

On Ding Ling's Female Images in the Early Works and Its Meaning Connotation - Take "Ms. Shafei's Diary" as an example

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Abstract: Ding Ling's early works shaped a series of female images and demonstrated the complicated and rich inner world and spiritual world of women in the May 4th Movement. Shafei is definitely the representative of a new generation of women in Shafei's Diary. She has a strong pursuit of freedom and individual values and dares to resist the shackles of patriarchal society. In pursuit of the identical love of soul and soul, but in reality can not find a way out, this article attempts to analyze Shafei's feminine image and meaning, to reveal Ding Ling's early works of female consciousness.

Keywords: ding ling, sha fei, female image, female consciousness, meaning of meaning

1. INTRODUCTION

Ding Ling's early spiritual lifeline was the liberation of the May Fourths and the liberation of individuality, and had an irreplaceable position in the presentation and expression of female consciousness. In this stage of creation, Shafi is undoubtedly the center of the character image system, and constitutes the main melody of early creations with female figures such as Mengke and Amao, and responds to the May 4th enlightenment voice of the times. Through the depiction of Shafi's image, she reveals the plight of women under the background of that times, demonstrates the efforts made by women to pursue individual values and individual freedoms, and challenges male-centered feudal rites in a bold and rebellious attitude, making women become the main body of the text and realize the construction of women's discourse, which making Shafei become a rare female figure in modern literature. The women she creates are different from the women's consciousness in traditional culture. They have a strong and distinct feminine consciousness. They are true female self-writing and create a real female novel.

2. THE ESTABLISHMENT OF FEMALE SUBJECT

Before the May 4th Age of Enlightenment, women were almost always in the history of being "written". "Females" left only empty shells and no

reference, but they could be filled with content by men. The constraints of the three frameworks and five constants of the feudal rites make women ruled by the family and the society, and in the general environment, they become parasites of the times. As far as the cultural aspect is concerned, if you are a "named" person, you will lose the discourse of yourself and be silent. In contrast, men's image in traditional culture is often vigorous, powerful, and strong. It is like the master of the world and becomes the object and pillar of women's dependence. After the May 4th New Culture Movement, under the influence of Western advanced culture, the consciousness of "liberation of people" and "liberation of individuality" flooded into closed China, and a large number of women awakened. Under the background of this era and the background of enlightenment, a group of women are involved in literature, making women the main body of literary works.

In Ding Ling's early works, the female characters were distinct and their new ideas shocked the readers. It was astonishing. Most of the men were weak and timid . This kind of distinctive comparison is reflected in "Miss Shafei's Diary". The heroine Sha Fei is a woman who is eagerly pursuing personal freedom and individual values and has a clear sense of rebellion .The feudalism of that time caused her depression. In addition, her infection of lung disease caused her become decadent from time to time, and she gave up on her own. However, she always longed for the consistent love of the flesh and spirit. This view of love contains both the desire and the functional requirements of the soul, the desire to get the understanding and respect of each other, and in itself reflects the characteristics of women in the new era. The desire of love and the pursuit of the value of "soul —flesh" constitute the conflict between her emotions and reason, thus showing a rich and complex female emotional world and spiritual world. The two main male characters around Shafei are discarded because of their own personality and behavioral deficiencies. In love, male characters are subject to control .This is a challenge and rebellion against the male

perspective, and it is also a dispelling and mocking of the male discourse myth. Judging from Weidi, he is honest and reliable in his personality, and takes care of Shafi in his selfless. He loves her sincerely, and comforts Shafi who was lonely. However, he was weak in character, and his appearance was not as vigorous as a man, and he was mentally immature. Even Shafei was called as a brother when he was four years old. The most important thing is that he does not understand Shafei's inner world and does not understand Shafi's inner thoughts. When Shafi showed her own diary to Weidi, he misunderstood that Shafi fell in love with Ling Jishi and said "You love him! You love him! I don't deserve you." This made Sha Fei thoroughly Hopeless. This type of man is not in appearance or mentally inconsistent with Shafei's expectations and is abandoned by Shafei. The other man, Ling Jishi, has a handsome appearance and speaks elegantly. Shafi feels that he is quite European ancient knightly demeanor, but also gentle and one of oriental expertise, in line with self-expected ideal men. Shafei was conquered by his beauty at first and she longed to be in love with him. She did everything possible to approach him, As her understanding deepened, she gradually realized that a poor soul was placed in his beauty, but the emotional impulse drove Shafi to forgive him for his actions. Shafi is caught in the struggle between the desire for love and the conflict between the value of "soul and flesh". However, Shafi eventually conquered Ling Jishi and achieved self-rational victory, driving Ling Jishi away and returning to herself.

From this, we can see that as a "petty bourgeois woman with traumatic times," Shafi insisted on her own ideal pursuit and values in a depressed era, and boldly pursued individual freedom and individual values. The two men who walked into her life were also abandoned because of their own flaws. A reliable and faithful but weak, a handsome and gracious, but with a nasty hypocrisy in his heart, became the foil of Shafi's image in her works, and highlights Shafi's central position in the text. At the same time, "Ms. Shafei's Diary" portrays a complex inner world and an emotional world of women. It addresses women's emotional desires and faces the women's sexual psychology. It has become the beginning of women's true self-writing, so that women can truly realize the establishment of female subject the text.

3 AWAKENING OF FEMALE CONSCIOUSNESS

The awakening of feminine consciousness is first embodied in the awakening of sexual consciousness. In the feudal society, women have almost no sense of sexual love. They are only tools for succession or male play. Because of the feudal conservativeness of ideas, sex has almost become a restricted area of

cultural creation. The love between men and women is limited to the spirit and no physical description. Sex is avoided or distorted in the text. Even if there are fragments of sex, it is accused of being Prostitution books. This reflects how strong the feudal culture's suppression of female sexual consciousness is under the male-dominated society. In Ding Ling's "Ms. Shafei's Diary", she boldly penetrates deep into the hidden realm of female sexuality, faces the needs of female sexuality, and regards male as the aesthetic object of females.

When Shafi first met Ling Jishi, she became obsessed with his appearance. His long body, white face, thin little lips, soft hair, are enough to shine in people's eyes. This shows that women began to appreciate the beauty of men, and the ethical concept weakened or failed. They had the desire and requirements to dominate men and conquer men. With the deepening of communication, Shafei's desire of sexual became stronger. "But when he left, I repented. Isn't it a lot of chances? He only need to hold my hand, made a wink and let him know that he wouldn't be rejected. Then he must be able to do something bolder". [1] This kind of boldness about sexes, She thinks as long as I give him permission, it will have sex. It's a pleasure to be without doubt. This bold sexual psychology portrays a shocking literary world, and also shows that the female sex psychology under the repression of male discourse has begun to grow. The pair of overs, Yu Fang and Yun Lin, separated because they were afraid of having children. Intimate contact also stopped kissing and no physical contact. This behavior makes Shafei puzzled and ridiculed. "Why does this ascetic do not need to embrace the naked body of the lover? Why should we suppress the performance of this love? Why do we think of those who haven't yet slept in a bed? Something irrelevant enough to worry about." [2] Shafi thinks that spiritual love and physical love are inseparable. As long as the relationship is in harmony, sexual behavior is a natural situation. This avant-garde concept of sexuality breaks away from the shackles of feudal rites. The establishment of the concept of female sexuality also reveals the true discovery of female self and thus reveals the awakening of female consciousness.

The awakening of women's consciousness is reflected in the concept of "soul -flesh". Ding Ling's early works show that the foundation of love lies not in material and passion, but in mutual understanding and respect. In fact, it is a kind of "soul-flesh" love concept. Women in early works have strong spiritual desires and flesh aspirations. They have more complex mental and emotional worlds than women before May 4th. In Shafei's Diary, Shafi's "soul-flesh" love concept is reflected in the acceptance of Ling Shi's appearance and despicable soul. This conflict is reflected in Shafi's

the desire for handsome flesh and the rejection of his despicable soul. It's the true expression of women's choices and flaws between emotion and reason. From the deep obsession of Ling Jishi to hate, to discovering his head full of money and women, and staying in bed at Han Jiatan's with whore, but she also hopes to get a hug from Ling, and finally abandons him. Shafi is come into this dilemma. The physical desire becomes a kind of pain and struggle. The struggle between the spirit and the flesh is not easy to draw conclusions. Abandon the despicable soul and return to self. This new concept of love is to break the silence of no right to speak for their marriage, thereby establishing the rights of choosing and embodying the awakening of women's consciousness.

4. THE CONSTRUCTION OF FEMALE DISCOURSE

In traditional culture, men are the center of culture. Women do not have the right to speak. There are only two ways women can enter the culture: standing and writing in the tone of men's tone. Even after the May 4th period, women became the main body of literature and still may not have the right to speak. In Lu Yin's "Seashore old acquaintances", women became the center of narrative, but the women in the text were still under the suppression of the feudal society. Under the male discourse system, love and life were not free. Ding Ling has made women dominate in her early works, men have become supervised, and men have shown all kinds of embarrassment, and women status has risen sharply. In "Ms. Shafei's Diary", the construction of the female discourse system was completed with the writing of reverse gender discrimination and the lack of ideal men, making women the masters and controlling the right to speak.

The reverse sex discrimination presents an anti-male attitude, which is first reflected in the subversion of the aesthetic perspective and shapes the male in the perspective of female aesthetics. For Weidi, the character is weak and lacks men's demeanor. He is older than Shafei but called brother by her and becomes the object of mercy. For the relationship between Shafei and Ling Jishi, He can only leave behind with anger and tears. Shafi's show her diary was also misunderstood because of his immature mind. As for Ling Jishi appearance, Sha Fei is an appreciation attitude. Huge body, white face, thin lips, soft hair. Obviously, Ding Ling has consciously feminized the appearance of men, causing men to lose their traditional masculine image. Secondly, anti-male manifests itself in the exchange of dominance. In traditional gender relations, women are men's tools or playthings, as Jia Lusheng pointed out in his reportage "Sex Tragedy": "In a poverty era, women

are slaves. Slaves who turned marriages, changed marriages, and bought and sold marriages; in rich times, women were also slaves, and were still slaves of money, chastity, men, and names." [3] Ding Ling's early works intended to invert the positions of both men and women. Being dominated becomes valuable when men become satisfied with women's needs in life and material needs. In the "Ms. Shafei's Diary", Weidi's function was to comfort her when she was lonely, and bring supplies such as eggs, letterheads and cans. Ling Jishi's function is to meet Shafei's desire for flesh. The extreme anti-male is completely abandoned, Sha Fei abandoned Weidi and Ling Jishi. In the choice of love, Shafei is always in a proactive position to control the right to speak, while men are always in a being ruled position. Shafei's "I want to possess him. I want him to offer his heart unconditionally, and ask me to give him a kiss." This kind of discourse is also shocking to people. It is very different from the writing of previous literary works. Achieved the construction of women's right to speak. Ding Ling's "reverse sex discrimination" for men is ultimately due to the awakening of female consciousness since the May 4th Movement. Only by using this radical method to rebel against the male power system. In the 1950s when Ding Ling talked about creating Ms. Shafei's Diary, she said: "With extreme rebellion, has alienated the revolutionary team and embarked on loneliness and struggle." [4] This passage proves that the author's creative mood at that time was "extremely rebellious emotions." This sentiment comes from the embarrassing and anxious feelings of the inner self. It also comes from the dissatisfaction and bold resistance of female intellectuals in the era. The most striking manifestation of rebellion is the replacement of men's and women's status, which is reflected in the negative gender discrimination in literary writing. Besides letting men lose masculinity in their works and trying to dispel male myths, women are more arrogant in the text. A hard-headed attitude emerged, which changed the image of the traditional gentle and informed little female and reflected the strong desire of women to liberate from the male culture.

"Reverse gender discrimination" was proposed by Julia Christova, a French feminist theorist, and intended to remind feminists not to fall into another inequality mode when they call for gender equality. However, during the period when women's consciousness was just awakening, the resentment that has accumulated for thousands of years on men's oppression broke out and must be completed in a thorough and uncompromising manner. Only in this way can there be hope for victory. This way, we can see that the May Fourth New Culture Movement has thoroughly opposed ancient texts. The reason is that feudalism is taking root too

deeply. Of course, we should also clearly understand that the struggle for women's rights is ultimately aimed at gaining men's respect and rights in men's discourse. Contrary gender discrimination will only lead from one inequality to another, which also shows that Ding Ling's female consciousness is radically immature at this time, but it is indeed suitable for the needs of that era.

The description of the lack of ideal men also helped to complete the construction of women's right to speak. Ding Ling's early works intentionally dispelled the men's brilliance. The male characters in the pens showed different drawbacks. In the men who are pursuing Shafei in Ms. Shafei's Diary, Anhui men are stout and vulgar. All the letters written on paper are disguised, "Love, Love, Love". Ling Jishi's handsome appearance and drity soul. Shafei's friend Yunlin is also a feudal conservative, dull and pitiful woman who refuses to have sex because he is afraid of having children. These men did not have the gleaming light of traditional culture, but became insignificant and ugly. They presented an state of lacking ideal men, thus helping to complete the construction of women's right to speak.

5 EVELATION OF WOMEN'S ERA

After May 4th, women's consciousness began to awaken and meant that women were free from difficulties. On the contrary, there were various difficulties that plagued women. The dilemma of women's times is first and foremost a problem of new-style marriage. After May 4th, women had relatively clear self-consciousness, paid more attention to self, criticized male culture, and had more thoughts on the love between the sexes. As early as the May 4th period, Lu Xun's "sadness and death" created a boldly rebellious woman. Zi Jun ran away from home and married with Juan Sheng and pursued free love. Zi Jun's path is the epitome of the pursuit of individual liberation by the women of the May 4th generations. The death of Zi Jun also symbolizes the tragic ending of a generation of female individual struggles. Spiritual tutors in a co-constructed family are unable to continue to lead her, The passion of the May 4th rebellion is not suitable for life. Lu Xun did not explore women's outlets. This can be seen in "How Did Nora Go?". From the expectations of new marriages to the disappointments and to the escape, the perceptions of marriage among women intellectuals have changed dramatically over the years. Most of the female figures in Ding Ling's early works have adopted a skeptical attitude or even a negative attitude towards marriage. She believes that the family is the destination for the women arranged by the patriarchal society. This means that women may become victims of marriage and may even make woman's fall in a legal form. . In "a small room in

Qingyun", she even borrowed the mouth of the prostitute Aying, boldly claiming that marrying someone is also prostitution and she is very pessimistic about the future of women's marriage. In Ms. Shafei's Diary, Sha Fei's friend Yun Jie died of depression due to marital misfortune. In the letter to Shafi, "My life, my love, have nothing to do with me." The two genders, attracted to each other by new ideas, once they enter the marriage, lose their free and independent status. This shows that under the background of the new era, there is still a discourse system dominated by male power in the nature of marriage, and the status of women's pursuit of rights is just a name. New marriage is not the end of women's liberation.

Followed by women's loneliness. "Ms. Shafei's Diary" is a painful work written by a woman. She begins by describing Shafei's boring life and using yak milk to pass the time. This shows that she cannot communicate with the outside world and keep the same pace. And when he was alone in the apartment, the surroundings were still pitiable, and the dead silence almost caused Shafei to suffocate, and the loneliness smelled spontaneously. And there is also a lack of true confidants among the people around them. Weidi can comfort but does not understand his inner heart. Although Yu Fang and Yun Lin care about her, but they can't be friends in spirits. The two refused to have sex because of fear of having children, which made Sha Fei disrespectful. . Intimate people also died because of love depression. Although Ling Jingshi could give her a feeling of love, it was inferior in soul. Then Shafei issued "I always want someone who can understand me clearly. If I don't know me, what do I love, what do I do thoughtfully?" [5] The voice of Shafei is understood by nobody. The environment of the self suffers from the feeling of loneliness and grief, at the end of the text saying, "Stay quietly and die quietly, ah! I pity you, Shafei."

Last but not least, it is the bondage problem of the feudal society. As a woman bound by a time, there are many unfulfilled desires. Rebellion resistance is seen as awakening of women. Ding Ling's early works shaped a series of images of rebels, of which Sha Fei was the most successful. At the end of "Ms. Shafei's Diary" , Shafi seeing the reasons for her self-tragedy. "This society does not allow me to get what I want to satisfy my impulse. My desires, no matter if this is not harmful to people," This is a society that is full of false morality and is full of etiquette. Even after the era was in the May 4th Movement, the effectiveness of enlightenment was minimal, and cultural innovation had only a certain effect on the impact of feudal society. Shafei's final life was only spent doing nothing. What waiting for her may be a more decadent future. Shafei's pain stems from her consistent love concept, longing for Ling Jingsi flesh, but despising his soul and

struggling to win. The concept of chastity in the feudal ideology was actually deeply rooted in Shafei's mind. This is one of the reasons that caused her pain. It cannot be ignored.

6 XPLORING WOMEN'S OUTLETS

The old-fashioned family is where women escape, new marriages are not the ultimate destination. Women cannot set ideal love as their ultimate goal, and they cannot abandon the rights and status they strive for. Then deny men, after negating marriage, women go to here. The contempt for men, the resentment of society, some feminists turned to the female world for the same-sex liberation. Ding Ling conceived in her "summer vacation" what the relationship between women and women is in a world and what the world is like. The protagonists in Summer Vacation are a group of female intellectuals. They are carefree, economically self-sufficient, and free in time. They teach in a small school in a women's school. There is no harassment of the opposite sex and the threat of male power. Women's singleness at this time may be voluntary, or it may be a helpless choice for women. However, the reasons are all disappointments in the real world. Cheng Shu did not have the courage to declare to her cousin, but also rejected primary school male teachers, and often dreamed of men walking into their own world. If Cheng Shu is obliged and single, then Zhi Qing is willing to be, Zhi Qing upholds celibacy. Singleness may be able to solve the threat of male power, but it cannot exclude the loneliness of females and the untrustworthiness of males, prompting them to turn to females for the satisfaction of spiritual. Ding Ling provides a way to solve female dilemmas. Undoubtedly, this answer is bold, surprising and thoughtful. Mutual comfort between the same sex, to make up for their own spiritual vacancies. Even if they are not in the outside world, their input is full of heartfelt emotion. At the end of the day, Jiahe did not leave school, but he was also able to practice the piano comfortably. Zhi Qing felt the joy of life because she felt that Jiahe would not leave her. They defended this sentiment by showing a generation of women's style, affirmation of self, and affirmation of self-freedom. The concept of this female world written by Ding Ling is undoubtedly avant-garde, with a clear sense of idealism. An uncultured Tian Ma can turn a blind eye to female intellectuals and it is in a place with few cultural atmospheres. The ending also predicts that even if the person in question is upset and the onlookers are not satisfied, the world still exists. As long as the patriarchal system is still unequal, there is a reason and rationality for this alternative female world. Ding Ling is undoubtedly brave. As a female intellectual, when feudal consciousness is still deeply ingrained, in the age when male rights are still prevalent, this

fearless attitude is put forward to truly explore ways for women.

Ding Ling's women in the post-Shafei period provide another answer: to participate in the social revolution, flooding into the era of the era, in order to obtain complete liberation. In fact, this is attributed to Ding Ling's answer, not good to say the answer given by the times. To be exact, at that time, society also required women to do so, and it has met the mainstream ideology. In the trend of the May 4th Movement, discovering women and paying attention to women are the main melody of women's literature. At the time of the revolution, they participated in social activities and became the new theme for the revolutionary selfless service. They also emphasized that the attention to the collective is greater than the concern for themselves. Women's participation in the revolutionary struggle against feudalism seems to be a bright road, but whether to join the revolution is a viable way after "negating men and negating marriages". Will women's consciousness be lost in the revolution and become five? The weak consciousness of women before May 4th Movement made the whole process of struggle for rights lost meaning. This is a question worthy of attention. Among them, it is worth mentioning that the men who were feminized and adversely discriminated against in the "Shafei era" have developed from time to time. The needs of revolutionary work have enabled men to grasp the right to speak and the images in the works are full of brilliance. , becoming a dependent of the "post-Shafei era" women. These men have those who have returned from studying in Russia. They are despotic and hobbyist, and poor scholars have become proletarian fighters. They have a firm belief, regardless of their personal happiness, and devote themselves to the social revolution. The female image has fallen to a secondary position. They are no longer Shafei-like agonies. They have become petty-bourgeois women who need guidance and salvation. And ultimately through men to or near the revolution. The re-establishment of the image of men has a significant impact on the female images under the age. The way out of women in the new era only follows the men's participation in the social revolution. Women's consciousness also begins to blur, and Ding Ling's search for women's hearts is reduced. And she entered the second creative era.

CONCLUSION

Ding Ling's early literary works, especially the book "Ms. Shafei's Diary," Writing women as the main body of literature, depicting the awakening of female sexual consciousness, or reviewing the suspicion of new marriage, is all the refutation of the patriarchal system and the deconstruction and reconstruction of the traditional female image.

Really give women the right to write from the perspective of women. She boldly critical era hypocrisy and deception, boldly affirmed her own sexual psychology and her own development. Of course, there are also deficiencies. This may be due to the fact that Ding Ling have not rich experience. This can be seen from Sha Fei's image. Sha fei's rebellious patriarchal ideology is not thorough, and traditional values still take root in her mind. The awakening of sexual consciousness does not mean that the concept of chastity and morality have disappeared from her mind. The writing mode of reverse gender discrimination is also not a true liberation path for women. Avoiding the world is not a solution to the problem. The problem in Shafei's body is the reflection of high emotions and lack of rationality in the May 4th Movement, and is also where Ding Ling's thinking needs to be improved. In short, Ding Ling has always been concerned about women's issues and development, exploring the outlets of women in the era, and has

an irreplaceable position in the history of modern women's literature.

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