

Interpretation of Duras's Lovers from the Perspective of Feminism

Zhiyi Wang

Wuhan Design and Engineering College, Wuhan, China, 430205
phildinowzy@126.com

Abstract:

Since the 1960s and 1970s, feminism ushered in the second wave of upsurge, with the birth of female literature, which changed the nature of women's social marginalization. This topic takes Duras' Lover as a case study, based on literature analysis and interdisciplinary analysis, and with the "feminist perspective" as the entry point, explores the female narrative through the study of female subjects and the expression of female consciousness. From the "female consciousness" analysis of the Lover, based on the traditional female state of comparison, through the comparison of roles, emphasis on the development of feminism. It mainly focuses on the relationship between women and women in feminism, and analyzes the "imitation consciousness" in women, that is, women have male consciousness.

Key words: feminist literature, feminist narrative, The Lover, imitation

1. The relationship between women and women

The development of feminism focuses on the subject and the other in gender, explaining that women should have an independent and unique sense of self-decision-making and have their own right to speak.

More importantly, it is to resist the dominant position of discourse brought by men and speak for women.

1.1 Contrast of traditional female roles stimulates female consciousness

The main character "I" is a new woman who is different from traditional women, and she does not objectify herself to become an appendage of men. "At that time, in the colonies, women and girls did not wear these men's doras. This kind of woolen hat is not worn by local women." [1] But the protagonist "I" is wearing a men's felt hat, and she asked her mother to buy it for herself, which is the awakening of the protagonist "I" own female consciousness, in that era with patriarchy as the core, traditional women are attached to the male power, dare not break the shackles, "I" broke the so-called gender distinction and gender stereotypes, just pursue their own vision.

The female consciousness promoted by Duras cannot be separated from the equality of female desire and love. At that time, traditional women were looking for their own faces, not purely for the purpose of dressing up themselves, or even just for their own beauty. "I" clearly know that those women on the streets of Saigon, "they do nothing but take good care of themselves, for the sake of those lovers..." [2] These women are waiting for a lover, male power, male, and some women are even mad about it. And all of this is the hope to see women under male chauvinists, in a marginal position in society, no right to speak, dodder depends on men to survive. And "I" in the face

of "female beauty" such a problem, "I" put forward "I know, a woman's beauty is not beautiful, not in the clothes, not in the beauty modification,... I know that's not the problem." [3] The protagonist realizes that these things are not "feminine beauty", they are attached to the splendour of male power, and do not really highlight the beauty of women. Men's literature describes women's looks as much as possible, because as the leader and the viewer, they occupy a strong position, so the commanding appreciation of women's faces, and the makeup of women are identified as women to please men. So the protagonist I said, "These women make themselves, suffer from themselves, and make mistakes, I always think this is a big mistake." [4] This represents the awakening of the female consciousness of the protagonist "I", that is, taking women themselves as the main body, mastering the right to speak, viewing others in this way, and possessing the ability to make decisions and decisions.

In the history of women, traditional women often carried out social activities in the subordinate position of men. In more cases, it seems that women only need to maintain a beautiful appearance or bright clothes, walk around with men, and dress up with themselves and their makeup to become an important match that sets off men's status. The reason why the protagonist "I" can have female consciousness is to change the position of the subject and object in it, so as to pay attention to the dominant consciousness of women's self-dressing. The protagonist "I" not only has a female consciousness about this phenomenon, but also can critically view the relationship, and has the ability to think and judge independently.

1.2 Female characters with female consciousness develop female consciousness

"The Lover" also describes other female characters with

female consciousness besides the main character. These characters appear from the point of view of the main character “me”. Betty Fernandis, in the description of the protagonist “I”, this woman does not belong to the category of traditional women, and the terms and labels that traditional women must have and can only have do not appear on her. Her beauty in the protagonist’s eyes is accidental, adrift, not fit and disproportionate. But this is her beauty, these things make up her beauty. That is, women show their own beauty, express their attitude with their own vision and thinking, independent of society. In the period of domineering male thinking, such awareness is impact.

Helen Lagonell, she has a homosexual hazy desire. This desire and consciousness, which is contrary to social morality and convention in the writing context, is undoubtedly a sharp desire that punctures the gender relations maintained by society. Women are repressed in the sense of shame, there is a different kind of loyalty to sex, human ethics shackles women. The protagonist is no longer bound by the so-called moral discipline, she boldly acknowledges the desire and the desire of the same sex, and in explicit and straightforward language, the sharp output of this view, according to the protagonist’s desire to act. “Beauvoir emphasizes that only when women choose to live as if they are themselves, build their future with creative design as if they are transcendent sexual subjects, get rid of the” other “and” other “state, and make women become a free subject to realize their own value, can they be liberated or perfected.” [5] Women have the dominance and free choice of desire, and can face and deal with it, no longer escape, no longer guard the mysterious loyalty. In the female narrative, we can see another attitude of gender relationship, that is, the attitude of “desire”, and how women should face up to their own desires. In fact, the shackles brought by the secular society are also a layer of oppression of women in the patriarchal society. Duras pays attention to this point, and writes a woman who breaks through the so-called dogma from here, which is a role with female consciousness. To change the subject of “desire” into women and occupy the dominant position is actually a rebellion against tradition. Women can also always have their own desires, without relying on the rules brought about by patriarchal society, without maintaining so-called shame or chastity.

2. imitation said: female male consciousness

In history, women did not have the right to speak, and women who had not yet awakened female consciousness often chose to imitate male consciousness to achieve the purpose of gaining the right to speak in order to seize the right to speak and dominate. The male consciousness of traditional women is a product of imitation, which

causes the relationship between women and women to become awkward and distorted. Women who should be in the united front choose different directions, creating two situations: women consolidate male power and women develop women’s rights.” In the ideological atmosphere of ‘literature is the study of man’, man is undoubtedly the main imitation object of literature.” [6] In “*Lover*”, in addition to the patriarchal image of the eldest brother, the role of “mother” also has patriarchal thinking. She is strong, tired and desperate, resulting in the protagonist losing the father role of understanding men in childhood and the lack of maternal love. In poor families, the mother will take the lead in giving birth to two sons, marginalizing the family status of the main character, a white girl. The mother plays a complex role here, she imitates the male, the patriarchy, and the children. Because of her poor family, she would allow her daughter to objectify her body in exchange for money and smile about it. Although from the protagonist’s point of view, she breaks through the moral norm, accepts the word “lover”, and seeks the equality of love, from the mother’s point of view, she does not care about anything of her daughter: physical, dress or other. It is the male perspective of the mother that leads to the awakening of the female consciousness of the protagonist “I”. She finds the female consciousness, that is, the female self-consciousness, in her mother and her Chinese lover.

The main character also describes the scene when the mother goes crazy from the perspective of an outsider, covering the actions of the older brother, who is very patriarchal. The mother’s verbal humiliation of white girls is full of male thinking, she beats and insults her daughter as a “bitch”, “lost shame”, “bitch as”, and strips her daughter of all clothes. These sharply insulting words to women by a mother who is also a woman are exactly the product of women imitating men, and will stand on the opposite side of women to attack women. Such a situation will undoubtedly intensify the consolidation of male power, hinder the development of feminism, and weaken female consciousness.

In the author’s opinion, the root of women imitating men’s right of speech is a wrong competition for the right of speech. In order to obtain the dominant position of the right of discourse and imitate the context mode in the patriarchal society with the dominant right of discourse, this behavior actually runs counter to the path of feminism and female consciousness awakening. Since the 1970s, the development of feminism has expected to create an “anti-traditional female culture”, and the establishment of this culture has brought a new way to break the

traditional rigid thinking. The traditional women brought about in *The Lover*, that is, the women who consolidate the male power, actually reinforce the development of the patriarchal society. The contradiction reflected in the role of “mother” is the state of wandering on the edge of female consciousness, just to get the right to speak, but did not reverse the position of the subject and the object. It seems to promote the awakening of female consciousness of “daughter”, in fact, its fundamental purpose is to complete the consolidation of patriarchal power.

3. Conclusion

As one of the classic works of Margaret Duras, based on the background of male power and patriarchal society, *The Lover* created a representative feminist literature, which expressed alternative life, the pursuit of equal love and the face of female desire, breaking the shackles of human ethics and constantly searching for independent and unique women. All these have certain significance and value to the development of feminism and feminist

literature. The contrast between traditional women and non-traditional ideal women also highlights the necessity of awakening female consciousness, and the transformation from “other” to “subject” is an inevitable process of the development of feminist literature.

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