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A brief analysis of Bing Xin, Ding Ling and Zhang Ailing's views on women's love in their literary works

Rui Qu

Morden language and communication, Potra University, Malaysia 47300
Selangor, Malaysia

*Corresponding author email: qurui1995@126.com

Abstract--Bing Xin, Ding Ling and Zhang Ailing are indispensable in the history of modern and contemporary Chinese literature, and they have also opened up a new world in the history of Chinese women's literature. Bing Xin's first short story "Two Families" vividly expresses the necessary factors for Bing Xin for an excellent family in the new era - the necessity of knowledge and the necessity of women to learn knowledge. But in this short story, when Bing Xin shows the current situation of the Kochi family, she incorporates her longing and desire for her future love and family environment. The concept has not yet been fully understood. In Ding Ling's literary creation, through a more in-depth analysis of the female images she created in her literary work "Ms. Sophie's Diary", it can be seen that these women broke through the barriers of feudal tradition and used Her actions interpret what is female liberation, and thus express Ding Ling's "life-oriented" and faith-like view of love. Zhang Ailing's concept of love is more clearly reflected in the more important work of her life - "Love in a Fallen City". The love story of Bai Liusu and Fan Liuyuan more intuitively reflects Zhang Ailing's emotional path for herself and Hu Lancheng at that time, and also pinned the author's expectations for her love.

Keywords--Bing Xin, Ding Ling, Zhang Ailing, concept of love, emancipation of women's mind.

Research Method

This paper uses interpretive research as the main research method in the early stage. Appreciate the female characters in representative works of Ding Ling, Bing Xin and Zhang Ailing and the signals of emancipation expressed in them. A careful study of the female roles and the progressive ideas expressed in the works will help to analyze and summarize the female emancipation thoughts and trends shown in the works, so as to facilitate the influence of the trend of female

emancipation. Giving a summary. Conduct a comprehensive study on the group of female literary writers, so as to be able to more accurately and clearly summarize and summarize the emancipation of women. Not only the three female writers Ding Ling, Bing Xin and Zhang Ailing, but also the female images written by other female writers after the "May 4th Movement" movement are analyzed and compared, which makes the characters written by Ding Ling, Bing Xin and Zhang Ailing more unique. , which helps to summarize its uniqueness.

The research on the background of the works is to review the particularity of the special era produced by the works of Ding Ling, Bing Xin and Zhang Ailing. The era background of the work has a direct influence on the content and style of the work. A detailed analysis of the "May Fourth" movement will help to better analyze the degree of ideological emancipation and changes in women's roles during that period, as well as the stages and degrees of women's ideological emancipation. Bing Xin, Ding Ling, and Zhang Ailing are all female writers with great influence in the history of modern Chinese literature. What they face is that after the "May Fourth" movement, the people still exist in the ideological level, especially in the struggle for women's rights and interests. backward situation. Although after the May Fourth Movement, the issue of "women's economic independence" was raised and gradually resolved, but this was mainly due to the economic downturn during the war, and fresh blood was urgently needed to replenish; Begin to provide women with certain employment opportunities. But women still faced many problems at the social level at that time: unequal pay for equal work and gender contrast and gender discrimination in all aspects, these problems need to be solved urgently. And under the influence of thousands of years of feudal social system in China, the idea of "men master women slaves" is deeply rooted in the hearts of the people, and society is full of indifference to women's psychology, emotions and feelings; this long-term repression, even Oppression needs to be addressed more than economic independence. The works of Bing Xin, Ding Ling and Zhang Ailing start from the author's personal view of love and their own emotional experience, and use their own works to make the world understand women's feelings better.

Background

The works of Bing Xin, Ding Ling and Zhang Ailing were all written after the "May Fourth" movement, and they all have a strong "feminist" color; this "feminist" color is the unique product of the "May Fourth" movement. Therefore, it is necessary to analyze the part of women's liberation in the "May Fourth" movement. The "May Fourth" movement took place at the beginning of a new century. At that time, when the country was first opened, the wind of enlightenment in the minds of the Chinese people brought the long-frozen and dry land of China, ushered in the spring breeze of resistance and revolution. The "May 4th" Movement shook the land of China violently, and the Revolution of 1911 also loosened and cracked the land, absorbing new ethos and ideas. Before the "May 4th Movement", the role of women had always occupied the bottom position of society in China, a society with strong traditional concepts. They had been unknown in the traditional concept of "being a wife, a wife and a mother". Although in Chinese history, there are a few women who can express themselves

through poetry and ci works, but the vast majority of women are still in the absence of classics and almost dull existence.

At the beginning of the 20th century, the development of history has reached a turning point. The overthrow of the monarchy made the Chinese people gradually realize and begin to pay attention to their own value; the awakening of women's self-awareness, as a by-product of personal awakening, also quietly came into the world. In the context of various eras, Bing Xin, Lu Yin, Feng Yuanjun, Ding Ling, Ling Shuhua, Bai Wei, Zhang Ailing... a group of talented female writers, when they came to the fore, consciously or unconsciously acted as female spokespersons. They invariably gathered under the banner of the "May Fourth" new literature, starting with anti-feudalism and anti-oppression, and gradually penetrated into the secluded inner world of women. Although the limited living space and the temperament cast by history determine their creations, even if they use popular words, they will have obvious female characteristics, but this also makes women's voices in the multi-voice chorus of the "May Fourth" new literature. In the middle, in a trickle way, it flows out in twists and turns, moistening a large area of land. From this level, Chinese women's literature was born.

Bing Xin's "Dedication and Waiting" concept of love

Most of Bing Xin's works focus on "mother's love", "childish innocence" and "natural beauty", and her "philosophy of love" basically runs through all her works, but the "love" expressed is related to its love. Compared with the concept, it is much grander, but it can still be explored and integrated from her early novels.

The concept of female love in "Two Families"

Bing Xin's "Two Families" is her idea of family building when she was 19 years old, after experiencing the "May 4th" Movement. Bing Xin's own emotional life, compared to Ding Ling's enthusiasm and Zhang Ailing's perseverance, seems relatively indifferent. From the beginning to the end, Bing Xin's love life can be described with words that can describe success such as "successful", "smooth sailing" and so on. In 1924, Bing Xin accidentally met Wu Wenzao on the cruise ship President Jackson to Boston, USA. Bing Xin studied English literature at Wellesley Women's University, while Wu Wenzao studied sociology at Dartmouth College. The meeting on the cruise created a lifelong bond between two scholars who have had a great influence on modern Chinese academia. Even in 1926, when Bing Xin returned to China, Wu Wenzao continued to study for a Ph.D. The wedding was held at the Linhuxuan of Yenching University.

In addition to describing Bing Xin's love in reality, words such as "love and love" and "like-minded" can also describe Yaqian's family in the article "Two Families" written by him. In the article, "the third brother is sitting beside the desk and is writing, and there is a chair opposite, it seems that Ya Qian is sitting" (bing xin, 2004), "the third brother said: 'Why is it busy, but I am with Ya Qian. Qian translated a book, and it was almost finished. Today, when I was idle, I took it out for recreation.'" (bing xin, 2004). The family life style of Yaqian and "my" third brother in the article is a good interpretation of Mr. Liang Qichao's poem "The Red Sleeves and Fragrance" (bing xin, 2004). The husband and wife have common

hobbies, a common topic, a common cause, and a harmonious and beautiful family life.

And in the text of this novel, it also shows that good education plays a key role in the management and maintenance of love. "There are a lot of flowers planted in the yard, and a long path runs from the green grass to the bottom of the steps. On the porch, I saw a little boy playing with building blocks on a rattan chair behind the reed curtain" (bing xin, 2004) and "Afterwards, I went to visit their family with Yaxi again, and felt that the rules were clean everywhere. In my eyes, it was the first" (bing xin, 2004), these sentences are all It shows that women with high-quality education are also very talented in family management, and this well-organized family environment brought about by this is a virtuous circle, which is not only reflected in the impact on the quality of children , it can also make the relationship between husband and wife more harmonious; what's more, "the street where they live is very quiet, full of bookstores and schools" (bing xin, 2004), so that the husband and wife can have common interests More time to discuss, research, and not be bothered by the trivialities of life.

However, Bing Xin also clearly expresses the inequality between men and women in family life in "Two Families". In the text, "I looked down and saw two books on the opposite side of the table, one was the original text, and the other was the third brother's oral notes from Yaqian. The handwriting was sloppy, and there were one or two changes. On the other side of the table , and there are also several books in Yaxi's handwriting, which have been translated." (bing xin, 2004), "At two o'clock in the afternoon, the third brother went out to visit friends.... Weave Xiaojun's socks while talking to me" (bing xin, 2004)and "The dishes for dinner, which were prepared by Yaqian, are very delicious" (Bing xin, 2004), both are OK It can be seen that the "Yasi" in the text is still living a "semi-feudal" female life, that is, educating children, taking care of housework, assisting her husband and having no personal time or desire of her own, living a kind of almost nun's life. Life. This cannot be called a complete emancipation of women's minds.

In fact, most of the women's problems in Bing Xin's works have been softened, and they are not like Lu Yin in the same period, or Ding Ling and Xiao Hong in the later period, who expressed it more sharply. When the female characters in Bing Xin's works deal with emotional problems, they are generally compromising and conservative, but this does not mean that these female characters are divorced from society and have no self-awareness, which is the uniqueness of Bing Xin's works, to find a balance between society and family. This "modern" attitude not only breaks through the outdated rules of traditional culture that imprison women in the family, but also soothes the anxiety and loneliness of modern Chinese women who are instantly thrown into society by modern experience, and will be inspired by Western experience. The awakened female consciousness has undergone a Chinese-style transformation.

Bing Xin's view of love

Bing Xin once served as an idol of a new generation of women, which is awe-inspiring. The first generation of female writers in modern China were the builders, interpreters and interpreters of women's dreams at that time, and Bing

Xin, as the "eldest sister" of this generation of female writers, was more of a role model. Bing Xin started writing at the age of 17. At that time, she was a standard lady, with Chinese-style family upbringing and Western church-style cultural influence, and entered the literary world. That's right, she is committed to finding the meaning of the role of Chinese women who have emerged from the depths of history - the gift of love and its illumination on the world. The fraternal love from Christianity is integrated with the ancient Chinese tradition of motherhood, so that the "semi-feudal" life attitude of Bing Xin's characters is also confirmed in his real life.

Bing Xin's married life is roughly like this, because Wu Wenzao's ability to take care of himself in life is almost non-existent. In Bing Xin's collection of essays, Bing Xin described and commented on her husband and her lifelong emotional life, including the sentence, "I bathe my child on a special foldable canvas high table every morning. Our Brothers, sisters and students have all come to see, but Wenzao never went upstairs to share our laughter" (Xin, 2017), "After the annual leave, in the spring of 1929, we all returned to Yanda University. Teaching, I was busy with all the preparations for the family after the marriage after class. As for him, apart from asking the master carpenter to make a large bookshelf with wooden planks on the north wall of his study downstairs, he was only busy buying a few used books. Bookcases, card cabinets, desks, etc., let me take care of the decoration of our new home and the gardening of flowers and trees" (Xin, 2017), "There are only two places where I am mentioned: we When did you meet, when did you get married, just a few words! As for the birth years and names of the children, they didn't even mention a word" (Xin, 2017). These accounts truly reflect the living conditions of Bing Xin and her husband, Wu Wenzao.

Similar to "Ya Qian" in "Two Families", Bing Xin also needs to take care of children and take care of the family in her married life, while her husband can concentrate on his professionalism and academics. From the perspective of female liberation, this is not a complete liberation of women. And Bing Xin's "like-mindedness" and "like-mindedness" are also based on women's more dedication and compromise, and this relationship also requires women to weaken their personal desires, lower their personal requirements, and even "wait". Different from Ding Ling's active struggle, Bing Xin's attitude towards love is more passive. One day in May 1991, 34-year-old Tie Ning went to see 91-year-old Bing Xin and was asked about her personal relationship status. Tie Ning answered truthfully about her singleness, and received Bing Xin's comment of "Don't look for it, you have to wait". "Waiting for love" is also an important point in Bingxin's view of love.

Bing Xin's "waiting" is not blindly waiting, passive waiting, but in such a waiting time, to improve personal quality and use knowledge or skills to enhance personal charm. This "semi-passive" waiting is also closely related to Bing Xin's original family. Bing Xin's father was a gunnery officer of the Beiyang Navy, the founding principal of the Yantai Naval School, and the second-class staff officer of the Naval Command of the Provisional Government of the Republic of China; and her mother also used her life to interpret the "husband and wife" and "virtuous people". Shude". Bing Xin stayed with her mother for a long time, so she was deeply influenced by her mother. In Bing Xin's eyes, her mother, Ms. Yang Fuci, is

a very strong and staunch woman. Although she was frail and sickly when she was young, after marrying Xie Baozhang, she had to endure the pain of frequent separation from her husband and wife, and she had to use her weak body to support her own life, family, raising their three children. And Bing Xin, as the only woman among the three children, often communicates with her mother, and in the process of forming her view of love, she will definitely be influenced by her mother.

To sum up, Bing Xin's view of love is very suitable for the period at the beginning of the "May 4th" movement, when the old and new cultural trends collided with each other, and the old culture gradually transitioned to the new culture, so "semi-feudal", "semi-conservative", "The status quo, such as "semi-passive" and "semi-open", appeared constantly during that period. Bing Xin's view of love is so "semi-passive" and "organized". Bing Xin's understanding of women's view of love is also the same. It not only affirms the traditional Chinese "green leaf" as a female role, but also expresses the kind of thoughtful and helpful spirit that has significance and value in modern society. But Bing Xin also pointed out that modern women's view of love also needs to have self-awareness, have their own life, and become themselves, not vassals. The concept of love expressed by Bing Xin shows a bright future of women's independence and equality between men and women, but because of the traditional nature in it, it also makes this future appear weak and even illusory.

Ding Ling's "upward" view of love

Ding Ling's early representative work, "Ms. Sophie's Diary", reflects the author's thinking on the dual predicaments faced by women today through the record of the heroine "Sophie" about her daily life during the illness. In 1924, the author Ding Ling met Hu Yepin, who was still a young editor at the time. The following year, they entered the hall of marriage. In 1927, Ding Ling met Feng Xuefeng, who taught Japanese, and fell in love with him. In February 1928, in order to get rid of the dilemma of his husband and Feng Xuefeng, he went south to Shanghai. And this "Ms. Sophie's Diary" was published in 1930, two years after Ding Ling ended this tricky choice.

The concept of female love in "Ms. Sophie's Diary"

In "Ms. Sophie's Diary", the heroine is also faced with a difficult choice - Wei Di and Ling Jishi. The description of "Wei Di" in the article says, "If a woman just finds a faithful male companion and is the destination of her life, I don't think anyone is as reliable as my Wei Di" (Ling, 2017). It can be seen from this that the role of "Wei Di" is a more considerate, gentle and reliable image of a male college student in "Sha Fei"'s heart, and this image is undoubtedly more positive and heart-warming. But in the text, "Yes, if Di Wei could be smarter, I could like him more, but he can only show his sincerity so faithfully", "Naturally, he doesn't leave, doesn't argue, and doesn't lose his temper. Sentences such as just curling up at the corner of the chair and shedding so many tears that I don't know where they came from" also clearly express the cowardice, fragility and over-sensitivity of the character "Di Wei". These make "Sophie" turn a blind eye to her love, and even

feel quite tired. And when Ling Jishi appeared, his outstanding appearance made the character "Wei Di" look rather mediocre.

Although "Wei Di" and "Sha Fei" are both young college students, they do not match well in many aspects, and they cannot even understand each other. In her diary on March 22, "Sha Fei" recorded the fact that she showed her diary to "Di Wei"; "Sha Fei"'s original intention was to hope that "Di Wei" would read her diary after reading her own diary. , it can be understood that the relationship between "Sophie" and him can only stop at the relationship of friends, "Let him know how hopeless he is in my heart, and how cold I am repeatedly lacking love woman" (Ling, 2017). But after reading the diary, "Di Wei" didn't understand, "Who can understand me, then they can understand that this diary can only show one ten thousandth of me, and it can only make me sad to see this limited Yo" (Ling, 2017). "Sophie" needs to understand, especially in her current situation, so she keeps thinking about her best sister "Sister Yun", and also confides her pain and confusion in her diary. From this point of view, the thoughtfulness, gentleness, reliability and other advantages of "Di Wei" are all defeated by "understanding", a point that is very important to "Saphie".

Just imagine, in such a chaotic era, the social pressure and survival pressure faced by women are unprecedented. Therefore, they yearn for the appearance of a strong man to save her from the disaster. And "Sophie" is not only a female student in such a chaotic era, but also in a state of suspension due to lung disease. The dual factors of illness and the times prompted her to favor a man with a lovable personality, financial wealth, handsome appearance and assertiveness. But this is only "Sha Fei"'s first impression of "Ling Jishi". In the diary of March 13th of an unknown year, "Sophie" wrote this passage, "Indeed, in his recent conversations, I have understood his poor thoughts; what he needs What is it? It's money. It's a young wife who can entertain friends in business in the living room. It's a few fat white sons who dress nicely. What is his love? It's money spent in a brothel and squandered. The momentary sensual enjoyment, and sitting on the soft sofa, holding a fragrant body, smoking a cigarette, chatting and laughing with friends at will, and stacking the left leg on the right knee; when unhappy, pull it down, go back to his wife at home. Enthusiastic about speeches and debates, tennis competitions, studying at Harvard, being a diplomat, minister, or inheriting his father's career, doing oak business, becoming a capitalist... This is his hobby" (Ling, 2017). From this passage, it can be concluded that the "interest" of "Ling Jishi" is disliked by "Sha Fei", even despised; , is housing such a despicable soul" (Ling, 2017).

While the characteristics of these two men were gradually summarized and summarized, Ding Ling's personal view of love in this article also appeared. "Sophie", a "modern girl" in a chaotic period, needs understanding and equality most in love. In the history of traditional Chinese literature, the stories of "talented and beautiful" are not uncommon. The geniuses in the stories are full of knowledge, learn to be rich, and talented, and the beauties are sweet, considerate, gentle, virtuous and dignified, but the playwrights who wrote these stories It has never been considered whether the beautiful and talented people really understand each other. Under the guidance of traditional Chinese society, women are roles that never need to be understood. In the history of traditional Chinese literature, women are also positioned as dignified and generous, taking

the initiative to understand others without caring whether they are understood or not. In the stories of these "confidantes", they all stand on the standpoint of men and make demands on women. "Moth eyebrows" (Confucius, 2018) to "The two curved eyebrows in "A Dream of Red Mansions", the two curved eyebrows are like weeping but not weeping, with exposed eyes. The tears are a little bit, and the petite panting is slightly. When it is demure, it is like a delicate flower shining on the water, and the action is like a weak willow supporting the wind" (Xueqin, 2018), all of which are using a scrutiny vision to regard women as beautiful Objects are discussed and defined. In the novel "The Oil Seller Monopolizes the Oiran" in "Xing Shi Heng Yan", women's requirements for men are only "good". But "Sha Fei" and even Ding Ling believe that loyalty and reliability are far from enough for love, and the resonance of the spiritual world is the core issue.

The relationship between male students and female students described by the contemporary female writers Lu Yin and Feng Yuanjun, although the status of women has been improved to a certain extent, is still in the "red sleeves and fragrances to translate books" (Xin, 2017); the relationship between female students and male students is very similar to the relationship between Yufang and Yunlin in "Ms. Sophie's Diary", "There is such a pair of people born in the universe, for fear of having children, They refused to live together, and I guess they didn't even dare to decide whether they would do something else when they were in bed together, so they had to take precautions and not give the opportunity for physical contact" (Ling, 2017); this "pure" love relationship can also be seen in Feng Yuanjun's "Isolation" and "Travel". But "Sophie" commented on this relationship with such a sarcastic tone, which also represented Ding Ling's affirmation of desire, even female desire.

In the traditional Chinese literary history, the female characters full of desire are basically negative characters. The negative teaching material of traditional Chinese "female virtue". Take the role of "Pan Jinlian" as an example. The marriage cannot be made by oneself, the husband cannot make his own choice, and even the "honor" cherished by women in that era was destroyed by the envy of the hostess; moreover, the generation of desires is not only for men. The rights of all living beings are the rights of all living beings. Therefore, after the intensive development of the "May Fourth" movement, gender equality was also put on the agenda, and women's literature also began to appear. To judge whether a woman's literature is mature, it depends on whether its content and connotation can positively affirm women's desire.

And "Sha Fei" is also facing her desires - "Ling Jishi"'s perfect appearance and those sweet words, "Of course, his long body, white and tender face, thin little lips, soft hair are enough to Shining people's eyes, but he has another kind of unspeakable and unattainable grace to stir your heart" (Ling, 2017), this "desire" even made "Saffie" begin to degenerate, began to despise himself, "how should I curse myself" (Ling, 2017). But "Ling Jishi"'s "beyond appearance" also makes "Sha Fei" feel a sense of powerlessness that is deeply incomprehensible, confused, and hesitant. A complex image like "Shafi" has both self-destructive tendencies and strong self-esteem; longing for the joy of life (love), but feeling the shadow of death; despising vulgar and trivial personnel, and on the verge of indulging in sensuality the abyss. Such a complicated woman was constantly anxious and

entangled in her illness. The pain made her write the sentence at the end of the article, "Surviving quietly, dying quietly, ah! I pity you, Sophie" (Ling, 2017) and the ending of "Sophie" going south alone. And "Sha Fei" has such an ending because of the stricter requirements for the unity of "spirit" and "meat" of both partners.

To sum up, Sha Fei, a bold, coquettish, eccentric, and bohemian female character, is a huge breakthrough in the traditional Chinese "good wife and good mother" and "gentle and demure" female characters. This is not just a gentle and drizzle change, but a heavy-duty reform. The image of Sophie completely returned to the real appearance of women, bringing a complete subversion to that era. But if Sophie is just like this, it will also make the character fall into the dust, and it will be annoying. But Ding Ling's Sophie, although depressed, maintains her reason in love; she knows that her feelings for Wei Di are by no means love, and she refuses to join forces with Ling Jishi. Even though her love was so fiery, she knew very well that her world had no place for ugliness. Sophie's attitude towards capital also makes this image much more lovely. Ms. Sha Fei's love for Ling Jishi never had the participation of capital, and Sha Fei's final disgust for Ling Jishi was also attributed to Ling Jishi's soul corrupted by capital; this kind of brave struggle against capital, and also allowed Sha Fei to completely and wonderfully break the external environment of "male superiority and inferiority to women", without being hindered in the slightest, standing strong in many criticisms, becoming a bright symbol of feminism. And the view of love shown by the role of Sophie, just like her image, is no longer just a male vassal, blindly cooperating, silently enduring, servile, they also began to have their own requirements, their own choices, and express their own voice to declare war on the whole world.

Ding Ling's view of love

Mao Dun has such a relatively objective and penetrating analysis of the character of "Sha Fei", "Ms. Sha Fei is a rebellious young woman who bears the trauma of the times in her heart... She is an individualist, Rebels of the Old Ritualism" (Ling, 2017). And Ding Ling, who shaped the character of "Sophie", was also a "modern girl" in that era. During the "May Fourth" period, the spirit of hurricane rush quickly questioned the reformist view of a lady. The birth of Sophie "shocked a generation of literary circles." This is a woman who has not yet been deeply involved in the world, Ding Ling, who rewrote the idea of the lady myth with a rebel attitude. Ding Ling is completely different from Bing Xin. Ding Ling's attitude towards love, just like the new thoughts of "May Fourth", started from a spark to a prairie fire. She believes that women are fire and can be distinct, independent and special beings. And this kind of thinking is clearly manifested in Ding Ling's own life.

Ding Ling, Hu Yepin and Feng Xuefeng, these three great masters in the Chinese literary world, have been bound together by love and have been bound by public opinion to this day. The life of "three-person walking" is a relatively new way of life and vocabulary in modern society. In China more than 90 years ago, a China that was just awakened from the Confucian "Three Cards and Five Constants" thought, this behavior must be It has been attacked by many public opinion and condemned by society. It has to be said that Ding Ling's feelings for Hu Yepin

were by no means toying or deceiving, nor was he moved or grateful for his warm companionship after Ding Ling lost her younger brother; both of them were progressive young students at the time. They are also revolutionary pioneers with progressive ideas. Together with Shen Congwen, they founded "Red and Black" magazine; the two have a son, Jiang Zulin; for Hu Yepin, he eventually left Feng Xuefeng and went south to Shanghai with her husband; After being caught, he tried his best to rescue him. All these are enough to prove the relationship between Ding Ling and Hu Yepin.

However, after meeting Feng Xuefeng, Ding Ling fell in love with him inextricably, and proposed a new way of life of "threesome" to her husband who has always loved deeply. For Hu Yepin, there is no doubt that she has a certain psychological hurt. Through the above analysis of "Ms. Sophie's Diary", we can conclude that what Ding Ling wanted to convey to women in society at that time with the help of "Sophie", a modern and mature female role, was that women were establishing themselves. From the perspective of love, it is necessary to focus on such an important factor as "spirit". Ding Ling also thinks and does it herself.

After an in-depth analysis of "Not a Love Letter", it can be seen that Ding Ling's love for Feng Xuefeng is not only a "spirit" fit, but also a "flesh" desire. Before 1927, Ding Ling and Hu Yepin lived together, but with a kind of "childlike love" [. They only lived together and did not have a physical relationship.] to maintain a relationship, which is obviously not what Ding Ling pursues. And when Feng Xuefeng appeared by Ding Ling's side with a handsome appearance and the identity of a Japanese teacher, there was no doubt that Ding Ling also fell like "Sha Fei". However, Ding Ling is not "Sha Fei", because although Feng Xuefeng is unlikely to have a godlike appearance like "Ling Jishi", Feng Xuefeng is also a progressive young man with a "soul" that matches his "body".

Feng Xuefeng published his works "Little Poems" and "Audit to the Provincial Council" at the age of 18; at the age of 19, he established the "Lakeside Poetry Society" with Ying Xiuren, Pan Mohua and Wang Jingzhi, which had a great influence on the domestic poetry circle; at the age of 20 Published his own poetry collection; at the age of 22, he studied Japanese by himself and entered Peking University. Such a literary genius, it is difficult not to let Ding Ling, who is also in the literary circle, be moved. At the age of 21, Hu Yepin began to formally set foot in the literary circle, participated in the editing of the supplement "People's Literature Weekly" of the "Beijing News", and began to publish novels and short articles. Both were born in 1903, but Hu Yepin was indeed three years late in his resume in the literary circle. Therefore, it can also be seen that in the field of literature, Feng Xuefeng has a stronger resonance with Ding Ling in the factor of "spirit" than Hu Yefrequency. Although it is not entirely accurate to judge whether the unity of "spirit" and "flesh" that Ding Ling sees is applicable to Hu Yepin and Feng Xuefeng based on such a precise resume, the people who have passed away can only use their contacts at that time. Letters, the subject's writings, and others' records of this history are analyzed and understood.

Now to comment on Ding Ling's view of love, most of them are described and evaluated with the word "upward". This is because Ding Ling pursues a true love from the perspective of women, not passive, not demanding, not Compromise,

emotions that burn like fire, brave and upward. This "upward" view of love is very different from the view of love in China's feudal society and slave society. The status of women in love has also changed from an object to a subject, and they begin to put forward their own requirements, express their opinions, and make their own voice.

Eileen Chang's "self-interested" and "stubborn" views on love

Zhang Ailing's "Love in a Fallen City" is a peak in her literary career, a relatively rare peak; "Love in a Fallen City" is the only literary work that has one-sided praise among all her works. And this work is also a work that rarely has a happy ending among all the works of Eileen Chang in her life.

The concept of women's love in "Love in a Fallen City"

Bai Liusu in "Love in a Fallen City" is a young lady from an old-fashioned big family. Because of the unhappy marriage life, she bravely chose to divorce and return to her home - Bai Mansion. Bai Liusu's appearance, in Zhang Ailing's pen, is a delicate image, "Her petite body is the least old one, always a slender waist, and a child like budding breasts. Her face used to be as white as porcelain, but now it has changed from porcelain to jade—translucent light blue jade. The lower jaw was round at first, but in recent years it has gradually become pointed. Quite narrow, but the eyebrows are very wide. A pair of delicate and delicate eyes" (Ailing, 2018). The real Zhang Ailing is the young lady of Zhang Mansion, her grandfather is Zhang Peilun - Li Hongzhang's son-in-law and a famous official in the late Qing Dynasty. Hu Lancheng's feelings have paved the way. Zhang Ailing's appearance is not "stunning" or "shocking", "She doesn't have amazing beauty, not even the beauty in that photo, but she herself is really outstanding. It's not a little girl's innocence, Nor is it sexy or voluptuous as a mature woman, she just sits there quietly, making it impossible to ignore her presence" (Qishu, 2019).

Fan Liuyuan in "Love in a Fallen City", a standard "prodigal son" image, has been in Shanghai, Hong Kong, Britain, Singapore, Ceylon, Malaya and other places since his appearance, but none of them is his real home. However, under the sensual appearance, he is a lonely person who is looking for true love. He has a broader depth of thought. On the surface, he seems ruthless. Years, of the classical love story, his attitude towards life in the game is nothing but a resistance and challenge to the absurd, vulgar, philistine and inhuman. As a social rebel, he is not restrained by the world, as if it was Jia Baoyu's resurrection, who traveled through the tunnel of time from the late Qing Dynasty to the Republic of China, but encountered a more ruthless world situation. Women's irony and ridicule are more like deliberate "pranks".

In reality, Hu Lancheng is to women just like Jia Baoyu is to women. The same understanding, the same love, the same become the magic star of women's lives. He and Zhang Ailing met and knew each other among thousands of people, so Zhang Ailing called out the word "Lan Cheng" in a dream. Zhang Ailing's friend Yan Ying was also praised by Hu Lancheng constantly, even in front of Zhang Ailing or in public. After being with Zhang Ailing, she also met Su Qingmi. In his later work "This Life and This World", he wrote about 8 women who were related

to Hu Lancheng. Except for Quan Huiwen, who later became ill, and Ying Yingdi (singer Xiao Baiyang), who was replaced by Zhang Ailing, the other 6 women were in the book. The space is roughly the same. Hu Lancheng doesn't want to choose among these people. His conceit about his talent and appearance makes him always favored by women. As a result, Hu Lancheng came up with the idea of "one wife and one concubine", a relatively common idea of men in feudal society in their emotional life. It is undeniable that when Eileen Chang wrote "Love in a Fallen City", she should have some understanding of Hu Lancheng's idea of "one wife and one concubine", otherwise, the relationship between Fan Liuyuan and classical love would not be created, but Hu Lancheng, the "prodigal son" "The talent is by no means "wasted in vain". During the period of audition at Yenching University, he was also doing the work of copying documents in the vice president's office. Later, he participated in Wang Jingwei's Kuomintang propaganda work, and he got more opportunities in the literary world to freely display his talents. When she met Zhang Ailing, Hu Lancheng was already a well-known person in the mainland literary circle.

The encounter between Fan Liuyuan and Bai Liusu was not an accidental "accident", because "Baoluo" - Bai Liusu's younger sister wanted to have a blind date with Fan Liuyuan, but she was unwilling to let "Jinshi" and "Jinchan" rob her. The limelight, so she brought the divorced widow, Bai Liusu, who she thought was not too threatening. However, the ending of this blind date surprised the whole family. Fan Liuyuan danced with Bai Liusu. In the article, the whole process of the blind date is restored through the chats of the fourth grandmother with the family after the blind date; I'm going to blame the third brother, he is also a man running outside, and when he heard the surnamed Fan instructing the chauffeur to go to the dance field, he didn't stop. The beginning of the fate between Bai Liusu and Fan Liuyuan also expressed the family's great dissatisfaction with Bai Liusu, "Who else, it's not your sixth aunt! We Shili people are not allowed to learn dancing, only after she gets married. I learned this trick from her unqualified uncle! I'm so ashamed, if someone asks you, if you can't dance, you'll end up? If you don't, it's not a shame. Like your third mother, like me, they are all young ladies from big families, I have lived half my life, what world haven't we seen? We won't dance!" (Ailing, 2018). The third grandmother's words went on to add to the process, "I danced once, saying it was to perfunctory others, also jump a second time, a third time" (Ailing, 2018). Inviting a young lady to dance again and again was a way of showing goodwill in the Shanghai social circle at that time. It can be seen that Fan Liuyuan did not like "Baoluo" in this blind date, but at least he had a little bit of a relationship with Bai Liusu. Interest.

Bai Liusu's reaction was relatively calm, "Does Fan Liuyuan really like her? That's not necessarily true. She didn't believe a word of what he said to her. She could see that he was used to lying to women. Yes, she can't be careless—she is a person with no relatives, she has only herself" (Zhang Ailing, 2018, pp. 19-20). It can be seen from this that Bai Liusu is a "selfish" female character. The "selfishness" here is not a derogatory term, but is compared to the "Yasi" written by Bing Xin and the "girl student" written by Feng Yuanjun[] In terms of the kind of selfless dedication of love, Bai Liusu's serious and meticulous love concept for his future is more inclined to a more realistic and egoistic love concept.

This kind of "self-interested" and "selfish" view of love is mainly due to Bai Liusu's previous failed marriage, and she also witnessed a large family that was indifferent and strange to her. In the original text, "Third Master said: ' Sixth sister, that's not what you said. He had a lot of things that he felt sorry for you, and we all know it. Now that the person is dead, do you still remember it? The two aunts he left behind were naturally unable to hold back. Who dares to laugh at you when you go back to wear filial piety and mourning for him in an upright manner? Although you have not given birth to a boy or a girl, he has many nephews, so you can choose one and inherit it. Although there is nothing left in the furniture, he The family is a big family, even if you are assigned to guard the ancestral hall, your mother and son will not starve to death" (Ailing, 2018) paragraph, which expresses Bai Liusu's previous marriage and family in a more obscure way; in a big family, the husband is a scoundrel , There are also two concubines. The marriage with Bai Liusu is loveless, but they still let Bai Liusu go back to be a widow seven or eight years after their divorce. Bai Liusu is facing his next fate—the second marriage, which must be carefully considered and calculated.

After the May Fourth Movement, although the status of women has been improved to some extent and their minds have been liberated, social discrimination against women still exists and cannot be ignored. Bai Liusu, a new woman who experienced the May Fourth Movement and understood new ideas, was forced to live in a traditional feudal family. One day, a thousand years have passed in the world. But here a thousand years have passed, and it is almost the same day, because every day is the same monotonous and boring" (Ailing, 2018), forming a huge contrast. The changes in the real world made Bai Liusu have new expectations and new requirements for her love and marriage, but the old-style big family shackled her. She is required to be restrained; and women's economic independence is still not a realistic thing, and the economic backbone of society is still dominated by men. Bai Liusu's "selfishness" is precisely the most realistic and most appropriate. The indifference of the family and the cruelty of the society make Bai Liusu have to be responsible for his own future, and must carefully examine and calculate.

Whether it is Bai Liusu in Bai Mansion after her divorce, or Bai Liusu after she was with Fan Liuyuan, her life has revealed many misfortunes, and the reason for these misfortunes is the social feudal ideology - "taking husband as the social tragedy caused by the "gang". Because of the inherent feudal ideology in the society, the people in Bai Mansion are stubborn, and the public opinion of the society is not very accepting of Bai Liusu's identity. These are the direct causes of Bai Liusu's life and many tragedies of women in that era. And Bai Liusu's own character problems also indirectly contributed to the tragedy. Although Bai Liusu also has an independent mind and self-awareness, she still has not gotten rid of the feudal ideology of traditional Chinese society - called the vassal of men. She escaped from a failed marriage, but at the cost of losing her spiritual world, she trapped herself in the siege of marriage, and immediately began to savor the next desolation. Bai Liusu's view of love is relatively dejected. Even though she is a woman with independent self-consciousness, she still does not fully believe in herself and her independent consciousness. She still believed in men and

depended on men. This is the status quo of the "May Fourth" movement at the end of the women's liberation movement.

Zhang Ailing's view of love

Zhang Ailing, who was active in Shanghai in the 1940s, distanced herself from the "May Fourth" model in both her spiritual experience and her aesthetic attitude. But in a sense, Zhang Ailing's creation is the end and end of the "May Fourth" women's literature, because she is a female writer who has important insights into Chinese women after Bingxin and Ding Ling. But there is a big difference between the female love concept shown in Zhang Ailing's literary works and that of Bing Xin and Ding Ling. This is closely related to Eileen Chang's own experience. Eileen Chang's parents divorced earlier, and her father married his second wife in 1934. Zhang Ailing lived in the "Zhang Mansion" since she was a child. She saw her father's rotten life, married a concubine, lived in a house, smoked a lot, and even squandered Zhang Ailing's mother's dowry, but she was unwilling to spend the money on children's reading. Zhang Ailing has looked at an extravagant and selfish father and a mother who is always complaining and arguing since she was a child; her father's selfishness and playfulness were brought out from a large feudal family, and her father's negativity and complaints were also due to the feudal large family. Inequality of family property and the problem of descendants caused by the separation of families. But Eileen Chang's mother was a woman who was deeply influenced by the "May Fourth" movement. She liked oil painting and was also a young lady from a high-profile family. The ending was doomed. The new school's ideas couldn't tolerate the old school's decay, and Zhang Ailing's mother couldn't tolerate a playboy or an opium-smoking parasite, so she decided to divorce and go to England.

From the emotional experience of Zhang Ailing's parents, it can be seen that Zhang Ailing's view of love has many similarities with her mother, but there are also some more realistic differences. Zhang Ailing is more cautious and passive about love, and even did not believe in love for a time, but she still could not match the charm of Hu Lancheng. In her essay "Love" written in 1944, there is "meet what you want among millions of people" The people I met, in the boundless grass of time, in thousands of years, never one step earlier, nor one step later, just happened to catch up" (Qishu, 2019), expressing Zhang Ailing's love in love A kind of superstition at the right time and place. But Zhang Ailing is still "selfish" in love, and the relationship with Hu Lancheng, the two people's initial relationship was only when the man was a little more curious and secreted some hormones. At first, Eileen Chang was looking for someone to rely on for Hu Lancheng. It just so happened that this person was in good condition. "He is a little talented, so the two can talk to each other. He is also someone who has suffered hardships and is skilled in the world. It is completely different. He rolled and crawled out a set of life experiences, which made Eileen Chang feel novel and admired" (Qishu, 2019). Some of the good feelings she had built up for Hu Lancheng were not enough to dissuade her from her desire to have a legal marriage. In terms of marriage, Hu Lancheng's attitude has always been ambiguous, giving people the feeling that they only want to date a mistress, but everyone seems to really feel that he is reluctant to Zhang Ailing, which leads to the estrangement between them. and contradiction.

But Bai Liusu's view of love is not just "selfish", her charm that fascinates the world is the stubbornness revealed in her weakness. Bai Liusu is weak and has the same old-fashioned thinking as the Bai family; after returning to her parents' home after divorce, even if her money was squandered by relatives, even if she was laughed at, she could only swallow her anger. The runs and bullying she experienced also forced her character to become weak and low-pitched, especially when the fourth grandmother repeatedly sneered and sneered, she also learned to be submissive, nothing more than to cry in her own room. Weakness is a kind of character performance that she is forced to be helpless.

But her stubbornness under her weakness is the real charm. After learning the news of her ex-husband's death, the whole family tried to persuade her, other aunts and aunts were mixed with cold eyes and ridicule, and the third brother was even more aggressive, but she still refused to go to funeral, I don't want the third brother to restrain himself with the so-called law; he bravely made a big bet on his own future and bet his own destiny. The reason why she approached Fan Liuyuan at first was because she wanted to show some color to the family. Fan Liuyuan's appearance just met her realistic requirements, so she made a bet. She took every step carefully, for fear that there would be What a mistake; even though I realize that I have begun to like Fan Liuyuan, but I can't easily get myself into it, and I don't want anything; no matter whether I am a widow or an embarrassing identity, I will never give up the happiness I pursue. This is the most inspiring flash point in her view of love.

The same is true of Zhang Ailing's stubbornness. Zhang Ailing's marriage with Hu Lancheng was opposed by everyone, including her brother and aunt who had the best relationship with Zhang Ailing, "Zhang Ailing's uncle didn't come to the house either. The wind came to ask questions, and her eyes were wide and round in surprise, but how could Zhang Ailing listen to her younger brother?" (Qishu, 2019), because what Zhang Ailing insists is "because she understands, so Compassion" (Qishu, 2019), which means that I'm not arrogant in my bones, because I understand everyone's difficulties, so I can show tolerance for many unbeautiful things. And you are willing to praise me like this, you must also understand me.

But Zhang Ailing is also very clear about Hu Lancheng's past love history. Hu Lancheng has always had a wife, and even has many friends. He came and went in Zhang Ailing's apartment, but he never mentioned marriage, and Zhang Ailing didn't ask. Zhang Ailing, who was in love, couldn't tell the difference, or she knew it, embarrassed, hesitant, and took one step at a time. She is like the heroine of her own writing, entangled. After sending his photo, Zhang Ailing wrote, "When she saw him, she became very low, low in the dust, but her heart was joyful, and flowers bloomed from the dust" (Qishu, 2019), but still tangled, entangled in Hu Lancheng's family and his feelings for himself.

Zhang Ailing made a bet with her marriage to Hu Lancheng and her own future, betting that she would be happy in the future, betting that she would not follow in her mother's footsteps. The ending of Bai Liusu shows that Bai Liusu won the bet, but Zhang Ailing's reality tells us that she lost the bet. Hu Lancheng is not Fan Liuyuan, Hu Lancheng's idea of "one wife and one concubine" will not be changed

by her, she is not so capable and not so important. The word "Allure" in the name of "Love in a Fallen City" literally expresses that this love story happened before and after the war. The city was overturned and in ruins, and love made everything shine again. But why don't these two words represent Bai Liusu and Zhang Ailing, these two brave women used their love to shatter the castle built by the cruel world and disgusting reality in their hearts, giving new hope. Re-sprout and grow in the heart.

But this new hope is flimsy and slim, because both of these two women were poisoned by feudal ideology, but after accepting the new women's emancipation mind, they did not do it completely and completely. Zhang Ailing still chooses to forgive and accept after Hu Lancheng's "Fenghuaxueyue". After knowing what kind of person Hu Lancheng is, she still doesn't listen to people's dissuasion. This idea of "love is supreme" is precisely the result of the social feudal ideology - "men are superior to women" and "the husband is the key link".

After "May Fourth", the change of women's view of love

After the May 4th Movement, the status of women has been improved to a certain extent, women can start to discuss the rights they can fight for, and love is also a very important experience in a person's life. Therefore, after the "May Fourth" movement, women's views on love were summarized and integrated. The view of love shown by women represented by Ding Ling is mainly composed of bravery and intelligence, and the requirements for the purity of love are relatively high. Such women are deeply influenced by the women's emancipation of the "May 4th" Movement, and have a more progressive and modern understanding of their future love and marriage, gender equality, and courageous pursuit. Women's requirements for love and partners have also changed from the "good" and unlimited compromises in the old society to high standards for "spiritual" fit and high requirements for gender equality and mutual understanding.

The concept of love represented by women such as Bing Xin and Feng Yuanjun mainly shows a "semi-feudal" and "semi-free" state. The state of men and women getting along with each other as shown in the "Red Sleeves and Fragrance" (Xin, 2017) shows that women pay more, which is the spirit of selfless dedication in practicing the feudal society's concept of love; But women can still choose their own future and actively pursue their own love. This also shows that after the May Fourth Movement, women's ideological liberation and social status improved. This "semi-affiliated" state reflects the new hopes and problems brought by the May Fourth Movement to the society at that time.

The view of love shown by women represented by Zhang Ailing is mainly manifested as a negative attitude towards marriage and a desperate attitude towards love. This is a contradictory attitude, but it also reflects the reactions of the old and new cultures on the individual. Such women and women represented by Ding Ling will have reckless thoughts and behaviors towards their own love, but women represented by Ding Ling show a more positive and proactive view of love, which is a more thorough response." The emancipation of women's minds expressed by the May 4th Movement; however, women represented by Zhang Ailing showed a more passive view of love and a more negative attitude towards

feelings, so they tended to show the idea of “egoism”. The “May Fourth” movement also made great contributions to the emancipation of women's minds. Female writers represented by Bing Xin, Ding Ling and Zhang Ailing of the later period were more or less in the connotation of their works and the characterization of their works. Few of them show the contradictions and hopes arising from the fusion of old and new ideas, and they are also regarded as valuable historical materials for the study and research of later readers and scholars.

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