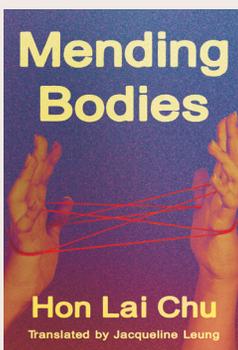


MENDING BODIES

Hon Lai Chu, translated from Chinese by Jacqueline Leung

1. Describe the dystopic society of *Mending Bodies*. What role does conjoinment play in this dystopia?
2. How does the protagonist's understanding of her embodiment, and the language she uses to describe it, change throughout the novel?
3. How does the protagonist relate to and navigate the various institutions and bureaucracies (academia, clinics, hospitals, etc.) in the novel? How do these institutions and their representatives relate to her?
4. What informs each of the protagonist's friends, family, and acquaintances' views on conjoinment? How does she navigate these views, and how do they inform her own choices?
5. What insights about the protagonist's personality and her view of her society might be gleaned from her attention to nature and the atmosphere, including the weather, temperature, and pollution levels?
6. After she speaks with May for the last time, the protagonist expresses her feeling that "something had been irretrievably lost" (pg. 161). What do the protagonist and May mean to one another, and why does this loss resonate so deeply?
7. What additional perspective and context on conjoinment does the narrator's thesis research provide? How does the inclusion of the thesis impact the novel's form and tone?
8. *Mending Bodies* contains many stories of conjoinment and separation. How does this exploration inflect contemporary conversations about ableism, individual freedom, communal responsibility, gender expression, and self-sacrifice?
9. What real-world issues and injustices does *Mending Bodies*' dystopia draw attention to? Compare and contrast the imagined world of *Mending Bodies* with those of other dystopic novels by Hong Kong women writers, such as *Tongueless* by Lau Yee-Wa (translated by Jennifer Feeley) or *Owlsh* by Dorothy Tse (translated by Natascha Bruce), or with other dystopic fiction.



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