

Analysis of Female Body Writing Criticism in the 1990s

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Abstract. Chenran and Linbai's describing of female body and the life experience is exquisite and bold, not only highlights the women's gender awareness, with a strong color of female subject, and becomes the important basis of women's discourse. Their body writing triggered heat debate, related criticism has become a hot issue in the 1990s.

Keywords: the body writing; Chenran; Linbai; criticism.

1. Introduction

Elaine, an American feminist critic Elaine Showalter pointed out that the history of women's literature should go through the following stages: first, femininity, that is, imitating the traditional model and internalizing this model; Then there is feminism, that is, striving for the rights of minorities and fighting against existing traditions and standards; The last is identity discovery, that is to break away from the subordination of the opposition, move towards freedom and pursue self-identity. In the specific historical and cultural context of China, women's writing presents the style of similarities and differences. After saying goodbye to the traditional feminine writing with a long history like drunken flower chant, experiencing the "two Zhang" style feminist writing calling for equality between men and women in the 1980s, and the social writing highlighting group female consciousness like Tie Ning and Wang Anyi, Chinese female literature finally entered the real female writing in the 1990s. At this stage, women's writing shows individuality, and women's physical experience and gender consciousness have been stated most delicately and boldly. Women writers such as Chen Ran and Lin Bai pay more attention to the exploration of women's unique experience and make more connections between writing and body. They emphasize sexual narration, and their body description is more rebellious and franker.

Since the 1990s, especially after the World Conference on women was held in Beijing in 1995, theorists began to use western feminist theory to explain the writing of female writers, using Simone of France Beauvoir and Cixous's theory to interpret the texts of female writers. The number of such works is considerable, which has become a lively landscape in the critical circle in the 1990s.

Chen Ran, Lin Bai and other female writers who had emerged in the literary world in the 1980s were only regarded as a new human with certain potential in the critical circle at that time, and their texts failed to be systematically and deeply explained and concerned. By 1994, the writing of female writers began to show a stronger gender color, which has also been further explored and explained by the academic circles. Zhang Yuguang predicted in 1994 that "Chen Ran will not be lonely" [1], which was later confirmed. After 1994, Chen Ran even surpassed the Avant-garde novels and aroused great interest in the academic circles. The distinct personal position and feminist body writing in her works have attracted great attention.

2. Criticism of Chenran's works

The study of Chen Ran's works was a hot issue in 1996, and there were many relevant comment topics. Dai Jinhua, Meng Fanhua, He Jiamei, Wu Yiqin, Chen Xiaoming and other scholars wrote articles to comment and express their views.

Dai Jinhua believes that the reason why Chen Ran's writing can provoke heated debate in the academic circles lies in her writing of women's physiological experience. She pointed out that Chen Ran has always emphasized her gender position. Starting from psychological analysis, she tells all

kinds of difficulties encountered by female individuals in the modern context from the perspective of first-person female narration, including women's physical feelings in the process of growing up, the contradictory relationship between love and hate with her father and mother, the sisterhood between homosexuals, claustrophobia and death.

Meng Fanhua analyzes the profound relationship between Chen Ran's writing and Woolf's a room of her own, and points out that her writing always carries a heavy sadness, but does not take the opposition between men and women as the starting point or destination, but touches on the thinking of women's survival through the writing body. Moreover, this situation does not belong to a single individual, but the collective dilemma of women's survival, and even applies to the whole mankind, Therefore, it has a super gender color.

He Jiamei found the self-reflection contained in Chen Ran's works. She believes that the important support of Chen Ran's writing lies in the observation of living individuals and self-introspection. She also refuted the criticism of "private novel" and "autobiography" of Chen Ran's novels, and pointed out that although Chen Ran's writing dared to boldly show and explore women's subconscious and physiological desires, it has considerable psychological depth, and the controversy mainly came from the touch of civilized taboos. However, a careful investigation will find that her writing is only based on the strategy of body narration, which is actually based on the gender position, It goes deep into the thinking and exploration of human nature and human survival.

3. Criticism of Linbai's works

Lin Bai's writing has aroused the attention of the academic circles almost at the same time.

Through the analysis of Lin Bai's "a man's war", Wang Chunlin pointed out that different from the female writers such as Tie Ning, Wang Anyi and Zhang Jie in the 1980s, the writing position of the female writers in the 1990s represented by Lin Bai has been replaced by "we" and their attention and writing to "myself" have made the female writing really get rid of the theme of the times, go out of the grand narrative and obtain freedom and independence.

Huang Lin's "Lin Bai's Novels: Narration of women's desire" explains how Lin Bai's writing really returns to the body of women. It is self-evident that his bold writing and courage to use blood as ink are self-evident. The body writing flowing like water breaks the suppression of rationalism on physiological experience in traditional narration, and reflects the influence of Western feminist theory on Chinese female writing in the 1990s.

Zhang Qinghua believes that Lin Bai's writing has distinct female consciousness and strong personalized color. This is reflected in the influence of Western feminist language ontology. Her writing has changed from the initial gender consciousness to discourse consciousness, trying to dispel the traditional male centered discourse and construct female discourse with the help of unique female life experience such as desire and body.

Chen Xiaoming pointed out that Lin Bai's writing has a color of anti-Essentialism. He believes that women writers start with the writing of life experience and try to establish their female gender identity, find the cultural connotation of gender and realize their self-identity by subverting the Essentialism of male cultural discourse hegemony.

4. Arising Controversy

While gaining understanding, body writing has provoked more disputes. Many commentators have severely condemned it at the moral level, such as Wang Jianlin's "is it female literature or" writing sex literature " From the moral level, female writers are accused of writing women's bodies as naked animals. Women's lives are not real and perceptible, but are vacated as an abstract existence. The straightforward writing of desire makes people unbearable, and their bodies are wantonly exaggerated and dirty. Some commentators pointed out that this is a kind of body exhibition that deliberately

caters to readers. It is also a kind of artificial alternative sexual desire catharsis, and it is literary rubbish that hurts literary weathering.

According to the ideological and aesthetic dichotomy of criticism standards, moral criticism should be included in the category of the former. Among them, ideological criticism can be subdivided into political, social, ethical, religious and philosophical ideological criticism. Political ideological criticism occupies an important position in all kinds of ideological criticism. In addition, ethical ideological criticism, also known as moral criticism, is also more important. The methods of ethical ideological criticism generally include exploring the ethical position reflected in literary works, mainly to determine whether the ethical consciousness reflected in literary works is progressive or backward, whether it can promote human freedom and liberation or hinder human freedom and reconciliation. If we examine it according to the trisection of truth, goodness and beauty of the criticism standard, moral criticism should be classified into the category of goodness. It refers to the evaluation of the moral concept of a literary work, which mainly examines whether the work leads people to good or evil, whether it is negative or positive, whether it purifies or tarnishes people's soul, etc.

Moral critics often have a kind of arbitrariness in moral judgment of works, because in their view, ordinary readers, including writers, always do not have enough moral identification and judgment ability, and their own moral quality is better than that of writers and readers. Therefore, they are qualified to play the role of moral judge to make moral judgment of literary works. Moreover, they often worry wishfully that without the intervention of moral judges, the readers will be tarnished by those immoral works. Therefore, they are always used to harsh moral censorship of writers' works and completely ignore the subjectivity of readers' acceptance of literary works.

However, it is worth considering whether the existence and superiority of this kind of moral judge is reasonable in an individual cultural era? In this context, every individual in the society is the subject of mutual equality. They are independent and can complete their own choice and self-creation. Individuals are completely equal. The transcendental and authoritative subject does not exist, which is contrary to the concept of equal subject. If we affirm the transcendental position of a moral critic, it means that the reader's subjectivity is no longer, and the reader must give up his own thinking and give up this right to the moral critic. It can be seen that when moral criticism is used to explain the literary phenomena and literary works in the individualized era, no matter what it looks like, it has actually appeared awkward and brought a layer of anxiety of interpretation.

Then, in the context of individual times, how should we investigate the moral connotation of literary works? We should not only get rid of the thinking pattern of only paying attention to whether the works touch the sexual taboo in the narrative content, but also avoid using the works to affirm or call for the idealized moral norms. We should strive to determine the writer's moral position, and then touch the writer's inner moral thinking hidden in the narrative. For example, when interpreting Han Dong's novels, if we can go beyond his superficial body narration, it is not difficult to find his thinking on the great destructive power of sex and desire. Moreover, the writers often express the sigh and sadness that love is no longer in their works, and the confusion about the current social confusion phenomenon in their narration. In addition, Han Dong's writing is not simply contrary to the moral concept, but examines the mind while telling the story, many of his novels reflect a rational and intellectual tendency, and have an exploration of the existing situation and feelings of living individuals. His "first writing" shows that in the modern context, the living individual has to face the situation of being alienated and occupied by desire. This alienation gradually decomposes the human integrity, and throws the individual into an objectified world through the powerful force of the individual's potential unconsciousness, placing the human under the rule of external inevitability and determinism. Under this situation, the human has to gradually get away from his own nature, Alienation is the existence of object.

In addition to moral criticism, many commentators have questioned the body writing of Chinese female writers from the source of theory. For example, Cai Shilian's feminism, body writing and private space questions the rationality of female writers' body writing from the perspective of Western

feminist theory. He pointed out that Elena although Cixous's body writing theory has far-reaching influence, its feasibility is worth pondering, so it has a strong illusory color. Moreover, Chinese female writers simply interpret it as the writing of physiological desire and experience, which is actually a misreading of Cixous's theory. He is also worried that this thoughtless lateral shift theory will lead women's writing to the extreme of female hegemony, and this so-called body writing that exaggerates perceptual experience will lead to the exile of real women's experience.

Deng Xiaomang also puts forward similar views in the misplacement of contemporary women's Literature - a review of one's war and private life. He pointed out that these two works of Chen Ran and Lin Bai show us a lonely and sad woman who caters to the demands of traditional culture on women, so in essence, their self-examination does not reflect women's subject consciousness, It is concluded that: "This is the key to the whole problem. In China, the writing of extremely 'feminized' is essentially based on men's vision and taste. In other words, western feminism should get rid of the 'second sex' characteristics of women shaped by male culture and emphasize women's independence and impartiality. However, Chinese Feminism happens to be a fanatic who advocates and beautifies this 'second sex'." People don't want children in order to pursue social activities and spiritual creation and enjoyment like men. Chinese women don't want children usually for men's interests and convenience. " [2] This kind of question has certain universality, however, some scholars have also discussed it. Zhang Kangkang affirmed the value and significance of female writers' body writing in sex and female writing in contemporary literature; Ge Hongbing's "true? Typical? Feminist? Personalized writing" also defends this; Also, Liao Dongmei's "is contemporary female literature really so" misplaced "?" - a discussion with Mr. Deng Xiaomang refutes the query and negation of body writing.

5. Combing the Concepts

It is necessary to clarify the concept of body writing. From the origin, the French feminist theorist Elena put forward this concept. In Medusa's laughter, she opposes using theory to delineate and define female writing. She believes that to resist the Philus center of men, we must write about women and women's body. Only by writing about women's physiological experience, women's writing can break through the line of men as a substitute umbilical cord, so as to obtain real freedom, Here, body writing is regarded as the only strategy for feminists to resist patriarchal culture and establish women's discourse. She believes that only by presenting women's blood-filled body truly and vividly, can women change the situation of being alienated by patriarchal culture, truly realize their self-identity and find their own position. Qiao Yigang and Wang Ning believe that the essence of female body writing lies in whether it has a broad vision, whether it can surpass the display of body and desire and touch humanistic care. In this sense, the body writing of Chen Ran and Lin Bai echoes the body theory of the Western Soviet Union. Their body writing starts with women's experience, pays attention to women's unique life experience, peels off the moral regulations imposed on the body, boldly publicizes their desire, but deeply considers and explores the spiritual field and survival situation of women. Through writing about the physiological experience and psychological feelings in the growth process of women's survival individuals, they present the paradoxical situation of individuals in the modern survival context, Then it analyzes the modernity of women's pursuit of self and self-identity. It can be seen that the body is not equal to the body. Body writing not only fully reflects the consciousness of female discourse construction, but also shows the ideological depth different from body writing.

It is also at this level that many commentators regard the body writing of female writers such as Chen Ran and Lin Bai as an autobiographical body writing, and believe that this writing is a kind of catering to the literary market.

In the heavy body, Liu Xiaofeng pointed out that only the meeting of body and soul can form the heavy body. It should be said that body writing is based on a heavy foundation. In other words, although body writing presents the physical essence of the body, it should be sublimated to a kind of

body value commitment, such as "existence", "dream", "thinking", etc. This is the best interpretation of the seriousness and rationality of body writing, and also shows the most important basis for establishing body writing, that is, whether it can realize "a kind of love unrelated to the desire of fear" with the help of body [3]. Therefore, as Pan Yan said, body writing has a variety of rich presentation in the text, which is not as simple as exposing sexual experience. Such a definition should be clarified, and literary criticism should also avoid this simplified thinking.

6. Conclusion

The investigation of female body writing is conducive to showing the situation that women are covered in the historical context. The research on the problems related to body writing has strong deconstruction and seriousness, including rich rational thinking. In the study, we should see its subversion, criticism and enthusiasm, and pay attention to its anti-culture after going to extremes. Of course, the latter is a minority after all, but nevertheless, we still need to take precautions. Many critics are keenly aware of this, so they put forward very severe criticism. However, the problem is that this criticism is not in the outpost of literary development, but abides by the old moral tradition, exaggerates the weakness of body writing with that kind of guardian position, and even takes it as the mainstream. Although we can't see the potential adverse tendencies, which is not conducive to the construction and development of the criticism itself, we can grasp one point after amplifying the weaknesses, which is less than the rest. Is it unfair for the object of criticism? In short, we should be careful to verify. We should eliminate the excessive attention to the body and desire, deeply interpret it with a fair and objective vision, carefully observe it, and strive to make a correct evaluation.

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