

Study on the Western Feminist Literary Criticism and Its Characteristics

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Abstract: The western feminist literary criticism was introduced into China around about 1983, which had great influence on the feminist literary theory and literature in China. This article explores the influence and significance of contemporary feminist writing in China. The influence of the French feminist literary criticism on the contemporary female writing in China is in the perspective of private space / internal perspective / narcissism. The most influential and obvious controversy is caused by the West Soviet influence. This article focuses on this. However, as Anglo-American women's literary criticism tends to influence the contemporary female writing in China in terms of public space / external perspective / self-examination and self-reliance, China does not have as large a feminist movement as Anglo-American, but instead liberates its own national liberation. Therefore, this influence is more indirect. This article focuses on the guiding significance of the British and American feminist literary criticism on contemporary Chinese women's writing.

Keywords: Western Feminist, Literature Theory, Chinese Cultural

1. INTRODUCTION

Feminism is not synonymous with the Chinese translation of "feminism," since the term feminism is largely based on the translation of political opinions of the early Western women's movements. When the feminist ideology was used as an early political argument for the women's movement, when replaced by the neo-feminist political demands, the word "feminist" can not cover all the feminist elements. Of course, the struggle for equal rights in the women's movement must inevitably become an important part of feminism. However, the feminism mentioned in this article is the product of the post-structuralist gender theory era, and its meaning is more expansive. Feminism really aroused people's attention, is the last two or three decades. Although history has entered the 21st century, most women do not necessarily understand the status and position of women themselves, nor do they understand the great achievements of the magnificent women's movement of the 1920s and the 20th century. In fact, women played an important role in the French Revolution, in the history of European and American black slaves and in the labor movement. Most women who are influenced by the traditional culture are accustomed

to all the norms of the patriarchal culture and are thinking and acting according to this code. The French feminist critic Simone, Beauvoir in her classic *Western feminism* is described as "second sex - a woman," a detailed analysis of how women in the fraternity culture, bit by bit will be The fact that we are weakened. From the perspective of sociology, psychology and physiology, it is revealed that male culture is the culprit of women becoming second nature. The writings of the human society on the role of men in social development are vast. Men are very proud, very proud to be the masters of history. History is written in English as "history," and its composition is his story "his story," and "history" is simply interpreted as a story about men [1].

2. THE INFLUENCE OF FRENCH FEMINIST LITERARY CRITICISM ON CONTEMPORARY CHINESE FEMALE WRITING

French feminist criticism focuses on discourse and textual research based on post-psychoanalysis and deconstructionist theories. It focuses not on the "women" in the physical sense, but "women" in the cultural context, that women are a means of being and discourse, representing a kind of resistance within society. According to Derrida, females are the fault of discourse at the center of logos, and revolution can only occur if the symbolic order of patriarchy is interrupted. Based on this understanding, the "discourse of women" and "sign language" advocated by critics regard the construction of language as endless delays and games. In short, the main task of French feminist criticism is to try to deconstruct everything in male society. In the context of deconstruction, French feminism has jumped out of the dualistic orthodox philosophical thinking, instead advocating the middle of the female speech mode, and this source of speech is the only irreplaceable female self-resource - the body . In the face of stylistic problems in women's texts, the French feminists borrowed the theory of fracture and subversion in the theory of writing avant-garde literature that their program was based on the description of the body of women and boldly violated the taboo of patriarchy Intended to talk about the body organs, in the semiology of the semiology and structure, deconstruction of the theory of shortcomings in the authority of feeling Violence discourse [2].

Can we read the wisdom and alertness of this

passionate and feminine atmosphere in this grand flow of words? This carnivalistic female body writing refuses anonymity. When she talked about the phenomenon of mad women in Victorian times, she thought that women were so crazy about their anonymity. Anonymity, however, stems from the unique life cycle of women - adolescence, pregnancy, childbirth and menopause - and their thoughts and psychology will be vulnerable during these biological crises. 17] The entire female sexual life system such as hair loss, menstruation, germination of sexuality, pregnancy, childbirth and menopause form a habit that must be hidden. This anatomical physiology coupled with the concept of chastity in the sociological sense makes the anonymous internal investment a feminine tendency. The strengthening of the concept of chastity in the West is, to a certain extent, related to Puritanism. As the middle class business class grows and private property grows with each passing day, the strict boundaries between men and women are clearly important. The middle class strongly demands that women be chastened to ensure that her husband can be sure that his future property heir is indeed his son. The concept of chastity obstructs women's involvement in social situations. "Inconvenience" is their taboo. At the same time, it deeply affects women's self-censorship of their own identity, and will not be considered or discussed as a principle of being a woman by other people [3]. So willing to be anonymous or unknown. The call of West Sup's body writing has become the overcoming of the habit of female physiology and the forbidding of the concept of female social honor. Body narrative is also a breakthrough in body rhetoric, trying to escape from metaphorical rhetoric about the body, to return to the body itself, to speak to the body rather than to the body-coded code (or rhetorical system). Inferiority tells the story of the body. In the history of literature, it seems that women have never been comfortable with themselves. They always have to experience the look and test of men's eyes and become an appendix to the concept of male body. The loss of body makes any account of the body a discourse with masturbation. Absence of the signifier refers to the cultural roots of religious worship. Men's worship or worship of phallus precisely occurs in the absence of a woman's body. Therefore, the resolution of Fellows worship, the first return to the female body. We can marvel at the hard-edged Xisu. However, we have to admit that body writing is necessary for the dissatisfaction of women writers with their own marginalization and that the French feminism since Beauvoir has been authenticated.

3. SIGNIFICANCE OF BRITISH AND AMERICAN FEMINIST LITERARY CRITICISM IN CONTEMPORARY CHINESE FEMALE WRITING
Anglo-American criticism is a kind of social-historical criticism. It focuses on the social and cultural context of literature, develops theories and

methods based on feminine experience, and seeks to understand the female subject of authors and characters. It follows the principle of feminine aesthetics and studies the special features of feminine works. The tradition of women's writers and women's culture requires that literature reflect the status quo of women, attach importance to the social functions of literature, follow the obvious gender line, and disregard pure academic academicism. Feminist literary criticism originated from the theories of women's liberation in Europe and the United States in the 1960s. Until today, the evolution of the feminist critique method is still closely related to the development of feminist theory itself. In the history of Western civilization, women have always been repressed sex. Women, whether classical, Christian or Germain, are women inferior to men and inferior citizens. The pace of women's struggle for freedom is in line with the process of freedom and democracy for mankind. Renaissance and religious reform were generally considered as the beginnings of the emancipation of women and their concern with the issue of women continued to grow ever since. During the Renaissance, Italy, Vittorino Duffelter had run a school for local people. Its target was not limited to aristocrats nor men but men and women of any social strata had the right to enroll. Later this system of education and ideals spread throughout Europe. The industrial revolution, the Enlightenment and the French Revolution brought a large number of women together and started to declare war on the patriarchal tradition. Because factory labor strengthened the social separation between men and women, and the slogan of freedom, equality and fraternity of the French Revolution inspired women's desire for equality [4].

The bourgeois revolution in the West, from its initial motives, can be said to seek a revolution of equality and freedom for oppressed men. In the process of industrialization and urbanization in society, the oppressed men first cast doubt on the inequality within the men's world. However, the revolution, intended to eliminate inequality between men and men, once opened the floodgates, passed through painstakingly designed channels of advocates and woke up asleep women next to them. Since "humble" men can overthrow "noble" men and earn equal rights for themselves. So why do "belittle" women can not overthrow the "noble" men and win their own equal rights? It is in this social context, the United Kingdom Marie • Wollstonecraft published in 1792 The book "The Defense of Women's Rights" criticizes the view that women are born as men's dependents and clearly states that women should enjoy the same rights as men in politics, education and work. Although the sound is weak, but it is from a long-buried gender first cry. In 1870, the United Kingdom adopted the Married Women's Property Law and women had property rights. The large-scale

feminist movement in the United States started in July 1848 at the first feminist convention in Seneca Falcone and Rochester, New York. From 1920 to 1928, Anglo-American women received full voting rights. In 1929, British woman writer Virginia Woolf published widely self-contained "own room" by contemporary feminists. The women's revolution of the late 19th and early 20th centuries ended with the reform of citizenship. This wave is generally called the first world feminist movement. Men's democratization gradually escalated the social foundation of inequality between people and objectively sent women to the starting line of gender liberation. Although every revolution since the feudal period started, though not for women at first However, its every victory has brought great benefits to women's awakening. This may be an unexpected result for men who supported the revolutions but did not want to see women truly liberated [5].

In general, the feminist literary criticism in Britain and the United States is closely related to the feminist movement, which is an extension of the previous political campaigns by men to fight for democracy, freedom and human rights. Therefore, feminism as a literary theory and literary criticism can not Avoid being heavily contaminated with political bias, showing a strong ideological color and characteristics of practice. It is the theoretical operation of the ongoing women's liberation movement around the world and is closely related to the demands of women for political power and economic rights. Its research methods and focuses on the research of social history and focuses on revealing the true state of opposites of opposites and oppressed women hidden within the text. One of the characteristics of the study of the impact of Anglo-American feminist literary criticism on contemporary Chinese women's writing is unavoidable. Looking at the development of contemporary Chinese women's writing, it is not hard to find that contemporary Chinese women's writing is not as dramatic as the Anglo-American feminist literature Of the feminist movement as the background, even the early liberation of women did not stand alone, it is subordinate to the national and state liberation. In the west, the modern feminist movement is the growth point of western feminist literary theory. Because of this, the western feminist literature has its own theoretical system. However, before the 1980s, the Chinese feminist literature was almost "blank" in theory and research until the mid-1980s. With the advent of Western feminism Literature theory review and translation, appeared in the true sense of the female literature. In the westerly eastward cultural context, Woolf, a pioneer of feminist literary criticism who lived in the first half of the twentieth century before the outbreak of the feminist movement, attracted the attention of Chinese recipients. Especially since the 1990s, with the increase of Woolf's review in China, the Chinese

people are becoming more familiar with and familiar with her, especially the classic masterpiece of her feminist literature - "one's own room" is deeply influenced by Chinese women's literature Researchers, female writers and other intellectual women, the viewpoints of which were once cited as the resources of Chinese feminist literary criticism. In analyzing the difficulty faced by the women writers, the pioneer of this feminist literary criticism pointed out that women must have their own house and independent economic income for literary creation, a view that causes Chinese recipients, especially The empathy of the female writers, such as Chen Ran, once said: "Having a room like Woolf had to read, write, and complete the daily brain and heart communication she needed, not enough but enough for her It is a coveted desire to talk about food and clothing, thin tea and the money to buy books, and to have some unintentional and obstructive freedom.

4. COMPARATIVE STUDY OF "4 ANGLO - AMERICAN SCHOOLS" AND "FRENCH SCHOOLS"

Here only from the female "aphasia" and "female writing" to study the comparison between "Anglo-American" and "French" similarities and differences and interaction. The twentieth century was a linguistic era in which feminist criticism was inevitably influenced and put language in its political agenda. Feminists, in order to understand the experience of women and their status in symbolic order, Fate, linking linguistic research to the more general rule of social life and symbolism. Feminist critics point out that according to Lacan's theory, people separate me, internally and externally, men and women by language, and language, meanwhile, draws us into the ever-splitting dilemma. Language has become something that exists prior to us. It dominates our thinking, positions us, positions us, and organizes us into complex networks of relationships. That is Lacan's "symbolic order." Obviously, Lacan's symbolic order embodies the patriarchal order. As mentioned earlier, this is in feminism's view that it is incompatible with women. The fundamental difference between Lacan's "imagination" and "symbolic order" lies in the fact that the former has no language and the latter produces a language. Therefore, gender division is essentially a named labeling problem. It is from this point that the French feminist (eg, Christiva) proposed a semiotics that posed a subversive challenge to the patriarchal center. She absorbed Lacan's symbolic theory and considered semiotics as a relationship between mother and woman Closely, it hides within the symbolic language order and can subvert or surpass the "symbolic order" that represents patriarchy.

Western feminist literary criticism not only gave a sharp criticism of patriarchal culture, but also broke through the usual expressions of theoretical discourse

[6]. As the first person to introduce the feminism into the literary criticism in an all-round way, Woolf in England not only injected literary criticism into the criticism of the consciousness, emotion and thought of criticizing the patriarchal culture, but also made the feminist question since the Enlightenment an important reflection of literary criticism Dimension, she also changed the traditional way of criticizing discourse, provided another possibility of theoretical stylistic, and also made feminist and feminist ideas stand out in literary criticism with a completely different voice from patriarchal theory. • This can be said to be an important achievement of the two feminist movements in the West in the past two decades. Woolf and his successors went deep into literary criticism and formed a critical genre of feminism and entered the field of theoretical discourse and academic research, changing the original form of the theory , Become one of the important dimensions and focus of contemporary western culture. Behind her, with the soaring of the women's movement, feminist critics have increasingly entered the theoretical center and strengthened their own theoretical construction. The task of updating theoretical stylistics and finding new modes of speech is certainly more urgent than that of Woolf's time . Some feminist critics have made a positive contribution in this area, with Elena Si Suu to be prominent. She inherited Woolf's ideas and gave full play to Woolf's assumption: the female subject, the indefinable "I" as the subject of discourse, the narrative mode of storytelling and metaphorical

meanings Expand the theory. Moreover, Xi Su also put this discourse as a new form of "female writing" one by one the important composition put forward, and put into practice in his own theoretical writing.

5. CONCLUSION

Whether it is Chinese female writing influenced by British and American feminist literary criticism or Chinese female writing influenced by French feminist literary criticism, the ultimate trend may only be "bisexual harmony". The affirmation by the French parties of women's experience signals the break-up of the feminists and the intersex view of both sexes.

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