



Emily Hahn



Nien Cheng



Qiu Xiaolong

*Volume 2 The Exegesis: Xenotropism and the Awakening of
Literary Expatriatism Through Writing Memoir*

Christine Velde

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The Transformation of Expatriates through Turning to the Foreign

Volume One:

The Memoir: Bound: An Expatriate's Journey to China and Beyond

Volume Two:

The Exegesis: Xenotropism and the Awakening of Literary Expatriatism through Writing Memoir

Christine Robyn Velde

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Emily Hahn – *No Hurry to Go Home*, <http://www.amazon.com> (accessed 1st August 2013).

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Abstract

This thesis, “The Transformation of Expatriates through Turning to the Foreign”, has two components which constitute Volume 1 and Volume 2. Volume 1 is a literary memoir, “Bound: An Expatriate’s Journey to China and Beyond”, which explores a ten-year period in the life of “Kristen”, an Australian expatriate in Shanghai. Although this memoir focuses on my own life, I adopted a similar Chinese pinyin version of my name (“Kristen”), to distance myself from my experiences and to write about them in a more objective way.

Volume 2 presents the exegesis, “Xenotropism and the Awakening of Literary Expatriatism through Writing Memoir”. It provides a theoretical analysis of xenotropism, undertakes an analysis of three prominent writers in China’s history and explores the relationship between xenotropism and its complexities and challenges, and the writing of memoir and its impact on mental health. Parts I, II and III of the exegesis are investigated through literary research and the use of a qualitative, narrative research design. This literary form of qualitative research is used to develop the research instruments and to carry out interviews with 11 expatriates in Shanghai and Hong Kong. Contemporary and historical photographs are incorporated to create a dialogue with Shanghai and to illustrate some ideas in the memoir “Bound”.

Critical and literary sources such as memoirs written by Asian and western writers are examined together. Rebecca Saunder’s *Concept of the Foreign* provides many theoretical ideas about xenotropism. Writers, such as Judith Barrington in *Writing the Memoir*, provide an explanation of the relationship between memory and the memoir genre. Julia Lin’s *Twentieth Century Women’s Poetry* is examined to provide a poetic emphasis to the writing of memoir. Poetry was considered integral to the writing of the

memoir because it provides a more layered and visual meaning, than prose alone can express.

The research findings contribute to new knowledge in that they illustrate that xenotropism, or “turning to the foreign”, results in both personal and artistic development, an understanding and acceptance of different cultures that facilitates the writing of a memoir. The findings show that the writing of memoir is a cathartic process which has positive benefits for mental health. Although there have been discussions about challenges faced through East to West migrations, the literature about West to East migrations is meagre. Yet these migrations are becoming more frequent now due to the advances of technology and the fact that people’s work increasingly involves a global role. “Bound” helps to fill this gap in the literature.

Together Volume 1, the memoir “Bound” and Volume 2, the exegesis “Xenotropism and the Awakening of Literary Expatriatism through Writing Memoir” exemplify the craft of memoir written through living in a foreign country, and they explain how this is different from writing from home. The exegesis explicates the creation of “Bound” from a combination of personal, research-based, literary and theoretical perspectives.

Declaration

I certify that both components of this thesis, the memoir and the exegesis, contain no material which has been accepted for the award of any degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contain no material previously published or written by another person, except where due reference is made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

I give consent to this thesis, when deposited in the University Library, being available for loan and photocopying, subject to the provisions of the *Copyright Act, 1968*.

I also give permission for the digital version of my thesis to be made available on the web, via the university's digital research repository, the library catalogue, and also through web search engines, unless permission has been granted for the university to restrict access for a period of time.

Christine Velde

February 2014

Acknowledgments

This memoir could not have been conceived without the foreign experience of living and working in Shanghai. My fellow expatriates through providing valuable input have enhanced the integrity and realism of the memoir. I appreciated their accessibility and openness during the interview process. A memoir is a literary act and could not have been written without the expert advice of my Principal Supervisor, Professor Brian Castro. Brian saw me through “Bound” and the exegesis “Xenotropism and the Awakening of Literary Expatriatism through Writing Memoir” from their initial conception through to completion.

On a personal note, I would like to thank my life partner David for his support and encouragement throughout the process and whilst in Shanghai, even when he needed me the most. I found a draft of my initial work when going through my mother Roma’s things after she suddenly left us. I recalled an earlier conversation with her when she said she really liked what I had written. Thanks to my sons Nikolas and Aleksander who willingly supported me on my return from Shanghai.

“Bound” is dedicated to my close Chinese friends and to others whom I may never see again who welcomed me into their city and their lives; who guided me in all aspects of my life there from finding my way around to carrying out my work role, purchasing, renovating and eventually selling an apartment and remained faithfully at my side during my subsequent departure. They explained to me what I did not understand, patiently and repeatedly made efforts to communicate with me in a language not their own, took on responsibilities often outside the realm of friendship and showed me how to see the world differently. They remain my greatest teachers.

Shanghai, my beloved city, was like a catalyst because she catapulted me forward in time and space. Through the expatriation process and the experience of foreignness, I became irretrievably changed in my personal values and priorities, artistic aspirations and the way in which, as writer Emily Hahn wrote in *China to Me*, I can now “see through new windows” (13).

INTRODUCTION TO THE EXEGESIS

The central idea in this exegesis is an exploration of the relationship between xenotropism or “turning to the foreign” and the “awakening” of artistic and personal development. It provides a theoretical analysis of xenotropism and discusses the psychological and political consequences of living in a foreign country for refugees, expatriates, émigrés and exiles. Therefore, the three research areas to be investigated in this exegesis are to: define xenotropism and explore its features and challenges; undertake an analysis of three prominent writers in China’s history; and explore the relationship between the memoir genre, xenotropism and its impact on mental health.

“Xenotropism”, according to writer Rebecca Saunders, in her book *The Concept of the Foreign*, extrapolates how “turning to the foreign” may facilitate artistic and self-development (180). This exegesis examines the foreign experiences of three prominent writers: Emily Hahn, Nien Cheng and Qiu Xiaolong during different periods of China’s development. It explains how writing a memoir from a foreign land can awaken new artistic practices as shown in the works of these three writers.

This exegesis proposes that xenotropism can lead to transformations in both personal and artistic development. I do not mean the surface adaptation by a traveller when encountering a Western environment. This thesis demonstrates that living in a foreign country like China for an extended period causes a much more intense and vivid transformation. This results in the sloughing off of the “snakeskin” of one’s usual preoccupations and societal standards, and the increased capacity to become more attuned to the present foreign environment. As Gerald Kennedy aptly expresses in *Imagining Paris*, it is recognized:

... that a lengthy stay in an alien place, must produce certain changes in the way one feels, thinks, sees and writes (27).

My memoir “Bound” illustrates through narrative research that, although an expatriate may appear the same on the surface, their inner values and view of the world changes significantly. This thesis illustrates that xenotropism can lead to a change of career or facilitate the development of one’s artistic vocation as was the case with Emily Hahn who was a prolific writer about China and Qiu Xiaolong, the author of many detective novels about his character, Inspector Chen. Many examples of how xenotropism leads to both the personal and artistic development of expatriates are portrayed in the memoir, “Bound”.

This exegesis draws attention to the absence of contemporary memoirs by foreigners about China since the Cultural Revolution of the 1960s and 1970s, what it was like to live there and the challenges one faced, at least from a western perspective. There is a dearth of memoirs about how xenotropism can lead to transformation in terms of both artistic and personal development, and its relationship to mental health.

Memoirs set in foreign places create an awareness of what it is like to live in another place and facilitate an understanding of different cultures from a deeper viewpoint. They may have a literary role in minimizing xenophobia as the world becomes increasingly more global, through technology and other advances. It is the case of being in a real place, rather than a virtual one.

Writing a memoir from one’s home city such as Adelaide is totally different from the experience of writing one about a foreign city like Shanghai. The desire and commitment to leave one’s home country is “existential” in nature because it is a planned decision involving choice. Existentialism is a philosophical theory which emphasizes existence of the individual as a free and self determining agent. Prominent existentialists include Martin Heidegger (*Being and Time*), Soren Kierkegaard (*The Concept of Anxiety*) and Jean-Paul Satre (*Being*

and Nothingness). I believe that its concepts are meaningful and have practical applications, such as the notion of agency and “availability” to risk and danger.

Existential concepts such as “freedom”, “belonging” and “choice” provide a fuller understanding of what it means to leave one’s country and become a foreigner. Many people talk about living overseas, but few possess the courage to take on the risks which impact on all aspects of their lives. For example, there are physical, emotional, financial, family and career challenges to consider.

Whilst many expatriates may flourish within a foreign environment, a few may also flounder which may result in a shortened expatriation. All expatriates experience challenges and difficulties on returning to their home countries and some never return because it is just too hard or they prefer to stay in their host country. Others may experience mental health issues, for example, “culture shock” following arrival in a foreign country or “reverse culture shock” on return home, during the resettling process. Xenotropism, therefore, is a complex term which can attract both positive and negative consequences.

My memoir “Bound” illustrates that although the decision to live in another country involves risk, it unleashes opportunities for learning, discovering and becoming. Together, xenotropism and the writing of these experiences in memoir form present a power to transform both personal and artistic development. This is because, put very simply, the experiences are recorded for others to read. Language is a powerful tool and xenotropic or foreign experiences can be aptly communicated through the writing of memoir. This exegesis shows that the writing of memoir is a cathartic process which can release painful memories and facilitate a better understanding of foreign experiences. It illuminates the link between xenotropism, mental health and the writing of memoir.

In Part I, I define xenotropism and explore its features, benefits and complications. In Part II, I undertake an analysis of three prominent writers (the romantic, the political and the self-imposed exile) who lived during different periods of China's history. In Part III, I interrogate the relationship between the traditional memoir genre and xenotropism, and describe the research process used to complete "Bound". The research documents and interviews are contained in the Appendix. I reflect on the writing of the memoir and the completion of the exegesis in the section on "Self-Reflexivity".

With regard to referencing, where I have quoted or paraphrased a particular author, I have also cited the relevant page number. The author's name and the book or article to which I made reference, were also included in my exegesis. This method of citing references is consistent with the *MLA Handbook for Writers of Research Papers*.

PART I XENOTROPISM

The writer is a secret criminal. How? ... The writer has a foreign origin; we do not know about the particular nature of these foreigners, but we feel ... that someone is calling them back ... The foreign origin of the book makes the scene of writing one of immeasurable separation ... we write, we paint, through our entire lives as if we were going to a foreign country, as if we were foreigners inside our own families (Helene Cixous, 1991:72).

Defining Xenotropism

Coco Owen described “xenotropism” as artistic expatriation which she perceives “in terms of a figure: a trope, a turn, a swerve, an existential ornamentation that is anything but significant” (47). This turning to the foreign is synonymous with leaving the home country (expatriatism) as the creative work for the artist becomes the true family. Xenotropism is a positive connotation of foreignness which is associated with the possibility of new engagements with the world through personal and artistic development. Cultural and environmental factors, however, will influence whether or not xenotropism, through expatriation, will be successful.

The images of the foreign have been used to describe the psychology of the artist, the inherent “otherness” often portrayed as wildness, to explain how we are simultaneously ourselves, and not ourselves. Rebecca Saunders in *The Concept of the Foreign*, adds that the theoretical assertions about foreignness help us to understand how they have moved from being perceived as a type of neurosis, towards personal and artistic development.

Past and Current Theories about Foreignness

Psychoanalysts such as Sigmund Freud and Carl Jung perceived a relationship to the foreign through expatriation or exile as being associated with a neurosis which required treatment. It seems that for Freud and Jung, turning to the foreign was an inward turn towards the strangeness of images, instincts and impulses which was frowned upon at home. Jung’s and Freud’s work initially focused on artists in search of a vocation and they perceived them as having an incarnate “otherness” or “wildness”.

Carl Jung in *Memories, Dreams and Reflections* was deeply ambivalent about the disorientating pull of the foreign on his trips overseas. In India, he feared the power of the country or perhaps he experienced xenophobia and wanted to go home (269). Freud opened up the interior self for exploration through diagnosis and interpretation of dreams to understand the foreign within us. He adopted the word “expatriation” which comes from the Latin verb “exspatiare”, which means to wander or digress, or to move freely about, or at will. Freud’s work culminated in the publication of the *Interpretation of Dreams* in 1960 (6).

Coco Owen in *The Concept of the Foreign* explains that “xenotropism” is technically used in microbiology to refer to a class of inactive viruses, which require exogamy with another species in order to replicate. She asserts that Freud worked with xenotropism where he claimed the unconscious as his territory and irrationality as its foreignness. Freud therefore, used a physiological perspective of xenotropism as a frame of reference for legitimizing his psychoanalytic theories (183).

In contrast British and American writers such as James Hillman in *Re-Visioning Psychology* and Henry Miller in *Writers at Work: The Paris Review Interviews*, used expatriation as a confirmation of their artistic calling. Hillman explicitly leaves behind Jung’s and Freud’s theories, towards what he refers to as “Western cultural imagination”. He has sought to locate psychology in a third position, that of the “soul”, which he perceives as a perspective of seeing through myths and values (55). Hillman insists that there is always “a poem at the heart of things” (60). Therefore Hillman focused on the visual image as his method, rather than on physiological case histories, as did Freud and Jung.

Current thinking asserts that the image of the foreign has undergone analysis so that the artist no longer represents the exemplary neurotic but rather an expatriating turn towards self-development. The meaning and characteristics of foreignness need to be examined more

closely in order to acquire a full understanding of it and its relationship to different kinds of separation.

Meaning and Characteristics of Foreignness

According to Rebecca Saunders in *The Concept of the Foreign*, the primary meaning of “foreignness” is *not belonging*. She describes at least four nuances of belonging: (1) to belong is to be bound by ties of affection or association, (2) to become part of some whole outside of oneself, for example, a community or a religious institution, (3) to be classified with a group and (4) to conform, and finally to have an unquestioned usual place of living .

Saunders states that foreignness is defined from the Latin term meaning “outside” and “is always relative to the inside, the domestic, the familiar, a boundary” (3). Furthermore, she explains that the word “foreign” is defined negatively; that is, to be foreign is to not belong to a group speaking a given language or having the same customs. Something foreign is often perceived as being unfamiliar, unnatural and incomprehensible. A foreigner is also perceived to be an unsettled person. Foreignness can be conceived as a relationship between a certain belonging and distance. For example, there is a relationship between foreignness and “presence” which is associated with feelings that may surface at times of loss or mourning, such as the loss of a parent.

A spiritual experience is also related to experiencing the foreign, for example, a sudden awakening to undertake a particular action or course in life. Elizabeth Andrew in *Writing the Sacred Journey*, refers to such a moment as an “epiphany” which she describes as a “sudden and transformative revelation” (76). Andrew attempts to define “spirituality” as:

the dimension of our being that relates to the inexplicable. When we ponder the infinite, follow our breath into silence, feel gratitude, speak with veracity, create art, or participate in any transformative activity...(71).

At the heart of spirituality is the “soul” which Robert Dassaix explains as an inner essence which transcends bodily existence in the world (“Bound”:5). It is like living in an

“in-between” world where the heart is open and one endeavours to be true to oneself, to listen to an inner voice and to have the courage to follow its guidance. A place where one can “time travel” into the past, the future or an imagined foreign world.

James Hillman in *Re-Visioning Psychology* states that there is an artificial tension between the soul and the world, private and public spheres and the interior and exterior self. He argues that this tension disappears when an artist has an opportunity through expatriation, to realign and nurture the authentic self or the soul’s axis *mundi* (58). James Hillman’s thinking illustrates his move away from physiological perspectives towards a spiritual view of xenotropism, through myths, values and poetry. The spiritual side of xenotropism is nurtured in a foreign country when one is away from the responsibilities of home and where one illuminates the journey and can confirm their artistic vocation as Helen Cixous aptly writes:

Yet this is the way we must go, leaving home behind. Go towards foreign lands, towards the foreigner in ourselves. Travelling in the unconscious, that inner foreign country, foreign home, country of lost countries (71).

It is through xenotropism that one can develop their art and by overcoming the challenges of living in a foreign country, facilitate their personal growth. In contrast the western corporate lifestyle is focused on earning an income, responsibilities, lack of time to think or reflect if what they are doing is really what they want to do with their lives. It is then when it is much too late, that one may wonder not only where all the time has gone, but be left with many regrets.

Foreignness embodies the impossibility of immediacy because, unlike “locals” going about their daily lives, a foreigner needs an in-between figure who is capable of translating and mediating with the foreign culture. Saunders describes this “in-between figure” in a business-like way and neglects to expand on how the relationship between a foreigner and an in-between figure can become much deeper over time. In “Bound”, Kristen’s Chinese friends Tony and Meir were major players in helping her to negotiate the purchase and renovation of

an apartment in Shanghai. They translated on many occasions between the buyer, banks, notary agents and the renovation company (“Bound”:60).

Saunders explains that there are several characteristics of foreignness: degree, kind, location and temporality. According to her, foreignness varies in *degree* between what is tolerable, such as the eccentric artist and what is intolerable, for example, “perversity” in refusing to follow foreign country policies and rules. Saunders next describes the *location* of foreignness where expatriates may be more acceptable to the local people because their stay is probably confined to a particular time frame based on work requirements. This is different to those who emigrate to a foreign country on a permanent basis because they may be fleeing war or persecution at home.

The *temporality* of foreignness refers to the length of time that one stays in another country which determines the degree or even the *kind* of one’s foreignness. Foreignness creeps under one’s skin. The longer one stays in a foreign country, the deeper the roots become. Expatriates are more likely to make decisions about establishing a home or taking a more permanent position. They may try to take on the persona of a local person by learning the language and dressing as the local people do.

Travelling to a foreign country and actually living there as an expatriate are quite different. A traveller does not put down roots whereas an expatriate does. Many people confess that they would like to go abroad and live in another country, as the narrator illustrates in “Bound”. However, few seem to put their ideas into action because it involves making an existential commitment to leave and to take on the risks associated with leaving their home, job, family and friends.

Over a period of time, an expatriate can feel much more at home in the foreign country and distant from their home country. In an interview in Shanghai for this exegesis, “Isla” questioned the nature of “home”. She believes she now has a global perspective and

that her home in Australia feels disconnected from the rest of the world (Interview A1, 17th May 2012). After a long stay in a foreign country, expatriates may find it too hard to return to their home country and, if they do, the process of repatriation is often difficult.

Julia Kristeva in *Strangers to Ourselves* explores another characteristic associated with foreignness, the notion of “uncanniness strangeness” which she perceives as something once hidden that has now come to light. The uncanny, therefore, is nothing new but is familiar and repressed by the mind constituting a deconstruction of the self. She also refers to “uncanny” as being frightened of the “foreign” (183). Western governments and people often express opinions and emotions which portray their fear of foreignness, for example, foreigners taking away their jobs. Uncanniness occurs when the boundaries between imagination, such as the thought of living in a foreign country, and the reality of actually living there are erased.

Anne-Meike Fechter in *Transnational Lives: Expatriates in Indonesia*, comments that becoming an expatriate means that one’s identity is being unsettled. This situation is characterized by a feeling of “strangeness”. It is important to understand what expatriates encounter because it will also shape their behaviour in the future (151). Staci Ford in “Deeply Almost Domestically at Home in the World: Emily Hahn: Gendered Exceptionalisms and US Journalists in China, 1930-1947”, writes about the “strangeness” that Emily Hahn felt when living in China which seemed to surface in her emotions and change her perceptions. In her books, Hahn often commented about feeling “livery, impatient, restless and unsettled”.

Saunders makes further observations about foreignness: it is perceived as impure; it is an agent of defamiliarisation; and it is like the unconscious because the foreign is the unknown. In addition, the concept of the foreign is seen as “errant”; for example, the expatriate who may wander, digress and move freely about or at will and is “inessential” falling outside significant borders (14). Kristeva like Owen argues that the foreigner lives

within us, arising only if we observe difference, and disappearing when we all acknowledge ourselves as foreigners (192).

Perhaps we need a broader perspective of foreignness as we confront global economic and political integration. Will we, however, be able to live with others *as others* without ostracism and levelling? In other words, can we live without “xenophobia” or hatred and fear of foreigners as strangers? Kristeva expresses doubt, perceiving that even if societies were able to accept and absorb *otherness* at a broader level, the contemporary individual remains jealous of difference causing insurmountable problems. Kristeva advocates promoting a “togetherness” of the foreignness that we all find in ourselves and implies that we should learn from it. Drawing on Bach’s musical compositions, she goes on to say:

Let us not seek to solidify, to turn otherness of the foreigner into a thing ... fleeing not through leveling and forgetting, but through the harmonious repetition of the difference it implies and spreads. Toccatas and Fugues ... without a goal, without boundary ... (3)

We must not hate or be afraid of foreignness but rather accept differences as harmonies. The long-term approach to foreignness should be the merging of the foreign and the non-foreign into a new hybrid form, a *hybridity*, which refers to the miscegenation of cultures as opposed to assimilation and integration.

There are differences between the expatriate, the immigrant, the exile and the émigré. The next section explores the benefits and examines the complexities of xenotropism through specific examples.

Differences between the Refugee, the Expatriate, the Immigrant, the Émigré and the Forced Exile

There are different kinds of separation which attract a complexity of challenges. It is essential to differentiate between these terms, because Part II in this exegesis examines how three writers have written distinct memoirs about China from different contexts and periods of time.

Western culture is partly the work of exiles, émigrés and refugees who fled their own countries due to political persecution or migration programmes. Similarly, Angelika Bammer asserts that displacement or separation of people such as refugees, immigrants, émigrés, exiles or expatriates from their native culture “is one of the most formative experiences of our century” (xi).

The circumstances and reasons for migration are outlined by Salman Akhtar who divides them into whether it is temporary or permanent; the degree of choice which may affect subsequent adaptation; the time available to prepare to leave (for example, to farewell friends and family); the possibility of visiting the home country; and the reasons for leaving one’s home. All these factors play a role in determining success or failure in adapting to the new environment (7-8). For example, an expatriate heading towards new opportunities is quite different from a refugee fleeing from political persecution.

Stephen Dobson explains that when existence in the homeland becomes intolerable due to economic hardship, political injustice or religious persecution, the moment to make the choice to take flight arrives. It is not usually a spontaneous choice but one which is based on a careful evaluation of the consequences and risks involved. The decision is existential because it is rooted in the momentous decision to act in a committed manner to leave (88). It is the writer’s opinion that the application of existential categories, such as “responsibility”, “choice”, “being-there” and “freedom”, can help to understand the decisions made to live in a foreign country and the freedom one may feel in being there to follow a particular path. Perhaps this can assume the significance of epiphanies or sudden spiritual manifestations.

Take for example, a passage from Brian Castro’s *Shanghai Dancing*:

I packed a suitcase and walked out of my marriage and my life forever. I experienced an *ataraxia*, which they say is the tranquility of God ... I had only an immediate resolution of putting one step after the other ... It fixed me in its path as if I were a holy man on a pilgrimage (4-5).

Rebecca Saunders in *Concept of the Foreign* comments that although the refugee, the expatriate and the émigré experience related conditions, they do so in ways distinct from the exile who has no choice but to leave due to political circumstances: “for the refugee is a mass object, the expatriate a free adventurer and the émigré a permanent graft” (73). An immigrant has left his country voluntarily and retains the possibility of revisiting his home country whilst an exile has been forced out of his home and may not be able to return. Edward Said, in “Intellectual Exile: Expatriates and Marginals”, perceives the exile as being banished, marginalized and forced to live outside of the privileges and powers of a particular culture. As Said aptly expresses:

Exile is one of the saddest fates...it not only meant...being a sort of permanent outcast, but also meant someone who never felt at home, and was always at odds with the environment, inconsolable about the past, bitter about the present and future (369).

Due to technology, the world has become smaller so that, for most exiles, the difficulty is not just being forced to live away from home but rather living with many reminders of it. According to Said in “Reflections on Exile”, an exile possesses the characteristics of “spirituality” and “solidarity” (181). Chinese writer Qiu Xiaolong has led an unconventional life as an exile after being forced to leave China during the Cultural Revolution. Perhaps he has also exploited the situation of being an exile through his detective novels, such as *Don't Cry Tai Lake* (2012), *The Mao Case* (2009) and *When Red is Black* (2004), which aptly illustrate the events of that time.

Furthermore, Said explains that an intellectual exile learns to see the world through a juxtaposed position or “double perspective”. This means that an idea or experience is perceived in parallel with another so that they both appear in a new and different way. An exile sees things in terms of what has been left behind and what is actually here and now, never in isolation (186). Take the case of American writer Emily Hahn in *China to Me* where she writes that, following her experiences in China, she is able to “see through new

windows”. Similarly, Kristen in “Bound” illustrates a broader perspective when thinking about political issues in Australia and comparing them to issues in China. This is because she now has a double perspective and, following her own experiences in Shanghai, cannot see things in isolation.

Refugees were created during the 20th century, when large numbers of people required urgent international assistance as a result of wars and persecution. An émigré is someone who emigrates to a new country and, as such, they possess an ambiguous or uncertain status. For example, Nien Cheng who, after suffering years of imprisonment during the Cultural Revolution moved to the United States. She could never forget China, her country. The key ingredients of both the émigré and the exile are that they possess a strong sense of homeland and their circumstances result from political intervention such as revolutions and wars.

Nien Cheng left China as an émigré due to unrelenting persecution in her home country and settled in the United States in 1949. Fifty years later during the Cultural Revolution, Qiu Xiaolong was forced into exile from Shanghai to the United States in 1989. The meaning of the term “exile” is compounded by a deep mourning for the homeland. Both Nien Cheng and Qiu Xiaolong illustrate through their writing a strong connection like an umbilical cord with the country of their birth. Cheng writes about her sadness in leaving Shanghai in her memoir *Life and Death in Shanghai*:

I was sad to leave China, never to return. ... No matter how far we travel ... eventually we want to return to die in China. “The fallen leaves return to the root”, we call it (533).

Taiwanese writer Chen Ruoxi confirms Nien Cheng’s feelings when she writes that she always adheres to the principle of being “born a Chinese person, [and] die a Chinese ghost” (9). Chen Ruoxi adds that Chinese people are forever entangled heart and soul in their place of origin, which is often referred to as the “Chinese emotional knot”. These feelings

also suggest that those who have left politically unstable countries have greater difficulty resettling into a new country.

I worked with the concept of a “ghost” to develop a “ghost voice” which provides a different point of view throughout the memoir, and also as a way of reflecting back in time. This “ghost voice” is also connected to the Chinese concept of worshipping their ancestors, preventing their spirits or ghosts from wandering after death, without a home.

Salman Akhtar in *Immigration and Identity* adds that having to leave one’s country as an exile or émigré also burdens a person with shame, rejection and the protective rite of farewell. They may also feel guilty for surviving and doing better than the family and friends they have left behind. Émigré Nien Cheng, in her memoir *Life and Death in Shanghai*, felt guilty that she had survived the Cultural Revolution and her daughter Meiping had not. She also felt shattered at leaving China as she aptly expressed:

After all, it was the law of nature that the old should die first and the young should live on ... God knows how hard I tried to remain true to my country. But I failed utterly through no fault of my own (535).

The circumstances of relocation are important because the way in which one arrives in a foreign country will determine what is experienced. Gerald Kennedy in *Imagining Paris* explains that the experience of exile reveals a different foreign self because it discloses the stranger whom one no longer resembles. It calls identity into question (25). For example, Nien Cheng and Qiu Xiaolong living in the United States could never forget their homeland nor their Chinese identities. It is the writer’s view that there is probably a case to be made about the difference between an “intellectual” exile and one who writes fiction. The fragmentation of the self in fiction writing is a natural formulation to which Kennedy alludes: it may lead to an easier questioning of identity than that experienced by a writer who cognitively disputes its meaning.

The key ingredients of both the émigré and exile are that they possess a strong sense of homeland and their circumstances result from political intervention such as revolutions or wars. “Home” is thus a fundamental component of identity, a place they leave but not necessarily something they can leave behind. Heidegger in *Being and Time*, refers to “being at home” as the feeling of belonging to a culture in that it is intimate, authentic and familiar; while not being at home creates feelings of distance, inauthenticity and unfamiliarity. His idea of home (*heimat*) is often questioned in the context of his association with Germany’s dark past and thus places the word “identity” under pressure.

Akhtar adds that loss of “home” is undoubtedly one of the most traumatic losses that a person can experience, for example, the loss of a sense of security, familiarity and continuity. Home is also a point of no return: even when regimes collapse, the exile may not be able to go home. Home for the exile cannot be removed but is constantly reimagined through feelings of mourning and loss.

Although Owen assumes the term “home” to be in opposition to foreignness, Angelika Bammer in *Displacement: Cultural Identities in Question* argues for a more inclusive approach where “home” has several meanings. It can be the place one has left or is going to; a lost or a new place; the home where you grew up; or the homeland of your ancestors. In other words, it may refer to a familiar place or a foreign place. Over a period of time, the foreign country may feel more like “home” than one’s original birthplace. However, for many artists it is the domestic environment which disrupts creative adaptation and therefore they find foreign places more nurturing. Owen asserts that a “cathected site of expatriation” may correspond more closely to home than the real one (201).

Perhaps from a contemporary perspective, there is also a sense of achievement in feeling at home by some, wherever one happens to be. An expatriate, “Siri”, who was interviewed for this exegesis, commented that “home was in your head and heart; you can

live anywhere. I am not attached to any one place, but to the idea of certain places and memory” (Interview A5, 30th May 2012).

Transformation through Xenotropism

Living in a foreign country for an extended period of time frees a person to redefine themselves. Away from home, one has the freedom to explore, create and gain new insights. This is more difficult at home because of the constraints in daily lives and relationships. Salman Rushdie, in *The Location of Brazil: Imaginary Homelands*, argues that the effect of both forced and unforced displacement which result in the status of refugee, expatriate, émigré or exile, transforms human beings. They are now more focused on ideas than places, attached to their memories rather than material things. They have redefined themselves in that strange mergers seem to have occurred between the people they once were and where they now find themselves. All of these aspects have the potential to impact positively or negatively on one’s mental health.

However, a refugee, expatriate, immigrant, exile or émigré must have the right intent towards living in a foreign country, that of enlivening the self, rather than living there because something is lacking in their lives. An exile will always be marginalized and unable to fulfil a prescribed path. Edward Said, in “Intellectual Exile: Expatriates and Marginals”, outlines a positive approach when he argues that an exile can lead an unconventional life and career and be liberated from following a traditional path. Such a fate can be perceived not as a deprivation but as the freedom to do things your own way, and towards particular goals that you set yourself. Exile can open one up to risks and not to convention, to innovation and not to the authority of the status quo, as Said aptly writes:

The exilic intellectual does not respond to the logic of the conventional but to the audacity of daring, and to representing change, to moving on, not standing still (381).

Expatriation and Xenotropism

The word “expatriation” comes from the Latin *expatriatus* and the verb *expatriare* which mean to leave one’s own country and specifically, one’s father (Owen, 183).

John Hartley, in his article “Expatriation: Useful Astonishment as Cultural Studies”, describes expatriation as a loaded term which arouses both comment and contempt (450). Hartley explains that in Australia an expatriate is someone who leaves home, like Germaine Greer, Robert Hughes and Patrick White, who are often referred to as “offshore intellectuals”. Hartley provides a fuller meaning of expatriation by describing it as going away from the fatherland, a term that “combines nation, family, gender and patriarchy all in one” (451). These writers all moved from a western country to another in the West. It is much more difficult for an expatriate writer moving from the West to the East than the East to the West as aptly explained by Richie when discussing the transformative experiences of those who had moved to Japan:

The expatriate writes in order to make sense of self or surroundings or both so, of course, do all other writers, but the expatriate has a particular need to do so. Away from the unexamined culture in which he or she had lived, set now in an alien place . . . , the writer explores and examines, seeing plainly the differences between here and there, sensing too, the new variances in self which the transplantation has made visible (9).

This is because, from a westerner’s point of view, landscape and culture in the West possess more similarities than differences. Unlike the West, eastern countries exemplify significant differences between landscapes, cultures, religions and customs which impact on one’s sense of self and emotions.

Coco Owen in “Xenotropism:Expatriation in Theories of Depth Psychology and Artistic Vocation”, proposes a typology of expatriate artists: the first being *escape artists* who are pushed out of their own countries by a sense of oppression, intrusion and the need to leave overpowering relationships. In the new country, they create an experience of anonymity

and neutrality. Qiu Xiaolong left China in 1989 to escape the Cultural Revolution and the Tiananmen Square incident. He has often remarked that he is better able to write about his home country from a distance. These writers desire solitude and may remain observers of the world that they have entered.

The second group called *hunger artists* are those who have experienced neglect and compromised attachment at home. *Hunger artists* therefore go abroad because they need better recognition and nurturing. If they have enough inner resources, self-transformation can occur. *Home artists* comprise the third group. They leave home due to a craving for a tonic experience of displacement which will renew their ability to create. They may go abroad to discover they really belonged at home. They are different from the other two groups of expatriate artists because they do not feel the need to expatriate themselves to foster their work.

There is a fourth type of expatriate artists who do not fit into the former three categories. This type comprises artists who may leave home as a *way* to make their life rather than for the sake of art. For some artists, expatriation was a longing to write. It is also a curative response to pressures at home. Expatriation facilitates the creation of self because it reflects a need to embody one's vocation or the artistic part of the self. (203-205).

Artistic expatriation encompasses both psychological causes and archetypal influences. It is a type of turning to the foreign or an instinct to leave, rather than to go home, which confirms an artistic vocation. For example, expatriation may be a perfect fit for a writer who needs to escape restraints from the environment in order to repossess his/her own goals and achieve an experience in which his/her artistic development is not disturbed. This mode of expatriation is a creative response to one's art and a move towards better mental health as artist Eric Wolf aptly comments in the *Art News* when he writes that going abroad "is an emptying of oneself, during which all local thoughts go away" (87).

Turning to the foreign permits the reconstruction of the mirroring and internal dynamism necessary to persist and create, given a workable foundation and resilience. There are those for whom xenotropism was no help through too much earlier wounding. Therefore, they were unable to locate their true self and reorient themselves through their art. Those for whom expatriation did not alleviate what was lacking earlier are unable to form an xenotropic transference to any place. These are artists who never shake the feeling of being foreign, wherever they are.

For some expatriate writers, leaving home was their first embodiment of an artistic vocation, the “waiting-to-be-born” excitement. For others, it was due to political turmoil, war or economic depression. The voluntary expatriate is different from the involuntary exile. Through expatriation, the function of living in a foreign country is the need to be artistically renewed, unrestricted and supported, through exploiting creative solitude. Leaving one’s country may certainly encapsulate a protest in the case of political exile and refugee artists.

Vocation manifests when one becomes more attached to the possibility of one’s art than to responding to the needs and image of one’s family. An artist may “go native” as did Emily Hahn with her Chinese lover in China or retreat to focus on the self. Some crave the sensation of anonymity and the neutrality of being a stranger in a foreign city as a fillip to their writing such as that experienced by Kristen in “Bound” when she comments about enjoying the freedom of walking alone along the streets of Shanghai. Writing can also come retrospectively in that an expatriate may first go his/her own way then write a memoir, placing life first, before being conscious of art.

However, such impacts may be changing. Global mobility may be shortening the time frame for real expatriation. Anne-Meike Fechter comments that a more current meaning of the term “expatriate”, associated with the field of human resource (HR) management, is “someone who takes up an international assignment with their employer” (2). In the past, a

traditional expatriate package included a higher salary to accommodate a lifestyle abroad, moving allowance, airfare, housing costs, medical insurance, home leave and children's school fees. There is now a trend towards short-term assignments which do not require the employee to move abroad for any length of time, employing the use of local expertise instead. There is a difference between commerce and art. The expatriate artist seldom chooses to leave his/her own country for employment reasons.

The Challenges of Expatriatism

D.W. Winnicott, in his article in "The Maturation Process and the Facilitating Environment", argues that the ability to tolerate solitude through the capacity of the parent to sustain a child's immersion in play has a great impact on future artistic development. In Winnicott's thinking, it is the domestic and familiar, not the foreign, which disrupt creative adaptation (85). In his view, a child does not belong to its parents, but rather to his or her own soul. Owen also argues that failures in the home environment engender a sense of alienation in the artist whose creative response is often perceived as criminal (187). It is then difficult for artists to bring their creative efforts to fruition without fitting in with the dimensions of a false self which better suits the culture or family.

Gerald Kennedy comments that the life of writing requires pilgrimage or flight, a deliberate forsaking of the known and familiar: Henry Miller argues that successful expatriation should work to render an artist's inner and outer life compatible. Owen concurs that such an outcome provides an opportunity to realign and nurture the authentic self as the soul's *axis mundi* (213).

Henry Miller, in *Henry Miller on Writing*, provides a searing illustration of a life lived according to the dictates of a false self:

My liberation seemed to involve pain and suffering to those near and dear to me. Every move I made for my own private good brought about reproach and condemnation. I was a traitor a thousand times over (17).

Similarly, as described in Emily Hahn's writings in *No Hurry to Get Home*, her unconventional life attracted less support, particularly from her mother. On many occasions, Hahn's mother tried to convince her to curtail her travels throughout New Mexico, the Belgian Congo and China and return home to earn a living as an engineer in the United States. After Emily took a job as a courier in New Mexico as described in *No Hurry to Get Home*, her mother wrote a letter and asked: "what was the sense ... of having a good education if I was going to throw it away?" (98). Hahn records that she often felt anxious and guilty as a result of her mother's actions.

Owen argues that ruthlessness is required in order to sacrifice the false self and search for a reparative environment for the creative work towards a vision of one's own potential (188). Expatriation can affirm one's true self through total immersion in the foreign. It seems that there is a need for a contemporary perspective of expatriation which is a search for a more congruent environment than the one of one's birth and which mirrors the "foreign" or true self.

However, both expatriation and repatriation can present many challenges which, if not managed well, can impact negatively on one's mental health. Hartley, in his article in "On Expatriation: Useful Astonishment as Cultural Studies", describes expatriation and the difficulties it attracts as:

... a condition of displacement which involves risk, unsettles, and invigorates. These feelings are often described as culture shock (451).

Hartley argues that going away from such powerful signifiers as country, home and family is not just about movement but that "it's dislocating, disorientating" (451). Writer Nan Sussman, in "Working Abroad and Expatriate Adjustment", describes culture shock as being inclusive of a loss of familiar cues such as support networks, language, food and customs

which trigger stress reactions (396). Other writers define culture shock as a type of stress or general trauma which may cause expatriates to return home prematurely.

Kathryn Curtis in her paper “Mental Health Services and American Expatriates”, argues that expatriation as a new experience may result in overwhelming stress which necessitates the need for mental health services (13). She adds that one of the first challenges expatriates face is the decision or commitment to move abroad. She identifies the effects of expatriation as grief and loss (usually associated with death and dying) of one’s home, culture and family, loss of identity and culture shock.

These challenges are felt not only by the individual expatriate, but also by trailing partners, children and other family members. Curtis explains that “symptoms of grief and loss can be physical/somatic, mental, emotional, behavioral and spiritual; the effects can also be far reaching” (20). Some of the most common symptoms include muscle pain, feelings of loss, weight loss or gain and sleep disturbances.

On return home, an expatriate may find that friends and family have changed, and perhaps forget that they have too. Hahn, in *No Hurry to Get Home*, reports, after returning to New York from Shanghai, that foreigners such as herself may have collected some unfortunate habits which they had failed to lose. Hahn’s daughter Carola who was born in Shanghai could not speak any English. On arrival in New York, the two-year-old had to be extracted from under Hahn’s sister’s sofa and cried a lot. As Curtis comments, grief can manifest itself in the absence of familiarity (3). Carola was obviously very used to her Chinese environment where she had been raised and moving back to a totally different culture must have caused her a lot of stress.

Curtis argues that “culture shock” can be destructive to the expatriate in adjusting to a foreign country. It is associated with grief and loss of identity because the common thread is

loss of the familiar. In an interview for this exegesis, “Isla” commented on the personal disappointment she felt because her husband’s business did not work out. Isla added that this was due to a “lack of understanding about how to implement a business in China”. (Interview A1, 17th May 2012). This caused Isla’s husband some stress at the time and attracted negative feelings about his professional identity.

Culture shock can also occur on the return home because an expatriate may have adjusted to the foreign country and may now find their own country and customs unfamiliar, like a “reverse culture shock”. This suggests that there is a relationship between xenotropism and culture shock, in that if the expatriation and repatriation processes are not managed well, the lack of adjustment over a sustained period of time can result in mental health issues.

Nancy Adler argues that most expatriates experience a greater challenge during the repatriation process and that a significant prediction of the extent of the challenge is the total number of years spent abroad. Take the case of “Amelia”, one of my interviewees in “Bound”, who has lived in Shanghai for 35 years and does not intend to return to Melbourne because she “feels like a fish out of water” (Interview A2, 21st May 2012). Similarly, Emily Hahn, following her return home after spending years living in foreign countries like the Belgian Congo and China, appeared to find it difficult to live in New York all of the time and also lived abroad in the UK until she passed away in 1997.

The memoir “Bound” provides many examples of the challenges faced by expatriates in current times and, importantly, discusses how these were overcome. “Isla” felt disappointed that her husband’s business folded in Shanghai and they suffered a lot financially. Her own artistic work developed enormously, and she was pleased that her husband subsequently started to help her to establish a yoga business in Mogashan (Interview A1, 17th May 2012).

“Liam” who was a cultural counsellor with the Australian Embassy in Beijing during the late 1980s to early 1990s experienced problems with his health as reported in “Bound”:

He said that the infrastructure in the late 1980s was limited and he often travelled ‘rough.’ This had consequences for his health and he became very ill in a Chinese hospital (Interview A3, 28th May 2012). (“Bound”:189).

Furthermore, Liam took risks during the events of Tiananmen Square. His apartment in Beijing was nearby. “There was a period of time after the crackdown when the tanks’ guns were pointed in the direction of his apartment” (Interview A3, 28th May 2012) (“Bound”:190). Relationships may also not stand the stress of turning to the foreign because societal situations change: they may also break down through a move overseas. These changes may lead to a loss of identity. In “Bound”, Kristen recalls the stress which afflicted her youngest son’s mental and physical health during the breakdown of his relationship whilst overseas. She writes:

When he arrived in Paris, Jane had told him that the relationship was over. On his return to Brisbane, Jake had put on a lot of weight and had developed high blood pressure. Yet he was only in his early twenties. He confided in his grandmother Roma then, because I was in Shanghai (“Bound”:89).

Writing as a Cathartic Process

Perhaps writing can also alleviate the negative effects of culture shock, such as stress, alienation and loss of home and place, and make sense of the challenges, such as those of broken relationships. Martha Davis, in “Against Daily Insignificance: Writing through Grief”, illustrates how writing helped her, following the sudden death of her brother (303). Through writing, she was able to plunge into her deep feelings of loss after she could not speak about them.

One wonders if the three writers, Emily Hahn, Nien Cheng and Qiu Xiaolong examined in Part II of this exegesis, turned to writing as a kind of catharsis or emptying of their deep feelings about loss of home and the pain they experienced. The narrator

in “Bound” wrote about “Kristen’s” experiences of Shanghai, a city she came to love, to alleviate the impact of the reverse culture shock that she faced on her return home.

Davis used writing as a place to remember, afraid she would forget her brother. Likewise, the three writers did not want to forget their homeland and believed that their experiences should be recorded. As Davis clung to detail and description in her writing, she slowly moved through her grief and felt she had gained another self. Davis learnt that if she were to go forward in a meaningful way following the death of her brother, she had to write, because nothing else mattered. The despair and grief she felt seems to have sent her on a pilgrimage to find a calmer place through writing, as Brian Castro aptly writes:

...there is a transit lounge of being, a calm place intersected with layers of time where the translation from one state to another depends entirely on the synaesthesia of words created through frenzy, panic and desperation (61).

Perhaps Emily Hahn, Nien Cheng and Qiu Xiaolong were able to lessen their grief and loss of home, and transform themselves through writing. They would also have known that, through the written word, their experiences would be recorded and thus would transcend their lives.

Many of the risks associated with xenotropism impact on mental health. They relate to all forms of separation from one’s homeland. While the traumas associated with wars, revolutions and persecution are acknowledged, the impact of expatriatism on mental health has not been well documented. However, for xenotropism to be experienced, one must first be “awakened” to taking a risk and making a commitment to leave one’s home country.

The Awakening of Artistic and Personal Development through Xenotropism

Writer John Fitzgerald says that the awakening of China was due to Dr Sun Yat-Sen’s vision of the 1920s – Sun’s Nationalist Revolution – which aimed to build an independent and sovereign state. The term meant that the Chinese people were awakening to their nationhood. During those times, the Chinese cried out to be awakened by reformers and revolutionaries.

As Fitzgerald explains further, the Nationalist Revolution was determined to “awaken the sleeping dragon” although the West was in fear that this may happen.

The three principles of Dr Sun Yat-Sen’s Nationalist Revolution were *nationalism*; *democracy* and *people’s livelihood*. Fitzgerald notes that, after he died, Dr Sun Yat-Sen was criticized for being a “dreamer”. However, he did bring the new China into being, awakening the nation. The Chinese concept of “awakening” is analogous to a spiritual experience or “epiphany” which Elizabeth Andrew defines as “a sudden, transformative revelation” (76). Fitzgerald adds that in Buddhism, “awareness”, which is perceived as the gateway to “enlightenment”, comes in the form of a sudden awakening to the light. These awakenings were sometimes referred to as a “blow on the head” or a “blind man seeing the light”.

During the Cultural Revolution, the awakenings of propaganda called on the people to cast the book aside and engage in the world. During this period, intellectuals were persecuted and sent to the countryside to work with the peasants: schools and universities were closed and national artifacts destroyed. As documented in *Life and Death in Shanghai*, writer Nien Cheng’s home was ransacked by the Red Guards, her treasured belongings destroyed and subsequently she was imprisoned. These traumas impacted adversely on her physical and emotional health which resulted in hospitalization on several occasions.

Perhaps Fitzgerald’s thoughts about the “awakened self” are connected to the meaning of “xenotropism” whereby a foreigner becomes free, awakens to his true self and then, through his art, reunites with the separate components of himself and becomes whole. According to Fitzgerald, awakening counsels action whereas development implies passive submission to a process (45). Therefore, awakening may precede xenotropism which then facilitates artistic and personal development. Alternatively, an event may cause one to become awakened and then initiate turning to the foreign. Xenotropism causes one to “wake

up”, to take charge, act and realize one’s mission in life. It is, therefore, closely connected to the Chinese concept of the “awakened self”.

The three writers featured in this exegesis, the literary expatriate, émigré and self-imposed exile, were inherently transformed by their experiences of displacement and the impact of foreignness, in terms of both personal and artistic development. This was not a superficial transformation such as that which a traveller may experience but an intense, emotional, foreign one that resulted in heroic deeds as in the case of Nien Cheng, who wrote about her imprisonment during the Cultural Revolution in *Life and Death in Shanghai*. Through xenotropism, both Emily Hahn and Qiu Xiaolong became prolific writers about China and its culture: although in distinct ways and during different periods in China, they nevertheless took action after an “awakening”.

The Memoir Genre and Xenotropism

Even before birth, writes Judith Barrington in *Writing the Memoir*, we are part of other people’s lives in that we enter the world in the middle of our family’s story and become woven into their tapestry. She explains that the memoir is a story *from* a life, unlike an autobiography which is a story *of* a life. Memoir does not replicate the whole life.

Memory, as Barrington explains is more than a record of the past, it is “an evolving myth of understanding the psyche, it spins from its engagement with the world” (65). Memory is closely tied to relationships; for example, one can still feel close to a deceased parent or an unborn child as illustrated by the references to Kristen’s parents in “Bound”. Writer Brian Castro aptly draws the link between memory and relationships when talking about a young child (Giselle) in his novella, *Street to Street*:

Memory is what we are ... people die before we even know them, and that it is not impossible to feel their closeness in the same way ... and that relationships can sometimes begin in the womb or at the graveside (149).

The writing of memoir helps us to keep memories of places and relationships alive, long after we are gone. The use of the memoir genre will ensure that the memories will not disappear with the years. The importance of this is aptly highlighted by the words carved near a large female statue in the Pioneer Women's Memorial Garden in Adelaide: "The hours vanish, yet are they recorded?" Memoirs not only assist the presence of life and place to linger but also continue a belief in something, rather than abrupt nothingness.

Jill Ker-Conway, in *When Memory Speaks*, asserts that we must cultivate memory because it matters how we remember things. For example, if we see our past as a spiritual journey, then our imagined future will follow (176-177). Alternatively, if we perceive ourselves as victims, it will play out in our lives. In the memoir form, Barrington explains that the writer stands behind the story, backs it up if you like. The story, in turn, has an effect on the reader as a remembered experience.

The central commitment of memoir is not to fictionalize but to be factual. David Duncan asserts that in order to write a memoir, you need to believe that writing about it is the most urgent thing in your life, and that you are the only person who can tell the story (3). Barrington comments that some memoirists do extensive research prior to writing their story. Both Duncan and Barrington comment that research is essential in order to verify facts and lead to deeper and more authentic memoirs.

Memory is also a very personal and changing thing as a story may be remembered differently at different times. Barrington comments that she sometimes reorders events to make the narrative work, approximates dialogue when she can't recall all of it and will leave out what she thinks might be too complicated for a reader to grasp (65). Barrington writes that the truth can also be hard to tell because emotions come into play. There are also fears

that go with publication: self-revelation, retaliation by key figures in the story and upsetting family members are just some of the consequences one needs to think about (66).

Thomas Larson, in “Fiction, Fact and Faked Memoirs”, argues that “the memoir heralds that the *truth* should get in the way of the story” (1). According to Larson, the reason why Elizabeth Gilbert’s *Eat, Pray and Love* is successful is because it changes people’s lives as they are leaving marriages and jobs and travelling to find themselves. Novels unlike memoirs rarely spur such moves.

Duncan explains that a memoir is a *hybrid* form which evolves out of memory and imagination and the necessary research to craft a coherent and aesthetic whole. Unlike travel writing, the memoir needs to be based on the truth and informed by research and the imagination to create a story which is attractive to the reader.

A transformative experience in a foreign country has three larger aims. The first is to facilitate an understanding and acceptance of different cultures; the second is that xenotropic experiences impact both positively and negatively on mental health; and the third is that these represent viable material for the memoir genre.

Writing a memoir, unlike the writing of a novel, ensures that events are recorded well past one’s lifetime. Through memoir, people can transform themselves which may lead to action or they can better empathise with a situation. Non-fiction writing, including the memoir form, seems to be transcending fiction as the “new literature”, as aptly expressed by Thomas Larson:

The memoir and its intimate, probing honesty entwines the usefulness of nonfiction and the richness of narrative, producing a new literature alongside a new idea about literature (4).

The experience of xenotropism can initiate the writing of memoir about one’s foreign experiences. “Bound” not only portrays the challenges faced by Kristen and her fellow

expatriates but also how they overcame them. It is only possible to write a memoir after sufficient time has passed, as in the case of Emily Hahn and Nien Cheng. It is then that one can not only reflect but also come to understand one's experiences and project these to the reader.

The next chapter explores the lives of Emily Hahn (the Romantic Expatriate), Nien Cheng (the Political Émigré) and Qiu Xiaolong (the Forced Exile). Their lives will illustrate what is meant by Coco Owen when she asserts that “xenotropism ... can work as a strong, self-preserving instinct in the trajectory and narrative of self-realisation” (219). The experience of xenotropism can also increase understanding and acceptance of different cultures and people. Last but not least, it exemplifies the courage of the human spirit to develop artistically and personally throughout life, despite the risks and, in some cases, the most horrific of circumstances.

PART II THREE WRITERS AND XENOTROPISM (TURNING TO THE FOREIGN)

Introduction

Expatriation early in one's career can be a sign of vocation. The artist as a figure of the foreign can *turn* to expatriation through xenotropism. It is difficult to change one's homegrown self for an artistic one and, therefore, displacement through expatriation can affect personal and artistic transformation.

Although an artist risks losing connections and tradition, they may be able to remake themselves into the image of the foreign. In expatriation, an artist attempts to re-create an identity with their own sense of self. They may then be able to re-imagine this on their return home and offer something different in their creative works.

In reflecting on xenotropism, Saunders wonders what was lacking at "home" for the expatriate writers and artists in terms of privacy, recognition and nourishment. What inadequacies were there in the workplace? Furthermore, what was the culture unable to offer – affirmation of one's artistic identity, support, etc.? From a family perspective, a creative child needs their capacity to be alone to be supported so that they can create. If artists receive all of these things, then they may not need to be expatriated because they would be free to travel and to be themselves (197).

Expatriate writers must have the inner resources to benefit from experience in a foreign country. In a sense, the resources of Emily Hahn, Nien Cheng and Qiu Xiaolong have also exhibited a raw vastness, which demands "daring" in the exploration of unfamiliar territory as described by William Walsh in *Patrick White: Voss*. Their lives cannot be viewed through the prism of traditional middle-class trajectories, because they have been played out on a much larger stage. There are those who may be unable to reorient themselves through art due to earlier wounding or inadequate creative opportunities. Therefore, xenotropism through

expatriation can facilitate both artistic and personal development; but one has to have the inner strength for it to occur as is aptly explained by Owen:

Turning to the foreign permits reconstruction of ... the internal dynamism necessary to persist and create – given a workable foundation and enough resilience to endure changes ... an artist may recognize that one belongs to the tradition of one's art (198).

Xenotropism, however, is not without its challenges as exemplified in the analysis of three writers who lived during different periods in China. Emily Hahn, Nien Cheng and Qiu Xiaolong made sense of their different displacements through their writing. Perhaps writing acted as a cathartic process in understanding their experiences and ensuring they did not forget “their” China. Through writing, they seemed to alleviate the general trauma experienced during specific periods in China and the impact of culture shock when they moved to the United States. As Martha Davis aptly writes about the healing power of poetry in “Against Daily Insignificance: Writing through Grief”:

... language became my sanity and strength ... Poetry, whether found in poems or in prose, cuts through noise and hurt, opens the wound to clean it, and then gradually teaches it to heal itself (303).

The first of the three writers to be analysed is “the romantic expatriate”, Emily Hahn. A prolific writer about China, Hahn, through her writing, attempted to inform the West about Chinese culture and people.

The Romantic Expatriate: *Emily Hahn* (1905–1997)

Writer Emily Hahn was born in St Louis and passed away in 1997. Academic Staci Ford, in her book chapter “Deeply, almost domestically at home in the world”, notes that Hahn was a prolific writer and an unconventional woman. Emily Hahn was author of 52 books and 181 *New Yorker* essays. Her two most popular works were both China-centred: her biography, *The Soong Sisters* (1941), and her partial autobiography, *China to Me* (1944). Historian Jeffrey Wasserstrom, in “Searching for Emily Hahn on the Streets of St Louis”, asserts that Emily Hahn should be given a star on the “Walk of Fame” in St Louis owing to the quality of her writing (221).

In Hahn’s memoir, *No Hurry to Get Home*, she writes about the fact that prior to her travels, she studied to become an engineer and was the only woman studying in this discipline at the university. She also travelled widely in the Belgian Congo, before moving to Shanghai in the 1930s. What was intended as a short trip to China lasted almost 10 years between 1930 and 1940. She lived mostly in Shanghai, making occasional trips to Chungking and Hong Kong. During this period, she worked as a reporter and immersed herself in the social life of both the Chinese and expatriate communities. Emily Hahn was flamboyant in her attire and eccentric in her tastes in that she liked gibbons, smoked cigars and became an opium addict for two years.

Hahn led quite a scandalous personal life when during World War II she became pregnant to Charles Boxer, the local head of British army intelligence, based in Hong Kong and already married. Prior to that, she had an affair with Chinese poet and intellectual Shao Xun Mei (*Zau Sinmay*) who was also married.

Emily Hahn was part of a rapidly expanding cohort of western women (including Agnes Smedley and Helen Foster Snow) living and reporting on Hong Kong, Macau and

mainland China. They were critical of American or more often British xenophobia. Staci Ford writes that Hahn, together with Smedley and Snow, deployed a “pedagogical impulse” in expressing their views in a teaching tone, insisting that these views were informed by close associations with Chinese insiders. Manifestations of their teaching inputs ranged from simple explanations about cultural difference to diatribes about various political issues. Due to the turmoil in China, Hahn enjoyed a certain privilege or notoriety (5).

In the early 1940s, Emily Hahn pretended to be Eurasian to avoid either imprisonment or deportation by the Japanese occupiers. Charles Boxer was being held as a prisoner of war and, by staying close by, she could slip food to him from time to time. Emily Hahn also managed to avoid being interned by informing the Japanese that she was married to Shanghainese poet (Zau Sinmay). Therefore, due to these inconsistencies, Ford questioned her “truthiness” (11). *In China to Me*, Emily Hahn explains the impact that China had on her:

Little by little, because of all the Chinese people I met, and all their histories which I heard, I was able to see through new windows (13).

China changed Emily Hahn and, as she studied Mandarin and spent more time with Zau and his family, she saw things, such as the discrimination in both the American and Hong Kong societies, in a new light. This discrimination included a ban on Chinese people owning property in Hong Kong and their exclusion from membership of an American country club. Although highly critical of Japanese propaganda during the war, Emily Hahn understood the impulse to turn the table on westerners because they had unfairly treated non-Caucasian people.

Despite Wasserstrom’s view that Emily Hahn should be better recognized for her writing, she was not without her critics. Writer Gianna Quach, in her journal article “Chinese Fictions and the American Alternative: Pearl Buck and Emily Hahn” in the *Tamking Review*, wrote that both writers articulated a field of cultural experience as it pertained to China. They

were critical of imperialism and sympathetic towards the cause of China (89). Although Quach asserted that *China to Me* was a “partial autobiography” in that it spanned Emily Hahn’s China experience and not her whole life, surely this is consistent with the “memoir genre” which Judith Barrington in *Writing the Memoir* says spans *part* of a life.

Quach commented that Emily Hahn became in her own words “an old China hand” as she fully participated with western policy makers and the Chinese jet set. In describing her work, Quach added that Hahn’s *China to Me* was no ordinary travelogue because she travelled differently by entering Chinese society and interacting with the Chinese. However, Quach perceived Hahn’s writing as superficial because it did not reflect the mood of the time. What Emily Hahn saw as a “strange Chinese eccentricity” was really a tragic time in China characterized by corruption, espionage and executions in the 1930s. For example, Chiang Kai-Shek’s secret police were on a rampage against both suspected and confirmed communists. Quach wrote that the horror and chaos of war in China was perceived by Hahn as just a tourist experience (106).

Quach added that, despite war and internal power struggles, all that seemed to matter to Emily Hahn was that China remained available to her as she wrote in *China to Me*:

Of all the cities of the world it is the town for me. Always changing, there are some things about it which never change, so that I will forever be able to know it when I come back. There will still be the Chinese ... No, they can’t take China away from me (2).

She also felt that Emily Hahn was disdainful of the politics of the time. For example, she criticized the old men in China for their pretence that they cared only for the fighting ability of their crickets. Yet they kept their shrewd ears to the ground when trouble was brewing with the government. Quach perceived that Hahn forgot that China to the “old men” was not a “prolonged party or that they do have a real stake in being kept informed” (108).

Emily Hahn wrote a biography of Mrs Kung, a member of China’s famous Soong family. Quach argued that it was precisely because Emily Hahn did not know China that she

was allowed by Mrs Kung to be made an authority on it. As Quach speculates, Emily Hahn's "apolitical" persona made her the perfect candidate to tell the "truth" about Mrs Kung. Quach reports that Mrs Kung was not disappointed because Emily Hahn romanticized her as Chinese and an aristocrat which, together, were the essential attributes to interest an American audience (111).

It seems that according to Quach, Emily Hahn took on the role of a "romantic traveller" in China with a lot of goodwill and curiosity. Although she interacted with the Chinese and wrote about China, she did so predominantly from a western framework. Quach perceived that Emily Hahn did not seriously acknowledge the tragedies of the time, the fact that China was at war with Japan or the impact of these tragedies on the Chinese.

Xenotropism did change Emily Hahn. Her interactions with the Chinese and the amount of time spent in China led to her prolific writing about China. Although a "romantic" in terms of her love affairs and travel experiences, Emily Hahn was perhaps best able to express herself through her writing. Nevertheless, Hahn's written works illustrated her intimate knowledge of China, the Chinese and their culture. Xenotropism developed Emily Hahn's character as she faced difficult challenges as reported in *China to Me* where she lamented on the toll that her biography of *The Soong Sisters* had taken on her personal life:

Because of the book I had left my home, broken up my house, deserted the gibbons and Sinmay, and lived under conditions of acute discomfort for nearly a year (201).

Emily Hahn's writing illustrated a strong attachment to China and the Chinese as portrayed in *China to Me*. She could have left China during its war with Japan. Instead, she stayed to provide support for her lover Charles Boxer and care for their daughter while he was imprisoned in an internment camp. Ford reports that once Emily Hahn learned that Charles Boxer was safe, they reunited and after he was officially divorced, they married (21).

No Hurry to Get Home encapsulates Emily Hahn's free spirit and charismatic personality as well as her passion for an unconventional life. A reviewer for the *New Yorker*

concluded in 1997 that Emily Hahn was a rare woman who was very much at home in the world. Although she was sometimes called a “feminist” and a “romanticist”, Hahn’s memoirs illustrate that she was a woman of courage who consistently underplayed this strength. She continued her prolific writing career until her death in 1997. Xenotropism through expatriation therefore facilitated Emily Hahn’s artistic development as a writer.

Perhaps China left Emily Hahn very restless as she never really settled back into the West. *In No Hurry to Get Home*, it is obvious that her daughter Carola also suffered culture shock, as illustrated by her behaviour when she arrived in the United States as a young child, stressed and unable to speak English. One can only imagine that both mother and daughter would have felt the effects of “culture shock” such as alienation, loss of home and general trauma for a very long time.

In 2005, Emily Hahn’s daughter Carola talked fondly about her mother during an interview for a documentary, *Legendary Sin Cities: Shanghai*. She stated that her mother did not care what anyone thought when she became an opium addict and participated in the seamy side of Shanghai life during the 1920s and 1930s. Shanghai then may have encouraged Emily Hahn’s behaviour because everything unavailable in ordinary life, was on offer.

Through her writing, Emily Hahn experienced a kind of catharsis which had positive benefits for her mental health. She may have been afraid of forgetting her experiences and therefore was determined to write them down. Maybe the writing eased the pain of loss. Martha Davis, in her book chapter “Against Daily Insignificance: Writing through Grief”, talks about the healing power of art following her brother’s death. She says that “working with language again, trying to craft it was healing” (307).

In contrast to the romantic expatriate adventures of Emily Hahn, the political émigré Nien Cheng documented her harrowing experiences as a prisoner during the Cultural Revolution in the mid-1960s.

The Political Émigré: *Nien Cheng* (1915–2009)

Nien Cheng was born in Beijing in 1915 and died in Washington DC in 2009. In her memoir *Life and Death in Shanghai*, she recounted her harrowing experiences during the Cultural Revolution. In 1966, she became a target for attack by the Red Guards due to her management of Shell, a foreign firm in Shanghai.

Cynthia Wong, in her book chapter “Remembering China in *Wild Swans* and *Life and Death in Shanghai*”, explained that prior to the Cultural Revolution, Nien Cheng was influenced by the May Fourth intellectuals who sought to import foreign ideas to solve the nation’s problems. Nien Cheng travelled abroad, thus broadening her intellect, which was an uncommon situation in China at that time. Her devotion to Chinese culture and history was not shared by members of the peasant class, for example, when the Red Guards ransacked her house and destroyed her porcelain pieces.

The former émigré endured six and a half years imprisonment in squalid and inhumane conditions whilst refusing to give any false confessions. She used Mao’s teachings successfully against her interrogators. Nien Cheng was arrested as a “capitalist roader” and her charges were never more specific than that she had social and cultural liaisons with the West.

In 1973, she was paroled on the basis that her attitude had shown some improvement. Throughout her imprisonment, Nien Cheng maintained a quest for acknowledgement from her captors that she had been unjustly imprisoned. Upon her release, Nien Cheng continued her life under constant surveillance including by her neighbours who were asked to observe her activities for some years.

The writer was informed whilst in prison that her daughter Meiping Cheng, a prominent Shanghai film actress, had committed suicide. After Nien Cheng conducted a

discreet investigation, she found that this scenario was impossible and came to believe that Meiping had been murdered by the Maoists. She perceived that it had been a “botched” arrest in which the authorities viciously but perhaps unintentionally murdered Meiping during an interrogation. Although Meiping’s alleged killer was arrested in 1980, he was paroled in 1995.

Nien Cheng could never forget her history of imprisonment but, more than this, she was left with a deep sense of mourning compounded by guilt for the death of her daughter, Meiping. In *Life and Death in Shanghai*, she expressed her feelings as the ship sailed for the United States:

The shocking tragedy of her death I believed was a direct consequence of our fatal decision to stay in our own country ... I wished it were Meiping standing on the deck of this ship going away to make a new life for herself (535).

Nien Cheng lived in China until 1980 when the political climate had warmed enough for her to apply for a visa to the United States. Rebecca Saunders argues that culture can separate and turn the writer into a sort of refugee which is exactly what happened to her. She felt she could no longer live in a politicized environment under constant surveillance in China.

Nien Cheng could never forget China. Although she desired freedom from the motherland and wanted to establish new roots in the United States, she found that China remained with her. Writer Vera Schwarcz, in “No Solace from Lethe: History, Memory, and Cultural Identity in Twentieth-Century China”, explains that a Chinese person is like a dancer struggling with a piece of rope on a theatre stage. The dancer is on the verge of a liberation, but in the end he is “left embracing the unbreakable tie” (115). Once settled in the United States, Nien Cheng expressed her love of western freedom but only in the context of her regard for Chinese history:

When I am with others, I can speak candidly on any subject without having to consider whether my remarks are ideologically correct ... I felt the compulsion to speak out and let [others] know what my life was like during those dark days in Maoist China (538).

In reviewing Jung Chang's *Wild Swans* and Nien Cheng's *Life and Death in Shanghai*, it is obvious that both writers were able to critique China under Mao from their estranged positions. The writers felt that their best efforts to speak about China required that they remain abroad. According to Cynthia Wong, writing in a foreign language excluded those who still resided in China and who may have undergone similar fates. Therefore, their texts fell short of effecting social change within China (124).

Both writers wrote their stories after a considerable period of time had elapsed. Cynthia Wong also implied a criticism about the time lapse before Nien Cheng's and Jung Chang's memoirs were written. However, this is understandable as the past can only be reflected upon and understood in the present. Neither Nien Cheng nor Jung Chang openly condemned their homeland because this would be an act of defiance and against the values that they held dear. By writing their stories in a foreign language away from China in the West, both Nien Chang and Jung Cheng found themselves struggling with competing values about "self".

In China, loyalty to the self was synonymous with that to one's country. In China, mother and motherland come first because these represent the home. Both Jung Chang and Nien Cheng, in remembering China in their memoirs, expressed the force of their Chinese identities. In fact, Nien Cheng's and Jung Chang's memoirs had less to do with Chinese history and were more associated with general humanistic or western principles of existence.

Both Jung Chang's and Nien Cheng's texts suggested a melancholy that revealed a wish to connect the present in a foreign country to an irretrievable past in China where they had lost so much. As the memoirs progressed, their experiences emerged less as an effort to criticize China and more as a struggle to retain a bond to the homeland, together with a desire

for reconciliation. Jung Chang's and Nien Cheng's texts commemorate China because they represent their struggles, together with an inability to forget their home country, with an insistence on interpreting their experiences in the most favourable light.

Nien Cheng demonstrated extraordinary heroic strength in dealing with her political persecutors, and in surviving and recording her imprisonment. Although Nien Cheng experienced many challenges which impacted on her physical and mental health, she was able to overcome them. Perhaps through the cathartic process of writing her memoir, Nien Cheng was able to work through the trauma she suffered during her imprisonment, the loss of her daughter and exile from her home, and reach some kind of understanding.

Two decades later, Kristen in my memoir "Bound" purchased Nien Cheng's memoir *Life and Death in Shanghai* which was readily available in the Foreign Language Bookstore in Shanghai. One would think that her book is now more accessible as China has opened up significantly to the western world. Her book should therefore make a contribution to social change both in the East and the West. Rey Chow supported this view when she argued that the realism of Jung Chang's and Nien Cheng's literature produced as it was in a foreign country led to the idea of literature as a new agent for social change in China (42). This, therefore, is an argument for displacement as a productive agency for artistic work. There is a mission and a message to those at home.

Similarly, the exile Qiu Xiaolong remains loyal to China and, through living in the United States, is able to write more objectively about Chinese history and culture. He accomplishes this through his character Inspector Chen in his continuing series of detective novels in which he captures Chinese culture and China's political past.

The Exile: *Qiu Xiaolong* (1953–)

Qiu Xiaolong was born in Shanghai in 1953. Alan Velie says that Qiu Xiaolong became a writer, publishing poetry and literary criticism before arriving in the United States as a Ford Foundation Fellow studying Modernist poetry in 1988. Yang Yin adds that while in Shanghai, Qiu Xiaolong avoided being sent to the countryside to be re-educated during the Cultural Revolution (1966–1976) because he had bronchitis (15).

After the Tiananmen Square event in 1989, Qiu Xiaolong felt that he could no longer return to Shanghai and he remained in exile in the United States. He completed his PhD in Comparative Literature at Washington University, St Louis in 1995. However, in more recent times since China has opened up and stabilized, Qiu Xiaolong is now able to travel back to Shanghai regularly but is still unable to publish his books in Chinese.

When in China, Qiu Xiaolong was a member of the Chinese Writers' Association and was well known in literary circles. Jeffrey Kinkley adds that he did not qualify as a Red Guard during the Cultural Revolution because he had a "bad class background" as his father who owned a small business was perceived as a capitalist (54). Qiu Xiaolong said that his father, due to his business, was persecuted by the Red Guards.

While his father was in hospital undergoing eye surgery, a black placard was put around his neck. Qiu Xiaolong was summoned to write a confession for his father, who had to stand under Chairman Mao's portrait and confess that he was indeed evil. He was only 13 years old.

Writer Andrea Kempf says that China has enjoyed a long tradition of crime fiction dating back to at least the Tang Dynasty. However, almost none of this has been available to the West. She adds that finally with Qiu Xiaolong's *Death of a Red Heroine*, English language readers have a genuine Chinese detective novel (1). Velie describes Qiu Xiaolong's novels as featuring a highly literate detective, Chief Inspector Chen of the Shanghai Police

Bureau. Whilst Inspector Chen had hoped to become a scholar like his father, the Chinese Government assigned him a job as a policeman. Qiu Xiaolong's novels transcend normal American stories because they are saturated with literary theory and represent examples of the new global literature.

Velie comments that in the works of Qiu Xiaolong, Inspector Chen's reasoning skills, together with his knowledge of human behaviour derived from his English literature and Classical Chinese studies, "make him a highly effective sleuth" (56). Qiu Xiaolong's books are not only entertaining as mysteries, says Velie, but they also give a great deal of insight into the culture and cuisine of contemporary China and, in particular, Shanghai. For example, Kempf adds that *Death of a Red Heroine*, set in Shanghai in the 1990s, is replete with the smells and sounds of the city. What raises this novel well above a typical mystery is that Inspector Chen is able to quote a Tang Dynasty poem for every situation (2).

Qiu Xiaolong's *Years of Red Dust*, a collection of linked stories about the residents of Red Dust Lane in Shanghai, was on the list of *Publishers Weekly* "Best Books" for 2010. The stories illuminate the changes in modern China from 1949 to 2005. They include times of brutality and upheaval during the Cultural Revolution and range from the death of Chairman Mao to the pro-democracy movement and riots of Tiananmen Square. Qiu Xiaolong brings the city and its people to life through evening conversations shared with gatherings of neighbours which reflect the intertwined lives of those who lived in Red Dust Lane. As Qiu Xiaolong reports in "Past-Bitterness-Recalling and Present-Sweetness-Realising Meal" in *World Literature Today*, these stories were first serialized in *Le Monde*.

Years of Red Dust is essentially a memoir because it focuses on a period in Qiu Xiaolong's life between 1949 and 2005. Although not inclusive, the memoir reflects his experiences through the stories that he tells. For example, Qiu Xiaolong talks about being excluded from Mao's movement to send educated youth to the countryside in 1969 and of

going to college in Beijing at the end of the Cultural Revolution which are both facts in Qiu Xiaolong's life.

In the chapter "Housing Assignment", Qiu Xiaolong illustrates how four generations of the Liang family lived in one all-purpose room of 14 square metres in a Shikumen house. He describes this experience "as in a Chinese proverb, people have to perform a Taoist mass in a snail shell" (116.) Perhaps Qiu Xiaolong means that they had to perform a lot of activities in a small space. He also aims to infuse freedom of religion into the mix. This deeper reading of his work makes it more reliable in informing readers as to how displacement, allegorical referencing and nuances work in the Chinese context. He is seeding messages into his prose. It is a very Chinese turning, not to the "foreign", but to taking a "foreign" face to speak the subversive. This may be another interpretation of "xenotropism", a pointer as to how the "foreign" enables and empowers one's ability to speak.

Yang Yin comments that some of the poetry quotations intrude on the text. They may also not be understood by a western reader and, therefore, could disrupt the flow when reading. Perhaps this is intentional on Qiu Xiaolong's part. In one of his later books, *Don't Cry Tai Lake*, his use of poetry quotations seems somewhat excessive and disruptive to the main text but there is, nevertheless, an attempt at another level of meaning.

For example, while sitting in a restaurant, Inspector Chen recalls his mother bringing soup buns in a bamboo basket to him as a child. Qiu Xiaolong continues in Chapter 3: "Who says that the splendor/of a grass blade can prove/to be enough to return/the generous warmth/of the ever-returning spring sunlight?" (26). Qiu Xiaolong's intent is to convey that the figure of the mother (the Spring) is important in providing, and the son feels that he needs to repay this.

However, in *Don't Cry Tai Lake*, Qiu Xiaolong ably builds the suspense in his plot which keeps the reader engaged until the end. At the same time, he provides a realistic

portrayal of Inspector Chen's romantic relationship with Shanshan. These references may show that Qiu Xiaolong is totally aware of what the Chinese reader may pick up because it is "message poetry" which intends to accelerate the impact. However, the references may have less impact on the western reader.

Some analogies could be perceived as over-sentimentalism by western readers. For example, in the chapter "Iron Rice Bowl", Qiu Xiaolong writes: "Lili turned to him with spring waves rippling in her eyes – possibly rippling with the swimming carp" (133). Then later in the chapter, Xiaolong adds: "she sucked at the tender fish cheek with a sensual grace beyond his wildest dream" (135). However, these are standard Chinese literary tropes which would be easily interpreted and understood by the Chinese reader.

Qiu Xiaolong reported to Jeffrey Kinkley that he has mixed feelings about his novels coming out in Mandarin because it may prevent him from entering China, although he does try to be objective about past events. In his books, Qiu Xiaolong's characters are very sensitive about being under surveillance. He also makes a comment that there is no word for "privacy" in Chinese, simply because there is none, sociologically and historically.

Qiu Xiaolong's detective novels differ from those of his western peers in their setting, characterization, narrative style and plot design. The intricacy and importance of politics give Qiu Xiaolong's novels a base that is different from western detective novels. Qiu Xiaolong also diverges from the typical western portrayal of the detective by characterizing Inspector Chen as, first of all, a man of letters. Inspector Chen, unlike western detectives, is not marked by muscularity and valour: instead, he resembles the contemplative and observant detective in the English tradition. There is a tension between Inspector Chen as a romantic and reflective individual and his manoeuvring in the Chinese political system.

Qiu Xiaolong is also an author of poetry translations and a poetry collection, *Lines around China*. Inspector Chen also recalls images and lines from classical Chinese poetry

which otherwise would not be accessed by the western reader of detective stories. Writer Yan Ying argues that the inclusion of poetry quotations slows down and intrudes on the suspense style of a detective story (77). Qiu Xiaolong responds that he is trying to maintain the inclusion of poetry because it is a tradition of Chinese novels. Despite Yan Ying's criticisms about Qiu Xiaolong's use of Chinese poetry, one cannot compare the Chinese novelistic tradition which is a relatively recent form with that of the West.

Writer Yan Ying adds that references to Chinese culture are also a prevailing influence in Qiu Xiaolong's novels. For example, in *A Loyal Character Dancer*, Inspector Chen indulges an American woman, Catherine Rohn, by treating her to Chinese cuisine and taking her to see an opera in Beijing. Yan Ying states that caution should be taken when reading a novel as an accurate account of history and society. This is because a novelist is allowed the legitimacy of fictionalization. Although Yan Ying perceives some of Qiu Xiaolong's historical facts as inaccurate, his works are primarily fiction that reflect the history and culture of China.

Qiu Xiaolong's inherent understanding of the Chinese culture which is evident in his writing is of benefit to readers globally. The majority of western readers are ignorant about events in China, so Qiu Xiaolong's novels would enlighten them. Therefore, by living in a western country, Qiu Xiaolong has been able to write in a more global way with his books translated and published in many different countries. Qiu Xiaolong's writing has facilitated a deeper understanding of China in the West. Qiu Xiaolong supports the concept of "global writing" which he perceives as an important way to increase communication and understanding between the East and the West. His stance has been largely acquired through xenotropism in that he can write more objectively from a distance about his beloved Shanghai and the Chinese culture, through his character Inspector Chen.

Qiu Xiaolong's love of Shanghai is portrayed in another of his recent books, *Disappearing Shanghai: Photographs and Poems of an Intimate Way of Life*. Working with photographer Howard French, Qiu Xiaolong has created this photographic exploration of life in the rapidly disappearing old quarter of Shanghai, with his accompanying poems and essays. The writer is true to his books as he is the "literary" and romantic character that he portrays in Inspector Chen. Qiu Xiaolong is representative of a globalized man who endeavours to provide an honest and accurate portrayal of past and contemporary China to readers.

If one accepts David Duncan's assertion that a "memoir is a *hybrid* form which evolves out of memory and imagination and the necessary research to craft a coherent narrative" (7), then Qiu Xiaolong's *Years of Red Dust* could be categorized as a memoir. This is because he spent much of his childhood in Red Dust Lane and undertook the necessary research conversing with residents to complete the book. In addition, most of the stories were informed by Qiu Xiaolong's imagination. As argued in Part III, the memoir genre is not only a viable way in which to write about one's experiences in a foreign country, but also a genre which facilitates literary development through imagination and empathy with the foreign.

Books like those by Qiu Xiaolong which are written in English and aimed at western readers provide "something like a window through which people can look at China" (82). As reported in Qiu Xiaolong's article in *World Literature Today*, his books have sold over a million copies and have been published in 20 languages (25). Qiu Xiaolong connects to the Chinese reader through his poetry and deep knowledge of Shanghai and its history.

Qiu Xiaolong is emotionally tied to Shanghai but rationally to the United States. In other words, as a political exile, he really had no choice but to leave his homeland. Perhaps he overcomes any cultural impact on his mental health, such as alienation and feelings of loss, through his writing. Qiu Xiaolong's love of China shines through his work in his use of

classical Chinese poetry and the thoughtful portrayal of Inspector Chen in his plethora of detective novels.

Part III of the exegesis provides a synopsis of “Bound” and outlines the research process undertaken to complete the creative work and the exegesis. It reports on the findings in light of the research questions. The conclusion provides directions for future research and highlights the contribution to new knowledge that this thesis has made. Therefore, the next section discusses the research process and literary techniques used to complete “Bound”. It also includes a self-reflective component.

PART III “BOUND” AND XENOTROPISM

We want to know how the world looks from inside another person’s experience: who really lived and tells about experiences that did occur. (Jill Ker-Conway, 1996:6)

Synopsis of “Bound”

“Bound” is my memoir about a 10-year association with Shanghai and its people between 2002 and 2012. I have adopted the name “Kristen”, which is similar to the Chinese pinyin version of “Christine” (“Kelisting”) in an attempt to provide an objective account of my experiences. Using a similar but different name, helped me to probe deep into my memories and to alleviate the self-consciousness I felt in writing about myself. “Kristen” provided me with more distance and the persona was like a double, a shadow or “ghost” of myself. The concept of “ghost” is a familiar and integral thread throughout the memoir “Bound”.

My memoir also includes interviews in narrative form with other expatriates who were living in Shanghai and Hong Kong in 2012. Expatriatism may be the requirement of a job or result from a life change, for example, as a result of forming a long-term relationship with a person from another culture. Kristen is a self-initiated expatriate who chose to live and work in China.

“Bound” represents my spiritual journey in completing the memoir about a period of my life as an expatriate in Shanghai, the transformation that took place during the process and on resettling in Australia. Elizabeth Andrew, in *Writing the Sacred Journey*, describes this journey as consisting of three qualities: the writer uncovers, probes and honours what is sacred in his or her life story; the writing process itself is a means to spiritual growth; and the end product makes the evidence of the sacred available to the reader. Andrew defines spirituality “... as the dimension of our being that relates to the inexplicable” (71).

I attempt to describe “spirituality” in “Bound” in various ways. For example, I refer to writer Robert Dessaix’s concept of “voodoo,” make reference to a “numinous” experience

when “Kristen” walks out on her academic position, and comment upon writer Brian Castro’s experience of an “ataraxia” after which he leaves his life and departs for Shanghai in *Shanghai Dancing*. Writer John Fitzgerald’s explanation of the Chinese concept of “awakening” or a “sudden awakening to the light”, can be likened to a spiritual perspective, which may have originated from Buddhist philosophy.

“Bound” represents a reflective rendering of who “Kristen” was before her journey was launched and then afterwards, like taking before and after photographs. While in Shanghai, I was surprised by my yearning to be free and I reflected on the existentialist philosophers I had studied in my undergraduate studies:

Years later I learnt that there was a relationship between being “foreign” and “freedom ... Through freedom all things are possible according to Heidegger, “the possible is the future”. Perhaps this is how I often felt as I walked the streets of Shanghai (“Bound”:35).

The experience of living in Shanghai and writing “Bound” includes “epiphanal” moments which Elizabeth Andrew describes as transformative revelations that join two worlds: the spiritual and the literary. Epiphanal moments are episodes of numinosity experienced like a veil being dropped from our eyes. Epiphanies invite us to explore the mystery of our lives and these are bound to the realm of change.

Andrew states that the reader wants to know about the “spiritual darkness” or the consequences of suffering and how this is integrated into one’s life. Therefore, I illustrate the personal crises that Kristen encounters and how she overcomes them. For example, on her return to Australia, Kristen experiences difficulty in finding a job, the breakdown of a relationship, loss of her home, financial problems and the lack of a support network. I documented the problematic relationship between Kristen and Tyson, her former partner, who was a “trailing spouse”. After a long period living in Shanghai, it is difficult for Kristen

to resettle in Australia. Millie, an entrepreneur, expresses how she found resettlement during an interview for “Bound”:

It took ages to re-engage with family and friends, work colleagues and resulted in some casualties, for example, some relationships never recovered (“Bound”:178).

Through the process of overcoming the challenges of living in a foreign country, Kristen becomes irretrievably changed in her view of the world which leads to transformation in both her personal and professional life. Julia Kristeva in *Strangers to Ourselves* and Anne-Meike Fechter in *Transnational Lives* discussed the notion of “uncanniness” or “strangeness”. They explained it as being frightened of the foreign and the unsettling of identities through living in a foreign country. In “Bound”, Kristen feels unsettled when she is confronted with a “strange” situation after returning to her apartment, following a shopping trip in Shanghai:

I come home and a security guard is sitting on a chair inside my apartment and two others are sitting outside. They are all dressed in Chinese military-style uniforms. My heart pounds in my chest and my stomach churns. ... Using halting Mandarin and a Chinese-English dictionary, it seems that I left the door open by mistake, and they are looking after my apartment for me. (“Bound”:24)

Kristen and the expatriates she meets on her “shadow journey” learn that xenotropism or “turning to the foreign” creates opportunities for both artistic and personal development which subsequently lead to self-realization. Andrew writes that the significance of the spiritual journey can only be measured against the place from where it started. The challenges that Kristen faced on her return home, such as “reverse culture-shock”, had the capacity to impact negatively on her mental health. She knew she had two choices, either to manage these well or to cascade into a crisis situation.

Kristen’s hopes are realized in that the distance between her former journey to Shanghai and her most recent visit provide her with new insights. She also learns that Australia is not the only place in which to live in the world and that China is fast becoming a

powerful nation which should not be ignored. Kristen and her fellow expatriates find it increasingly difficult to tolerate the prejudice in western values towards those who are different. For example, Amelia, an Australian expatriate entrepreneur, comments in “Bound”:

Westerners imposed their colonial views of prejudice and racism on other countries and these were rife in the first world (Interview A2: Shanghai, 21st May 2012). (“Bound”:174/175).

Kristen finds that the expatriates she meets are like contemporary “movers and shakers”, who are similar to the Chinese concept of “tide players” in that they are adventurers who take risks in their lives. Kristen feels that there are many similarities with the other expatriates between her views of the world and the way in which she wants to live. None of the expatriates want to come home to Australia: all prefer to stay in China.

I conclude that perhaps Shanghai’s role is as a catalyst for some expatriates to move onto another country in the future. Alternatively, they may choose to live between two countries. Most of the expatriates felt more at home in Shanghai and distant from their home countries, as illustrated in “Bound”, following an interview with Amelia, a successful Australian entrepreneur:

She said that the last time she went back to Australia, she felt like a “fish out of water”. She felt that no one was doing very much which was fine for them, but certainly not for her (Interview A2: Shanghai, 21st May 2012). (“Bound”:174).

Kristen is transformed through turning to the foreign or xenotopism. Old boundaries drop away. Non-meaningful habits are no longer necessary. She falls in love with the city’s character and its people. As Kristen becomes more attuned to living in Shanghai, she feels “bound” by her thoughts of returning to Australia and, subsequently, to her life there. “Bound” illustrates that by taking risks, Kristen and her fellow expatriates are able to take advantage of the many opportunities in a foreign country that are not available to them at “home”.

Kristen returns to Shanghai and revisits her apartment. She feels nostalgic as she learns that she lived near the home of the *famous Chinese statesman*, Dr Sun Yat-Sen, and his wife, Soong Ching-Ling. She records her visit to their historic home in Shanghai which is now open to the public in “Bound”:

Shanghai was overcast and drizzling with rain ... A guard manned the entrance. I walked through the European-style villa which somehow felt familiar ... I now knew something of Soong Ching-Ling’s life and the fact that she had lived it very close to mine but during another era.
 (“Bound”:149)

Although xenotropism brought challenges, it is through foreign experiences that the expatriates are able to facilitate their artistic and personal development. As writer Emily Hahn explains in *China to Me*, it is more difficult to live on the “other side of the sword”, or a non-traditional life, because it often attracts less support. In contrast, people tend to be more supportive, when one leads a traditional life and does not take risks.

It is through taking a risk and turning towards the foreign that one can continue to discover, learn and become. It does not mean that one has to drop everything and live in a foreign country as Kristen did. Writer Robyn Davidson in her memoir *Tracks* describes her lone and perilous journey across 1,700 miles of hostile Australian desert with three camels and a dog. She asserts that “one can choose adventure in the most ordinary of circumstances. Adventure of the mind, or ... the spirit” (256). One just needs to make the first decision, take the first step and it will all fall into place. Writing about foreign experiences brings release and self-understanding. It was a cathartic process for Emily Hahn, Nien Cheng and Qiu Xiaolong. Their experiences were recorded and therefore not forgotten.

Research Design and Process

The three research areas for the exegesis and the creative work were to: define xenotropism and explore its features and complications; undertake an analysis of three prominent writers;

and interrogate the relationship between the memoir genre and xenotropism, and their relationship to mental health.

A qualitative narrative research design was used to complete the memoir and the exegesis. Academic John Creswell defines qualitative research as one “in which the researcher relies on the views of participants, asks broad general questions ... collects words (or text) from participants, and describes and analyses these for themes” (46). Narrative research is a literary form of qualitative research which focuses on individual stories, such as those of the expatriates who participated in this project. Lawrence Neuman in *Social Research Methods* adds that data may also include impressions, for example, those documented in a journal, photos and symbols (151). The research design could also be considered “mixed method”, in that it employed several techniques, that is, historical research, journalling and interviews. The benefits of such a design are that it provides a multiple perspective to the research findings.

Historical research was undertaken throughout the completion of the memoir and the exegesis through a search of academic databases and library research. The literature studied included memoirs and books which focused specifically on China and literature on other topics. The literature is organized under works which were specifically referred to in the text, that is, “works cited” and those that were read but not cited under “bibliography”. Works cited also includes books on research design and method and relevant newspaper articles.

An open-ended interview guide was designed together with an introductory letter and the documents required for ethics clearance. The 11 interviews are contained in Appendices A1-A11 of this exegesis. These interviews are reported in narrative form in “Bound,” and are also included in full, in the exegesis. The sample was constructed through a search of literary databases and through the use of a “snowball sampling” technique in which particular people

would in turn suggest other persons suitable to interview. The 11 people (five males and six females) who agreed to be interviewed comprised one teacher; two strategists; one artist; three entrepreneurs; one architect; and three writers. Ten of the expatriates lived in Shanghai and one was resident in Hong Kong at the time of the interviews. The respondents consisted of one British expatriate; seven Australian expatriates; one European expatriate; and two Chinese expatriates.

The interviews were conducted in Shanghai during May 2012 and in Hong Kong in June 2012. The interview guide and ethics clearance documents were presented at the interviews which were conducted in a public place, such as a coffee shop or the participant's office. An informal approach to interviewing which writer Lee Gutkind refers to as the "bumbling approach to reporting" in *The Art of Creative NonFiction* was adopted. Gutkind describes this as trying to be as blank as one's notebook pages and repeating answers so that respondents have to provide new ones. This encourages people to embroider a topic until one has the full details.

The research instruments included an interview guide for interviewing the participants in Shanghai and Hong Kong and a journal to record the narrator's spiritual journey to Shanghai, which she refers to in the memoir as a "shadow journey". Researcher Valerie Janesick, in *Qualitative Inquiry*, writes that "journal writing has a long and reliable history in the arts and humanities" (506). The purpose of the journal in this study was to record the narrator's meetings with friends and visits to known and unknown sites in Shanghai. This was similar to the way in which, as described by Janesick, the ladies of the Japanese court hid their "pillow diaries" under their pillows to record their feelings and innermost thoughts. Janesick added that journal writing offered the ability to triangulate the data together with the interview findings which provided a deeper perspective in the communicative act.

Journal writing was used as a place in which I could remember my experiences of Shanghai. This was similar to the way in which writer Davis wrote in her book chapter “Against Daily Significance: Writing through Grief” so that she would always remember her brother. One of the reasons the three writers Emily Hahn, Nien Cheng and Qiu Xiaolong wrote memoirs is because they were unable to forget their homeland, China. The point of difference was that, although Kristen’s country of birth was not China, she felt a strong connection to China and wanted her experiences to be recorded, so that they would not be forgotten in the process of documenting displacement.

Photographs were taken to illuminate scenes and characters described in the text. I aimed to create a dialogue with Shanghai, to learn more about the city and to recall what I knew already. In this way, I could describe the scenes in “Bound” in more detail as well as my feelings about them. This was similar to the way in which Chinese writer Wu Hung reported on *Zhang Dali’s Dialogue: Conversation with a City* where he attempted to create a dialogue with Beijing. As a professional artist, he spray painted more than 2,000 large images of a self-portrait to engage the city in a dialogue with himself. Likewise, I wanted to learn more about Shanghai and its history, and to increase my ability to communicate this to my readers in both text and photographic form.

The data gathered from the interview guides were provided as input onto blank templates. Names were removed and new ones reflecting the personality and nationality of the participants were constructed. Relevant sections from the journal were highlighted, summarised and reported in narrative form as chronological diary entries. These provided a further dimension to the interviews and the “shadow journey” as a whole. This is similar to a triangulation process which, as reported by academic writer Neuman, “is adopted to observe something from different angles or viewpoints” (149).

“Bound” was then restructured into four sections: *Part I: The Journey: Shanghai* (representing the original and subsequent journeys); *Part II: Adelaide* (the narrator’s return to her home city); *Part III: The Shadow Journey: Shanghai* (the narrator’s research visit to Shanghai); and *Part IV: The Return* (to Adelaide following the research visit).

Literary Techniques

A variety of literary techniques were used to design and write “Bound”. With regard to “voice”, what distinguishes the memoir from autobiography is that there are at least two voices which tell the story and explain events. Writer Sue William Silverman, in *Fearless Confessions*, refers to these as the “innocent” voice and the “experienced voice”. The innocent voice relates the facts of the story, the subject and the action. The experienced voice of the narrator plunges the reader deeper into the story by revealing what the facts actually mean from both an intellectual and emotional perspective. This voice therefore searches past events or relationships in a new light by interpreting and reflecting on past experience. This reflection was not possible until some time had passed.

The memoir was structured over a ten year period of my life from 2002 to 2012. It begins with a “Prologue” or “front story” which was filled with flashbacks from the past, to propel the story forward. It commenced with a scene at the Adelaide Writers’ Festival in 2012, reflected back a decade and then finished at the same place. “Flashbacks” were used throughout “Bound”: these could be to something that the narrator had read or in reference to a poem to illuminate the text. I also used “flash-forwards”, for example in the “Epilogue” which explores how China might operate as a global citizen in the future. “Back story” was employed when referring to past historical events in China, such as the Cultural Revolution and Tiananmen Square, to provide the reader with insights into Chinese history and an understanding of its culture.

“Visual and sensory detail” about the city and streets of Shanghai was illustrated in the memoir through examples of prior experience, photographs and research so that the reader could understand what it would be like to live there. I embroidered a lot of detail into settings, such as visits to local temples, towns and museums. I endeavoured to portray what Shanghai looked and felt like and why I fell in love with the city, its culture and people. Through researching past events like the Cultural Revolution and Tiananmen Square, I aimed to provide the reader with a deeper understanding of the tragedies of China’s past, the resilience of the Chinese people and how China had moved on to become such a powerful nation in a relatively short time.

I used “hyperbole” to exaggerate or provoke strong feelings in “Bound”, for example, in portraying the negativity and moodiness in Tyson’s personality:

“Well, this is a surprise,” Tyson says through lips which look as thin as anchovies. I watch his thick fingers, their surface covered with wiry black hairs, tap and then begin to drum. (“Bound”:59)

Likewise in “Bound”, I portrayed the characteristics of one of Kristen’s senior managers as follows:

My colleagues and I quickly learnt that the ready cobra-like smile could swallow any of us whole, if we dared to question ... (“Bound”:124)

I used “hooks” in most chapters to lure readers in and to keep them interested. Paula Balzer, in *Writing and Selling Your Memoir*, sums up the characteristics of a good hook as one which brings in something new, goes beyond the memoir theme, can be summed up in a sentence or two, is provocative, and can be described in a few key words (30-31).

With regard to point of view, I employed the first person throughout “Bound”, which is the usual style for a memoir. The exception was the “ghost voice” sections which I wrote in the second person because they were an attempt to distance myself from the text and to introduce a wiser and more knowing spiritual voice. The third person was used in the

interview narratives to objectively profile the expatriates and to portray their perspectives of life in Shanghai. The third person was also used by adopting “Kristen” as the persona for the memoir. It was like a haunting ghost voice of myself from the past which: “shadows the points the narrator is making through emphases, seeking a spiritual meaning...in order to create a deeper understanding of foreignness” (44). Shifting away from myself like a “double”, and “ghost” of the past, enabled me to be more open and honest about my past experiences as an expatriate in Shanghai and to reflect on the transformation which took place, during my spiritual journey. I defined “the ghost voice” as:

A haunting ghost voice which is wiser and more knowing. It shadows the points the narrator is making through emphasis, seeking a spiritual meaning or presenting an apparition, in order to create a deeper understanding of “foreignness”. (“Bound”:44)

The ghost voice sections were written as “streams of consciousness” or inner monologues. I traced fragmentary thoughts and sensory feelings associated with my experiences of and attachment to Shanghai. For example, these may refer to an incident that I remembered or could be a reflection on a past real event with most having a haunting or spiritual element. For instance, in “Bound”, I used the “ghost voice” technique after viewing a short film about Tiananmen Square at the Gallery of Modern Art in Brisbane, during a reflection whilst visiting the Dr Sun Yat-Sen Museum Research Centre in Penang, and following a spiritual reflection about my feelings and sustained longing for Shanghai (“Bound”:44;68;115).

David Shields in *Reality Hunger* comments that we need to see the memoir in poetic terms, as a combination of the mind and the spirit. I wanted the memoir to reflect these sentiments in that it was not just an intellectual exercise, but also involved the probing of deep emotions about past experiences and attachments. Although I have read a number of Chinese poets’ works, for example, Qiu Xiaolong in *Lines Around China*, I selected poems mainly from Julia Lin’s *Twentieth-Century Chinese Women’s Poetry*. I felt these suited my memoir in that they were contemporary and more pertinent to women’s rather than men’s

lives. As Lin explains, Chinese poetry was traditionally considered to be the genre most suitable for women because of its lyricism and its expression of individual thought and feelings (xvii).

I focused on Chinese poetry to provide a visual and deeper meaning to each chapter in “Bound”. Lin comments that poetry has enjoyed a prestigious position in Chinese culture. Stephen Owen in “Poetry in the Chinese Tradition,” concurs that “the Chinese lyric at its best was conceived as the highest form of speaking to someone else”. (1990:295).

However as Lin states, the voices of female poets were traditionally overshadowed by countless male writers (xxiii). Lin explains that women in traditional China had little time to devote to poetry and writing, because of their prescribed roles as wives, mothers and daughters, who were subservient to the males at home and the literary world. In contrast to the Chinese male poets who often challenged the government, female poets focused on common themes like loneliness, sadness and nostalgia (xix).

Chinese poetry was also relevant to any exploration of Chinese history, in that it was used by poets to vent their veiled complaints against the government, such as the “Misty Poets”, who reacted against the restrictions on their art during the Cultural Revolution between the 1960s and 1970s. Julia Lin explains this was because they strictly adhered to Mao Zedong’s literary principles, which were national in character and dedicated to serving the Chinese Communist Party (xliii). The “Misty Poets” were so named because their work was officially denounced as “obscure”, “misty”, or “hazy”. Writer Laura O’Connor in *Haunted English: The Celtic Fringe, The British Empire and De-Anglicization* describes the use of poems as “ghost voices” which speak:

Out of an immemorial past to potential audiences in the future because the likelihood of finding a positive reception in the Anglocentric culture of the time was so slim (13).

Similarly during the Cultural Revolution, the poetry used by the “Misty Poets” moved from a passive towards an active reaction against the denunciation of their art and the politics of time.

I also included three of my own poems: *Freedom* (published in an anthology, *Relay* in 2012) and two unpublished poems: *The Shadow Journey* (“Bound”:146) and *New Beginnings* (“Bound”:131). These poems were written at particular times in my life when I felt the need to express deeper emotions in a more visual way and to highlight epiphanical moments expressed in “Bound”. The use of “epiphanies” or sudden perspectives or insights, were represented in “Bound” as “numinous moments”, like when Kristen walked out of her academic career (“Bound”:10;12). Similarly, Brian Castro refers in *Shanghai Dancing* (4) to experiencing an “ataraxia” when leaving his marriage and his life and departing for Shanghai. I concur with Elizabeth Andrew in *Writing the Sacred Journey* when she highlights the value of writing about epiphanical moments because they:

Stand out as touchstones, bright instances among vague memoirs that we can latch on to and write from. Inherent in epiphanies are movement and growth – the elements to make any story gripping (76).

Self-Reflexivity

Although I started out writing the memoir “Bound” from my experience, I soon realized that this was not sufficient. I needed the perspective of other expatriates living and working in Shanghai to provide a deeper and more contextualized view. I also required a theoretical basis for the memoir. I began to critically question its shape and direction. I did this through reading many memoirs about China and others about different topics to become familiar with the memoir form. I read journal articles and books about how to write memoirs and about the literary techniques pertinent to the genre.

Following my research visit to Shanghai and Hong Kong during May and June 2012, I reshaped the memoir into four sections to make it flow. This is because during my ten year association with Shanghai, I lived in the city, visited it several times and undertook a research visit in 2012. Therefore, I felt the restructuring would avoid confusion for the reader, about the different visits back and forth to Shanghai.

Considerable discussion took place between my supervisor and I as to whether to incorporate the interview narratives in the exegesis or as part of the memoir. It was agreed that, as they informed the memoir by providing profiles of other expatriates' experiences of Shanghai, they should be included in the memoir. I included a separate section which profiled the expatriates' responses in Parts III. I organized the memoir so it commenced with the Adelaide Writers' Festival in 2012, included stories which reflected back over one decade and then concluded at the same event. I then put the memoir aside to focus on the theoretical base for the exegesis.

I decided to use Rebecca Saunder's *Concept of the Foreign* as the main text. Xenotropism or "turning to the foreign" seemed to be a perfect fit for my memoir about expatriatism. Once I had a good draft of the exegesis, I worked back and forth between it and the memoir. My focus in "Bound" was on the irretrievable change that transformed Kristen through her experience of living in a foreign country. My initial view was to relate Kristen's challenges as an expatriate, to "trauma". However, I realized that this was too strong a term and more associated with tragedy and dramatic events like the Holocaust. I also explored the negative consequences of xenotropism for expatriate mental health, during both the expatriation and repatriation processes, such as "culture-shock", stress, loss and alienation.

Although I knew I had to write this memoir because I feared my memories would be forgotten, I realized I could only do so following my return to Australia, and after a few years

had elapsed. This is because I found it painful to search back into my memories in order to write about them. I felt a deep longing for Shanghai as a place, its culture and people. Tears often dropped and blurred the words that I wrote. These feelings subsided as time passed, yet a deep core of my being is connected to Shanghai. The use of the memoir form helped increase my understanding about my own and other expatriates' experiences.

The use of a journal and the taking of photographs to record my memories and feelings were integral to the writing of my memoir. The Buddhists say that recollection or memory is the cause of vigilance. I had been diligent in keeping a journal and collating photographs. I did not really know why, back then. My initial "romantic" view of Shanghai changed into a more objective perspective, as I learnt about the finer details of Chinese history.

I now observe and value the creative use of language, much more than I did prior to commencing my PhD (Creative Writing). I have learnt that the use of literary techniques such as analogies and the way in which something is expressed to evoke feelings can be very moving. Language then, has the power to move a reader to the point that he or she understands how the writer or character felt, as illustrated by Brian Castro in *Shanghai*

Dancing:

Feeling the familiar sense of an old Chinese city, tasting the rust of being so brutally fixed, so alone in my path that the world cracked open in my throat. (6).

Similarly in "Bound," I express to the reader how "Kristen" felt about a painful experience:

During the whole ordeal, all I could do was smile. I smiled the way a skull smiled, all teeth and no flesh. I really felt as the shell had cracked and I had escaped. (Bound:125).

I read many memoirs and also novels, not necessarily associated with my Ph.D, to learn how other writers express their stories, such as Hannah Kent's *Burial Rites*. Her novel tells the story of an Icelandic woman (Agnes Magnúsdóttir), who was condemned to death

for her part in the brutal murder of two men. She writes in such a way that her words sink deep into the soul:

They said that I stole the breath of men, and now they must steal mine. I imagine then, that we are all candle flames, greasy-bright, fluttering in the darkness...I hear footsteps...coming to blow me out and send my life up away from me in a grey wreath of smoke (1).

The creative work is grounded in the exegesis. Together, Volume 1 (the memoir) and Volume 2 (the exegesis) form a unique contribution to new knowledge in their content. They have documented the challenges faced by westerners in the East; the use of a theoretical basis, that is, xenotropism and how it can lead to artistic and personal development but also impact on mental health; and a methodology seldom used in creative writing. This constituted adopting a qualitative, narrative research design which employed a mixed-method approach to provide multiple perspectives for the findings. The conclusion next summarises these contributions and highlights areas for further research.

CONCLUSION: CONTRIBUTION TO NEW KNOWLEDGE AND FURTHER RESEARCH

Much good writing has been published about expatriatism in China, examples of which are: Emily Hahn's memoir *China to Me* (1944) and her biography of *The Soong Sisters* (1941); Nien Cheng's memoir on *Life and Death in Shanghai* (1986); author J.G. Ballard's novel *Empire of the Sun* (2005); and Xiaolong Qiu's memoir *Years of Red Dust* (2010). There is an absence of memoirs which explore expatriate experiences and how xenotropism leads to transformation, in terms of both artistic and personal development.

It also seems that most discussions on cultural differences tend to focus on East to West migrations, despite the fact that those who migrate from the West to the East also face challenges. There is a dearth of research about the impact of these separations from one's home country on the mental health of expatriates. Writer Salman Akhtar argues that "literature on West-to-East migration is, however, meager and further investigation of this realm is needed" (22). "Bound" fills this gap in the literature by highlighting the challenges faced by western expatriates moving from the West to the East.

Rebecca Saunders in *The Concept of the Foreign* examines xenotropism largely from a western perspective, for example, there is considerable mention of artists going to Paris to write. There appears to be a lack of research about the challenges faced by western expatriates who live in the East. Living in an old and unique culture like China causes a more intense transformation both personally in questioning one's own values, and professionally in working in a rapidly changing environment with very different cultural mores. It is easier to write about the East on return home, because one can more objectively see the differences between the East and the West and, over time, in oneself.

Chinese writers in exile have played the role of transmitters of knowledge from the West to the East since the May Fourth event: this was a political movement which grew out

of student demonstrations in Beijing on May 4th 1919. It was a protest against the Chinese Government's weak response to foreign powers and a call for Western democracy to strengthen a new China.

Conversely, "Bound" has the capacity to contribute to the transmission of knowledge from the East to the West, but primarily from a western expatriate perspective. For example, this may include the benefits of xenotropism such as the time and space in which to develop one's creative work or vocation, to facilitate new insights and to take advantage of emerging opportunities. "Bound" and the exegesis illustrate the risks faced by moving to a foreign country and the challenges that expatriates encounter both there and on their return home.

The use of xenotropism as a theoretical basis for "Bound" injects a positive agency into the normally negative aspects of displacement and provides an artistic dimension to the tribulations of foreignness. The experience of xenotropism can initiate memoir writing and therefore presents a viable field for further research in the creative writing process.

Australia is distanced physically from the rest of the world. The literature illustrates parochialism and xenophobia within the Australian population. Memoirs such as "Bound" may help to inform, raise awareness and create attitude change about other cultures beyond the often prurient process of seeking after tragedy.

Xenotropism creates change and transforms a person. Although one may consider this to be a normal expectation, the extent of the change and its impact on an individual's future as illustrated in the memoir are quite dramatic. The extent of transformation as a result of foreignness in terms of both artistic and personal development has been little studied in the literature.

The research in this study illustrated that the city of Shanghai acted as a catalyst which propelled the expatriates towards new directions in a dramatic way. Their view of the world and how they would fit into it in the future changed. Following their foreign

experiences, the expatriates in “Bound” decided they did not want to go home but either preferred to stay in China or would move to another country in the future. Most of the expatriates perceived themselves as emerging “global citizens”.

This exegesis illustrates that there is a relationship between xenotropism, the memoir genre and mental health which has not been much examined in the literature. The writing of memoir is a cathartic process which helps one to search deep into one’s memories, reflecting upon and writing about painful experiences. This process is not only helpful to the writer but provides the reader with the opportunity to learn about real stories. Future studies could explore the relationship between xenotropism and the use of the memoir genre from a mental health perspective.

Researching and writing a memoir is a difficult, emotional process. Many people who have experienced some form of displacement may either not have the opportunity or lack the skills required to put their experiences in writing. Further investigation of the impact of xenotropism on the trajectories of the lives of expatriates is essential to illuminate the challenges they face and how these are overcome. There is a tendency in the West to focus on historic events and lives. An exploration of expatriates’ lives in the East represents a viable field of research in creative writing. Through the illumination and writing of real stories, we may achieve a better understanding of the challenges faced by expatriates and the contributions they continue to make to our emerging global society.

The research process for the memoir and exegesis in this study focused on a qualitative research design which drew upon cross-disciplinary research methods from education, the arts and humanities. The research design also included a number of methods, namely: historical and literary research; interviews; questionnaires; journaling; and photography which, combined, have provided answers to the research questions from multiple perspectives. A cross-disciplinary approach using a variety of methods may inform

the research and writing of other creative writing projects in the future which may be situated more globally. Prominent Chinese writer Qiu Xiaolong advocates writing globally, because we live in an international context. Therefore, we should not restrict our writing solely to our own country, but across nations, all over the world. Qiu Xiaolong sees this as an “important way to increase communication and understanding between the East and the West (“Exegesis”:64).

This project provides a contextualized perspective drawn from two very different cultures in the West (predominantly Australian) and from the East (Chinese). The impact of a unique culture like China in transforming expatriates in terms of both artistic and personal development presents a viable area for further research. The relationship between xenotropism and mental health has not been well researched in the literature. Most research on expatriation is published in business and international journals: the challenges of expatriation need to be brought to the forefront in other disciplines. The memoir genre is an appropriate form for not only illuminating the challenges of turning to the foreign through expatriation and other forms of separation, but also to lessen the negative impact on mental health.

Both the memoir “Bound” and this exegesis can help to fill this gap in the field of creative writing, and illuminate a path for other disciplines to follow. At the moment of writing, nothing seems to be more urgent for one’s artistic and personal development. It is through xenotropism that a person can move from being “bound” up in their own culture and traditions, to becoming “unbound” into a new hybrid form as a global citizen. Perhaps in this way, a real contribution can be made.

APPENDICES: A1-5

DISCUSSION QUESTIONS: 17th May, 2012

A1 – Isla

Name: Isla Gender: F Age range: early to mid-40s Nationality: Australian

Position: Self-employed: artist, musician, yoga teacher

1. *How long have you/did you live in Shanghai?*
Four years – from Byron Bay.
2. *Where else have you lived as an expatriate?*
NA
3. *How would you contextualize expatriatism with regard to your life?*
I question the nature of “home” – more global perspective now, which is more obvious when away from home. Living globally impacts on the nature of home. Home in Australia feels disconnected from the rest of the world.
4. *Describe your experiences of living in Shanghai/China.*
Very open in Shanghai and accepting of projects I have put forward. Came to support husband who works in the area of resource environments, i.e., coal mining, putting in place workplace strategies.
5. *Give some examples of the challenges or personal traumas you have experienced?*
Yoga teacher, musician and artist. Contract for three years with *Yoga Plus* which is one of the largest yoga companies in China. Opposite experience with the Australian art world. Came together for me here in Shanghai after studies in fine art. Extortionate fees with international students RMB 65,000 for two children each year, so booked them into a Chinese school. Now worried that their English is lagging behind their Chinese language so have to do something about this. No English is taught at the school.
6. *Did you experience any personal trauma with regard to your relationships, e.g. spouse/partner or family?*
 - (1) Personal disappointment that husband’s business folded and we lost a lot of money in Shanghai. Very frustrating. Not understanding how to implement a business in China. Husband is now on “sabbatical”.
 - (2) Lot of expats here are people who have come to Shanghai to survive due to collapsing economies in western European countries.
7. *China has a dramatic history of revolutions, wars and battles. Do you remember stories of past personal or family traumas? Please give an example:*
Friend whose parents were researchers/scientists had to escape during Cultural Revolution by travelling to Harbin. Mother died on the way. Reading *The Good Earth* and *Wild Swans* gave me a sense of compassion for the culture and the people who live in it. Husband’s employees assert that they do not remember Tiananmen Square or that it did not happen in 1989.
8. *Do you contribute to any networks or groups within Shanghai/Hong Kong?*
Shanghai Creative – painting, *Wellness Works* – yoga, *Shanghai Mamas.com*, which is a community expat group of mothers.
9. *How do you feel being an expatriate has impacted on your writing/business/art?*
Last 12 months put together *Slow Songs for a Fast World* – songs about emotional storytelling, e.g. resilience and the extremities of climate in China, street names and directions home, experience of

place, wishes and wishbones. For example, when looking at a wishbone after an Australian Christmas, making a wish with a sibling and transferring these ideas to another culture. Have completed a charcoal drawing of a series of wishbones.

10. *Do you think your expatriate experiences have changed you and if so, in what way?*

Gained confidence: it is a wonderful combination with past study. Like to help others through yoga, connect to their health, breath and well-being. I currently teach yoga to 30 pregnant Chinese mothers.

11. *Where do you feel is “home” e.g. one particular place or many places, your birth country?*

Shanghai at the moment is where my heart is. However, I have a 12-year-old in Australia and miss him, have not seen him for six months. I can't talk about it or I start to cry.

12. *How do you feel when you go back to your birth country, e.g. feelings of alienation or reverse culture shock?*

It is 18 months since I have been back to Bryon Bay. I notice when I go back to Sydney, there are times when there is no one in the CBD area. In Shanghai, always plenty of people around.

13. *Has your world view changed and if so, in what way? e.g. “home” is not in one place any more, more accepting of other cultures?*

More accepting of other cultures. Ignorant when I came here and had a narrow perspective. Now my view is more varied. Shanghai is quite different to the rest of China. Very much a relationship focus here, everything is focused on *guanxi*. I feel that the Chinese are empowered by the nature of the government to look after themselves.

14. *How do you view the term “place attachment” e.g. are you attached to any one place?*

Difficult position financially. Lot of debt at home and here. Put all money into husband's business and it crashed. Shanghai is a safe haven. However, lot of pollution. Children can learn a second language at a very young age (benefit). I do not want them to lose this. Shanghai good place to be at the moment.

15. *Is the concept of a “global soul”, one who does not live in any one place but is attached to a number of places, or the term “transnational” of relevance to you? Please explain:*

Global soul – more unity in the world. Have been told I am a “global nomad” – home is in more than one place. Internet and technology make the world smaller. My work is global. Although my physical presence is currently in Shanghai, the way I express myself and am perceived through art etc. is perceived globally.

16. *Describe how your expatriate experiences may have changed your philosophy of life and/or the wisdom you have gained from them?*

Faith – I feel this is where I am meant to be and ok about this and that the world supports that decision. I have a self-designed life. I can live here comfortably, in Australia or somewhere else. However more difficult in Australia, financially. Enhanced faith of where I am meant to be – husband is happy and lessons as a family unit are profound. Our family unit is much tighter in Shanghai than Australia. Husband is now helping expand my yoga business in Moganshan. China will pivot where the world heads in the future. Have no immediate plans to go home to Australia.

DISCUSSION QUESTIONS: 21st May, 2012

A2 – Amelia

Name: Amelia Gender: F Age range: 55 years Nationality: Australian

Position: Restaurant and Literary Event Manager

1. *How long have you/did you live in Shanghai/Hong Kong?*
Live between three cities: Hong Kong, Shanghai and Beijing – three outlets with business. Shanghai semi-permanent between 1996 and 1997.
2. *Where else have you lived as an expatriate?*
Athens, US and Europe. Since 1984 in Hong Kong.
3. *How would you contextualize expatriatism with regard to your life?*
Don't see myself as an expat. Left Australia years ago. Went back for brief periods. I am from Melbourne. The last time I went back to Australia, I felt like a "fish out of water", and do not really belong there. View people around me as narrow. Go back to place where came from and no one is doing very much which is fine for them, but not for me.
4. *Describe your experiences of living in Shanghai/China.*
Initially found Shanghai in 2001 as parochial, limited and superficial, and that people led narrow lives. I felt I could not live there all the time, back then.
5. *Give some examples of the challenges or personal traumas you have experienced?*
Setting up a business not easy, particularly if female and from scratch. No high-end restaurant in Shanghai during 1988. Challenges as a pioneer were stressful. There was no precedent in setting up such a business and I lived on the edge. I now have 200 staff and am understaffed. Most people are understaffed in China.
6. *Did you experience any personal trauma with regard to your relationships, e.g. spouse/partner or family?*
Some people put me on a pedestal and ask me to things just to say they have invited me. This is a challenge.
Health issues – how to fit in regular things in life like going to the dentist when I live between three cities.
7. *China has a dramatic history of revolutions, wars and battles. Do you remember stories of past personal or family traumas? Please give an example:*
Amazing what Chinese people went through. Tiananmen Square is a western conceit and only one episode in China's history. Westerners impose colonial views of prejudice and racism on China, which is rife in the First World. I look at old people between 80-90 years and shudder to think what they have been through. Even Chinese people over 50 years have been through a lot. Read Kate Grenville's *Secret River* about how Australians treated their own people. Yet this is not talked about at home.
8. *Do you contribute to any networks or groups within Shanghai/Hong Kong?*
Don't think much of "Austcham" which serves its purpose in introducing new foreigners to Shanghai, but not want to be part of this. I don't consistently belong to lots of groups. I did initially set up a lot. I mentor young women who are setting up businesses. I give talks to the *Shanghai Women's Association* and manage an *International Literary Festival* with a colleague; just two of us. It is a focal point which brings people together. The last four years I have implemented a literary residency for writers in both Shanghai and India.

9. *How do you feel being an expatriate has impacted on your business?*
Expatriate business, so we are a foreign product and company which is the essence of the business.
10. *Do you think your expatriate experiences have changed you and if so, in what way?*
I left Australia 35 years ago, so of course the experiences have changed me, but more than that, they have formed me. Know much more about other places. Live in a place I now know well means that I know it differently than a visitor who can't really get a grip on it. Wanted to do something different, have a different experience and not have my life mapped out for me, e.g., traditional, marriage, home, children, grandchildren, etc.
11. *Where do you feel is "home" e.g. one particular place or many places, your birth country?*
Hong Kong.
12. *How do you feel when you go back to your birth country, e.g. feelings of alienation or reverse culture shock?*
Don't feel I belong any more, just a visitor.
13. *Has your world view changed and if so, in what way? e.g. "home" is not in one place any more, more accepting of other cultures?*
Home not in one place. No notion of "home" and does not refer to Australia. More accepting of other cultures.
14. *How do you view the term "place attachment", e.g. are you attached to any one place?*
Attached to lots of places – Shanghai, Beijing and Hong Kong – places I have lived and spent time in. In the future, new breed of people live in a couple of different cities.
15. *Is the concept of a "global soul", one who does not live in any one place but is attached to a number of places, or the term "transnational", of relevance to you? Please explain:*
Don't like the terminology. Prefer the term "global citizen". More and more people are global citizens who identify and feel part of the world. Could not live in a hotel; that's why I have an apartment in the three cities which I share, so they are always looked after.
16. *Describe how your expatriate experiences may have changed your philosophy of life and/or the wisdom you have gained from them?*
Expatriate experiences have formed my view of life. As a grown-up, I have always been an expatriate. I was once a terrified young girl who left Australia with a ticket to London and had about two friends. Now I know people all over the world.

DISCUSSION QUESTIONS: 28th May, 2012

A3 – Liam

Name: Liam

Gender: M

Age range: mid to late-50s

Position: University Professor

Nationality: Australian

1. *How long have you/did you live in Shanghai/Hong Kong?*
August 1986 to August 1987 (one year). Visiting Professor in 1987 – Cultural Counsellor to the Australian Embassy (November 1987–1990). Visited Shanghai monthly. Shanghai different then: limited electricity at night and street lighting. Tallest buildings were the Park Hotel, Peace Hotel and Hilton Hotel. Fewer foreigners then and the university was guarded.
2. *Where else have you lived as an expatriate?*
UK (five years), Italy (one year), Beijing (four years), US (two years). Started out as a student, then teacher, then in the consulate, then became an academic.
3. *How would you contextualize expatriatism with regard to your life?*
Living in another country to work there. Not sent, chose to go. Went to China to study the language and Chinese literature and to write about China and to develop my own interests.
4. *Describe your experiences of living in Shanghai/China.*
Lived in a guest house at a Chinese university; in a small basic Chinese-style apartment. Taught: World Literature and Australian Studies.
5. *Give some examples of the challenges or personal traumas you have experienced?*
Physical conditions in the late 1980s were limited and I travelled rough. Health fluctuated. Very ill in Chinese hospital for one month with blood poisoning. Chinese university paid for all medical bills. Later obtained position as Cultural Counsellor in Beijing responsible for cultural exchange between Australia and China, in education, sport, arts, etc.
6. *Did you experience any personal trauma with regard to your relationships, e.g. spouse/partner or family?*
Time in life – young and not encumbered with parental issues or others.
7. *China has a dramatic history of revolutions, wars and battles. Do you remember stories of past personal or family traumas? Please give an example:*
Tiananmen Square – very close to it. Knew many leaders of the movement. My apartment was near Tiananmen Square. After crackdown, tanks were pointed at my apartment. My job was to go to the universities and notify Australian students that they could leave and when. Knew a lot of the writers. Had specific tasks to do, i.e. keep cultural exchanges going. Could share experience with others, as all were involved in the event at that time. Huge demonstrations in Shanghai also and people were arrested or punished which means they were sent away to a province. Career prospects were blighted, e.g., quite senior people sent to do basic teaching elsewhere in a province.
8. *Do you contribute to any networks or groups within Shanghai/Hong Kong?*
Please describe:
Knew a lot of other writers and artists since first going to Shanghai and Beijing – both Chinese and non-Chinese. Go back frequently to Shanghai to attend conferences and workshops, or work on a specific project. For example, in 2009 attended *Australian Writers' Week* in Beijing and *International Writers' Festival* in Shanghai and undertook a translator workshop in Suzhou.

9. *How do you feel being an expatriate has impacted on your writing/business/art?*
Whole experience was significant. I have written a few books and articles on them; also non-fiction essays and translated stories. Understanding Chinese language helps me to express and see things differently.
10. *Do you think your expatriate experiences have changed you and if so, in what way?*
China more different than other expatriate experiences. Significant culture – large, long and now powerful. Undoubtedly has a much broader perspective. Challenge of living in China brings out different qualities in people.
11. *Where do you feel is “home”, e.g. one particular place or many places, your birth country?*
Actually born in London to Australian parents. Australia is home.
12. *How do you feel when you go back to your birth country, e.g. feelings of alienation or reverse culture shock?*
Was in China for five years. Experienced cultural shock about behaving differently in daily life.
13. *Has your world view changed and if so, in what way? e.g. “home” is not in one place any more, more accepting of other cultures?*
Understand different ways to do and see things. China has changed so much. Shows how the world can change and we need to be aware. China is way too important to ignore.
14. *How do you view the term “place attachment” e.g. are you attached to any one place?*
Attached to particular cities in Australia. Feel comfortable in Shanghai and Beijing due to length of time I have been in these places.
15. *Is the concept of a “global soul”, one who does not live in any one place but is attached to a number of places, or the term “transnational”, of relevance to you? Please explain:*
Yes, “transnational” is a key concept. Means to live in one place, but engage actively with other cultures and nations. Engage in writing in China, India and Japan.
16. *Describe how your expatriate experiences may have changed your philosophy of life and/or the wisdom you have gained from them?*
Broadening and respecting differences. Work out what is good and what is not, in terms of the influence on my own values.

Any other comments:

China is a communist country which has come from a low standard of living to a much higher one. Expatriate experiences are determined by a specific situation and place – context and time. China has always welcomed westerners because they can train Chinese and then they can move forward. However, can be determined to have things their own way and labour services are very cheap. Shanghai is a cosmopolitan city; foreigners of all kinds have lived there: westerners, Russians and Japanese. Can connect at many different levels in Shanghai.

DISCUSSION QUESTIONS: 18th May 2012

A4 – Deng

Name: Deng

Gender: M

Age: late 50s

Position: Author/Crime Writer

Nationality: Chinese

1. *How long have you/did you live in Shanghai?*
Thirty years – three years in Beijing before US. I left Shanghai to take up a Ford Foundation Fellowship (one year US). The 1989 Tiananmen Square incident changed my plans. Stayed in US and wanted to write in English.
2. *Where else have you lived as an expatriate?*
1989– USA all the time – just visited other countries.
3. *How would you contextualize expatriatism with regard to your life?*
Live in US all the time – can't see the "wood for the trees" in Shanghai. Different view of Shanghai when see from afar. Those that live there are more familiar with Shanghai. I have different perspective – combination of inside and outside. People inside China see me as an outsider.
4. *Describe your experiences of living in Shanghai/China.*
Miss Shanghai a lot – grew up in the city and lots of memories. Grew up in Huangpu district – French Concession. Once a year I go back to do research for books.
5. *Give some examples of the challenges or personal traumas you have experienced? (both ways Shanghai and US)*
Society in China is now more materialistic. In my generation, this was not important; more focused on the meaning of life. Lot of young people in Shanghai attracted to "brand" buying, e.g. luxury cars.
6. *Did you experience any personal trauma with regard to your relationships, e.g. spouse/partner or family?*
Wife born in Shanghai. Daughter born in USA – does not do things the Chinese way, but the American way (daughter). Better now daughter is older, because she now appreciates Chinese history and language, more than when younger.
7. *China has a dramatic history of revolutions, wars and battles. Do you remember stories of past personal or family traumas? Please give an example:*
People before 1949 were poor – revolutionary. Father was small business owner and before 1949 was seen as "black", the enemy. During the Cultural Revolution, when he was having eye surgery, a black placard was put around my father's neck as part of the "mass criticism" movement. I was summoned to the hospital to write a confession for my father, because he was blindfolded due to eye surgery. I had to stand under Chairman Mao's portrait in the hospital and confess that my father was evil. I read the speech for him and felt very bad about it. I was only 13 years. The Red Guards were selected from young people who were from a "red" or good family.

8. *Do you contribute to any networks or groups within Shanghai/Hong Kong?*
Chinese Writers' Association. Professional writers paid by the Chinese Government (formerly Shanghai Academy of Social Sciences). I had a research position with the Academy prior to going to the US.
9. *How do you feel being an expatriate has impacted on your writing/business/art?*
 Different perspective on language – bilingual writing different from writing in English. Chinese way of writing subconsciously.
10. *Do you think your expatriate experiences have changed you and if so, in what way?*
 Yes. Different perspectives in the US and Shanghai. Value system different in Shanghai.
11. *Where do you feel is “home”, e.g. one particular place or many places, your birth country?*
 When I go back to Shanghai – I feel that “you can’t step twice in the same river”. I still miss Shanghai because it is where my roots are. However, my home is now in the US.
12. *How do you feel when you go back to your birth country, e.g. feelings of alienation or reverse culture shock?*
 I am an outsider, because I live in the US most of the year. I experience cultural shock when I go back to Shanghai, because it is changing so much; even the landscape has changed.
13. *Has your world view changed and if so, in what way? e.g. “home” is not in one place any more, more accepting of other cultures?*
 Living in the US has changed my world view. No opposition party in China. Now I think, why should the media be government-controlled? One party can do things more efficiently and effectively. However, when you have lived in China during the drama of the Cultural Revolution – absolute power means that corruption is out of control.
14. *How do you view the term “place attachment”, e.g. are you attached to any one place?*
 Emotionally, I am more attached to Shanghai, and rationally probably the US.
15. *Is the concept of a “global soul”, one who does not live in any one place but is attached to a number of places, or the term “transnational”, of relevance to you? Please explain:*
 I support the concept of “global writing”. Not confining readership to one country. Global age – should write in the global way, all over the world. Chinese writers believe that all readers understand China historically, socially, but if they try to attract readers outside China, they do not understand. This is because they are writing only for the Chinese audience.
16. *Describe how your expatriate experiences may have changed your philosophy of life and/or the wisdom you have gained from them?*
 Expatriate experiences in the US have changed my philosophy of life.

DISCUSSION QUESTIONS: 30th May, 2012 – Hong Kong

A5 – Siri

Name: Siri

Gender: F

Age range: 50s

Position: Writer

Nationality: Chinese/Indonesian

1. *How long have you/did you live in Shanghai/Hong Kong?*
Born in Hong Kong – lived there off and on for 35 years. Parents born in Indonesia.
2. *Where else have you lived as an expatriate?*
Working on own writing. Started writing as a child. Lived as an expatriate in Singapore, Greece (one year) and US.
3. *How would you contextualize expatriatism with regard to your life?*
Not see myself as an expatriate, but technically I am. I lived in Singapore and worked in senior marketing management across the South Pacific. Ex-husband was a jazz musician.
4. *Describe your experiences of living in Hong Kong*
Hong Kong is home at different points in my life. Indonesia is foreign to me. I have good English, so was an easy hire in Hong Kong. Lot of foreign friends in UK and US. Have a degree in English literature. Worked on the marketing side of a large international airline.
5. *Give some examples of the challenges or personal traumas you have experienced?*
Finished a Masters of Fine Arts in US; then married a jazz musician. Sophisticated intellectual life as a student in the US, but found it more difficult as a worker, where working life was the opposite.
6. *Did you experience any personal trauma with regard to your relationships, e.g. spouse/partner or family?*
Mother was a pharmacist and educated; very good at sport. We were opposites and did not get on. Parents did not have a good marriage. Father was a trader, merchant (manganese ore). Now mother (93 years) has Alzheimer's, and they get on. Get along well with siblings, because we tolerate our differences. I have a current partner, an American living in New York. Divorced jazz musician husband about 12 years ago. Got sick of carrying him financially and it became expected of me. Previous husband was a "trailing spouse" and followed me to Singapore and New York in jobs I undertook. I felt distinctly odd socially then. Friends usually had husbands who carried them and they were the "trailing spouses" and did not work. Never really wanted to get married; just wanted a passport. I was going to marry a gay guy to achieve this. Prefer to be independent. Like travelling alone. I am sociable, but like my space. I do not need a regular schedule.
7. *China has a dramatic history of revolutions, wars and battles. Do you remember stories of past personal or family traumas? Please give an example:*
Did consider living in Shanghai or Beijing. I don't like the "anti-intellectualism" there with writers and artists. Also a lot of hypocrisy where Chinese kids are sent to universities, yet writers are locked up. My books not translated because I talk about Tiananmen Square. Young Chinese people from the mainland (whom I experience in my courses) are ignorant of China. Don't know anything about Tiananmen Square or the Cultural Revolution. They are frighteningly naive and shut off, or block out knowledge. I don't understand this mentality and think it makes one a lesser person. Should not be afraid to know the past and what someone's endeavour in life has been. I think later in life I may become a recluse. I am social, but can travel anywhere in my mind, through books and actual travel.
8. *Do you contribute to any networks or groups within Shanghai/Hong Kong? Please describe:*

Attend literary festivals in Hong Kong, Beijing, Shanghai, Philippines and throughout Asia. Very active in literary circles and writers' circles. I have edited two anthologies. I am a literary activist. Taught creative writing at all universities and interested to mentor the next generation of writers.

9. *How do you feel being an expatriate has impacted on your writing?*
Henry James influenced me when a younger writer (American expatriate), as did Somerset Maugham. Interested in expatriate writing which is closer to my own experiences. Easier to write about Hong Kong when I am not there and removed by distance. Train myself to write anywhere at any time. Nothing is that foreign. Always start from own vantage point. If it is not encountered, seems odd, strange or alien before even trying, a lot of people are like this. They won't take risks. I don't find things risky, that other people may find.
10. *Do you think your expatriate experiences have changed you and if so, in what way?*
Grew up with a global outlook. Parents were expatriates. Nationalism and boundaries are "hogwash". Politics is all about boundaries. Hate the stupidity of the nation state and parochialism. World has become more transnational and multicultural. Technology has opened it all up.
11. *Where do you feel is "home", e.g. one particular place or many places, your birth country?*
Many places before move to Hong Kong in 2010. Spent time in New York and Canada and also the South Island of New Zealand which I used as a writing retreat. Own a rented apartment in Hong Kong and a villa in New Zealand. I have a strong attachment to place.
12. *How do you feel when you go back to your birth country, e.g. feelings of alienation or reverse culture shock?*
Never felt entirely at home in Hong Kong. Do not read in Chinese, nor am I particularly good at languages. I write in English, not Cantonese. As I am part-Indonesian, I pass for a lot of different cultures.
13. *Has your world view changed and if so, in what way? e.g. "home" is not in one place any more, more accepting of other cultures?*
Live anywhere. Choose some places over others. Home is in your head and heart. Not live in Hong Kong if it was not for my mother and did not have to, would rather live in the US. Like to live in Singapore. Not Indonesia or Malaysia where there is poor infrastructure and low income. I am very "first world" in this regard.
14. *How do you view the term "place attachment", e.g. are you attached to any one place?*
Not attached to any one place, was once. Attached to the idea of certain places and memory. Grew up in Tim Sham Tsui as a child until 15-16 years. Our house was like a penthouse apartment which overlooked Hong Kong's harbour and was a fabulous place to be in the 1950s. Family took on an Indonesian name. Anti-Chinese sentiment in Bali and South-East Asia after the Cultural Revolution; South-East Asia did not want it to spread to Indonesia.
15. *Is the concept of a "global soul", one who does not live in any one place but is attached to a number of places, or the term "transnational", of relevance to you? Please explain:*
Have read Pico Iyer about the "global soul" which is a series of essays which I feel apply to me. I am not a "global nomad" as I like to "root" wherever I am. I make myself at home pretty much anywhere.
16. *Describe how your expatriate experiences may have changed your philosophy of life and/or the wisdom you have gained from them?*
Less attached to people than I used to be. Begin with inside myself, like Proust. I have a large network of people around the world. I am not anti-social, but realize what I need to say and do in life. I look inward, then outward and to me this approach makes more sense. I cultivated my imagination as a child

into being a writer. I have been involved in many writers' residencies. I have strong feelings about memories of different places.

Any other comments:

I am more interested in differences than in similarities. Concerned about blocking of knowledge in different countries, e.g. US and China. Following the US 9/11 tragedy, people involved showed no remorse, but I feel that their minds were blocked in some way. Just because people act in a certain way, does not mean they are not human. I am interested in expatriate and global experiences, and not in direct local experiences.

DISCUSSION QUESTIONS: 17th May, 2012

A6 – Grace

Name: Grace Gender: F Age range: mid 50s Nationality: Australian

Position: Head English Teacher

1. *How long have you/did you live in Shanghai/Hong Kong?*
Three and a half to four years. Twenty years ago, I was also in Shanghai when I studied at Fudan University. I am interested in Chinese history and language.
2. *Where else have you lived as an expatriate?*
North China (Harbin) and Beijing. Speaks fluent Mandarin.
3. *How would you contextualize expatriatism with regard to your life?*
Don't classify myself as an expatriate – just me, living somewhere else.
4. *Describe your experiences of living in Shanghai/China.*
I feel the family unit is tighter. I have two teenage children also studying at the school where I work. Different to Australia – there are greater expectations by parents in Shanghai for students to do well. Different lifestyle than in Australia, expectations regarding leisure and study are not the same.
5. *Give some examples of the challenges or personal traumas you have experienced?*
Challenges with my son who is fine socially, but not over-studious. Finds it sad when they make friends and then they go back home – the school population is transient in nature.
6. *Did you experience any personal trauma with regard to your relationships, e.g. spouse/partner or family?*
I am divorced from my Chinese husband who is the father of my two children. Therefore, they have two families, one in Shanghai and one in Australia.
7. *China has a dramatic history of revolutions, wars and battles. Do you remember stories of past personal or family traumas? Please give an example:*
I read about political things through the foreign press. I was in China during the 1989 Tiananmen Square massacre. There were a lot of people protesting on the streets. Exciting times in China before the crack-down in 1989, and then a sobering experience afterwards. Everything stopped and went quiet or shut down. People repressed their feelings.
8. *Do you contribute to any networks or groups within Shanghai/Hong Kong?*
I don't feel the need to be part of a group. I go out with friends to different events. I am quite happy at home as I have the responsibilities of a demanding job (Head of English Department) and my own children.
9. *How do you feel being an expatriate has impacted on your writing/business/art?*
I appreciate the opportunity to be an English teacher and after two years to be offered Head of Department. I was given the chance to teach the international baccalaureate curriculum.

10. *Do you think your expatriate experiences have changed you and if so, in what way?*
I hope so. I did not expect the new opportunities. People are very generous and open at the school. I like working with the kids.
11. *Where do you feel is “home”, e.g. one particular place or many places, your birth country?*
Home is in Australia where my family is.
12. *How do you feel when you go back to your birth country, e.g. feelings of alienation or reverse culture shock?*
Yes, when I was in China more than 20 years ago, things were more spartan then. Not sure this time (will return in July 2012 to northern NSW) but will go with the flow. I am worried about getting a job as I need the money. I did not save anything here. Salary is poor.
13. *Has your world view changed and if so, in what way? e.g. “home” is not in one place anymore, more accepting of other cultures?*
I am able to interact with the local people. I am always open-minded and aware of the mix of cultures, and the disparities between them. Australia has changed over the past 20 years and is more multicultural than before.
14. *How do you view the term “place attachment”, e.g. are you attached to any one place?*
Attached to where I am at the time, both in Shanghai and Australia.
15. *Is the concept of a “global soul”, one who does not live in any one place but is attached to a number of places, or the term “transnational”, of relevance to you? Please explain:*
I hope that I can live anywhere. Some people can't.
16. *Describe how your expatriate experiences may have changed your philosophy of life and/or the wisdom you have gained from them?*
I am lucky to have had the experience. I have not made any great impact on China itself. Twenty years ago, I was more altruistic. This is a dilemma for me, as I would like to do more altruistically, but pragmatically it is not possible. There is a part of me that would like to do that.

Any other comments:

There is a lot of poverty in Shanghai, e.g., the Quibao area where I live, which is within a 10-year-old compound. Quibao is in the centre of Shanghai, yet there is poverty.
My children's father is Chinese – they have a relationship with their cousins here. The father has remarried. I think it would be interesting to get the statistics on the numbers of Australians marrying people overseas and how this has probably increased over the years.

DISCUSSION QUESTIONS: 18th May, 2012

A7 – Sophie

Name: Sophie Gender: F Age range: late 30s Nationality: Australian

Position: Executive Director.

1. *How long have you/did you live in Shanghai?*
Six years in August 2012. I have no plans to go back to Australia; both my husband and I love Shanghai. We have a two-year-old son. My husband is an executive chef with the high-end restaurant *M on the Bund*.
2. *Where else have you lived as an expatriate?*
London, UK, two years. May like to go back there.
3. *How would you contextualize expatriatism with regard to your life?*
Important to be involved in the Australian community living abroad. Link up to my own culture and share frustrations, etc.
4. *Describe your experiences of living in Shanghai/China.*
Shanghai is more western than I thought. The pace of change is very fast; business is more open and regulations are changing. There is more risk taking and moving through approval processes is quicker than in Australia. Most difficult things in setting up a business are: (1) regulations, (2) changes in regulations and (3) HR recruitment and retention – Chinese employees tend to jump around between jobs for little pay and parents are often involved in their decisions. Some employees have asked to come back and I took one back because she was very good (said her parents told her to change jobs).
5. *Give some examples of the challenges or personal traumas you have experienced?*
Communication and the language barrier, getting lost in taxis. I have to search for good quality in western food products, particularly with a child.
6. *Did you experience any personal trauma with regard to your relationships, e.g. spouse/partner or family?*
My father passed away four weeks prior to our arrival in Shanghai. There was a lot of follow-up with regard to his estate. I felt like I was on an emotional roller-coaster. My mother is elderly and unable to help me much. I had the baby in Shanghai, wanted to be very independent but, in the end, I felt I needed family support (had a caesarean). There are community centres in Australia for young mothers who can talk about common issues (Sydney). No such support in Shanghai. I was on maternity leave for five months. During that time, because of lack of leadership, there were a few problems in the office, which I needed to deal with on my return.
7. *China has a dramatic history of revolutions, wars and battles. Do you remember stories of past personal or family traumas? Please give an example:*
I have read some information. Most Chinese people are not comfortable talking about it, e.g., the events of Tiananmen Square, therefore I don't ask.
8. *Do you contribute to any networks or groups within Shanghai/Hong Kong?*
Australian Women's Social Group and Shanghai On-Line Mothers.
9. *How do you feel being an expatriate has impacted on your writing/business/art?*
The experience has enriched my career working overseas compared to in Australia. In both cases (mine and my husband's), we would not be able to get the same opportunities in Australia. The scale of

operations is different. My husband may cater for 350 at a dinner at *M on the Bund*. The opportunities for exposure across China are stronger. China is big on the Australian agenda.

10. *Do you think your expatriate experiences have changed you and if so, in what way?*

There is a multicultural population amongst expatriates in Shanghai – different nationalities. I don't feel connected the same way in Australia.

11. *Where do you feel is "home", e.g. one particular place or many places, your birth country?*

Shanghai feels like home. When I go back to Sydney, I feel my "roots" are there, but I always want to get home to Shanghai.

12. *How do you feel when you go back to your birth country, e.g. feelings of alienation or reverse culture shock?*

Feels quiet at night. Restaurants and everything is open in Shanghai to 2 a.m. so there is late night access, not available in Australia. I do feel a sense of relief when I come home to Australia. This is because I can relax more. There is an extra level of thinking required in Shanghai, e.g. getting around from place to place without speaking the language.

13. *Has your world view changed and if so, in what way? e.g. "home" is not in one place anymore, more accepting of other cultures?*

I am more respectful of the Chinese. Australia has a big Chinese population. I appreciate exposure to China and understand better how it affects the rest of the world. I have learnt how to deal with classes and wealth difference. There is a lot of poverty amongst construction and migrant workers who leave their families to work in the city for poor pay, and often live in containers on construction sites.

14. *How do you view the term "place attachment", e.g. are you attached to any one place?*

Attached to Shanghai – no deadline on how long she stays here. Is starting a new job shortly and leaving Austcham, bigger company. Has days of frustration or "China Days," then needs to get out.

15. *Is the concept of a "global soul," one who does not live in any one place but is attached to a number of places, or the term "transnational", of relevance to you? Please explain:*

I am more open to living in other countries and interested to live in other parts of Asia. I like the major cities.

16. *Describe how your expatriate experiences may have changed your philosophy of life and/or the wisdom you have gained from them?*

I am more open and accepting of other cultures, which requires patience. There is a need to understand the culture first, and not to impose the western way. I have developed a more consensus approach and the ability to build trust. I have gained skills in dealing with different personalities at a corporate level.

Any other comments:

I have travelled to Tokyo and Cambodia from Shanghai. There a lot of Europeans in Shanghai who are not going back to their own countries, due to economic reasons. Many are attempting to start again in Shanghai.

DISCUSSION QUESTIONS: 18th May, 2012

A8 – Thomas

Name: Thomas

Gender: M

Age: 45 years

Nationality: British

Occupation: Chief China Strategist

1. How long have you/did you live in Shanghai/Hong Kong?

Sixteen years.

2. Where else have you lived as an expatriate?

Nowhere.

3. How would you contextualize expatriatism with regard to your life?

Largely unimportant

4. Describe your experiences of living in Shanghai/China.

I work and have my family in Shanghai. I was not posted to China. I chose to work and live in China after being a student of Chinese language and history.

5. Give some examples of the challenges or personal traumas you have experienced?

I really have faced no major China-specific challenges and have had no personal traumas.

6. Did you experience any personal trauma with regard to your relationships, e.g. spouse/partner or family?

I met my wife (Chinese) in Shanghai – we're fine and haven't had any personal traumas

7. China has a dramatic history of revolutions, wars and battles. Do you remember stories of past personal or family traumas? Please give an example:

I have no personal stories of anything to do with China's revolutions, wars or battles.

8. Do you contribute to any networks or groups within Shanghai/Hong Kong?

I go to meetings of the *Royal Asiatic Society* in Shanghai sometimes. I am not a member of any specifically expatriate groups or networks.

9. How do you feel being an expatriate has impacted on your writing/business/art?

For work I write about contemporary Chinese consumer society and otherwise I write about pre-1949 history. It may sound silly, but the only effect being an expatriate has had on that process, is that I am paid extremely well and pay very little tax. I am therefore more comfortable and secure than other writers or artists may be.

10. Do you think your expatriate experiences have changed you and if so, in what way?

Not really – I spend very little time with expatriates in China outside of work meetings and went to China after college so have been there a long time now.

11. Where do you feel is "home", e.g. one particular place or many places, your birth country?

London, England – China identifies everyone foreign as "loawai", as an outsider which is fine with me. They do not wish me to become a citizen or to take a permanent stake in their country so I do not.

12. How do you feel when you go back to your birth country, e.g. feelings of alienation or reverse culture shock?

I visit the UK at least three times a year. It is only a 10-hour flight, so it's not that important. It's not as if I've been away in a jungle for 20 years.

13. *Has your world view changed and if so, in what way? e.g. "home" is not in one place anymore, more accepting of other cultures?*

Home is still England because: (a) I am English and (b) China does not welcome me as a permanent resident so I do not connect to the country that way. I grew up in a multicultural environment in London so I was already accepting of other cultures when I arrived in China. For me, with my upbringing, China is the most mono-cultural place I have ever lived.

14. *How do you view the term "place attachment", e.g. are you attached to any one place?*

I am a Londoner and a Brit first – I'm stuck with that forever I think. I am "attached" to Shanghai although primarily as an intellectual interest in terms of writing and work.

15. *Is the concept of a "global soul," one who does not live in any one place but is attached to a number of places, or the term "transnational", of relevance to you? Please explain:*

I am not "transational", an immigrant or a "global soul", just an English guy who lives and works in China.

16. *Describe how your expatriate experiences may have changed your philosophy of life and/or the wisdom you have gained from them?*

I am not religious or spiritual in any way. However, living in a dictatorship like China and seeing the abuses of the government towards the people, my beliefs in democracy, human rights and freedom are much stronger than before. Obviously, growing up in Europe, these were givens and taken for granted. I am now more aware of the evil of one-party states, the communist party and dictatorships.

DISCUSSION QUESTIONS: 21st May, 2012

A9 – James

Name: James Gender: M Age range: 70s Nationality: Australian

Position: Retired CEO in Shanghai and former Producer of a South Australian television station

1. *How long have you/did you live in Shanghai/Hong Kong?*
Five and a half years (2002–2008). Visited Shanghai for the first time in 1999.
2. *Where else have you lived as an expatriate?*
Dublin, Ireland (six years) and Fiji (three years).
3. *How would you contextualize expatriatism with regard to your life?*
Great learning experience. I see it as an important part of the fabric of life.
4. *Describe your experiences of living in Shanghai/China.*
Challenging, exciting, sometimes difficult. I now understand Chinese culture and social mores, manners and am better able to adapt to a different and changed environment.
5. *Give some examples of the challenges or personal traumas you have experienced?*
Challenges were work related. There is a need to understand the Chinese culture and its laws and regulations. I use Chinese people to advise and guide me in business. I went into hospital for a hernia operation. The expense was a shock as was dealing with paperwork. However, the medical team was great.
6. *Did you experience any personal trauma with regard to your relationships, e.g. spouse/partner or family?*
On three occasions, my wife and I have had to drop things, go back home when parents passed away. These were difficult challenges. All our kids have visited us in Shanghai which was great.
7. *China has a dramatic history of revolutions, wars and battles. Do you remember stories of past personal or family traumas? Please give an example:*
A close Chinese friend, aged about 55 years, was sent away to the country. His parents were well to do, but banished to the country to work. My friend was a scientist, and later became an accountant in Nanjing. I have read a lot about the Soong sisters. Also read Nien Cheng's book, *Life and Death in Shanghai*, which was very good. I have developed a good understanding of the previous culture in China through reading whilst in Shanghai.
8. *Do you contribute to any networks or groups within Shanghai/Hong Kong?*
I receive *China Connections* magazine put out by Austcham. I keep in touch with contacts in Hong Kong and Beijing and an international student agent in Shanghai. I have tried to get another job to get back to China, but not yet successfully.
9. *How do you feel being an expatriate has impacted on your writing/business/art?*
You have to adapt to the business practices of that country which are bound by laws, regulations and societal expectations. I have difficulties in coping with those in Australia who do not understand the culture and are completely ignorant about how to go about business in China. I have heard Chinese friends say on a number of occasions: "you must do business as we have done for 1,000 years, better to do it our way."
10. *Do you think your expatriate experiences have changed you and if so, in what way?*

Very careful about offering opinions about other cultures as they do in Australia. Australians have strong opinions based on media input, rather than experience.

11. *Where do you feel is “home”, e.g. one particular place or many places, your birth country?*

Home is where your partner is and where you are. Roots generally are where you were born.

12. *How do you feel when you go back to your birth country, e.g. feelings of alienation or reverse culture shock?*

Alienated, out of place, out of kilter, outside the square – all of these. The first two years were very difficult to adjust back. I have romantic views of Shanghai, and tend to see it through rose-coloured glasses.

13. *Has your world view changed and if so, in what way? e.g. “home” is not in one place anymore, more accepting of other cultures?*

More accepting of other cultures. Better understanding and consideration of all people – religions and culture.

14. *How do you view the term “place attachment”, e.g. are you attached to any one place?*

Not just attached to Australia, but also very much attached to Fiji, Ireland and China – very different places. This is because I have lived in these countries and put roots down. After about six months, attachment takes place and can then last.

15. *Is the concept of a “global soul”, one who does not live in any one place but is attached to a number of places, or the term “transnational”, of relevance to you?*

Roots in one place only. Concept of a “global soul” not feasible because when one gets older, there is a physical and emotional need to return to one’s own country and family.

16. *Describe how your expatriate experiences may have changed your philosophy of life and/or the wisdom you have gained from them?*

I have a broader philosophy and more worldly view. I think I am fairer and more understanding of people generally. My expatriate experiences have added to my overall knowledge. I have a much greater tolerance on all levels.

Any other comments:

In Shanghai, there is a level of honesty. Shanghai has a harmonious society, unlike Sydney. There are also some bad things. For example, there were two recent cases of business people being locked away in Shanghai. Australia is over dominated by commercial media – 24 million people are brainwashed by a greater intensity of media than any other country in the world. Australia slavishly follows the US, with a focus on personalities. Things get done in China, whereas in Australia, there are repeated meetings, and preparation of planning documents which all take time. I am very good at the balancing act in negotiations between Australia and China. I prefer to operate under the Chinese system, rather than a western democratic government because things get completed.

DISCUSSION QUESTIONS: 21st May, 2012

A10 – Millie

Name: Millie Gender: F Age range: early 60s Nationality: Australian

Position: Dressmaker and Retail Fashion Director

1. *How long have you/did you live in Shanghai/Hong Kong?*
Five and a half years.
2. *Where else have you lived as an expatriate?*
Suva, Fiji for three and a half years.
3. *How would you contextualize expatriatism with regard to your life?*
A challenging and rewarding experience which added to my life in general.
4. *Describe your experiences of living in Shanghai/China.*
I went to China as a “trailing spouse” and then set up a manufacturing business of my own, as well as working part-time as a teacher for LaSalle College in Shanghai. I felt totally in control of my life as opposed to people who had to deal with the dramas of being responsible for an ignorant western organization, as did my husband, James.
5. *Give some examples of the challenges or personal traumas you have experienced?*
My personal trauma was dealing with the deaths of my parents. Feelings of guilt at not being in Australia, along with deep sadness and regret for being unable to mourn their loss had a deep effect. Returning to Shanghai where no one really knew anything of my personal life was a very strange experience.
6. *Did you experience any personal trauma with regard to your relationships, e.g. spouse/partner or family?*
James and I went to Shanghai as a team and came back (probably knowing more about each other) and still the team.
7. *China has a dramatic history of revolutions, wars and battles. Do you remember stories of past personal or family traumas? Please give an example:*
NA
8. *Do you contribute to any networks or groups within Shanghai/Hong Kong?*
Shanghai Knitting Group. An extraordinary group of women (expat and Chinese) who contribute to the *Jo Charles Foundation.*
9. *How do you feel being an expatriate has impacted on your writing/business/art?*
Developed my own retail export business in Chinese small goods (furniture and clothing). Established a shop at a Sydney shopping centre.
10. *Do you think your expatriate experiences have changed you and if so, in what way?*
I think the changes are probably a myriad of tiny changes as opposed to any dramatic ones.

11. *Where do you feel is “home”, e.g. one particular place or many places, your birth country?*

Definitely Australia now – but not until I had been back for two years.

12. *How do you feel when you go back to your birth country, e.g. feelings of alienation or reverse culture shock?*

Both. I feel it took two years to adjust to Australia again. It took ages to re-engage with family and friends, work colleagues and resulted in some casualties, e.g. some relationships have never recovered.

13. *Has your world view changed and if so, in what way? e.g. “home” is not in one place anymore, more accepting of other cultures?*

“Home” for me simply means anywhere with James. I don’t mean that in an overly sentimental way, but just that I will always make “home” wherever we go.

14. *How do you view the term “place attachment”, e.g. are you attached to any one place?*

I feel lucky to have fond feelings for lots of places – but maybe with the benefit of rose-coloured glasses, e.g. we lived in Fiji during a serious coup and my view of Fiji, Australia and NZ at that time left me feeling extremely angry with all three governments. I really did not want to go back to Fiji, but with those rose-coloured glasses I would go back.

15. *Is the concept of a “global soul”, one who does not live in any one place but is attached to a number of places, or the term “transnational”, of relevance to you? Please explain:*

I don’t believe there will every truly be such a person as a “global soul.” Up to the age of 50-55 years you think you can live anywhere, but something seems to kick in between the ages of 60-70 years when searching for the familiar seems more attractive. We have all seen examples (not in China) where people have “stayed too long.” Dislocated and lonely seems to be the end result.

16. *Describe how your expatriate experiences may have changed your philosophy of life and/or the wisdom you have gained from them?*

My concept of freedom is different. It is an over-used word in the West. My perception of politics is also different. Living in Fiji and seeing the politics enacted in my face is very close in terms of knowing all the players. It showed me that the games being played were simply a microcosm of every other country’s politics – same politics, but on a bigger scale.

Any other comments:

I use to think that with a solid education one could have an opinion without actually experiencing a situation. I don’t think that now. Hearing ill-informed opinions on the culture and politics of other countries is an ongoing frustration. Living in both countries (Fiji and China) left me in no doubt as to the power of the media to hide or distort information.

DISCUSSION QUESTIONS: 22nd May, 2012

A11 – Damian

Name: Damian

Gender: M

Age range: early 40s

Nationality: Dutch

Position: Architect

1. *How long have you/did you live in Shanghai/Hong Kong?*
Four years.
2. *Where else have you lived as an expatriate?*
Internship in Sri Lanka for two months as an architect
3. *How would you contextualize expatriatism with regard to your life?*
I see myself more as a “foreigner.” I was not sent here by a company with a package, but it was a self-initiated exercise.
4. *Describe your experiences of living in Shanghai/China.*
Seven years ago I arrived in China for the first time, and visited Shanghai, Beijing and Hong Kong. In 2008, I moved abroad to look for a job in Shanghai. Due to the world financial crisis and being an expensive foreigner, my contract as an architect was terminated at the end of the probationary period of three months. I needed to rethink the next step. I had just arrived so did not want to return to Amsterdam. The prospects in Europe were not positive. I met a colleague in Shanghai and we set up a research studio together. We published a book about architecture and Shanghai and conducted lectures and exhibitions.
5. *Give some examples of the challenges or personal traumas you have experienced?*
It was a big challenge to pick myself up from the termination of my contract. A lot of people were laid off. I had to reorganize myself and my life.
6. *Did you experience any personal trauma with regard to your relationships, e.g. spouse/partner or family?*
My father and family have visited me in Shanghai. I communicate regularly with home. My job allows me to travel to Europe, etc. I have no plans to go back. The downside of Shanghai is the pollution and the lack of a cultural life that I had in Amsterdam.
7. *China has a dramatic history of revolutions, wars and battles. Do you remember stories of past personal or family traumas? Please give an example:*
I came across lots of stories when I researched the book in different regions of China. I learnt that if one wants to publish a book, any reference to the Cultural Revolution and Tiananmen Square must be removed.
8. *Do you contribute to any networks or groups within Shanghai/Hong Kong?*
Yes, through lectures at the *Hong Kong/Shanghai Study Centre* which is part of the School of Architecture, Hong Kong University. They regularly send groups of 30 students to Shanghai.
9. *How do you feel being an expatriate has impacted on your writing/business/art?*
It has had an enormous impact. Chinese clients also use foreigners as an advantage when speaking to government groups, e.g. “foreign expert.” I speak the language, but can’t do meetings.
10. *Do you think your expatriate experiences have changed you and if so, in what way?*

I am calmer than before I came to Shanghai, due to dealing with surprise situations and personal challenges. I have learnt not to underestimate Chinese people in general, for example, the driver maybe the boss. I have learnt that from Chinese people who say never judge a person from the outside.

11. *Where do you feel is "home", e.g. one particular place or many places, your birth country?*

Home is now in Shanghai. I have one child who is 11 months today.

12. *How do you feel when you go back to your birth country, e.g. feelings of alienation or reverse culture shock?*

Yes, I do feel alienated and reverse culture shock, but still speak the language. Last time I went back, I felt that all people looked and dressed alike. Also quiet at night at home in Amsterdam.

13. *Has your world view changed and if so, in what way? e.g. "home" is not in one place anymore, more accepting of other cultures?*

I am more accepting of other cultures. During August 2008 and September 2008, there was a huge global financial crisis. China has emerged in a bigger role than before. I support the concept of the Pacific Rim, which is more focused on Asia than the US.

14. *How do you view the term "place attachment", e.g. are you attached to any one place?*

I am attached to China very much, although I have a deep love for Amsterdam. Could be more attached to Beijing. However it is too polluted and impractical. I want to move onto other places, e.g. Berlin and London. China is the place to be for us as a family, at least for the the next three years. After the move to China, I don't take anything for granted. I don't know where I will be in five years and I find this thought liberating.

15. *Is the concept of a "global soul", one who does not live in any one place but is attached to a number of places, or the term "transnational", of relevance to you? Please explain:*

Interested in moving to a couple of places in the future. I think I have become more globally addictive. Setting up in China was difficult and, therefore, it was good preparation for a move to another country as nothing , e.g. Berlin or London could be more difficult. Moved here so can easily do elsewhere. I have some friends whose life goal is to be a "global nomad," but I feel this should serve some purpose and not be a goal in itself.

16. *Describe how your expatriate experiences may have changed your philosophy of life and/or the wisdom you have gained from them?*

Liberating, future is unpredictable or unstable which is very exciting and creates lots of opportunities and challenges me to get the best out of them. Being an expatriate challenges you to redefine yourself, the way you want your life and your family life to go. To decide whether the situations emerging would suit you or not, yes or no?

Any other comments:

Future: I want to be a research architect within the special economic zone in Europe. I would like to bring ideas from China to Europe and visa versa. I am keen to put the recommendations of my book into practice, in both Europe and China. I am also negotiating various building projects in China.

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