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**Unveiling of the “Secret”: A Study on
the Protagonists’ Unspeakable Love
in *M. Butterfly***

**“秘密”的真相：《蝴蝶君》主人公
断袖之谊探析**

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**Unveiling of the “Secret”: A Study on
the Protagonists’ Unspeakable Love in *M. Butterfly***

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By

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摘要

黄哲伦(1957-)，出生于加利福尼亚州，是一位颇具盛名的剧作家。正如许多其他美籍华裔作家一样，其作品主要关注美籍华人和亚裔美国人在现当代社会中的生活状况和社会地位。从第一部剧作《新移民》开始，黄哲伦作品的主题就主要集中在华人对自我的身份认同上。同时，他也力求揭示和批评美国社会长期以来形成的对华人的偏见。他的创作跨越了东西方文化的差异，将中国传统京剧与意大利歌剧完美地结合在一起，从而使中国历史与中华传统的重要性得到了彰显。这种中西合璧、融会贯通的创作手法赢得了剧评界的普遍好评。

《蝴蝶君》是黄哲伦的代表作。故事讲述了冷战背景下法国外交官伽里玛与中国京剧演员宋丽玲上演的一出间谍迷案。剧本以普契尼的著名歌剧《蝴蝶夫人》为原型颠覆创作而成，着力探索的是民族与种族、东方与西方、性别与性属、身份与认同，乃至殖民与后殖民等重大文化命题。剧中的“女”主人公、京剧旦角宋丽玲的性别问题一直是读者和观众争议的热点。从1960年伽里玛对宋丽玲一见倾心到1986年巴黎审判时宋丽玲坚持褪去女装以最直白、粗暴的方式呈现自己的男儿身，两人在一起共同生活二十余年。

在如此长的时间中，伽里玛果真没有识破宋丽玲的男性身份，还是他故意回避了这样一个显而易见的事实？论文将从文化、社会、个人心理三个层面着手，以剧中两位主人公——伽里玛和宋丽玲——为研究对象，从文化霸权、同性恋倾向、自卑心理、阉割焦虑等视角深入剖析伽里玛和宋丽玲之所以默契地选择规避宋丽玲男性身份的深层原因。

论文共由三部分组成。第一部分是论文的引言，介绍了作者的生平、剧作《蝴蝶君》、其国内外的研究现状，以及从新的角度重新审视该剧的重要意义。

第二部分是论文的主体内容，包括四个章节。第一章从剧作本身出发，指出宋丽玲的男儿身并非一个真正的秘密，而是一个伽里玛和他默契地选择不去碰触的禁忌话题而已。后三章分别从文化、社会、个人心理三个层面深入剖析伽里玛和宋丽玲不约而同选择规避这一事实的原因——第二章运用文

化霸权解读宋丽玲和伽里玛这两个东西方文化代表人物之间的文化鸿沟；第三章揭露二人在异性恋霸权社会中以及职业身份悬殊的情况下所面临的不同处境；第四章通过剖析伽里玛的自卑心理和阉割焦虑，以及宋丽玲在父爱缺失的成长环境中所形成的特殊心理，进一步阐述二人在爱情中的不同追求。

第三部分是论文的结论。通过分析，论文指出伽里玛和宋丽玲之间不寻常的爱情故事看似一次偶然事件，实则是文化、社会，以及个人心理共同作用的结果。对这个公开秘密进行解读，其意义不在于将一个所谓的间谍案件降格成一个不为主流文化所接受的同性恋故事，而在于通过剖析其中各种复杂的原因再次突显人生情境的复杂性。事实上，每个人做出的每一个选择背后都有纷繁复杂的缘由，不能简单地用对错加以区分。

关键词：《蝴蝶君》；伽里玛；宋丽玲；文化霸权；同性恋；自卑情结

Abstract

David Henry Hwang (1957-), born in California, is a playwright with great reputation. His works, just like those of many other Chinese-American writers, mainly concentrate on the living conditions and social status of Chinese Americans and Asian Americans in the modern world. Ever since his first play *Fresh off the Boat*, David Henry Hwang has focused on the matter of cultural identity of Chinese Americans, and strived to reveal and criticize the long-developed prejudice against Chinese in American society. Transcending the cultural differences and integrating traditional Peking Opera perfectly with Italian Opera, he makes Chinese history and tradition highlighted. His technique characterized by the combination of Chinese and Western styles has been well received in the drama critics' circle.

M. Butterfly, as one of his representative works, tells an espionage case between Gallimard, a French diplomat, and Song Liling, a Peking Opera actor in the context of the Cold War. Taking *Madama Butterfly*, a famous opera by Giacomo Puccini, as the prototype, it aims to explore cultural issues including nation and race, East and West, sex and gender, identity and self-identity, colonialism and post-colonialism, etc. The gender identity of Song Liling, the leading "lady", is always the most attracting as well as doubtful topic in this play. It is about a twenty-year love affair from 1960, when Gallimard fell in love with Song Liling at the first sight, to 1986, when Song Liling showed his body nakedly by stripping himself to Gallimard's face.

Is it possible that Gallimard has no idea of Song Liling's male identity? Or does he just evade this fact intentionally? Based on theories of cultural hegemony, homosexual orientation, inferiority complex, and castration anxiety, this thesis focuses on digging out why and how they reach a tacit agreement on Song Liling's male identity from three levels, that is, culture, society, and individual psychology.

The thesis consists of three parts. The first part is the Introduction. It includes the introduction of the author, the play *M. Butterfly*, its overseas and domestic

research status, as well as the significance of reexamining it from new perspectives.

The second part is the main body of the thesis, which consists of four chapters. Chapter One points out the fact that the male identity of Song Liling is not a real secret but a taboo topic between Gallimard and Song Liling. The last three chapters elaborate the reasons why they choose to evade the fact without prior consultation from cultural, social, and individual psychological perspectives—Chapter Two, on the basis of cultural hegemony, illustrates the cultural gap between Gallimard and Song Liling, two representative figures of the West and the East; Chapter Three delves into the dilemma Gallimard and Song Liling are facing in the society of compulsory heterosexuality and with unequal occupational status; Chapter Four explores their different goals to pursue in love through the analysis of Gallimard's inferiority complex and castration anxiety, coupled with the specific psychological impairment Song Liling has suffered in his growth experience without father.

The third part is the conclusion. The thesis makes a thorough analysis on the tacit agreement between Gallimard and Song Liling, and points out that this love story, although seems to be an accidental event, is actually destined on account of the complicated cultural, social, and psychological causes. Its purpose doesn't lie in degrading the play from a so-called espionage case to an unacceptable homosexual love story. It, in fact, aims to highlight the complicated situations people are living in. There must be thousands of key or trivial reasons behind each choice that has been made in our life, hence it cannot be simply judged by right or wrong.

Key Words: *M. Butterfly*; Gallimard; Song Liling; Cultural Hegemony; Homosexuality; Inferiority Complex

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Introduction

0.1 David Henry Hwang and *M. Butterfly*

David Henry Hwang (1957-) is a Chinese American playwright and Tony Award winner. He is the first and still the only Asian-American to have his plays produced on Broadway, and considered as one of the most talented playwrights in the modern America. As one of the most active and productive playwrights in American literary history, he has created and adapted several plays including *FOB* (1980), *The Dance and the Railroad* (1981), *Family Devotions* (1981), *M. Butterfly* (1986), *Rich Relations* (1986), *Golden Child* (1996), *Flower Drum Song* (2002), *Yellow Face* (2007), *Chinglish* (2011), and so on. All his plays have already been preserved in the anthologies, and remembered as a milestone in the history of the world literature. The themes of his plays mainly concern the experiences of Asian immigrants and the East-West relations, due to which he is labeled “an Asian author” by some reviewers.

Born in California on August 11, 1957, David Henry Hwang is the son of the first-generation Chinese American parents. His father, Henry Hwang, worked as a banker, and his mother, Dorothy Hwang, was a piano professor. Actually, he, as the eldest son of the family, was never expected to be a dramatist. Expecting him to follow the path of his father, his parents wanted him to earn a business degree. And even when he completed the script of *FOB* joyfully, his father showed disappointment and scolded him. However, after Henry Hwang watched it in the theater, he was deeply touched. Then he began to support his son’s decision, and even donated to a theater under his son’s name.

In fact, there were three monumental changes in Hwang’s early life, all of which would prove instrumental to his writing career. The first one occurred in his sophomore year when he began to question his religious upbringing and eventually discarded his family’s Christian beliefs. Hwang once said, “I have to say that breaking away was one of the things I’m most proud of in my life. It really was

something I had to do to get my muscles to work for me” (Lyons, 1999: 241). This decision has contributed to his success in the field of drama greatly. Obviously, a Christian will never be a good story teller with such extensive and profound themes. And given that his family was monolithically Christian, it took him great courage to choose this untrodden way.

The second one revolved around his ethnicity. As a student, he began to seek answers to that awkwardness he had felt as a child when watching depictions of Asian characters on television. Yet his father never much liked China, the flavor of its culture, or its ways of thinking. As for his mother, her grandparents used to live in the City of Xiamen, and, later on, moved to Philippines where they became successful merchants. But the family of his mother converted to Christianity in China several generations back. The companion with his maternal grandma in Philippines inspired him to record something about his family, which started his writing career. In the days that followed, the works of other Asian-American writers helped him find the right direction in life. One of the most influential works he read was Maxine Hong Kingston’s *The Woman Warrior*. He had declared that Kingston’s work “made me feel that I could find my own voice” (Boles, 2013: 17). From then on, Hwang began to compose his own stories.

The third and most important one concerned his eventual career. When he was a first-year student in Stanford, he visited the American Conservatory Theatre, attending performances of William Shakespeare’s *A Winter’s Tale* and Thornton Wilder’s *The Matchmaker*. He found that “creating a world and then seeing it come to life seemed very appealing” (Boles, 2013: 17). Therefore, in his sophomore year, he decided to become a playwright.

No one can go through his life without encountering problems or difficulties, nor can this great playwright. In those days, he and his works were identified only through his ethnic identity. With the moniker of “the Asian American writer for theater”, which were attached to him after his meteoric rise, he experienced intense pressure and creative uncertainty. He was no longer a productive playwright with an average of one produced play a year, but a struggling writer

who would take three years to write his next play. After a global tour and marriage, he produced *Rich Relations* in 1986. This play distinctly shifted from his earlier Asian and Asian American works, since he deliberately pushed back against the Asian-artist identity by writing something featured only Caucasian characters. However, for numerous reasons, *Rich Relations* failed, and his attempt to get rid of the “Asian American” tag failed as well. Surprisingly, this setback turned out to be a groundbreaking moment for David Henry Hwang, who recognized his failure as a kind of liberation in a sense, erasing the previous expectations that had been heaped upon him. He suddenly found that he could turn to his writing without the pressure he had been experiencing. With this new-found freedom, he wrote the most successful play of his career, the international smash *M. Butterfly*, which has been produced in more than forty countries. *M. Butterfly* won David Henry Hwang a Tony Award for Best Play, and a Hollywood studio adapted the play into a film, which featured his screenplay adaptation.

The inspiration for *M. Butterfly*, still his greatest success and considered by many to be his masterpiece, came from a brief news story with the headline “France Jails 2 in Odd Case of Espionage” that ran in the *New York Times* on May 11, 1986. The article detailed a French espionage trial that ended with a surprise twist for everyone involved—except one. In 1964 Bernard Bouriscot, a French diplomat working in the Embassy of France in China, fell in love with Shi Peipu, a Peking Opera player. For more than twenty years they engaged in an affair, which started in China and continued in Paris after Bouriscot returned home. During their romance, Bouriscot, at Shi’s urging, shared government secrets, which “she” then passed on to Chinese officials. As they lived together in Paris, their relationship came to the attention of the French government, and, after an investigation, they were both charged with espionage. At the trial, a surprise twist occurred when Shi revealed that “she” was not actually a woman but a man. Shocked, Bouriscot claimed that throughout their entire affair he had never suspected that his lover was a man.

The playwriting of *M. Butterfly* is actually a subversive creation of the famous opera *Madama Butterfly* by Giacomo Puccini in which Cio-Cio-San, a Japanese beauty lost her heart on Pinkerton, an American military officer, and finally committed suicide for love. However, in the play of David Henry Hwang, fates of the two classic characters are turned over. On the surface, Song Liling, an oriental woman, plays as the Butterfly of Gallimard, a western man. Yet the West's vision about the submissive East has to cease when Song Liling turns out to be a man and a Chinese spy. Gallimard, as a victim who adheres to the view that power is the sign of a successful man, believes that the affection of a pretty oriental woman is surely a "huge plus" for him. And that's what results in this absurd love story.

Both applause and criticism have been drawn by this play: some critics acclaim its bold innovation and abundance, while others think its plot and role positioning unconscionable. It is widely seen as a literary work to explore western stereotypes concerning Asians, the preconceptions affecting racial and East-West tensions, and issues of gender and sexual identity. It has been described as "deconstructivist" revision of *Madama Butterfly*. And on one level, the work functions as an examination of the phenomenon of "Orientalism", which encompasses a broad spectrum of Western attitudes, prejudices, and stereotypes regarding Asian people, cultures, and nations.

0.2 Literary Review and Research Significance of *M. Butterfly*

M. Butterfly has caused both acclaim and criticism ever since it was published in 1986. It was remarked as a masterpiece full of imagination and innovation which enabled David Henry Hwang to join the ranks of the first-rate playwrights by Broadway Review. Crowned with fruitful achievements, the play aroused different opinions among the Asian Americans and influenced how they perceived the world. In the past three decades, topics, from perspectives of a wide range, have been discussed by critics home and abroad.

A. Overseas Research

The overseas researches on *M. Butterfly* mainly place emphasis on its themes of ethnic studies, Orientalism, femininity, fetishism, and culture. Andrew Shin from California State University reckoned that this story told how the French diplomat was shackled by the West's representation of its political power through heterosexual norms which resulted in his recourse to the fantastical body of an Oriental woman in his "Projected Bodies in David Henry Hwang's *M. Butterfly* and *Golden Gate*". *M. Butterfly*, for him, dramatizes the disclosure of queer identity. And in "*M. Butterfly* as a Total Theatre", Isabel Seguro Gómez from University of Barcelona argued that the theatrical techniques used by Hwang were also a fundamental aspect to be considered as the deconstruction of the Orient and the Other.

Moreover, the famous American scholar Teresa de Lauretis provided a much more comprehensive study on the movie directed by David Cronenberg in her "Popular Culture, Public and Private Fantasies: Femininity and Fetishism in David Cronenberg's *M. Butterfly*", ranging from culture, politics, post-colonialism, etc. As for the perspective of gender studies, Dorinne K. Kondo, a professor of Anthropology and American Studies at the University of Southern California, published an article entitled "*M. Butterfly*: Orientalism, Gender, and a Critique of Essentialist Identity", in which assumptions about identity, including anthropological theories of the self or the person, the ways gender and race are mutually implicated in the construction of identity, and the pervasive insidiousness of gender and racial stereotypes, were deeply discussed. However, like the majority of papers in China, this analysis focused on the intertwined cultural and political part where the East/West and male/female become mobile positions in a field of power relations, rather than the gender issue itself.

B. Domestic Research

Researches on *M. Butterfly* in China tend to focus on post-colonialism, dramatic conflict, defamiliarization, and deconstruction. Among all the researches, the most representative ones are as follows. Lu Wei, a professor of Beijing

Language and Culture University as well as an expert in Chinese-American literature, has explored this play from the postcolonial perspective in her “Mimicry, Ambiguity, and Blending: From *Madama Butterfly* to *M. Butterfly*”, from which the status subversion of China could be easily recognized. She insisted that cultural influence was always a bi-directional process according to the “Mimicry” theory put forward by Homi Bhabha. And Huang Wanhua from Shandong University put an emphasis on the consciousness of cross-culture reflected in this play in his “The ‘Different’ Visual Field and ‘Different’ Appearance in Cross-Culture”. Instead of paying attention to the race topic and different racial characters, this paper took *M. Butterfly* as a proof of cultural infiltration, pointing out that only when we cast off the blind worship of the West can we completely get rid of the fate of Madame Butterfly.

Then Wang Xi from Fudan University analyzed three kinds of metamorphosis in his “From Caterpillar to Butterfly: The Metamorphosis in *M. Butterfly*”, that is, Giacomo Puccini’s famous opera *Madama Butterfly* metamorphoses into a modern-day geopolitical argument, and the two male protagonists metamorphose from “just a man” into the tragic Monsieur Butterflies. Supported by deconstruction theory along with androgyny, it demonstrated how the nihilistic Orientalism, operatic illusion and the desire for control, distorted male arrogance and sexual desire push the metamorphosis to their ends. And in recent years, some papers began to shed some light on the gender issue that came up in this play, and the most valuable one is “The Silenced Body in Collective Anti-Colonial Passion: An Embodied Interpretation of *M. Butterfly*” written by Liang Chaoqun, a professor of the East China Normal University. As an expert in American drama, he, for the first time, declared that the excessive attention of post-colonialism to this play had unexceptionally silenced a crucial dimension—the body. This paper pointed out the irrationality of this espionage story, which is certainly a commendable. Yet unfortunately, it didn’t propose a reasonable interpretation of that peculiar phenomenon.

0.3 The Significance of the Thesis

Admittedly, researches from each perspective listed above make sense, and have their own values in helping readers and audiences understand this play. By discussing topics such as colonialism, orientalism, gender, sex, politics, and so on, they are all thought-provoking. And on most occasions, *M. Butterfly* is always regarded as a play of anti-America, or an accusation against the stereotyped concept of “the West dominates the East and men dominate women”. Yet this paper studies it as a request of both sides—it aims to encourage us to get rid of the piled-up misconceptions, and to be true to each other from a mutual and equal standpoint. Moreover, given the data collected from relevant databases, though a large quantity of papers have studied *M. Butterfly* from a variety of perspectives, they all ignore the most important and obvious “irrationality” in it, that is, how could a knowledgeable diplomat have no idea of the transvestite phenomenon in Peking Opera after being in China for years, and how could a married man never recognize something wrong in the sex life with a man in twenty years. Some papers published in recent years begin to pay attention to the gender issues, yet the majority of them are composed on the premise that “Gallimard knows nothing about Song Liling’s male identity”. Although a few others realize this secret is only a tacit agreement between the two lovers, they just give an explanation from Oritenalism which is one-sided and kind of far-fetched. This paper will explore the reason why Song Liling’s secret can be kept for such a long time from cultural, social, and individual psychological levels.

Chapter One

The Secret Shared by Gallimard and Song Liling

The creation of *M. Butterfly* derived from a factual report: the French diplomat Bernard Boursicot and the Peking Opera actor Shi Peipu fell in love with each other. But the twenty-year affair turned out to be an espionage case. The news insisted that Boursicot never doubted Shi Peipu's male identity and even believed they had given birth to a boy. But according to a report after years, Boursicot was merely a typist of the France Embassy and a gay as well. Perhaps the fact couldn't be confirmed any more, but the homosexual version was obviously more persuasive.

The love story between Gallimard and Song Liling is always taken as a conspiracy in which Song Liling carefully held the secret of his male identity to spy for the Chinese government. This is absolutely the fact but only a part of it. It is common sense that any couple who have lived together for nearly twenty years must know the hobbies and habits of each other clearly, let alone body features. Certainly, some seemingly reasonable excuses were listed in the text: Song Liling insisted that she was a shy Chinese girl without too much sex experience; Gallimard labeled eastern females as humble ladies with reserved manner, etc. However, strong evidences could be found between the lines that the male identity of Song Liling was nothing else but an open secret shared by the two protagonists. And this "secret" will be enumerated respectively on the side of Gallimard and Song Liling in this chapter.

1.1 Gallimard and the Secret

Shouldering the responsibility of conducting diplomacy with other states or international organizations, diplomat is a position with high requirements for keen insights as well as wide knowledge. Gallimard, as a permanent French diplomat in China, must at least have a general knowledge of the Chinese traditional culture. Moreover, Peking Opera wasn't newly sprouted in that age. As far back as the

19th century, it started to board the stage in western countries. On October 8, 1852, at the height of the Gold Rush, a troupe of twenty Chinese male and female jugglers performed in the 2000-seat American Theatre in San Francisco. During the period between the Jazz Age and World War II, Peking Opera played a quite active role in western countries, especially America. And for a century from the 1850s to the 1950s, it had been performed almost every night somewhere in America. It is widely known that Sheng, Dan, Jing and Chou are four main roles in Peking Opera. And Dan is the general name for female characters yet usually played by male actors in the past, which is probably one of the most attracting parts of this artistic form. It is unimaginable that a knowledgeable diplomat totally has no idea of this characteristic culture, especially after he became fascinated by Song Liling and had watched his performances for several times in the theatre. Taking the typical tradition of Peking Opera and the abnormal behaviors of Song Liling into consideration, Gallimard should have learnt the truth within a short time. In fact, his judgment and anxiety were revealed inadvertently in the middle and concluding parts.

In 1963, the third year since they carried on a clandestine love affair, Gallimard, for the first time, cheated Song Liling and had a one-night stand with a Danish girl. The bold act coupled with explicit discussion on sex and the male genital organ didn't actually cater to Gallimard's lust, yet triggered his curiosity about Song Liling's naked body. At that moment, the haunting doubt in the deep heart of this wise official began to expose. Hence, after three weeks, he went to Song Liling's and made the request of stripping him in light. But his resolution finally turned out to be a withdrawal of that claim, not out of mercy on his tearful lover, but due to a subtle idea in his subconscious. "Did I not undress her because I knew, somewhere deep down, what I would find? Perhaps. Happiness is so rare that our mind can turn somersaults to protect it" (Hwang, 2009: 1442). Here he not merely hinted at the male identity of Song Liling, but also awoke to his true feelings towards this man. It's clear that Gallimard's quitting was not the result of his tender affection for Song Liling, but because something subconscious

extinguished his impulsion. The mainstream heterosexuality reminded him that if Song Liling's male identity came to light, he must be caught in a dilemma: either clear himself from homosexuality or admit it and incur criticism about their relationship. But whatever he chose, he would lose something. It's sure that, deep inside his heart, Gallimard wasn't willing to end the sweet time with Song Liling, his perfect lover. And he was unlikely to destroy the successful image he had built through careful scheming. Therefore, he had no other choice but to leave that secret untouched.

Given this, it's easy to understand why, in the last scene when Song Liling decided to announce the truth by stripping himself, Gallimard became quite panic-stricken. He begged Song Liling to give it up and admitted straightforward that he had known it long before.

GALLIMARD Please. This is unnecessary. I know what you are.

SONG Do you? What am I?

GALLIMARD Yes I do! I knew all the time somewhere that my happiness was temporary, my love a deception. But my mind kept the knowledge at bay. To make the wait bearable.

(Hwang, 2009: 1456)

The words "I knew all the time somewhere that my happiness was temporary, my love a deception" punctured his pretension ruthlessly. By keeping the knowledge at bay, his mind, for fear of the male-dominated doctrine and entrenched system of heterosexuality, was put into the protection of psychological defense mechanism. Gallimard unwittingly forced himself to believe Song Liling was exactly the perfect "Madama Butterfly" he and almost all the western men dreamed of.

In the end, Gallimard, in desperation, had to admit that the whole so-called love affair was nothing but his illusion. He was blinded by the inequality between the western males and the eastern females at the very beginning. That's why he showed great passion for *Madama Butterfly* by Giacomo Puccini, in which

Pinkerton conquered Cio-Cio-San as the master of her fate. Unfortunately, Gallimard never became another Pinkerton. In a sense, he was another Cio-Cio-San, the one who killed herself because of the failure in love.

Keeping the secret of Song Liling was actually a way of self-protection for Gallimard. In fact, Helga, his legal wife, discovered his “difference” pretty early. And Helga was known as the most tragic role in this drama. When Gallimard wanted to divorce, Helga confined in him, “I knew, in my own way, I knew that you were not everything you pretended to be. But the pretense—going on your arm to the embassy ball, visiting your office and guards saying, ‘Good morning, Madame Gallimard’—the pretense....” (Hwang, 2009: 1450) It’s true that there was no happiness in their marriage, and Helga clearly knew what her husband was trying to hide from her. But to maintain the dignity and honor, she neglected it deliberately, and acquiesced in the morbid love triangle. The irony of this drama lied in the fact: Helga, the daughter of an ambassador to Australia, had to stand the unhappy marriage, impotent husband, and self-deception; Gallimard, the seemingly superior diplomat descended into the target of public ridicule; Song Liling, a weak and depressive character in the beginning part, finally became the master in many ways.

In fact, even the writer himself admitted that Gallimard must know Song Liling was a man. Pinkerton’s relationship with Cio-Cio-San, though, was a heterosexual one, Gallimard’s relationship with Song Liling was a homosexual one. Hence it prompted the question of Gallimard’s sexual orientation. Was he heterosexual or homosexual? David Henry Hwang offered an interesting answer on Gallimard’s sexuality, suggesting that “I think he knows he’s having an affair with a man. Therefore, on some level he is gay” (Boles, 2013: 70).

1.2 Song Liling and the Secret

Song Liling emphasized constantly that he learnt the techniques to please men from his mother, a prostitute in the Bund area, and swore that he knew how to escape from the tender touch of another man in bed. However, he was also clear

that the secret couldn't be kept forever. In the story, Gallimard intended to strip Song Liling on more than one occasion for different reasons, but it never came true until the last scene in which Song Liling stripped himself personally despite Gallimard's objection and begging. In the final trial, the judge expressed the confusion of everyone, "Did Monsieur Gallimard know you were a man?" (Hwang, 2009: 1453) Song Liling didn't answer or deny it directly. Instead, he kept talking about those measures taken to avoid superfluous physical touch and detailed psychological analysis of Gallimard. After verbose presentations and lengthy explanations, an ambiguous answer was finally given, "You know, Your Honor, I never asked" (Hwang, 2009: 1454). This short answer, in fact, clearly implied that the male identity of Song Liling was indeed a secret which they both protected carefully. Gallimard was really cheated for some time at the very beginning, but gradually it became a tacit agreement they reached. And neither of them would uncover the fact to push their love into a corner.

In the last scene, Song Liling stripped himself to force Gallimard directly face the fact that he was a man. Superficially, he was unmasking himself and putting an end to their abnormal love. But on the contrary, he was actually looking forward to a new start, since when they might love each other with the true self. That's why when Gallimard accepted his male identity, he was agitated and stressed, "I'm not just any man...I'm your Butterfly. Under the robes, beneath everything, it was always me" (Hwang, 2009: 1456). These words demonstrated that Song Liling stripped himself not to end their relationship but to remind Gallimard of his true love no matter as a woman or man. Tired of the illusory relationship with the burden of disguise, lies, and revolutionary tasks, Song Liling was willing to confess their homosexual love. But Gallimard finally made the same choice of Cio-Cio-San. "Death with honor is better than life...life with dishonor" (Hwang, 2009: 1458). His superiority in culture and social status, plus his inferiority complex and castration anxiety, impelled him to plunge the knife into his body. For Gallimard, "Madama Butterfly" was someone beautiful and submissive, and most importantly, she should cherish the honor of sacrifice for

love. Gallimard once remarked about Pinkerton that he was a man not very good-looking, not too bright, and pretty much a wimp. Obviously, Gallimard flattered himself as someone superior to Pinkerton from every aspect, thus he believed he deserved a Butterfly better than Cio-Cio-San. When everything was in the sun, he would rather choose death to defend his dignity and dream.

Now that Gallimard knew Song Liling was a man subconsciously and Song Liling knew his secret couldn't be always hidden, why did they choose to leave it untouched tacitly rather than face up to their homosexual love bravely? The answer is absolutely complicated, and it can be explored on three levels—culture, society and individual psychology—in the following three chapters.

Chapter Two Cultural Stereotypes

Culture symbolizes the development level of human civilization and is inevitably expressed in people's daily performance. *M. Butterfly* appears to be a tragedy of homosexual love, yet reflects the irreconcilable cultural conflict between the West and the East. In the twentieth century, western powers kept cracking down on eastern countries. In contact with Asians, contradictory perceptions usually prevailed among westerners. On the one hand, they were easily obsessed by mysterious oriental tales; on the other, a subtle feeling of fear arised spontaneously towards this ethnic group who seemed to be alien to them. For instance, "Yellow Peril/Terror" was a derogatory term coined to show the danger Asian people had posed to the western world. Hence even as the vogue for Chinese and Japanese design flourished in the early twentieth century, the U.S. Congress passed laws limiting Asian immigration. David Henry Hwang believes that the West has formed a stereotyped imagination and cognition on the East, and this is what he mainly explores in *M. Butterfly*. In the following parts, the cultural gap between Gallimard and Song Liling will be elaborated from two aspects: Western Cultural Hegemony and Chinese Images in the West.

2.1 Western Cultural Hegemony

Cultural Hegemony is proposed by Antonio Gramsci, one of the founders of Italian Communist Party, in his book *Prison Notebooks*. Marxist philosophy defines it as the dominant position of the governing class in culture. Beliefs, values, social norms, and guidance of public opinion are all manipulated by them, in which way their views turn into popular culture that are pursued by the mass. On many occasions, the dominant ideology, which, in fact, is to the advantage of the ruling class only, is blindly taken as something natural and beneficial for general public. Cultural Hegemony, on the sociological or philosophical level, is a term that originates from an ancient Greek word with the implication of "leadership" or "regulations". And In geopolitics, it refers to a measure of indirect

manipulation. The hegemon (regime in the lead) dominates subordinate regimes imperceptibly through an implied means of power rather than direct military force, and thereby influences their cultural values. Prejudices brought by western superiority are deep-rooted even in the current social environment. For example, terms to describe the earlier immigrants from Asian and other European countries are respectively “sojourner” and “settler”, which clearly indicates that oriental culture is regarded as alien to westerners. The wide gap determines there is a long way to go in their integration.

M. Butterfly is a story that took place in the latter half of the twentieth century, during which subtle changes emerged in the relationship between the West and the East. After the havoc of the two world wars in the first half of last century, pursuit of peace, development, and cooperation became the irreversible trend in the world. However, excessive disparities in politics, economy, and culture resulted in the unequal status between westerners and easterners. On account of their force of dominant economic and political positions in the present world, some developed countries kept selling their cultural values and products to other countries. Thus, cultural hegemonism could be carried out by them to affect the tradition, value, and ideology in developing countries. Under such circumstances, the Chinese government have been facing significant issues including recognizing the impact that western cultural hegemonism has brought, planning strategies to meet timely changes, rejecting cultural colonization, and developing our national culture.

“Power” is always a significant topic that can never be ignored. Whenever it comes to “power”, there must be a hierarchical model in which a party can only obey or compromise on the orders issued by the other party. *Das Kapital*, which is known as the Bible of the working class on the Continent, points out that the economic base determines the superstructure. And the “Zero-Sum” phenomenon, a concept of the Game Theory that describes a situation in which the gain of utility of a participant is exactly balanced by the loss of the utility of the other, clearly explains the China-West relationship in the environment of Cultural Hegemony.

Gramsci was against economic determination, historical materialism, and the dialectical relationship between economic base and superstructure. He dug into Hegelian philosophy, and placed extra emphasis on the irreplaceable role of revolutionary consciousness, concept, and willpower in the development of human history. Then he put forward a cultural theory with practical monism as its theoretical foundation, that is, Cultural Hegemony. (Feng Xianguang, 2002: 228) Then, by analyzing history and root of western cultural hegemonism, and researching its development process in China and its impact on Chinese culture, the wide cultural gap between Gallimard and Song Liling was non-ignorable. Before the 1960s, China and the Chinese people survived with a weak international status, while western countries and westerners were playing a leading role in either the realistic society or literary circles. That's how the character of "Madama Butterfly" portrayed by Puccini satisfied the westerners' imagination. In that opera, it was the fantasy of love that led to the final suicide of Cio-Cio-San. And it was just the death that turned her into a lofty and fantastic image of the "Oriental Butterfly" in the eyes of westerners. This legend of love was well received because of its strict compliance with the rules of Cultural Hegemony. Therefore, the fascinating part of *M. Butterfly* was exactly due to its ingenious use of the cognitive dislocation. The subversion of the traditional cognition resulted in the shock and mental conflict of Gallimard, the man who was a loyal worshipper of "Madama Butterfly". He would rather commit suicide than face the shattered mirage bravely. Gallimard considered this a shame, and, more than once, expressed the voice within monologue, "Alone in this cell, I sit night after night, watching our story play through my head, always searching for a new ending, one which redeems my honor" (Hwang, 2009: 1445). "I've played out the vents of my life night after night, always searching for a new ending to my story, one where I leave this cell and return forever to my Butterfly's arms" (Hwang, 2009: 1457). If he wasn't blinded by the so-called Cultural Hegemony, he would find the disillusion inevitable. In the final trial, Song Liling pointed out that the West thought of itself as masculine—big guns, big industry, big money—so the East

was feminine—weak, delicate, poor.... He even complained, “Being an Oriental, I could never be completely a man” (Hwang, 2009: 1454).

The integration and coherence of culture and power are clearly manifested in discourse practice. Eurocentrism and stereotyped construction of the East can be found everywhere in western literary works. Even when the western scholars are trying to look into the mind and characters of the Chinese people, what they describe just highlights the profound difference between the thinking models of the West and East. (Said, 1999: 57) In the portrait of a submissive and feminized Asia, *Madama Butterfly* exemplified the western fantasy of the East as an exotic realm that displayed its mysteries for the West to admire, collect, and dominate. Said maintained that such a conception of the “Orient” actually reflected an “imaginative geography” rather than the actual sociocultural geography of Asia and its people. In *M. Butterfly*, however, David Henry Hwang established a series of parallels and counterpoints between Puccini’s opera and his play, due to which he achieved tremendous success. Gallimard was exactly the representative of the dominant culture, while, Song Liling was a typical image of the East. Hence in Gallimard’s stereotyped construction of Chinese people, Song Liling must be someone like Cio-Cio-San who was obedient, humble, and worshipping the west. However, Song Liling turned out to be anyone but a traditional weak Chinese. That’s why strong ironical effect was reached when the secret was revealed in the end of the play.

Certainly, the inspiration of the role setting in *M. Butterfly* was largely derived from the personal experience of David Henry Hwang who admitted that his parents’ assimilation was a crucial component of his personal and artistic progress. He explained, “My whole personal political development is largely a reaction to the fact that my parents did assimilate. If they had been more traditional and tied to the root culture, I would probably be a completely different person” (Boles, 2013: 14). According to David Henry Hwang, his father “never much liked China, or the whole idea behind China or Chinese ways of thinking. He is always been much more attracted to American ways of thinking. He feels

Americans are more open—they tell you what they think—and he’s very much that way himself” (Gerard, 1988: 15). But while he lived in an assimilated household and was engaged in a typical American childhood, he still maintained connections to his Chinese heritage through stories shared with him by his parents and grandparents. Cultural conflict between the West and the East drove him to reflect upon whether the Western Cultural Hegemony was reasonable. Discontented with the stereotyped cultural description in some literary works, he led to the subversion of the roles in *M. Butterfly*, which had a shocking dramatic effect through intertextuality. Meanwhile, his exploration of seduction and misperception also extended to the play’s interaction with its audience. On the level of theatrical form, *M. Butterfly* achieved an intricate counterpointing of easterners and westerners, impersonations, and styles.

2.2 Chinese Images in the West

China, in the perception of westerners, is a paradox: on the one hand, it is a synonym for mystery and prosperity; on the other hand, it is a symbol of inferior quality. In the Bible, there is a paragraph describing that YHWH Elohim created the first man Adam and placed him in a garden that was built “eastward in Eden”. Christians believe that the Garden of Earthly Delights is located in the East, hometown of both humans and gods and the birth place of Jesus. Despite the profound historical origin, Asia or yellow race gradually becomes synonymous with vulgar and low education. The image of China is a kind of imaginary construction and a set of discourse system with metaphorical symbols, which is not an objective existence but a substance constructed by the westerners. With the evolution of history, the Chinese has been written and transformed constantly and presented with various complex images: sometimes as elegant as Muse, while sometimes as wicked as the Felhunter. Obviously, the so-called objective China is not real, but a reflection on desire of the West. Gallimard once clearly admitted that his understanding of the East and oriental women was nothing more than fantasies, “There is a vision of the Orient that I have. Of slender women in chong

sams and kimonos who die for the love of unworthy foreign devils” (Hwang, 2009: 1457).

Contemporary Asian Americans—a general term which includes those who assert their Asian ancestry—have usually found themselves caught in the dilemma of identity. Racially linked to countries with which those in later generations have had little or no contact, they inhabit a culture that has traditionally represented Asian types: submissive lotus blossom, dragon lady, evil genius, exotic dancer, obedient servant, warmonger, and so on. In *M. Butterfly*, Toulon once called Song Liling “a lotus blossom” in Act 2 Scene 3, which exactly summed up the weak and submissive image of the Chinese people in the westerners’ view.

In the 1960s, the ever-existing extreme discrimination against Chinese people has been mostly put to an end. For example, Chinese Exclusion Law vanished in 1943, and intermarriage prohibition between the white race and Chinese was abolished in 1948. Yet the remaining effect still led to the inequality between the West and the East. In the text, profound contempt for Chinese people in that historical period could be found in the view of each western character. When Gallimard introduced Song Liling as an actor in Peking Opera, Helga replied in an ironic tone, “They have an opera too? Do they sing in Chinese? Or maybe—in Italian?” (Hwang, 2009: 1422) And Gallimard himself also had bad impression on Chinese people. In Act 1 Scene 8, he visited the Chinese opera house to see Song Liling’s performance for the second time, and described the surroundings as follows: “The room was hot, and full of smoke. Wrinkled faces, old women, teeth missing—a man with a growth on his neck, like a human toad. All smiling, pipes falling from their mouths, cracking butts between their teeth, a live children pecking at my foot...” (Hwang, 2009: 1423) Opera, in the west, is undoubtedly a synonym for elegance and noble. However, the scene he described was nothing like any opera house in his memory. For him, Chinese people, even in the artistic palace, could behave so vulgarly, let alone in daily life.

Moreover, in a small talk, Gallimard asked, “You live with the Chinese, sir. Do you think they like Communism?” Toulon cleared it up immediately by

correcting the preposition, “I live in China. Not with the Chinese” (Hwang, 2009: 1435). His excessive concern about the insignificant preposition “with” proved how eager he was to make a clean break with the Chinese. And Gallimard, in such a situation, wouldn’t admit his true feelings towards a Chinese actor. With Song Liling as his secret mistress, he seemed to be a charming diplomat who even won envies from colleagues like Toulon. It’s undeniable that the praise of Toulon—“Now you go and find a lotus blossom...and top us all” (Hwang, 2009: 1435)—greatly satisfied the vanity of Gallimard. But once his true love was revealed, he would become an easy target for public ridicule. In the depth of his heart, Gallimard believed they westerners enjoyed superiority. He totally approved of what Marc said “but something deep inside her heart...she cannot help herself...she must surrender to you. It is her destiny” (Hwang, 2009: 1425). Most westerners in that era thought that China was merely an ill-mannered society, and everyone should dream to break away from those backward people. That’s why when Song Liling imagined a life in which there was a tiny café to sit in with cappuccinos and men in tuxedos and bad expatriate jazz, Gallimard believed that it was the true words, and he was the man who could give Song Liling such kind of life. The false confidence made Gallimard believe that Song Liling must be his “Madama Butterfly”, which only turned out to be an illusion.

Certainly, such kind of characters was designed out of certain reasons. David Henry Hwang, as one of thousands of ABC (American-Born Chinese), suffered from the similar predicament of cultural identity, which later became a significant subject of his writing. On most occasions, the debut of a writer always indicates the features of his works. In *FOB*, his first play, David Henry Hwang created the character Dale who tried his best to tell himself from Stephen, the new arrival. Chinese migrants were described as “clumsy, ugly, and slippery”. On the basis of such a conception, he rewrote the love affair between Bernard Boursicot and Shi Peipu to subvert the traditional Chinese images in the eyes of the westerners. The playwright believed that, “The French diplomat had fallen in love not with a person but with a stereotype of Asian women” (Hwang, 2009: 1409).

Due to those objective reasons and subjective prejudice, the Chinese images in Chinese American literary works have experienced the transformation from “Other” to “Self” following three stages of development: late 19th century to 1950s, 1960s to 1980s, and 1990s till nowadays. During the first phase, the literary works, although created by Chinese writers, totally absorbed western values such as *Fifth Chinese Daughter*. Despite their appearance of Chinese, characters who could achieve the final success in such works were actually worshipers of American spirit. When it came to the 1960s, the Chinese roles in novels and other literary works began to find themselves, and the typical work is *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*. Chinese characters were no longer depicted as “Other”, but started to show the true “Self”. And *M. Butterfly* was exactly produced in such a circumstance. In this play, a striking contrast formed between the Chinese images described from the perspective of westerners and the fact proved in the last scene. And Song Liling completed the transformation from a submissive and despised mistress to a dominating and heroic man. Depicting an eastern character who was victorious over the West, David Henry Hwang accomplished his disruption of the western power ethic through the reification of the usual Asian stereotypes, especially of Asian women who were portrayed as cunning, shrewd, manipulative, and deceptive. Hence he completed the transition of the Chinese image from “Other” to “Self”.

To sum up, culture, as a macroscopic constraint, created an insurmountable hurdle between these two protagonists. Making use of the stereotyped conception formed in Gallimard’s mind, Song Liling could easily break through many dilemmas. “I’m a Chinese girl” served as a universal excuse which could save him from any situation—when he turned off the light before having sex, refused to expose naked body, showed excessive care for trivial things, and initiated impractical discussions on the future.... And the intertextual words by Gallimard were “I’m a foreign devil”. David Henry Hwang misled readers and audience to get used to the classic images of westerners and easterners in the beginning on

purpose. The more convinced they became, the more shocked they would feel in the closing section. Influenced by a country's politics, economy, and history, the cultural gap undoubtedly acted as the foundation of this unusual love story. It was perfectly used for achieving nuanced dramatic effect, as the sharp contrast was quite stunning. Both the Western Cultural Hegemony and the Chinese images in the West had contributed to the impassable wall in their relationship.

Chapter Three Social Stigma

In ancient Greece, slaves or criminals were always stamped with specific marks to visibly differentiate them from others, and such kind of marks were called “stigma”. Once a stigma was cut or burned into the skin of someone, he or she would suffer discrimination and exclusion, especially in the public. Then social stigma was produced as an analogy to refer to the social labels tagged to those who shared certain social characteristics to express the extreme disapproval. Therefore, stigma is usually affixed to such a person, by the greater society, who differs from their cultural norms. When the society categorizes individuals into certain groups, the labeled people are subjected to status loss and discrimination. (Jacoby, 2005:171) Specific expectations about those groups will then be developed as soon as the cultural stereotype begins to take shape. And stigmas related to culture, race, sex, occupation and so on are most common types. A research indicates that people who have been stigmatized may probably tormented by the feeling of being abandoned. The second main reason that leads to protagonists’ silence on Song Liling’s male identity lies in the Compulsory Heterosexuality and Unequal Occupational Status, both of which are noticeable social barriers of their homosexual love.

3.1 Compulsory Heterosexuality

Heterosexuality and homosexuality are sensitive topics in both medical and psychological fields. Out of dualistic thinking, people usually believe heterosexuality is perfectly justified while homosexuality is morbid and abnormal. As early as the Victorian Age, homosexuality was treated as heresy, and the famous ethical trial of Oscar Wilde, which was known as one of the top 30 influential trials in history, was a typical example. When his relationship with the son of the Marquess of Queensbury was exposed, this Irish-born writer was at the top of creation and won wide reputation for his wry wit. But he soon hit the bottom after he was convicted of gross indecency with other men and sentenced to

two years of hard labor in the jail of Reading Gaol after a series of trials. In Act 3 of *Lady Windermere's Fan*, his masterpiece, Wilde wrote a line with quite profound meaning, that is, “we are all in the gutter, but some of us are looking at the stars.” Perhaps he was sure that homosexuality was nothing morbid, but he still found a wife, Constance Strumpet, to deceive the public. It's convinced that the arrestment of Wilde made the British literature regress two decades. This is exactly the power of public opinion. No matter what contribution one has made, once he is labeled “homosexual”, everything ends there. Homosexuality, even in nowadays society, is a sensitive topic. Today, same-sex marriages have become legal in twenty-one countries, and people's perception of homosexuality has experienced a positive transformation from mental illness to normal social phenomenon. Yet discrimination against gays and lesbians still prevails. Given the background of the twentieth century, it's not hard to imagine what a great disturbance would be caused if the male identity of Song Liling came to light. Thus the protagonists easily reached an agreement on this issue without prior consultation.

Homosexual relationship is certainly a social phenomenon which should be treated objectively and rationally. As far back as thousands of years ago, people began to realize there was no binary opposition between male and female. In *The Symposium*, Plato used dialogues to exemplify various theories of love. And the concept of Androgyny was brought forward for the first time. It insisted that the original human nature was quite different from what was like at present—in addition to man and woman, there was a union one who was characterized by both the nature of male and female. On many occasions, the sex and gender of a person can be inconsistent: the former one is biological and inherent, while the latter one is psychological and social. And the typical example in *M. Butterfly* is Song Liling who has played a perfect role of woman. Apart from the superb acting, his gender identity contributes the most to his performance. The inconsistency of his sex and gender is developed in complex environment, which will be deeply investigated in the Chapter Four.

In medieval Europe, homosexuality was once under the severe oppression of religions. The UK, for example, upheld the regulation that anyone who was found guilty of buggery would be sentenced to death until the nineteenth century. By the twentieth century, homosexuality was no more treated as a heinous crime. And more and more scientific researches were made in the area of psychology, psychiatry, philosophy, anthropology, and sociology. Furthermore, two important terms should never be ignored in the study of heterosexuality and homosexuality. The first one is sexual orientation, which refers to an enduring pattern of romantic or sexual attraction (or a combination of these) to persons of the opposite sex, the same sex, or both. And these attractions are correspondingly subsumed under heterosexuality, homosexuality, and bisexuality. The other term is sexual identity, that is, how a person thinks of himself or herself and to whom he or she is sexually attracted. For instance, if a homosexual person admits his/her gay/lesbian identity and tries to make it merge with self-concept, that means he/she identifies with his/her sexual orientation. In *M. Butterfly*, the sexual orientation and identity reached a consensus on Song Liling: he had internalized peculiarity of female and released his homosexual passion in the relationship with Gallimard. However, for Gallimard, the sexual orientation was bound to clash with sexual identity. It could be judged from the ending part that Song Liling was eager to continue their love after he exhibited his reproductive organ in public. But Gallimard resolutely chose death to avoid becoming the target of the public ridicule.

In fact, the sexual orientation of Gallimard was brought to the surface in the Act 1 Scene 5. In the cell, Gallimard recalled the situation in which he discovered a pile of pornographic magazines in the closet of his uncle when he was a twelve-year-old boy. “My body shook. Not with lust—no, with power. Here were women—a shelfful—who would do exactly as I wanted” (Hwang, 2009: 1417). Later on, when he imagined the sexy lady in a negligee was seducing him, he had no corresponding physical reaction. “I’m shaking. My skin is hot, but my penis is soft” (Hwang, 2009: 1418). The French critic Judith Butler once questioned the prescription among the individual biological sex, social gender and sexual desire: one’s gender identity is formed by the combined effect of his/her biological sex

and psychological cognition, and the most significant lies in the expression of sexual desire. (Butler, 1990: 76) What's more, sexual fantasy is the result of activity of cerebral cortex, which represents the spiritual yearning for what cannot be achieved temporarily. The imagination of Gallimard was actually nothing improper. This must be an inevitable experience of every human. But it's quite clear that his imagination was not out of sexual desire but a lust for power. What he pursues was not the pleasure brought by sexual experience, but the vanity profited from the leading role in this male-dominated society.

At that time, Gallimard, although was aware of his abnormal reaction, had no idea of what homosexuality was. Moreover, the unpleasant sex experience with Isabella, his first sex partner, coupled with his unsuccessful marriage life with Helga confused him greatly until the appearance of Song Liling. It has been proved that Gallimard must see through the male identity of Song Liling during the years they were together. At that moment, all his doubts were removed and he found himself a gay man. But he wouldn't voluntarily admit it because he knew for sure about the public opinion and his lack of courage. A research suggests that the levels of loneliness and attachment anxiety are higher in gay men than in heterosexual men, while the levels of self-esteem and attachment avoidance are lower in gay men than in heterosexual men. And self-esteem and attachment may be related to loneliness, with self-esteem playing a mediating role between attachment anxiety and loneliness in gay men. (Hu Jingchu and Hu Jize, 2013: 941)

Meanwhile, just as Yellow Fever (which refers to the western males who are obsessed by eastern females since they believe oriental women are obedient and domesticated, thus are best suited to be wives), oriental men are also very popular among western gays. Since white gays are called "potato" and yellow ones "rice", a special term for the one who predominantly attracts Asian men was coined, that is, Rice Queen. And in the relationship, Asian men usually take the role of "women". Even nowadays, it is regarded as unnatural or unreasonable if two Asian men date each other. And in that case, they are always mocked as lesbians. In fact, contrary to the derisive stereotype, Rice Queens may fall within a wide age range. The professed Rice Queen does not necessarily project a racist ideal of the

submissive Asian onto his desired partner, though cases of this kind of projection do exist. Although in relationships between the rice and potato the Asian partner usually enacts the bottom role, it is not inevitably plagued by an unequal or exploitative power dynamic. Moreover, in many cases, the Rice Queens simply tend to be attracted to certain physical features genetically common among males of Asian descent. Gallimard, as a typical white gay, couldn't escape the fate of being naturally attracted by Song Liling, an oriental man who possessed both masculine sense and feminine tenderness.

In the research of male homosexuality, sex roles are labeled as follows: gay men who prefer the insertive position in anal intercourse are marked with "Tops (or 1)"; those who prefer the receptive position are marked with "Bottoms (or 0)"; and those who think both positions acceptable are marked with "Versatiles (or 0.5)". Researches show that the preference of sex role in homosexual relationships is related to some psychological factors. And the "Bottoms" are more likely to have some inconsistent experience in sex roles. (Weinrich, Grant, Jacobson, Robinson, and Scotchman, 1992: 559) Performances of people with different sex roles are polarized in homosexual self-identification, internalized homophobia, and anxiety. For instance, "Tops" are less likely to see themselves as gay men and may have stronger internalized homophobia. (Hart, 2003: 179) This can clearly explain why Gallimard, who took the role of the "Top" in their relationship, had no idea of his homosexual orientation at the very beginning, and why Song Liling was always accustomed to living as a woman. Meanwhile, this is also the reason for the extreme reactions of Gallimard when their secret became known. He was playing the role of "Top" all the way, and believed Song Liling was an oriental lotus-blossom woman in self hypnosis, thus his homosexual orientation was imperceptible. Yet, for Song Liling who acted as the "Bottom", everything was hard to hide.

3.2 Unequal Occupational Status

There is a well-known old Chinese saying which can be literally translated as, “there are three hundred and sixty trades, and every trade has its master.” However, the fact is, professions can never be all equal. Through more than 2000 years of feudal development process here, official-oriented mentality has taken root in traditional Chinese culture. Common sayings like “people do not fight with officers” show distinctly what a high status governors or authorities enjoy here. Peking Opera actors who are now known as artists, such as Song Liling, were treated as people from the bottom of society in the traditional Chinese value system in the past. In the West, there are also popular occupations and professions not in vogue. However, compared with the situation of China, occupational discrimination is unusual in the western culture. Professions in China, especially some special ones, are never equal all long. And from the perspective of a westerner like Gallimard in those years, there’s an essential distinction between an actor and a Chinese actor, especially when he was exactly living in China.

M. Butterfly is a play set in the Great Proletarian Cultural Revolution (the Cultural Revolution for short), a social-political movement that took place in China from 1966 until 1976. And “class” and “race” were two central concepts during that special historical period. Then the unequal occupational status between an honorable diplomat and an ignoble actor at that time built another barrier for the development of this abnormal relationship. Classifications of professions in China could actually trace back to the Yuan Dynasty (1271-1368 AD). The system of Yuan classified people into ten classes, that is, First Authority, Second Officer, Third Buddhist Monk, Fourth Taoist Priest, Fifth Doctor, Sixth Craftsman, Seventh Worker, Eighth Prostitute, Ninth Scholar, and Tenth Beggar.¹ What’s more, in tradition, prostitutes were customarily placed together with play actors.² In those years, play actors or singers were not allowed to marry ordinary people or attend the Imperial Examination. Even the standard of carts they rode was strictly

¹ 元代将人分为十等：一官，二吏，三僧，四道，五医，六工，七匠，八娼，九儒，十丐。文革期间称知识分子为“臭老九”正是源于此。

² 中国古代常常将“娼（倡）”和“伶”放在一起，苏轼《次韵范纯父涵星砚月石风林屏诗》中便有“自怜太史牛马走，技等卜祝均倡伶”这样的诗句。

limited. In fact, throughout all ages, play actors were treated as people of lower social status. *Book of Han* divided people into three classes: Nine Upper Professionals, Nine Middle Professionals, and Nine Lower Professionals. And the Nine Lower Professionals referred to First Wizard, Second Prostitute, Third Sorcerer, Fourth Night Watch, Fifth Barber, Sixth Flute Player, Seventh Play Actor, Eighth Beggar, and Ninth Vendor.¹ Thus it could be seen that even prostitutes enjoy a higher position than play actors in Chinese tradition. Furthermore, when it came to the Qing Dynasty (the last dynasty of feudal China), people were categorized into two groups: the good which referred to the superior including officers, common people, and merchants, and the bad which referred to the inferior including servants, prostitutes, and play actors.² Although there was no lack of play actors or opera singers who were well-known for a time throughout the feudal society, no one of them enjoyed real respect.

On July 16th, 1909, *Shun Pao*, one of the most influential newspapers in Shanghai at that time, published a report to call together play actresses and prostitutes to contribute to relief activities. And on January 10th, 1924, *Ta Kung Pao*, published a story: a man asked Hua Yulian, a play actress, how much it would cost to spend a night with her. When she answered 6 silver dollars, the man quipped, “6 silver dollars can even pick up a second-class prostitute.” From these two reports, the low social status of play actors can be explicitly understood. By 1960s, their social status had been kind of improved, and some famous actors became something like stars today. Yet their performances were still just for amusement, and they had no many rights. In *M. Butterfly*, Song Liling was one of such a social group, while Gallimard undoubtedly belonged to the upper class on account of his title of diplomat.

Meanwhile, the Cultural Revolution, at that time, was regarded as a sacred cause aiming to retain the “true” Communist ideology in China by discarding

¹ 《汉书》中人被分为三等：上九流，中九流，下九流。下九流分别是：一流巫，二流娼，三流大神，四流梆，五流剃头，六流吹手，七流戏子，八流叫街，九流卖糖。

² 经君健所著的《清代社会的贱民等级》中指出清代制度把人分为“良”、“贱”两类，其中奴仆及倡优隶卒为贱，并明确表示倡优指娼妓与优伶。

remnants of capitalist and outdated conventional ideas, and in the meantime, enhance the thoughts of Chairman Mao in the Party as the leading ideology. But Peking Opera, as a recreational item, wasn't a noble industry at all. In the play, Comrade Chin despised Song Liling for his occupational identity of a play actor for more than once. In Act 2 Scene 4, for example:

CHIN You're wearing a dress. And every time I come here, you're wearing a dress. Is that because you're an actor? Or what?

SONG It's a ... disguise, Miss Chin.

CHIN Actors, I think they're all weirdoes. My mother tells me actors are like gamblers or prostitutes or—

(Hwang, 2009: 1436)

Song Liling could be called a hero of Chinese revolution in a sense, since he had stolen so much useful information for the government. But Comrade Chin still expressed her insult directly only because of his occupation and social status. And in Act 2 Scene 9, a straight-forward slogan of Cultural Revolution said, "The Actor Renounces His Decadent Profession" (Hwang, 2009:1446). That banner highlighted the social contempt upon play actors once again. Therefore, Gallimard, despite his western values, was affected more or less. Meanwhile, the vulnerable inner world of Gallimard, which could be recognized from all aspects, also contributed to his coward behavior to a large extent. At work, Gallimard never carried out any excellent performances, and the few praises he earned from Mr. Toulon were just a bonus of his lotus-blossom lover. In daily life, he was self-abased and unpopular. It seemed that everyone he met was teasing him: his first sex experience was intrigued by another man; his marriage with Helga was purely a negotiated deal; his friendship with Marc seemed intimate but was actually unequal, etc. All these led to his vulnerable character, due to which he was not able to withstand any public pressure. On one occasion, Gallimard, on impulse, proposed marriage to Song Liling in Act 2 Scene 8, yet he finally gave it up when Song Liling put the fact clear, "You are a diplomat. Your career is skyrocketing. Now, what would happen if you divorced your wife to marry a Communist

Chinese actress?” (Hwang, 2009: 1445) This was precisely what annoyed Gallimard. The identity of diplomat acted as the protective shell of his paper heart. Without it, he might degenerate to that shy and timid boy described in the first act. Labeled with Communist Chinese male actor, Song Liling could never be himself in this relationship.

One more thing worth mentioning is the description of the Cultural Revolution. David Henry Hwang, as a writer born and raised in America, actually has no thorough understanding of that revolution. The materials and documents he can consult are very limited and all depicted from the perspective of the West. Hence most scenes in this play are kind of exaggerated. And Miss Chin is definitely a typical example. In Act 2 Scene 9, there is an outrageous conversation between Song Liling and Miss Chin.

CHIN And how did you come to live in such an exalted position?

SONG I was a plaything for the imperialists!

CHIN What did you do?

SONG I shamed China by allowing myself to be corrupted by a foreigner...

CHIN What does this mean? The People demand a full confession!

SONG I engaged in the lowest perversions with China's enemies!

CHIN What perversions? Be more clear!

SONG I let him put it up my ass!

(Hwang, 2009: 1448)

Miss Chin knew very well that all the confidential information Song Liling stole was based on his relationship with Gallimard under the guise of woman dresses. Here she, regardless of his devotion to the revolution, compelled Song Liling to confess his sins. Even after he euphemized his relationship with imperialism, Miss Chin forced him to describe in detail for insult. The Cultural Revolution was known as a period of crazy time in the history of China. People believed that it was the highest honor to sacrifice everything and struggle for the cause of communism. Consequently, instead of suffering contempt, Song Liling should earn a medal for what he did. This dialogue carried the story too far.

Meanwhile, couples of typical signs were included as well, for instance, “I want to serve the people!”, “driving rhythm of Chinese percussion”, “commune”, “dancers in Mao suits and red-starred caps”, “banner”, and so on. All these are designed to create a revolutionary atmosphere, but it is these grandiose details that bring readers something unconvincing.

Secular vision always works as an executioner and few people can avoid its hurt. Given what listed above, it is easy to see that compulsory heterosexuality and unequal occupational identity have long been branded with social stigma. The former one determined that the homosexual relationship between Gallimard and Song Liling wasn't socially acceptable in either the West or the East. Homosexual people were usually considered strange or sick in the last century. Even specific slangs were coined with a great deal of descriptive words that could describe their roles and acts. And the latter one explained the great disparity between a noble diplomat and a humble Peking Opera actor. Despite some controversial descriptions of the Great Cultural Revolution, the basic social situation at that time was roughly reflected throughout the work. As an actor, Song Liling lived at the very bottom in China. He enjoyed the most glamorous outfits on the stage, but had no right to show the true self even in daily life. Keeping Song Liling as a secret mistress, Gallimard could let himself savor the envy from colleagues as well as the honor of a successful man. However, once he confessed his true feelings, those halos would soon fade away. And what remained might be humiliation and jeering laughter. As a consequence, another fortified wall were built between the two protagonists.

Chapter Four Psychological Complexes

A certain mode of perceptions, memories, or emotions existing in one's subconscious is known as a complex. And in general, it is formed around familiar topics like power or status. (Duane P. Shultz and Sydeney Ellen Shultz, 2009: 116) According to the depth psychology, the authenticity of complex can be easily tracked since almost all the significant factors that can bring effects on one's personality remain hidden in the subconscious. Studies on psychological complexes have inspired a new direction in psychotherapy by mapping the psyche of patients. Carl Jung and Sigmund Freud asserted that complexes would exert profound influences on the attitude and behavior of an individual. An intensive study in this area will help make a thorough inquiry into human mind and provide new methods in understanding human behaviors, emotions, attitudes, and inner world.

Moreover, in the course of children's growth, with the widening of social encounters as well as the development of experiential field, they are bound to face more complicated situations in life, during which one part of their experience will gradually distinguish itself from the rest. This is the self-concept, and its formation is achieved by differentiating what is a direct part of the self from what are external to the self. And it is the self-concept that tells people what they are, what they should be, and what they would like to be. Obviously, both Gallimard and Song Liling met problems in the formation of their self-concepts. An in-depth exploration into their psychology is beneficial to understanding this play. In *M. Butterfly*, it is exactly the different living background and life experience that lead to specific psychological complexes of the two protagonists. For Gallimard's psychology, Inferiority Complex and Castration Anxiety will be analyzed in detail; while for Song Liling's psychology, his growing environment and the corresponding effects it has brought will get explored.

4.1 Gallimard's Psychology

On the surface, Gallimard was a seemingly successful man who had a career-beneficial wife, a decent job, a lover like lotus blossom, and enjoyed the life of every function in Paris. However, with a deeper probe into his life, his inferiority complex and castration anxiety would soon be recognized. He was never as confident as he pretended to be. In communication with others, for example Marc and Toulon, he spent most time acting as a hearer. Meanwhile, sidestep and instant denial were the major measures he took in responding to those questions that might expose his inner world. Orgies and naked pool parties introduced by his friend Marc made him hesitant and uncomfortable. What's more, his first sexual experience occurred in some dark bushes where he was manhandled by an overactive and loud teenage girl who thought he was somebody else. He came away from the experience completely unimpressed by and actually a bit frightened of the sexual intercourse. In addition, his eventual marriage to Helga was out of convenience rather than romance, and even his extra-marital affair was ineffective, since his sex partner was too open and revealing. It prompted him to wonder, "Is it possible for a woman to be too uninhibited, too willing, so as to seem almost too...masculine?" (Hwang, 2009: 1439) According to what have been listed above, it's noticeable that women, specifically western women, confused and scared Gallimard. All these, after all, could boil down to his inferiority complex and castration anxiety.

4.1.1 Inferiority Complex

The inferiority complex is a typical kind of psychological complexes carried by someone who lacks of self-worth and is obsessed by a feeling of not measuring up to standards. Such kind of complex is usually buried somewhere in our subconscious. Besides impelling individuals to overcompensate for their loss, it may also trigger some asocial behaviors. The concept of inferiority complex was originally put forward in the works of Sigmund Freud, and got further developed by Carl Jung. Alfred Adler, the founder of Adlerian psychology, asserted that most

neurotic symptoms were largely caused by the overcompensation for such kind of feelings. Complex is now often taken as a term to denote emotional problems. And superiority complex, as a counterpart with the opposite meaning of inferiority complex, is a psychological defense mechanism through which one's sense of superiority may cover for his or her sense of inferiority. Certainly, as long as one's feelings of inferiority pile up to a certain point because of uncontrollable failures, an inferiority complex will occur. As a consequence, people who are at the bottom of the social heap, show signs of low self-esteem, or have a history of depression symptoms are at risk for developing a complex. In *M. Butterfly*, Gallimard was a typical character who suffered from inferiority complex.

The inferiority complex of Gallimard stemmed mainly from his sexual dysfunction. From the play, proofs could be easily found. The sexual experiences of Gallimard seemed to be unsuccessful ever since his first experience when he was a shy and introverted young boy. His sex partner was not someone he courted but a gift given by Marc, "the most popular guy in school" (Hwang, 2009: 1429). During the whole process, Gallimard was in a passive position—his arms were pinned to the dirt and butt pounded up and down into the dirt. It's obvious that Isabella was quite experienced and active. Marc once told Gallimard that she never wore underwears. And the girl was so dissolute that what she brought Gallimard was no happiness but pressure. His first experience was a disaster which was described as "I was worried about my legs falling off" (Hwang, 2009: 1429). When Marc questioned whether he had a good time, Gallimard mumbled, "No, that's not what I—I had a great time!" (Hwang, 2009: 1429) Both the short pause and exaggerated tone indicated his psychological changes. The inferiority complex stopped him when he was about to give a disappointing answer. To avoid being ridiculed by his friend, Gallimard told a lie. Gallimard wasn't able to enjoy such kind of uninhibited sex experience, and he even got no courage to express the true self.

In Act 2 Scene 6, Gallimard "enjoyed" his first extra-marital affair with Renee, a Danish student. The provocative performance in bed was undoubtedly

exciting, but when Renee remarked that, “You have a nice weenie” (Hwang, 2009: 1439) Gallimard was embarrassed.

RENEE Oh. Most girls don’t call it a “weenie”, huh?

GALLIMARD It sounds very—

RENEE Small, I know.

GALLIMARD I was going to say, “young”.

RENEE Young, small, same thing. Most guys are, uh, pretty sensitive about that...
(Hwang, 2009: 1439)

When Gallimard tried to use the word “young” to explain “weenie”, Renee, however, said, “small” directly. This blunt criticism was extremely hurtful. And Renee even mentioned her boyfriend back home in Denmark as comparison. All these were unacceptable to Gallimard. After all, he was a restrained and conservative man deep inside. Although he himself cheated his wife Helga, Gallimard, deep inside, was a worshipper of loyal relationships exactly like the one Cio-Cio-San held for Pinkerton. This occasional love affair undoubtedly reinforced his belief that only Song Liling was his optimal choice. Therefore, several days later, when he was humiliated by Toulon, he had intended to go for Renee’s, but finally visited Song Liling instead.

GALLIMARD I started for Renee’s. But no, that was all I needed. A schoolgirl who would question the role of the penis in modern society. What I wanted was revenge. A vessel to contain my humiliation. Though I hadn’t seen her in several weeks, I headed for Butterfly’s.

(Hwang, 2009: 1441)

The humiliation Gallimard suffered from Renee was much more terrible than that given by Toulon, since Toulon just put pressure on him at work, while Renee did hurt his self-esteem. Gallimard knew very well that the vessel to contain his humiliation was nowhere else but the arms of Song Liling. Perhaps the clandestine love affair with Renee was quite exciting for Gallimard, a loser with low self-

confidence. However, Song Liling was the one who he finally belonged with. Realizing it, Gallimard would never admit the male identity of Song Liling.

What's more, it's unexpected that his love affair with Song Liling not only put him into the envy of his colleagues, but also helped him find his true self. And he even got promoted thanks to those unintentional changes. In the first scene of the play, Gallimard confessed that he was voted the "least likely to be invited to a party" in a formal poll among his grammar school classmates. The direct contempt from peers caused irretrievable mental trauma throughout his childhood, and consequently boosted his desire for absolute power as a man. Winning the heart of Song Liling was beneficial to cover up his homosexual orientation, and at the same time, highlighted his charm as "the life of every social function in Paris". And when it came to the reduction in personnel in Act 1 Scene 12, Toulon said, "Want to know a secret? A year ago, you would've been out. But the past few months, I don't know how it happened, you've become this new aggressive confident...thing" (Hwang, 2009: 1431). The close association with Song Liling helped him manage to get better in all aspects of life and work.

Song Liling, a man who disguised himself as a "Madama Butterfly", shielded for Gallimard from the stinging denunciation from mainstream culture. Besides satisfying his appetite for homosexual passion, their relationship, more importantly, sustained his image as a normal straight man. In fact, the love affair between Gallimard and Song Liling was kind of revolutionary: Gallimard presented a silent challenge to the male-dominated and heterosexuality-dominated society through this peculiar relationship. Yet when he finally failed on account of courage shortage, he then condescended to wear the mask of a delicate Butterfly, and killed himself in the name of love to save his dignity. Hegel talked about love, a surpassed emotional desire, in the volume II of *Aesthetics: Lectures on Fine Art*: in many ways, there's something noble in love, since it doesn't stop at the superficial sexual desire, but presents a graceful spirit in which two souls connect on the basis of courage and sacrifice. (Hegel, 1979: 302-303) Gallimard plunged the knife into his body, hoping that people could take him as a hero who sacrificed

for love rather than a coward whose homosexual orientation was just blown. Anyway, a dead hero was much more respectable than a gay.

4.1.2 Castration Anxiety

Castration anxiety is one of Sigmund Freud's earliest psychoanalytic theories which denotes an overwhelming fear of damage to, or loss of, the penis. (Schwartz, 1955: 219) It is a phobia about emasculation in both the literal and metaphorical sense. Freud believes the force that institutes the repression and maintains it is perceived as resistance during the work of analysis. (Storr, 2013: 60) In the play, Gallimard showed great resistance to his homosexual orientation. He tried the best to distance himself from anything related to that "immoral" behavior. Song Liling, as a perfect candidate, could meet Gallimard's physiological and psychological needs on the one hand, and on the other hand, he was the best stage property to cover up Gallimard's homosexual orientation.

In that male-dominated and heterosexual society, Gallimard had to hide his homosexual orientation, which was abandoned by the mainstream ideology, into sub-consciousness, and disguised himself to be a normal and successful straight man. Facing the identity problem, Gallimard weighed the pros and cons, and decided to side with the dominant culture against the underprivileged one. Therefore, he needed a wife. In Act 1 Scene 5, Gallimard admitted straightforward that his marriage with Helga was not because of love, but of benefits that her father could bring him. He thought their marriage was an altar "where I took a vow renouncing love. No fantasy woman would ever want me, so, yes, I would settle for a quick leap up the career ladder. Passion, I banish, and in its place—practicality!" (Hwang, 2009: 1419) Now that he couldn't enjoy any passion in marriage, practicality became what he pursued.

The marriage of Gallimard and Helga was not a union of love, but the altar of power. In fact, gay-straight marriage, as an effective approach to cover up one's homosexual orientation, is widespread among gay men and lesbians even nowadays. As homosexual people are dubbed "Tongzhi (comrade)" in Chinese

slang, two analogous words—Tongqi (straight women who married to gay men) and Tongfu (straight men who married to lesbians) are coined to denote those victims who act as the straw men in their marriages. Even today, few of these people can cast away the yoke of such marriages of convenience bravely for a variety of reasons: for one thing, some of them may mistake their lukewarm marriage relationship for common problems and know nothing about the homosexual orientation of their partners; for another, those who have found out the secrets may still keep silence for their children or other social causes. This was exactly the reason why Helga confessed that she had noticed the “difference” of her husband from early on, but still didn’t agree to Gallimard’s demand for divorce in Act 2 Scene 11. In addition to certain affection for Gallimard, Helga quite enjoyed the title of “Madame Gallimard”. And Gallimard needed someone with proper background to draw a curtain on his secret desire. In this way, their marriage survived.

Obviously, the biological sex, social gender, and sexual desire of Gallimard didn’t possess the consistency and continuity required by heterosexuality. As a man, he owned a stronger desire for power than having sex with a woman. He married Helga not only because her father could help him in his official career, but also because he was sure what he pursued could only be achieved by a normal heterosexual male. With the burden of imposed homosexual orientation, he was very sensitive to any word that might unmask him. In Act 1 Scene 11, when Song Liling called him “friend” in a letter, Gallimard hated it a lot, “When a woman calls a man her ‘friend’, she’s calling him a eunuch or a homosexual. [Beat; he discards the letter.]” (Hwang, 2009: 1430) These words and this reaction were both signs of his castration anxiety. Freud holds that anxiety is caused by dangers or traumatic events, in which people’s mentality is struck by neither controllable nor releasable stimulation. And anxiety is the result of conflict, that is, the contradiction between id wish and superego punishment. The reason why Gallimard was unwilling to hear homosexuality related words lay exactly in the

conflict of his id wish (homosexual orientation) and superego punishment (the exclusion and marginalization of homosexuality in the male-dominated society).

Although his marriage with Helga helped cover up his sexual preference and brought him a successful career, sterility made him fall into crisis again. After eight years of marriage, a child seemed to be a crying need. Gallimard could always figure out some possible excuses for self-deception until Helga turned to Dr. Bolleart for help one morning. When Helga announced explicitly that Dr. Bolleart confirmed there was nothing wrong with her, and tried to persuade Gallimard to take some tests, he freaked out for sure. Instead of facing up to the issue, he absolved himself of the responsibility. “Why? So he can find there’s nothing wrong with both of us?” (Hwang, 2009: 1437) His rage and fury just revealed his timidity. Subconsciously, he knew clearly who was to be blamed for the sterility. Gallimard once told Song Liling, “I feel like God himself is laughing at me if I can’t produce a child” (Hwang, 2009: 1437). By deceiving himself that he was healthy and needed no doctor, he believed the obvious lie when Song Liling brought him a Chinese boy with blond hair. In a word, Gallimard was always in the fear of suffering an injury or loss of masculine prerogatives, and the very idea of which made Gallimard feel weak and emasculated.

4.2 Song Liling’s Psychology

Compared with Gallimard’s secret homosexual orientation, the homosexual identity of Song Liling was much more apparent. The growth experience of Song Liling indicated that he was a man characterized by lack of sense of presence and desire for paternal love. Measures taken by Song Liling to convince others he was an elegant lady must be complicated. Yet it’s certain that simple imitation, even with striking resemblance, should never deceive all the people, especially a well-informed diplomat. Then the fact must be: beneath the veneer of his male body, there was true femininity.

Karen Horney, the woman who made significant contributions to Psychoanalysis, thought childhood was dominated by the SAFETY NEED, by

which she meant the need for security and freedom from fear. Whether the infant experiences a feeling of security and an absence of fear is decisive in determining the normality of his or her personality development. A child's security depends entirely on how the parents treat the child. The major way parents weaken or prevent security is by displaying a lack of warmth and affection for the child. (Duane P. Shultz and Sydeney Ellen Shultz, 2009: 162) Yet this sense of safety was exactly what Song Liling lacked of. He was brought up by his mother, a prostitute. And he had no idea of who his father was. In a traditional sense, mother is usually taken as the main caretaker of children, and consequently acts as a leading role in their growth. (Martin, 2010: 145-155) But the fact is father's absence will not merely exert a negative effect on the cognitive skills and performative function of children, but will have a marked impact on their gender identification. Researchers have found a positive correlation between the parenting style of father and the development of children's cognitive behavior. Children, without father participating in the family life, are easier to show antisocial behavior than those from a healthy family. (Pfiffner, 2001: 357-367)

What's more, lots of researches clearly indicate that father also plays an irreplaceable role in the formation and development of the gender role of children, especially of boys. In general, if father acts as the authority in reward or punishment of boys, they will show a high degree of masculinity. Otherwise, if mother is in domination or father has less participation in family activities, the internalization of masculinity will become harder, and boys will show more femininity. Freud insists that the gender identity of children is formed during the phallic stage (3-5/6 years old), during which boys begin to approve of and imitate their fathers' behavior. Then it is believed that the presence of father is the fundamental prerequisite for the development of boys' masculine quality. Thus the negligence of mother coupled with father without trace finally led to the abnormal mentality of Song Liling. Living with his mother and her unfixed customers, Song Liling had no favorable impressions on any female, and learnt how to flirt with

men and the ways to please them. The absence of parental love resulted in his sense of loneliness since his childhood.

The sense of loneliness refers to the unpleasant psychological experience when there is a gap between the social relationship one desires for and the existing social network. (Peplau, 1982: 18) It is one of significant signs of evaluating an individual's social adaptive ability. Song Liling, compared with those brought up in a complete and healthy families, was more eager for care and love. And Gallimard was exactly the one who could bring him paternal love. "The oriental transvestites don't imitate females blindly, but express them. They are not confined by the objects, and manage to separate from the prototype" (Barthes, 1982: 103). The seemingly pretended femininity is actually the nature of Song Liling. It is just this gender displacement that guaranteed his long-term relationship with Gallimard. In a sense, Gallimard was not only a lover, but someone who could fill the blank of the paternal love for which he had yearned long before. Nonetheless, he clearly knew that Gallimard didn't want their homosexual relationship to be disclosed. To accomplish the revolutionary mission, safeguard his lover's dignity, keep enjoying the father-like care, and satisfy his homosexual desire, Song Liling had no option but to pretend that he knew nothing to guard their mutual secret.

In the beginning part of the story, Song Liling hid his homosexual orientation just as Gallimard did. On one occasion, Comrade Chin warned him, "Don't forget: there is no homosexuality in China" (Hwang, 2009: 1436). He defended himself, because he was clear that a revolutionist should never show feelings against the mainstream culture. And at that time, the revolutionary cause was placed above anything else in his mind. As a result, he made the same choice with Gallimard, and kept his homosexual orientation under cover in subconscious. When he finally found himself in love with this diplomat and had to betray their love again and again for the lofty revolutionary cause, he was certainly in pain, but still firmly believed his decision was correct. Then after he devoted himself to it, what he achieved, however, was humiliation from Miss Chin. "You won't stink up China

anymore with your pervert stuff. You'll pollute the place where pollution begins—the West” (Hwang, 2009: 1448). At that moment, the belief that supported his dedication to the revolutionary cause collapsed in an instant. By contrast, the warmth given by Gallimard moved Song Liling thoroughly. When they met with each other in Paris four years after he was “rehabilitated” through hard labor in a commune, he didn't expect that Gallimard still cherished their relationship and even invited him to live together.

SONG Rene?

[GALLIMARD takes SONG's hand. Silence.]

GALLIMARD Butterfly? I never doubted you'd return.

SONG You hadn't... forgotten—

GALLIMARD Yes, actually, I've forgotten everything. My mind, you see—there wasn't enough room in this hard head—not for the world and for you. No, there was only room for one. [Beat] Come, look. See? Your bed has been waiting, with the Klimt poser you like, and—see? The xiang lu [incense burner] you gave me?

...

SONG [to us] So I did return to Rene in Paris. Where I found—
(Hwang, 2009: 1451)

This brief love conversation was sincere enough to touch anyone. And in the next days, Gallimard tried his best to collect the information Song Liling needed, and never questioned it. The treasured affection from this white enemy contrasted sharply with the humiliation from the comrade he used to trust the most, which deepened Song Liling's emotional attachment to Gallimard. At that moment, Song Liling found the resting place of his love. And the dash in the last sentence “where I found—” revealed his complex emotions. He needn't disguise himself anymore, and wanted to face the relationship between him and Gallimard with a true self. Meanwhile, Song Liling knew well that his male identity couldn't be hidden for twenty years only by keeping opposing to undress himself in light and avoiding any touch on the key parts of body. For fear of harm and disillusion, they chose to avoid any topic or act that might push them into an embarrassing situation. Yet

when Song Liling was abandoned by his cherished revolutionary cause because of his homosexual orientation, he began to hate such a hypocritical life and decided to debunk everything. During the years they spent in China, Song Liling thought their relationship was part of a political deal in which they used each other for temporary advantages. But after everything, he began to affirm their feelings, and consequently dreamed to eliminate the false and retain the true. Stripping himself in the face of Gallimard, Song Liling wasn't ending their relationship. On the contrary, he was looking forward to a new start, continuing their love as a man. But, for sure, his sincerity received no response.

In spite of different growing experiences, Gallimard and Song Liling both encountered difficulties on their path towards the true self. For one thing, the inferiority complex and castration anxiety discouraged Gallimard in face of his homosexual orientation. Hence he would rather commit suicide than accept the male identity of his Butterfly. For another thing, Song Liling, a lonely boy who grew up without enough care, had to gloss over the ambivalence of his personal feelings and his revolutionary cause. Thus when he was cast aside by his cause and comrades, the feeling of absolute dependence upon Gallimard was bound to arise spontaneously in his heart. In general, the combination of chance and certain psychological complexes of the two protagonists finally led to the shocking moment of truth.

Conclusion

To sum up, the male identity of Song Liling ceased to be a secret to both of them long before, but the dominated social culture compelled them to turn their homosexual orientation into a taboo topic. In the current society, the mainstream heterosexual culture labels all the other forms of sexual culture as outliers, and whoever classified as an outlier may be abandoned ruthlessly. No one can exist independently, free from the social formation. The satisfaction of id impulses can only be achieved with social convention as its precondition, which leads to the legendary love story of this pair of special lovers. On the one hand, for Gallimard, white-centered culture coupled with male-dominated society forced him to act as a masculine white man. He had to hold down his homosexual orientation into subconscious, beyond which he had no other choice. Meanwhile, the stereotype of the East and the easterners in western culture sharpened his pains. To keep enjoying the satisfaction brought by the clandestine love affair with Song Liling, he must leave the male identity of Song Liling unrevealed. On the other hand, for Song Liling, despite his male sex, there was a genuine female living in his inner world. Comrade Chin questioned why he dressed up like a woman and how he managed to fool Gallimard more than once. “Because only a man knows how a woman is supposed to act” was what he said in answer to the question—why, in Peking Opera, was women’s roles played by men. It seemed that Song Liling regarded himself as a male who knew women better than themselves. Both Gallimard and Song Liling were willing to cast off the shackles of culture, society, and their unhealthy psychology. Yet neither of them had made it. When their secret was uncovered, the pressure of public opinion became the last straw. Without courage to face criticisms, their inner world was bound to collapse. And they both took something extreme as a vent to their pent-up feelings—Song Liling stripped himself in Gallimard’s face, while Gallimard plunged the knife into his body to end everything. And the castle of love they built together collapsed abruptly.

The study of the tacit agreement between Gallimard and Song Liling in David Henry Hwang's *M. Butterfly* from the cultural, social, and individual levels is of insignificance in interpreting the protagonists' psychological conflicts and understanding its plot. Reading between the lines, the homosexual tendency of Gallimard and Song Liling can be perceived with no difficulty. Actually, Gallimard had accepted the fact of Song Liling's male identity unconsciously, and kept it as a secret until Song Liling striped himself in his face. An explicit elaboration of the protagonists' affair as a love story between two men, which is the most doubtful issue but as well as the precondition of the creation of this play, will be conducive to other further researches. Due to complicated reasons ranging from cultural, social, and individual ones, they are forced to hide their real feelings and live behind certain masks. The piled-up negative emotions finally broke Song Liling's psychological and spiritual defense mechanism, which made Song Liling go to extremes and announce his male identity by revealing his true sex identity in public. To move one step further, their tragedy suggests the confusion anyone may be confronted within life. Pressure from different parts forces people to make decisions everyday, and any of them may affect the whole life. In a dilemma, whether we should face it with courage or choose evasion to enjoy temporary happiness is a question worth pondering over.

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