dogs (p. 94).

It is not only the Western alphabet that almost made the Chinese alphabet disappear. It is also not only that Western people tried to civilize the Chinese people. Among Chinese people themselves, there were some people who prefer to just follow what the Western people taught them. It happens that some kinds of new elites have been created in the society Ashcroft, Griffiths, and Tiffin, 1995: 2). In *The True Story of ah Q*, these kinds of people are represented by the character Mr. Chien’s eldest son. It is told that he used to study in a foreign school in the city.

When he came home half a year later his legs were straight and his pigtail had disappeared. His mother cried bitterly a dozen times, and his wife tried three times to jump into the well. Later his mother told everyone, “His pigtail was cut off by some scoundrel when he was drunk.

…

Ah Q did not, however, believe this, and insisted on calling him “Imitation Foreign Devil” and “Traitor in Foreign Pay. (p. 104)”
B. The Influence of Feudalism and Semi-Colonialism for the Social Life in China

Based on the description of the setting of feudalism in China as revealed in Lu Xun’s *A Madman’s Diary* and *The True Story of Ah Q*, it could be seen that the thousands years history of feudalism and hundred years history of colonialism were influencing the social life in China. It could also be said that the historical time and social circumstances as parts of elements of setting influence the social setting or background in China in the era of Chinese Revolution.

In the era of revolution in China, the influence of semi-colonialism in China emerged together with the influence of feudalism. Semi-Colonialism in China gave more damage for, since at that time China had not been totally recovered from the impact of feudalism. The fall of the Man Qing Dynasty could not totally erase the feudal system. Feudal system was still used in the society. Then Colonialism entered China with its aim to continue the colonial power, the settlement of territory, the exploitation or development of resources, and the attempt to rule the native people of an island. Colonialism in China by the western power was really breaking down or influencing the social life in China.

The influence toward the social life in China is shown by Lu Xun in the stories *A Madman’s Diary*, *The True Story of Ah Q*, and his other stories. Based on those two stories, the influences of both feudalism and colonialism in China could be highlighted as follows:
1. Poverty

Poverty is the most obvious effect that could be seen in Feudal and Semi-Colonial society. As being shown in A Madman’s Diary that people with power such as: rich families, local governments, landlords, and any superior people could take anything that they want from peasants or poor men. They could take peasants’ houses, lands, crops, money, even their daughters, sons, and wives if they could not pay the loan.

Those people, some of whom have been pilloried by the magistrate, slapped in the face by the local gentry, had their wives taken away by bailiffs, or their parents driven to suicide by creditors, never looked as frightened and fierce than as they did yesterday (p. 28).

This situation makes the poor men become poorer and poorer. For people like peasants, they only know how to cultivate the land. When their lands are taken away, they have nothing left to make their own life. In fact, China at that time was an agricultural country. It means that most of the people depend on the land for living. There is no wonder if the Feudal system that allows superiors to take everything from peasants makes China falls into poverty.

Based on the madman’s point of view, the impact of the Ku Chiu (Gu Jiu) or the old feudal system is that people tend to sell their children to survive, “people exchange their sons to eat (p. 31)”. It is very possible to happen if the people already have nothing left to fulfill their needs.

In the True Story of Ah Q, Lu Xun is showing the influence of Feudalism through Ah Q himself. Ah Q also represents the poverty as an impact of Feudal society. Ah Q is known as homeless and jobless person. It makes sense to conclude that Ah Q once was a peasant or at least came from a peasant family. He
has nothing left since all of his possessives and maybe his families are taken away by the landlords or creditors. Like other peasants, he has no skill, so that he remains jobless. There is nothing he could do. He could only do some simple things. That is how he keeps survive.

Ah Q had no family but lived in Tutelary God’s temple at Weichuang. He had no regular work either, simply doing odd jobs for others: were there wheat to be cut he would cut it, were there rice to be ground he would grind it, were there a boat to be punted he would punt it. If the work lasted for a considerable period he might stay in the house of his temporary employer, but as soon as it was finished he would leave (p. 96).

As history told, between 19th and 20th century, China was facing a series of challenge, not only from feudalism, but also semi-colonialism. As feudalism became weaker, the Western powers became stronger. Qing government event forced to give up some crucial ports and harbors. It is clear that Western powers entered China with its aim to continue the colonial power, the settlement of territory, the exploitation or development or resources, and an attempt to rule the native people of an island. These Western powers forced China to follow their way especially in economy and social life.

As being widely known, Chinese scholars only studied the old teaching, mainly Confucianism. The only requirement to be candidates and government was passing some series of exam on Confucianism. When the Western powers dominated China, this kind of exam was no longer used. Those who had studied old Chinese teaching were unable to follow the Western ways in many aspects. They do not understand the Western’s thinking. So many of Confucian scholars gave in the old teaching, and could not make their own living. Many of them fell into poverty. Poverty here is not merely about the physical possessions, but
spiritual possession. Since long time ago, Chinese people had been employed the Confucian teaching in maintaining the morality. In Semi-colonial society, Confucian teaching could no longer give answer to the challenges faced by Chinese.

2. Slavery

Other influence of Chinese Feudalism is slavery. Slavery is caused by the landlords who take everything from peasant and poor people. To pay the remaining loan they must become slaves in the creditors’ houses. Many of the slaves are women and even children.

In feudalism, the slavery is between the landlords and the poor people. In semi-colonialism the ones who are enslaved are not only the poor people, but the rich people like landlords, government, etc. The ones who become the masters are the powerful invaders from Western countries. They try to build the colonial power by building the trading ports, settle some territories like Macau and Hong Kong, exploits or develop the resources like plants, human resources, etc, rule the native people of an island like Macau. People who could survive and play in the capital market are the people who are willing to submit to the Western power. It means that they are willing to be exploited and enslaved by the foreign power. In A Madman’s diary, those people are represented by the character of Mr. Chao. Mr. Chao could survive in the semi-colonial society since he is willing to be enslaved by the western power. It would be hard for scholars to survive if they still keep their old value. To survive they need to be like Mr. Chao, to be enslaved
by the Western power to destroy and exploit his own country. The madman sees Mr. Chao as a strange and mean person.

This morning when I went out cautiously, Mr. Chao had a strange look in his eyes, as if he were afraid of me, as if he wanted to murder me. There were seven or eight others, who discussed me in a whisper (p. 27).

3. Crimes

Those who are not enslaved remains jobless, homeless, and even penniless. Many of them even become beggars and thieves. Feudalism makes people like Ah Q becomes jobless and homeless. Semi-colonialism makes them give up their life. Some of them even become thieves like Ah Q. Ah Q becomes a thief since he is desperate. He is abandoned by his own society. It is proven by the fact that Ah Q is always underestimated and neglected by his surroundings. People do not even know his real name.

During his lifetime, everybody called him Ah Quei, but after hid death, not a soul mentioned Ah Quei again; for he was obviously not one of those whose name is preserved on bamboo tablets and silk (p. 79).

In order to be respected in his society, Ah Q tends to make an alibi that he makes his new living in the city. He says that he had been a servant in the house of a successful provincial candidate. Every times he goes back to the Weichuang village; he brings many brand new things. He sells it to the Weichuang people (pp.118-124). After enjoyed the respect from Weichuang people, finally

4. Illiterates

In feudal society, people are divided based on their class. For those who are from poor families are not allowed to join in an official school. They also do
not have enough money to send the children to school. That is why many of them are illiterates. Ah Q is one example of the illiterates that lives in that kind society. As Holman and Harmon write, background against which action of narrative (novel, drama, short poetry, and poem) takes place” (Holman, 1986: 465) is included in the element of setting. Back to the setting of The True story of Ah Q, it was very common to find many illiterates in that kind of society.

Ah Q was now nearly frightened out of his wits, because this was the first time in his life that his hand had ever come into contact with a writing brush. He was just wondering how to hold it when the man pointed out a place on the paper, and told him to sign his name.

“I can’t write,” said Ah Q, nervous and shamefaced, holding the brush (p. 130).

5. Crisis of identity that leads to any psychological oddity

In A Madman’s Diary, the influence of feudalism in China could be seen from the characterization of the major character or the madman himself. The madman is actually from a rich family. He is an educate person. He is even a scholar. It is shown by the narrator. The narrator explains that the madman and his brother once were narrator’s good friends in high school. At that time, not all of people could study officially in a school. The madman is actually someone who holds the value of old teaching like Confucianism and Chinese Literature. “Two brothers, whose names I need not mention here, were both good friends of mine in high school (p. 26).”

As time goes by, colonialism changes the old system. There is no longer official test on Confucianism and Chinese Literature. In the new capital society, Chinese scholars like the madman are not able to adapt themselves. They could
not play in the capital market. Those scholars would be easily fall into mental illness like the madman. Colonialism makes scholars lost their own identity as a scholar and changed them into capitalists. Those who could not accept the change would become mad or insane.

I broke my journey to call on them; I saw only one, however, and who told me that the invalid was his younger brother.
I took the diary away, read it through, and found that he had suffered from a form of persecution complex (p. 26).

As for Ah Q, he once was a farmer, but then he has no land left. He is born to be a farmer and cultivating land, but in fact he could no longer hold a land because of the system in feudal society that allows superior people like landlords, creditors, even government to take anything from peasants. Ah Q somehow realizes that he actually could do better that he is now.

This is because the people of Weichuang only made use of his services or treated him as a laughing stock, without ever paying the slightest attention to his “background.” Ah Q himself remained silent on this subject, except that when quarrelling with someone he might glance at him and say, “We used to be better off than you! Who do you think anyway (p.96?)?”

Ah Q knows how his life would be with a piece of land. Ah Q is just trying not to be desperate in his life, so that he tries to see a psychological victory in every defeat he accepts. He becomes an abnormal character in the story because of the feudal system. That is how feudalism has modified the social and economic environment (Strayer, 1956: 3). Feudalism has made Ah Q loses his identity as a peasant.

6. Feudalism and semi-colonialism create the spirit of Ah Qism

*The True Story of Ah Q* shows the influence of feudalism based on the psychological condition of the people in the society. Lu Xun depicts that
Feudalism creates the Ah Qism in the society. What are meant by Ah Qism are the spirit, morality, and point of view of Ah Q that represents the Chinese people at that time. In other words, the characterization of Ah Q, how he speaks, how he thinks, the appearance of Ah Q, and what he does is also the characterization of Chinese people at that time.

There are some parts of Ah Q’s characterization or Ah Qism that become the common characteristics of Chinese people at that time. The first part of Ah Qism is the use of “moral or psychological victories” to reconcile oneself to failure. In every defeat he accepts, Ah Q would consider it as a psychological victory. When he is beaten by the idlers, he would think that it was just like he is beaten by his own son (p. 98). When he is deceived by the stakeholders in the gambling; he changed it into victory. It is enough to make him feels better only by slapping his own face twice (p. 100-101). Those are the examples of some part of Ah Qism.

Whatever Ah Q thought, he was sure to tell people later; thus almost all who made fun of Ah Q knew that he had this means of winning a psychological victory (p. 98).

The second part of Ah Qism is the contempt for oneself and others. Ah Q always looked down on Weichuang people no matter they are from a rich family like Mr. Chao or ordinary people like Whiskers Wang. He would not ever respect or appreciate others. The only one that he admires the most is himself.

Ah Q, again, had a very high opinion of himself. He looked down on all the inhabitants of Weichuang, thinking even the two young “scholars” not worth a smile, though most young scholars were likely to pass the official examinations (p. 96). Since Whiskers Wang was scabby and bewhiskered, everybody called him “Ringworm Whiskers Wang.” Although Ah Q omitted the word
“Ringworm,” he had the greatest contempt for the man. … To tell the truth, the fact that he was willing to sit down was an honor for Wang (p. 102).

The third part of Ah Qism is the ability to forget injuries easily. There are many scenes in The True Story of Ah Q that tells how often Ah Q is beaten up by people and defeated. Ah Q would easily forget the beating as soon as he goes to the wine shop. He would just forget it and enjoy his life again as usual, regardless of the injuries he has. He would still be able to make a joke with others, quarrel with them, and then fight again. After the fight, he would forget the defeat and the injuries again.

After employing such cunning devices to get even with his enemies, Ah Q would make his way cheerfully to the wineshop to drink a few bowls of wine, joke with the other’s again, quarrel with them again, come off victorious again, and return to the Tutelary God’s Temple, there to fall asleep as soon as his head touched the pillow (p. 99).

The fourth part of the Ah Qism is the taking revenge to someone who is weaker when oppressed and insulted by someone stronger. He does not dare to take revenge directly to the people who oppressed him, since the people are much stronger and powerful than him.

He would look over the offender, and if it were someone weak in repartee he would curse him, while if it were a poor fighter he would chit him. Yet, curiously enough, it was usually Ah Q who was worsted in these encounters, until finally he adopted new tactics, contenting himself in general with a furious glare (p. 98).

It could be said that this Ah Qism is similar with the slavish character. Ah Qism creates the slavish characters especially among peasants. This Ah Qism or these slavish characters are influenced by the long history of feudalism. It is even
told that during Manchu Dynasty, those peasants suffered endless exploitation, oppression, injuries, contempt, and abuse. Ah Qism is a kind of reaction the feudal system that makes them suffer. It seems that the use of “moral or psychological victories” is a way to cheer them, so that they could still enjoy and continue their life just like Ah Q. The ability to forget injuries easily is a kind of a way to give up on something that they would never be able to settle. It is easier to forget than to take revenge to the offenders, since the offenders are stronger than them. The contempt for oneself and others is a kind of way for showing their hatred that they keep deep in their heart toward their offenders. Each of them also thinks that actually they are better those others. Actually they want to show that they do not want to be underestimated just like Ah Q who wants to be respected and admired by others. The taking revenge to someone who is weaker when oppressed and insulted by someone stronger is a way to deliver their anger toward the offenders. They do not dare to take revenge, because the offenders are much powerful and stronger than them. They have no power. That is why they deliver their anger to someone who is weaker.
3. Lu Xun’s Criticism toward Feudalism and Semi-Colonialism as seen in A Madman’s Diary and The True Story of Ah Q

In introducing the ideas of the October Revolution and of Marxism-Leninism, Lu Xun wrote some influential and militant essays dealing with social problems. These social problems are related to the feudal and semi-colonial system in the society. He protested against the feudalism and colonialism in China using the principle of Marxism, especially Marxism-Leninism. In his works, Lu Xun showed that the feudal and semi-colonial system were some failures of the old system.

In A Madman’s Diary and The True Story of Ah Q, Lu Xun was clearly criticizing the systems of feudalism and semi-colonialism. As a realist writer and revolutionaries, Lu Xun had a deep concern toward his society and he wanted to change it. Feng Hsueh-Feng quotes Lu Xun’s words that say:

“As for why I write those stories, I feel today as I did ten years ago, that I should write in the hope of enlightening my people, write about human life and the need to better it. … I drew most of my characters from those unfortunates in our abnormal society, because I wanted to expose certain evils, arouse attention to them and have them cured”.

It shows Lu Xun’s real intention in writing his stories; the characters like the madman in A Madman’s Diary or Ah Q in The True Story of Ah Q are included as the unfortunates in the abnormal society. Lu Xun also exploits the abnormal society as feudal and semi-colonialism society in China. It could be said that discussing or talking about A Madman’s Diary or The True Story of Ah Q means talking about the condition of China in the era of revolution.
Talking about the unfortunate people is not only about the poor people or peasants like Ah Q in *The True Story of Ah Q*. The unfortunates could also refer to rich and educated people like the madman in *A Madman’s Diary*. Lu Xun uses these two characters to criticize that any Chinese people from any class could be the victims of the feudalism and semi-colonialism in China. It seems that they already defeated even before they could fight against the oppressors. As written previously, the madman could not struggle from the new system in imperialism that does not need any scholar of Chinese literature and Confucianism, so he becomes insane. In this case, Lu Xun is criticizing the Chinese teachings like Confucianism and Taoism. He states that the old system in China could not solve the problems anymore. As for Ah Q, he could only follow the game of the landlords in the feudal society that could take anything they want, especially from poor peasants like Ah Q. Ah Q himself is not really a normal person. It could be said that both of them are abnormal.

Through those two characters, Lu Xun criticizes the feudal and semi-colonial society in China. By using the madman in *A Madman’s Diary*, Lu Xun shows that semi-colonialism is not appropriate for the Chinese people because this system exploits all of the potencies in China not for Chinese people’s sake but for the sake of the Western power. Lu Xun shows in *A Madman’s Diary* that the colonialism forces people to join in the capital market or they would not be able to survive their life. In fact, many people are not able to play in the capital market. The madman in *A Madman’s Diary* is an example of the oppressed people in the semi-colonial society. The old teaching that he has learnt for years is useless. In
**The True Story of Ah Q**, Lu Xun shows that colonialism also takes away some Chinese culture. An example that he shows is the use of Western alphabet in magazines. People do not regard the Chinese alphabet anymore.

Lu Xun thinks that those two systems are not appropriate for Chinese people, since both of them make Chinese people suffer a lot. According to Lu Xun, the best system to be applied in China is Communist system. In this case, Lu Xun continues the work of Dr. Sun Yat Sen. Lu Xun dreams a life for Chinese people, where there is no separation between ‘private and common interest’ existed; and people are free to have a proper education regardless of the social class. In this case Lu Xun demands the similarity among the people, so there will be no more eating-human society like in *A Madman’s Diary*. He shows his hope for a better future through the character madman. In the last three paragraphs of the story, the madman is complaining about his men-eating society and hoping that in the future there would be no more human-eaters.

> How can a man like myself, after four thousands years of man-eating history --- even though I knew nothing about it at first --- ever hope to face real men?
> Perhaps there are still children who have not eaten men?
> Save children……… (p. 38)

While he is in Japan, Lu Xun finds out that the by being a doctor is not is not able to cure the whole China. Then he decides to use literature to cure China. He learns and reads many western thoughts. Finally he adopts Marxism; and advocates for Communism to be practiced in China. So he might understand that the feudal society belongs to the Raw Communism, since there is still barbarism and determination between masters and workers. Lu Xun uses the eating-human
society in *A Madman's Diary* to show that a society should not run like that. It means that people must not with the eating-human system. People should not oppress and be oppressed by other people, because there must be certain groups who will suffer the most. In _The True Story_ Lu Xun shows clearly the determination of masters and workers. The masters in Lu Xun’s stories are represented by the landlords or landholders. In _The True Story of Ah Q_ this kind of people are represented by the character of Mr. Chao. Lu Xun shows how the masters must be respected highly. As for the workers, they are represented by the Ah Q as the low-class people or peasant. If in *A Madman's Diary* Lu Xun shows that his society belongs to Raw Communism; through _The true Story of Ah Q_, he shows that his society belongs to Communism that having preserved a political (democratic or despotic) or an anarchist character. In this case, the political condition is shown by Lu Xun through the occurrence of the Revolution. As written in the story that Ah Q lives in the era of May Fourth Movement (Revolution). People are often talking about being revolutionaries, but they do not know exactly what it is about. It seems that Revolution is only for people like Mr. Chao or the successful candidates. They still only think about their own need and do not open with the peasants. Those political characters are represented by the people like Mr. Chao. In this case Lu Xun also directly points out that the failure of the previous Revolution is caused by this fact. The fact is that Revolution only for the people from certain class like Mr. Chao, landlords, successful candidates. It seems that peasants and workers are not allowed to join the revolution. As for
Lu Xun, the Revolution would not be able to work well if it could not mobilize and unite the whole aspect of people.

Reading both stories of Lu Xun is the same with looking at Chinese society at that time. By writing *A Madman’s Diary* and *The True Story of Ah Q*, Lu Xun is actually mocking at the Chinese society at that time. In A Madman’s Diary, he is mocking at the feudal system which is no longer applicative in China. It is shown by the madman when he gave comment on Mr. Ku Chiu’s account. He is complaining that all the books which he learnt the virtue and morality from; is filled with the words “Eat People” (p. 29). As in The True Story of Ah Q, Lu Xun seems to be more direct in criticizing his society. Lu Xun adopts the name Ah Q for his main character not for nothing. The word ‘Q’ here is taken from the word queue which means the hair style of female in Qing or Man Qing. As history tells, Qing dynasty was the last Dynasty in China with Emperor Pu Yi as its last emperor. It is no wonder than if Lu Xun uses the character Ah Q in order to criticize the morality of people from Qing dynasty (Qing represents the feudalism in China). *The True Story of Ah Q* is written in 1921. It was the time where China was in a great polemic, China was in its revolution against colonialism and feudalism. Although *The True Story of Ah Q* is a simple, funny and ridiculous story of man, it tells a lot about China at that time. Many things are being criticized.

As being told in the story, Ah Q always feels superior to others. Even though he is always beaten up by others, he still could find the victory in every defeat and still looks down and underestimates his enemies. Lu Xun is using this
characterization in order to show how ridiculous Chinese people are. As the story was written in 1921 this attitude is most likely a satire of Chinese continuing to feel superior nationally to the Japanese that had humiliated the Chinese in the Sino-Japanese war in the late 19th century. This feeling of superiority was not only toward the Japanese, but also in the Opium War. Ah Q is a symbol of China's tragic defeat during the Opium Wars, an allegory of China in Third World text. Just like China always has to hold onto something and have some sort of moral superiority over other world powers, Ah Q always has to be the best at something. Through the character of Ah Q, Lu Xun also criticizes the Confucianism that supports the idea of male-chauvinism. Since the male chauvinism and sexism came directly from the Confucian tradition emphasizing female subordination to men. Ah Q can be seen as Lu Xun's personification of everything he felt was bad in Chinese culture. Ah Q has a very negative view of women and little respect for them in general, once he claims, "All nuns must carry on in secret with monks. If a woman walks alone on the street, she must want to seduce bad men. When a man and a woman talk together, it must be to arrange to meet." Ah Q also goes on to state that women are "destroyer to mankind" and that "the majority of Chinese men could become saints and sages, were it not for the unfortunate fact that they are ruined by women." This statement directly reflects Chinese thought and its attitudes towards women (pp. 106-118).

Lu Xun strongly criticizes the systems in his own society since he witnesses how feudalism and semi-colonialism has destroyed the Chinese people, physically and mentally. Lu Xun understands the influences of both systems.
Physically, feudalism and semi-colonialism lead China falls into poverty, slavery, crimes, and illiterate. Mentally, these systems cause some identical crisis like the madman and Ah Q, they suddenly become the men at the wrong time and wrong place. What they are in the story is not what they are supposed to be. These systems are also creates so many Ah Qs in China. Lu Xun explores these bad influences toward China in order to make Chinese people understand that they deserve for a huge change in their life.

Lu Xun must dream a Communism that is a perfect humanism and naturalism. He demands this as a best solution for the antagonism between man and nature, man and man, the conflict between existence and essence, objectifications and self-affirmation, freedom and necessity, individual and species (Norman, 1955:13). Lu Xun takes this Communism as the best solution to cure China. He thinks that Communism is the best solution for China, since in a perfect Communism there is no barbarism, exploitation toward others for one’s sake, capitalism. In the perfect Communism, all of the people have the same right in getting education and right. There is no social class, landlords and workers. This is the dream of Lu Xun, to build a new system of society in China. A society where there would be no suffering. Lu Xun wants to erase the Feudal and semi-Colonial system and change it into Communism. Lu Xun might write A Madman’s Diary and The True Story of Ah Q in an attempt to cure the whole China. Lu Xun expects that Revolution must be for the whole of Chinese people, not only for government or only for students, but also for scholars like the madman and the ignorant and illiterate Chinese people of ah Q. He uses these two
stories to make Chinese people view, understand and introspect themselves. Lu Xun expects that all of Chinese people have his or her own “medicine” to cure China. This medicine means the new spirit for China that could change the whole China, so there would be no more feudalism and colonialism.
CHAPTER V
CONCLUSION

In the stories, *A Madman’s Diary* and *The True Story of Ah Q*, Lu Xun sensitively explored the abnormal society at that time. According to Lu Xun, the abnormality in his society was greatly influenced by the thousand years history of feudalism and hundreds years history of colonialism. In the story *A Madman’s Diary*, Lu Xun describes the feudal society at that time in China. In this story, Lu Xun uses the madman’s point of view to reveal the fact of feudalism in China. The idea of feudalism according to the madman had grown and developed since a long time ago. It had been started in the ancient times. It is revealed from the madman’s disrespectful attitude toward the history of feudalism as Lu Xun’s protest. Furthermore, the madman describes that long time history of feudalism is not more than an eating human society. The Virtue and Morality which is taught in the old tradition is only about to support the feudal system. The madman also directly points out some facts of the feudal rule in his society. He describes how an ordinary man could be punished easily even to death by the ruling class people such as landlord if he makes a single mistake. The term barbarism is used by Lu Xun as a symbol of feudalism. In Feudalism, people who are strong and powerful would easily take one’s life and possession for their own benefit. It is just the same with eating people.

In *The True Story of Ah Q*, the idea of feudalism is clearly depicted through both the society and the character of Ah Q as the part of the society.
The most obvious idea of feudalism that could be found in *The True Story of Ah Q* is the appearance of Mr. Chao. He could not accept that he has the same surname with Ah Q. He thinks that he has a higher position than Ah Q. Ah Q is once again representing the weak people. Ah Q is beaten only because he tries to defend himself from being humiliated by others.

China was a colonized country. In *A Madman's Diary*, the idea of semi-colonialism is not clearly revealed as the idea of feudalism. The idea of semi-colonialism that could be found is too symbolic. In China, semi-colonialism and its capital economy system divide Chinese people into two kinds. The first is the people who could adapt and take the advantages for themselves; the second is the people who could not adapt in the capital system. In *The True Story of Ah Q*, it is told that at that time many people tended to use the Western alphabet then Chinese alphabet. Among Chinese people themselves, there were some people who prefer to just follow what the Western people taught them.

The most obvious influence of the Feudalism and semi-Colonialism in China is poverty. As being shown in A Madman’s Diary that people with power could take anything that they want from peasants or poor men. This situation makes the poor men become poorer and poorer. Ah Q also represents the poverty as an impact of Feudal society. Ah Q is known as homeless and jobless person. Other influence of Chinese Feudalism is slavery. Slavery is caused by the landlords who take everything from peasant and poor people. To pay the remaining loan they must become slaves in the creditors’ houses. Many of the slaves are women and even children. In feudalism, the slavery is between the
landlords and the poor people. In semi-colonialism the ones who are enslaved are not only the poor people, but the rich people like landlords, government, etc. It is shown by the character of Mr. Chao. Another influence of feudalism and semi-Colonialism is crime. Ah Q is the sample of those who commit crimes to make their life. Ah Q becomes a thief since he is desperate. He is abandoned by his own society. Illiterates are also one of the influences caused by feudalism and semi-colonialism. Ah Q is one example of the illiterates that lives in that kind society. Next influence is crisis of identity that leads to any psychological oddity. As the stories tell, each character in the story, the madman and Ah Q are not normal persons. The madman becomes insane, since he lost his grip on Confucianism because of Colonialism. As for Ah Q, he becomes weird, because of Feudalism that forced him to. Feudalism and semi-colonialism create the spirit of Ah Qism. The first part of Ah Qism is the use of “moral or psychological victories” to reconcile oneself to failure. The second part of Ah Qism is the contempt for oneself and others. The third part of Ah Qism is the ability to forget injuries easily. The fourth part of the Ah Qism is the taking revenge to someone who is weaker when oppressed and insulted by someone stronger. Ah Qism creates the slavish characters especially among peasants.

In A Madman’s Diary, the influence of feudalism in China could be seen from the characterization of the major character or the madman himself. Colonialism makes scholars lost their own identity as a scholar and changed them into capitalists. Those who could not accept the change would become mad or insane. Another influence of semi-colonialism toward social life in China is
slavery. In feudalism, the slavery is between the landlords and the poor people. The next influence of semi-colonialism in China is not only eating human society. In The True Story of Ah Q, The feudal-system makes them lost their land, so they could not make their own money. The rise of semi-colonialism and its capital system make their condition worse. They could not even write, so how they could play in the capital market.

In his works, Lu Xun showed that the feudal and semi-colonial system were some failures of the old system. In *A Madman’s Diary* and *The True Story of Ah Q*, Lu Xun was clearly criticizing the systems of feudalism and semi-colonialism. Lu xun has a deep concern toward the unfortunates in his society. Talking about the unfortunate people is not only about the poor people or peasants like Ah Q in *The True Story of Ah Q*. The unfortunates could also refer to rich and educated people like the madman in *A Madman’s Diary*. By using the madman in *A Madman’s Diary*, Lu Xun shows that semi-colonialism is not appropriate for the Chinese people because this system exploits all of the potencies in China not for Chinese people’s sake but for the sake of the Western power. In *The True Story of Ah Q*, Lu Xun shows that colonialism also takes away some Chinese culture. According to Lu Xun, the best system to be applied in China is Communist system. Lu Xun dreams a life for Chinese people, where there is no separation between ‘private and common interest’ existed; and people are free to have a proper education regardless of the social class. In this case Lu Xun demands the similarity among the people, so there will be no more eating-human society like in *A Madman’s Diary*. Lu Xun uses the eating-human society in *A Madman’s Diary*
to show that a society should not run like that. It means that people should not
with the eating-human system. In The True Story Lu Xun shows clearly the
determination of masters and workers. The masters in Lu Xun’s stories are
represented by the landlords or landholders. In The True Story of Ah Q this kind of
people are represented by the character of Mr. Chao. In this story there is a fact
that Revolution only for the people from certain class like Mr. Chao, landlords,
successful candidates. It seems that peasants and workers are not allowed to join
the revolution. As for Lu Xun, the Revolution would not be able to work well if it
could not mobilize and unite the whole aspect of people.

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actually mocking at the Chinese society at that time. Although The True Story of
Ah Q is a simple, funny and ridiculous story of man, it tells a lot about China at
that time. Many things are being criticized. Just like China always has to hold
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Xun also criticizes the Confucianism that supports the idea of male-chauvinism.

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her own “medicine” to cure China. This medicine means the new spirit for China
that could change the whole China, so there would be no more feudalism and
colonialism.
BIBLIOGRAPHY


APPENDICES

Appendix 1: Summary of a Madman’s Diary

The story begins with the narrator's visit to a pair of brothers who were close friends of his during his school years. The older brother informs him that the younger one suffered from a mental illness but got better and took a job in another city. During the time of his illness the brother kept a diary that the narrator is allowed to read. This is the "madman's diary" and its text constitutes the bulk of the story. The diary tells of the protagonist's growing obsession with the cannibalism which he believes is routinely practiced by those around him. He is convinced that sooner or later he will be eaten. As his paranoia increases and with it his sense that cannibalism is widespread even within his family, he despairs of saving himself. The diary ends with a plea to "save the children."

Appendix 2: the True Story of Ah Q

Ah Q has no status in the village of Weichang, except for what little he may temporarily gain by lying, stealing, or somehow linking himself with an important person. He wanders all day on the streets and makes a living by stealing and begging, and sometimes by doing low-paid temporary jobs. Ah Q has an "abundant" spiritual life made up of watching others doing things that he considers "foolish" or "rude." Ah Q always feels superior over most people despite the fact that he was also, being looked down upon. Many people actually "enjoy" watching the absurdity and failure of Ah Q, but there are also some people that Ah Q truly respects or fears, such as the landlords and rich citizens.
Ah Q is known for deluding himself into believing he is the winner every time he loses a fight. In one scene, Ah Q is beaten and his silver is stolen. He slaps himself on the face, and because he is the person doing the slapping, he sees himself as the winner. This deep-rooted need to maintain a victorious status even when actually defeated shows the Chinese obsession with maintaining a good appearance to all outsiders to be ridiculous at times.

When Mr. Chao, an honored landlord of the village, beats Ah Q in a fight, Ah Q considers himself important for having even a tiny association with such a person. Though some villagers suspect Ah Q may have no true association with Mr. Chao, they do not question the matter closely, and instead give Ah Q more respect for a time.

Ah Q is often close-minded about petty things. When he goes into a new town and sees that a "long bench" is called a "straight bench," he believes their way to be instantly inferior and totally wrong.

There is a scene in which Ah Q harasses a small nun to make himself feel better. He pinches her and blames his problems on her. One day, news of Xinhai Revolution comes into town. Both landlord families, the Chaos and the Chiens, become revolutionaries to keep their power. Some people, under the name of "revolutionary army", rob the houses of the landlords and rich folks. Ah Q also wants to join them and also claim himself a revolutionary, but misses the opportunity to act when the time comes. Finally, Ah Q is arrested as a scapegoat for the plunder and sentenced to death by the new governor.
When Ah Q is asked to sign a confession, he worries that he cannot write his name. The officers tell him to sign a circle instead. Ah Q is so worried about drawing a perfect circle to save face that he is unaware he would be executed until it is too late. Before his death he persuades himself he will be reborn again as a valiant man, and tries to entertain the crowds watching his execution, but fails to remember the correct lines of the Chinese opera he is emulating.

Appendix 3: Author’s Biography

Lu Xun (1881 -1936) was a great modern Chinese man of letters, thinker and revolutionary, and also the founder of modern literature in China.

Lu Xun was born in Shaoxing, in Zhejiang province, into an impoverished but educated gentry’s family. He received a traditional education before he attended Jiangnan Naval Academy (1898-99) and School of Railway and Mines (1899-1902) in Nanjing. In 1902 went to Japan where he studied Japanese language and then medicine at Sendai Provincial Medical School. In 1906 he dropped out of the school to devote himself entirely to writing. He studied privately and returned in 1909 to China. In 1910-1911 he was a teacher in Shaoxing. From 1912 to 1926 he held a post in the ministry of education in Beijing. He was Chinese literature instructor at National Beijing University (1920-26), and also taught at Xiamen (Amoy) University (1926) and University of Canton (1927).

The literary style of modern Chinese fiction was formed based on foreign fiction and the reformed traditional Chinese storytelling scripts. Lu Xun was a great pioneer in this reform. *A Madman's Diary*, a short story published in *New
Youth (a progressive journal of that time) in May 1918, had great significance, marking the beginning of a brand new literary era. This story attempts to expose the misruled of feudal and semi-colonial patriarchy and the feudal and semi-colonial code ethics. However, in the novel, Lu Xun does not describe the harms of feudal patriarchy and the oppression born by the madman in detail, instead he points to the cruel nature of feudal ethics through describing the mad man's eyes, and his point of view.

Lu Xun's short stories are brought together in two collections Call to Arms and Wandering. Call to Arms includes 14 works written between 1918 and 1922. Works in this collection were marked by the strong patriotic and revolutionary passion that prevailed in China during the May 4th Movement. Wandering is made up of 11 stories, reflecting Lu Xun's spiritual depression in the mid-1920s and his unending search for the truth. Lu Xun cares about peasants' lives very much. Many stories in Call to Arms and Wandering truthfully depict peasants' tragic lives after the Revolution of 1911.

The True Story of Ah Q, which is included in Call to Arms, is Lu Xun's most representative work. The story is set in Chinese society around the Revolution of 1911. The novel, through describing Ah Q's tragic story of oppression, trying to resist oppression and being killed by the reactionary forces, reveals the class confrontations in the rural areas at that time and criticizes the bourgeoisie's tyranny to and alienation from the masses in leading the 1911 Revolution.
By learning from the concise, flexible and varied structure of foreign fiction, Lu Xun broke away from the exclusive form of traditional Chinese fiction, which had been written only in chapters, to create a new form for modern Chinese fiction. Therefore, Lu Xun is considered as the father of the modern Chinese fiction.

**Appendix 4: Opium Wars**

The Opium Wars (Chinese: Yāpiàn Zhànzēng), also known as the Anglo-Chinese Wars, lasted from 1839 to 1842 and 1856 to 1860 respectively, the climax of a trade dispute between China and the United Kingdom. British smuggling of opium from British India into China and the Chinese government's efforts to enforce its drug laws erupted in conflict.

China's defeat in both wars forced the government to tolerate the opium trade. The United Kingdom coerced the government into signing Unequal Treaties, opening several ports to foreign trade and yielding Hong Kong to Britain. Several countries followed Britain and forced unequal terms of trade onto China. This humiliation at the hand of foreign powers contributed to the Taiping Rebellion (1850-1864), the Boxer Rebellion (1899-1901), and the downfall of the Qing Dynasty in 1911.

The Second Opium War, or Arrow War, broke out following an incident in which Chinese officials boarded a vessel near the port of Whampoa, the Arrow, in October 1856. Arrow was owned by a Chinese privateer. The Chinese owner registered the vessel with the British authorities in Hong Kong with the purpose of making privateering easier. He received a one year permit from the Hong Kong
authorities, but it had already expired when inspected by the Chinese official who boarded the vessel. The crew of the Arrow were accused of piracy and smuggling, and were arrested. In response, the British consulate in Guangzhou insisted that Arrow was a British vessel. The British accused the Chinese officials of tearing down and insulting the British flag during inspection. The Second Opium War was started when British forces attacked Guangzhou in 1856.

French forces joined the British intervention after a French missionary Auguste Chapdelaine was killed by a local mandarin in China. Other nations became involved diplomatically although they didn't provide military personnel. The Treaty of Tianjin was created in July 1858, but was not ratified by China until two years later; this would prove to be a very important document in China's early modern history, as it was one of the primary unequal treaties.

Hostilities broke out once more in 1859, after China refused the establishment of a British embassy in Beijing, which had been promised by the Treaty of Tientsin. Fighting erupted in Hong Kong, and in Beijing, where the British set fire to the Summer Palace and the Old Summer Palace after considerable looting took place.

China ratified the Treaty of Tientsin at the Convention of Peking in 1860, ending the war, legalizing the import of opium, and granting a number of privileges to British and other Western subjects in China.

Appendix 5: Sino-Japanese Wars

The First Sino-Japanese War (Chinese: Zhōngguó Jiānzhēng; Japanese: Nisshin Sensō) (1 August 1894–17 April 1895) was a war fought
between Qing Dynasty China and Meiji Japan over the control of Korea. The Sino-Japanese War would come to symbolize the degeneration and enfeeblement of the Qing Dynasty and demonstrate how successful modernization had been in Japan since the Meiji Restoration as compared with the Self-Strengthening Movement in China. The principal results were a shift in regional dominance in Asia from China to Japan and a fatal blow to the Qing Dynasty and the Chinese classical tradition. These trends would result later in the 1911 Revolution.

The Second Sino-Japanese War (July 7, 1937 to September 9, 1945) was a major war fought between China and Japan, both before and during World War II. It was the largest Asian war in the twentieth century.

Although the two countries had fought intermittently since 1931, full-scale war started in earnest in 1937 and only ended with the surrender of Japan in 1945. The war was the result of a decades-long Japanese imperialist policy aiming to dominate China politically and militarily to secure its vast raw material reserves and other resources. At the same time, the rising tide of Chinese nationalism and notions of self determination made the war inevitable. Before 1937, China and Japan fought in small, localized engagements in so-called "incidents." Yet the two sides, for a variety of reasons, refrained from fighting a total war. The 1931 invasion of Manchuria by Japan is known as the "Mukden Incident". The last of these incidents was the Marco Polo Bridge Incident of 1937, marking the official beginning of full scale war between the two countries. From 1937 to 1941, China fought alone. After the Japanese attack on Pearl Harbor, the Second Sino-Japanese War merged into the greater conflict of World War II.