

The rebels of the disorder of time and space in the city —— Taking “Love of a Fallen City” as an example

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Abstract:

This study takes Zhang Ailing ‘s classic novel “ Love in a Fallen City “ as the object, and deeply discusses the embodiment of urban space-time background in literary works and its relationship with the fate of characters. Firstly, it analyzes how the disordered space-time is expressed in the novel. Furthermore, it explains the integration and dislocation of time and space in the novel, and its profound influence on the fate of the characters. In addition, the study also focuses on the representation of urban space-time disorder, as well as the shaping and interpretation of the image of rebels in this context. Finally, it reveals that the change of urban time and space is the key factor causing the plight of the characters.

Keywords: Love in a Fallen City, Space-time, City, Rebel image

1. Time, space and ‘ time and space ‘ in the city

With the continuous development of the times, homogeneous buildings have replaced the feudal imperial cities and ancient capitals that symbolized rights and divided classes in the past. It not only shows the demands of people in the new era for their own expression, but also shapes people ‘s urban experience. The ‘ Shanghai taste ‘ in Zhang Ailing ‘s novels has become the focus of scholars ‘ attention. In her novel ‘ love in a city ‘, the Bai family mansion, which symbolizes the feudal system and thought, and the helplessness and pull of the male and female protagonists have become the key to the change and collision of people ‘s thoughts when describing the old and new communication. On this basis, this paper will further

analyze this change by grasping the time and space of the city.

Space is a comprehensive feeling of various places gradually formed with people ‘s activities. In this sense, space is different from place. Although individual behavior is difficult to predict, for the collective, the place shapes the sense of space of the group living together in the city. Although clocks and watches present time as a one-way, linear motion process through space, the different states of things in the process of development, such as repetition, jump and lag, make the difference between time and sense of time the key to grasping space. The combination of sense of time and sense of space forms a relatively independent space-time from reality.

The metropolis gathers people from all over the world in one place (a specific place), and the space-

time formed by people 's specific activities constantly collides and compresses each other, so that the space-time structure originally established by a place shows a collapse from inside to outside. If there is no longer a one-to-one matching relationship between space-time and place, or space-time is no longer simply produced in specific places, then how to build a specific concept of space-time becomes the key to understanding the confusion, confusion and dilemma of people 's spirit and psychology when the times change.

The sense of time, the sense of space, the specific place and the linear time are separated because the disordered space-time to be discussed in this paper is expressed. The disordered space-time is not the real space-time, but the space-time under the normal space-time and the people living in those space-time.

2. The expression of the disorder of time and space in ' Love in a Fallen City '

In " Love in a Fallen City, " the concrete manifestation of the disorder of time and space is not only reflected in the conflict between tradition and modernity within the White Mansion, but also in the deeper contact with the male and female masters.

There are two narrative ways in the specific text that shape the disorder of time and space. First, space is indirectly expressed through the perspective of different characters. Eileen Chang does not express the change of time and space through multiple story lines, but through the psychological changes of characters to show this dislocation and disharmony. For example, Fan Liuyuan and Bai Liusu were clearly highlighted in the dialogue between the two during the dance. Fan Liuyuan said ' Hello or bad, I don 't want you to change. It is rare to meet a real Chinese woman like you. [12] ' A real Chinese woman is the most beautiful woman in the world and will never be out of date. [12] ' You say the new school, about refers to the western school. I really can not be regarded as a real Chinese, until recent years gradually Chinese up. But you know, Chinese foreigners, stubborn up, more stubborn than any old scholar [12] ' . The white tassel described himself as an ' outdated ' person, described Fan Liuyuan as a ' new person ' , and said ' You are also stubborn, and I am also stubborn. As you said, Hong Kong Hotel is the most stubborn dance floor... [12] Second, the specific place is generally described from the third perspective. For example, the beginning of the novel mentions that ' Shanghai has set all the clocks one hour faster in order to ' save the sky ' . However, the White Mansion said : ' We use the

old clock ' , and their ten o 'clock is the eleven o 'clock of the family. They sang off the board and couldn 't keep up with the Huqin of life. [12] The rapid development of the city is in sharp contrast to the lag of traditional culture. Therefore, there are actually two kinds of space-time contrast in the text. One is the ' new ' and ' old ' between Bai Liusu and Fan Liuyuan, which is actually the contrast between ' Chinese style ' and ' Western style ' ; one is the comparison between the feudal backward old space represented by the White Mansion and the ' new ' Shanghai. In the comparison between the latter two, the lag of the White Mansion is manifested as the disorder of time and space in normal time and space.

Time and space are born in specific places, but the relationship between the two will change. That is, the time and space formed in this way collapses internally because of the change of characters. At this time, it is not the place that determines and affects the space, but the space determines the place. In this process, space and place are mutually influential. The continuous collapse and reorganization of space eliminates the constraints of the place on the people in this place. As David Harvey said, ' If the experience of space and time is to encode and reproduce various social relations, then the change in the way the former is expressed will almost certainly cause some change in the latter. [14] ' In this paper, living in the white mansion, divorced white tassels were squeezed and cold-eyed from relatives. On the balcony, the fourth grandfather pulled up the Huqin again, and followed the tone of the ups and downs. The tassels could not help but tilt their heads, slightly flying their eyes and making a gesture. Her performance of the mirror, the huqin sound is not huqin, but shengxiao qinse playing secluded temple dance music. She walked a few steps to the left and a few steps to the right. She walked every step as if it was the beat of the lost ancient music. She suddenly laughed - Yin Yin, not with a good laugh, the music will suddenly stop. The outside Huqin continued to play, but Huqin told some stories of loyalty, filial piety and righteousness in Liaoyuan, which were not related to her. [12] ' In the process of constant contact with Fan Liuyuan, Bai Liusu got rid of the influence of Bai Mansion and Bai family on her.

At the end of the novel, the war will destroy the space, and actually break the space and time that imprison protagonist and heroine. Whether it is the influence of the old time and space symbolized by the White Mansion on the white tassels or the influence of those wandering experiences on Fan Liuyuan, it was suddenly broken, and the two people at the end finally crossed the gap between them. War combines the disordered time and space with the normal time and space for a short time, and such a short time is enough for people in different time and space

to tear a hole and open a new life.

3. The rebel image of awakening and resistance

The hero and heroine are the rebels of the old time and space symbolized by the White Mansion. The two men respond profoundly to everything that imprisons their thoughts with the character and behavior of ‘ great rebelliousness ‘ in the eyes of people at that time, which is reflected in the challenge to traditional social norms. Through the experience of the protagonist, we can observe the influence of urban space-time changes on individual psychology and behavior, and how the rebels find their self-positioning in this environment. This analysis not only enriches our understanding of the disorder of urban space-time, but also provides a new perspective for exploring the relationship between individuals and cities.

First of all, we regard the White Mansion as a symbol of the old society, a feudal power space to look at, not just a place. The aunts and sisters in this space are also part of the formation of such a power structure and are old-fashioned people. But white tassels often feel out of place, such as tassels in the text seems to cry to his mother in a dream, ‘ trance is also many years ago, she was only a teenager, watched the play out, in the pouring rain and the family scattered. She stood alone on the sidewalk, staring at people, people also staring at her, across the raining car window, across the layers of invisible glass cover-numerous strangers. Everyone is locked in their own small world. She broke her head and couldn’t get into it. She seems to be a nightmare. Suddenly heard behind the footsteps, guessing that her mother came. He tried to set a certain god, no words. The mother she prays for and her real mother are two people at all. [12] ‘ Suspicion, contradiction, absurdity and division are the embodiment of Bai Liusu ‘s awakening. Fan Liuyuan is the way out she seeks, and leaving from the mansion is a revolt against fate. Although passive and incomplete - because she fled the place but did not really escape the space and place to her impact. The most obvious manifestation is the old-fashioned values and marriage values of white tassels. It can be seen that the space shaped by the place and the psychological state of the person have a corresponding relationship.

Fan Liuyuan tried to talk about love with ‘ old-fashioned women ‘ like Bai Liusu in that era. Desire for something that has never been in the past on both sides. It implies the pursuit of spirit, which is very difficult to understand in the concept of white tassels. Fan Liuyuan said to tassels, ‘ You can rest assured that what kind of person you are, I

will take you as what kind of person to look at, surely.[12]’ And the tassels in the depths of the heart to think, doubt, hesitation ‘ Originally Fan Liu Yuan is about the spirit of love. [12]’

Compared with white tassels, Fan Liuyuan, who constantly crosses various places, is not bound by any kind of space, or because he constantly walks in various places, the bondage of places to him is much weaker than that of imprisonment and white tassels. As a result, he is neither a pure westerner nor a real Chinese. His pursuit of love is a yearning for self-belonging. However, Fan Liuyuan did not want to integrate himself into a certain established place. On the contrary, he influenced each other little by little in the process of interacting with Bai Liusu. Therefore, Liu Su ‘s words to Fan Liuyuan are very intriguing ‘ or so good, the first time to see, worse, more dirty, it is you outside the people. What ‘s outside of you. If you are mixed in there for a long time, how can you distinguish, which part is they, which part is yourself ? [12]’ It shows that they try to find their own position between tradition and modernity, order and chaos. Through Zhang Ailing ‘s writing, we can see how these rebels struggled, confused, resisted and finally found their own destination in the city of time and space disorder. After the war, when Bai Liusu and Fan Liuyuan spent the night in the bombed building, she seemed to be dreaming. She came to the root of the wall and came to Liuyuan face to face. She finally met Liuyuan. [12] ‘ This wall is the place where Fan Liuyuan and her heart were exposed. ‘ In this turbulent world, money, real estate, and everything that lasts forever are all unreliable. Only the breath in her cavity and the man sleeping beside him can be relied on. [12] ‘

4. Conclusion

When the new and old times overlap, people often fall into a kind of incommensurate confusion. This confusion has become a key factor in shaping the relationship and character of the characters in Zhang Ailing ‘s works. Zhang Ailing skillfully reveals the complex changes of the characters in the city background, which not only shows the subtle relationship between the characters, but also reflects the shaping and influence of urban life on individual character. The disorder and reorganization of time and space, like the prosperity and loneliness of the city, jointly construct the multi-dimensional character and fate of the characters in the works.

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