

Imitation or Coincidence

--on the Writer's Creative Motive from the Female Characters in Chinese and Foreign Literary Works

Ying Fu

Xianyang Vocational Technical College, Xianyang, Shaanxi, China

Keywords: Literary theory, Creative motivation, Female destiny, Human nature analysis, Imitation theory

Abstract: In the creation and reading of Chinese and foreign literary works, each literary work condenses the vivid image characteristics of characters in different regions and different times, and represents the creator's creative thinking of the times and characters. At the same time, literary works are also the embodiment of the creator's writing techniques and artistic quality, and the media of ideological exchange between readers and writers. Literary works are always centered and themed by human beings, and literature is the study of human beings. Women and their fate have always been the focus of the writer's attention. Countless writers at all times and in all over the world reveal women's fate with their works, analyze women's soul, appeal to the whole society to care for and love women, and give women the necessary equal status. There is an internal agreement between writers, consciously or unconsciously, and a certain degree of interaction between works and works. In the process of writing, there is bound to be an established creative motivation. The author uses creative motivation as the “energy source” to create. This paper attempts to explore the author's creative motivation.

1. Introduction

From Maxim Gorky to Mo Yan, they have repeatedly mentioned that the core of literature is human beings. There are two kinds of human beings, one is men, the other is women. The harmonious coexistence between men and women has created a thriving human society. But from the analysis of human history and changes, women have always been in a cruel fate of being oppressed and oppressed. In this case, many writers use literary works to reveal and highlight the fate of women, and accuse the social environment, the pressure of public opinion, and the constraints of moral concepts on women. Although objectively, these works are defending women's rights and interests, the author's subjective creative motivation is different.

2. An Analysis of the Fates of Female Characters in Chinese and Foreign Literary Works

2.1 Lack of Economic Independence

Lu Xun once gave a corresponding speech on the topic of “what happened to Nala after she left”. In general, if Nala lacks economic independence and dominant position, she will inevitably return or fall even if she leaves home. In the history of Chinese and foreign literature, the unfortunate fate of women is largely related to the lack of economic independence. Such as Fantine in miserable world, Zijun in sad death, Nala in doll's house and so on.

2.2 Being Strongly Controlled and Bound by Men in Mind

Bai Juyi once wrote a poem, two of which are called “life is not a woman's body, a hundred years of bitterness and happiness are for others”. In fact, women's great pain often comes from their lack of respect, care and love from men. Men with a strong regulatory power bound the soul and freedom of women, so that women can not become a person with a sound personality, physical and mental are greatly damaged. Anna in Anna Karenina, Fanyin in Thunderstorm and Tian Xiaoe in

White Deer Plain are all typical representatives of men's intervention and control.

2.3 Personal Dignity and Life Are Vulnerable to Trample and Abuse

In the development and evolution of human society, women have to bear too heavy moral shackles, and their inner dignity and life are easily trampled and trampled by men. From Liu Lanzhi in Peacock Flying Southeast to Dou E in Dou E yuan, Xiang Lin in blessing to Shangguan Lu in plump breasts and buttocks, women's dignity is trampled and trampled by the patriarchal society. Ravage is a common theme in the history of Chinese literature. From the perspective of world literature, such literary themes emerge in endlessly. From Medea, who distorts herself for love, to Hester Prynne, who bears the red letter of shame for men, to Emma, who died because of men's betrayal, women's mottled blood and tears permeate every corner of the literary world [1].

2.4 An Analysis of the Reasons for the Convergence of Women's Fate in the Writer's Works

In the works of various writers, the fate of women has internal convergence and similarity. Although the internal style, artistic characteristics and ideological connotation of the writer's works are different, once the fate of women is involved, the writer can write with conscience, so as to write works in line with the actual situation of women, so that the life of women in all kinds of literary works seen by the readers has internal similarity. The vitality of literature lies in the truth, and art requires the truth. In the process of writing, the writer must get rid of the prejudice and indifference of the main body, show the real situation of women with the courage and conscience to explore the truth, thus arousing the whole society's attention to improve the status of women and protect their rights and interests.



Fig.1 Photos of Chinese Women in the 1990s

3. An Analysis of the Writer's Creative Motive in Presenting the Fate of Women

3.1 An Analysis of the Creative Motivation of Male Writers

In the process of revealing the fate of women, there is a certain degree of gender gap between male writers, but it is undeniable that men writers with conscience can write female characters who are full of effort and paper back, and also can reveal the living conditions of women, which is thought-provoking and thought-provoking. Cao Xueqin's dream of the red chamber, Mo Yan's breast and buttocks, Su Tong's wives and concubines in groups, Tolstoy's Anna Karenina and Dostoevsky's idiot all present their own female characters, all of which are radiant. No matter Lin Daiyu, Shangguan Lushi, Songlian, Anna Karenina, nastasia, etc., are all real female characters in the literary world, which are in line with human cognition of women and do not violate the existence and development essence of women. However, the writer's common success does not mean that their writing motives are similar. Cao Xueqin is a female worshiper, who repeatedly extols the greatness of women through Jia Baoyu's words. Mo Yan mourns his mother's death, and the worship of her mother through the novel "fat breasts and buttocks" also shows his respect for

her mother all over the world. Tolstoy's Anna Karenina was originally written to criticize infidelity. But with the depth of writing, she digs out the inner soul of the heroine and expresses her deep sympathy for Anna. Dostoevsky, with the help of Nastasia's tragic fate, severely accuses Russia's evil and evil under the rule of Russia [2].



Fig.2 Red Sorghum

3.2 An Analysis of the Creative Motivation of Female Writers

It is a common literary phenomenon for female writers to present the fate of women through their literary works. In the process of creating female characters, female writers have deeper pain. From the overall analysis, female writers can write more vivid and vivid female things than men. From Zhang Ailing's "the Golden Lock", Su Qing's "ten years of marriage", Lin Bai's "a man's war", Chen Ran's "private life", to Wang Anyi's "song of everlasting regret", Tie Ning's "Rose Gate", Yan Geling's "Fusang"; from the perspective of foreign writers, Jane Austen

In Dickens's *Pride and Prejudice*, Charlotte Brontë's *Jane Eyre*, Virginia Woolf's *Spots on the Wall*, and Doris Lessing's *Golden Notebook*, women writers dig deeply into women. At the same time, the curtain and veil make readers close to the deep psychology of women, and also make the whole human society more clear about the extreme importance of women's problems.



Fig.3 Russian Women Contemplating

3.3 Comprehensive Analysis

Literature does not divide borders, writers do not divide men and women, excellent writers do not divide regions, writers should rely on the development and changes of this era to examine

human nature [3]. At the same time, the writer needs inner conscience and virtue, so as to transcend his own interests and limitations, transcend the vulgar morality of the times, examine women, approach women, and care for women from the perspective of human nature, and come to a more suitable consciousness for women's noumenon. Kawabata Yasunari abandoned vulgar morality when he wrote "Yidou's dancer", "snow country" and "dreamer", so that he could dig out the inner flash point of human nature and aesthetic elements from women; Arthur Gordon was able to approach one from a relatively peaceful perspective when he wrote "a Geisha's memory" and Garcia Marquez was writing "a Geisha's memoir" A group of special women can write different ordinary women; Yan Geling, in writing the ninth widow, gives the protagonist Wang grape great resistance, inflexibility and independence, which shines the light of women's independence and dignity; Chen Zhongshi can also write from the standpoint of femininity, thus successfully shaping the image of Tian Xiaoe. In a word, when writing these characters, the writer is not limited to his own opinions and the fog of the times, but can always capture the inner soul of women with the clarity of literature and the sharpness of the writer, and explore the wrestling process between women and the times. Although women are full of devastation, bondage and oppression, and although women's spirit has been tightly suppressed, the inner The beauty of soul and the beauty of life will never be cut off. It is because of women's indomitable that human society can meander forward in difficulties. Mr. Bing Xin said well: if there is no woman in human society, human beings will lose five tenths of truth, six tenths of goodness and seven tenths of beauty.

4. Conclusion

Many writers at all times and in all over the world have expressed their willingness to write about women, because compared with men, women have more uncertainties, stronger human smell, richer elements of change and stronger aesthetic taste. Because human society has been dominated by men for a long time, women have been greatly suppressed, but they are still growing tenaciously and fighting hard to release the beauty of people's hearts. In this case, the writer is in the process of writing women, but also in the process of correcting their own and readers' prejudice against women. Through writing female characters, the writer enriches the literary world and shows the call for equality between men and women.

References

- [1] Yin Guoming, Chen Zhihong. (2017). Intellectual women in Chinese modern and contemporary novels. Guangzhou: Guangzhou Higher Education Press, pp. 129.
- [2] Liu He. (2017). Cross language practice. Beijing: Sanlian bookstore, pp. 237.
- [3] Liu Siqian. (2018). Female writing in the history tunnel. Journal of Zhoukou Normal University, vol. 1, pp. 17-21.