

# TIME AND SPACE, MEN AND WOMEN AND DESIRE NARRATIVE STRATEGY AND SHANGHAI VIEWING A STUDY ON YAN GELING'S NOVEL SHANGHAI DANCER

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The bibliography I studied is Yan Geling's short love story Shanghai Dancer. Taking Shanghai as the stage, Shanghai Dancer describes time and space, men and women, and desire in contrast, which makes two lovers face ethical problems and moral criticism of social values while pursuing love. It shows the story of small people and elites from the middle and lower classes wrestling with each other in love and class in two different historical time and space, and probes into the relationship between human nature and nature, soul and nature. The dualistic issues of modern literature, such as the body and emotion, also bring into discussion the problems of urban and rural areas, class, and the survival and love of different classes of characters in Shanghai. Through the linear development of the stories in two different historical periods, the charm of Shanghai in different times under the two-line narrative becomes more and more rich and three-dimensional in the Defamiliarization technique and freely changing narrative person; the gap space writing with unique perspective metaphors the problems that may be brought about by the dual mode construction and capital alienation between Shanghai and the surrounding villages and towns, and the little people have "deep life" in Shanghai. Yan describes the struggle and ethical state of existence in the novel with compassion and empathy, showing the huge rift between the love and class of the characters in the novel; the shaping of the character temperament of the characters in the novel covers gender dislocation, anti-romantic writing and other aspects, providing readers with clues to understand the men and women in the city.

## ABSTRACT

Yan Geling's Shanghai Dancer sets up the "contrast" of time, space, men and women and desire to see Shanghai, creates a puzzle solving reading experience with double line narrative, and introduces defamiliarization theory, space writing and desire narrative into her creation. Starting from the narrative strategy, the author will explore Yan Geling's personal, historical and epochal creation motif in her novels, how to explore the historical changes, men and women, urban and rural areas and class problems in Shanghai, and reproduce Yan Geling's unique Shanghai viewing angle. Through the research project of this term paper, I learned about the metaphors about social and class problems that Yan Geling, an overseas Chinese writer, used in her modern love stories. This may be an incisive application of anti-romanticism in modern Chinese literature. During my four years in University, I have learned how to integrate the consideration of gender power relations into the study of literary works, how to carefully investigate the author's creative environment and how to read the text attentively. I believe all these useful learning methods I have learned are in this study.

## URBAN RURAL TRANSITION AND GAP SPACE

Taking Shanghai as the background, the novel pays attention to the gap space in the city, and at the same time adds the small towns in Sichuan into the narrative. The story uses geographical changes, social transformation and cultural changes brought by urbanization as the narrative background and brings out the fate and survival opportunities of ordinary people under the trend of urbanization. By switching the perspective of gap space and rural space, the class status gap behind the emotional entanglement between several lovers in the two-line narrative, and the gap between the spiritual changes and love demands of small individuals in the face of social transformation are revealed. The process of urbanization has not only completed the reconstruction of urban geographical space, but also produced a variety of gap space. They have symbiotic relationship with normal and standard urban space, but they are ignored and encounter various social identity crises. The novel contains a variety of gaps, corners or edges and other trivial space forms. The crevice spaces of Yang Dong's new worker's village and ah Lu's "the abode of the lower class" apartment building represent the living conditions of the middle and lower class characters in the story.

## "MISPLACED" GENDER AND ANTI ROMANTIC WRITING

The novel gradually exposes the class problems of Shanghai in the double line narrative, and at the same time, it implicitly sets up the "dislocation" treatment of the gender temperament of male and female characters in the character setting. Zhang, who is far more capable of economy than Yang Dong, has the economic power in love with them. It seems that Zhang is the leader of the relationship, but he finally becomes the abandoned party. In Yan Geling's writing, the relationship between love caused by the captive seems to be declared inappropriate, forbidden and dangerous by the filter in the social system. Zhang's animus characteristics were obvious. Her feelings were formal because of the support of economic strength. Taking Yang Dong as an intermediary, Yan Jiang Zhang and Feng, two women of different classes living in Shanghai, make a comparison. The former provides rich material conditions for Yang, but makes Yang lose his dignity and self; the latter elopes with Yang Dong and marries and bears children, becoming the object of Yang's sexual venting and the object of protection for restoring his masculinity. At the same time, they are also the "symbolic power" of Yang architecture. The object of the attempt. Yang shows extreme polarization of desire difference between the two love stories. His choice to satisfy his ever-changing desire provides the impetus for the story to change. However, the novel also exaggerates the difference between Yang Dong's treatment of the two women to a certain extent, resulting in some deliberate "Fabrication", which is separated from the representation of ordinary Shanghai citizens with details of life. The category of joys and sorrows.

## DOUBLE LINE NARRATIVE

Shanghai Dancer adopts the common narrative method of "Defamiliarization" in postmodern novels. The author extends two love stories of Shanghai in different ages. Sometimes, Shi naiying, the "ghost" who died in vain, is used as the narrative subject to introduce the relationship between Yang Dong and Zhang Beibei, who work in the ballroom. History meets the old ballroom in Shanghai. Sometimes, the second or third person perspective is used, making the ghost become the "occupier" behind the text. The authenticity of its narrative content are doubtful, leaving the readers space to think. This "abnormal" description of common things increases the difficulty and delay of feeling, and makes readers form "inertial transcendence" while recalling their real life feelings.

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