

Nostalgia Complex in Contemporary Urban Literature

-- Appreciation of Zhang Xin's Urban Novels

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Abstract

Zhang Xin, a woman writer in the contemporary literary world, has a unique character in her novel creation. Her works do not care much about the depth mode and art form, but only seek to be "readable, good-looking, and show the truth". No hypocrisy, affectation or low taste. " Her works show the great changes of Chinese social and cultural psychology in the period of cultural transformation, and go beyond the plane narration of the text, showing profound cultural connotations: sisterhood complex, urban and rural themes, as well as the binary variation of modern and nostalgic, which makes Zhang Xin's novels meaningful and charming. This study appreciates the nostalgic complex in contemporary urban literature -- Zhang Xin's urban novels.

Keywords

Sisterhood complex; The contradiction between urban and rural areas; Nostalgia; Modern; Stick to it.

1. Introduction

Zhang Xin, a female writer active in the 1980s and 1990s, has a unique character in her novels. Her works do not care much about the depth mode and artistic form, and only seek "good reading, good-looking and true feelings". No hypocrisy, affectation or low taste. " Her creation is closely related to her experience and the current reality of China. During the period of cultural transformation, the social and cultural psychology of China has changed greatly. His works not only show this change, but also exceed the flat narration of the text, and show profound cultural connotation, namely, the persistent sisterhood complex, the eternal opposite theme of urban and rural areas, the double variations of the present generation and nostalgia, which makes Zhang Xin's novels meaningful and artistic charm [1].

2. On contemporary Urban Literature from Zhang Xin's Urban Novels

City is a place where people's desire and passion are burning, and it also provides a lot of opportunities and means to satisfy people's desire. Desire occupies the city, but also promotes the city. The good and evil of the city bring people physical and mental anxiety, fatigue, pain, helplessness, such as rain hit duckweed like no sense of home, sense of drift ("everyone rushed to this strange city from all directions in a hurry, the mood is very temporary", "two people's communication is nothing more than to treat their own urban emptiness." "The constancy of love is patience. But at the same time, it also pushes modern people forward involuntarily, both in life and spirit. As the French female critic Ruth iligre said in the article gender difference: "our age is often regarded as the age of daring to talk about desire openly; However, desire should be regarded as a dynamic force, and its changes can only be found in history and occasionally in reality. But it can never be expected [2]. The only thing our age can do is to turn the potential power of desire into reality. " The conflict between desire and soul always confuses modern

people like a poisonous snake. Zhang Xin is quite modern in dealing with the conflict between the soul and the flesh.

Kafka's metamorphosis, which is regarded as the nose rent of modernism, is to write the anxiety, loneliness and uneasiness in people's heart, to write the alienation of things to people in capitalist society, and to point out that in fact, it is just a kind of thing, a symbol. Daniel Bell, a famous modernist master in the 19th century, thinks that modernity itself is like a magic car in the countryside. On the one hand, it has brought great benefits to people: people can get enough food and clothing, travel in space and stay at home in front of the computer to know the world's major events; But on the other hand, it also brings people a lot of anxiety, which makes people lose their spiritual home, homeless and helpless. In the face of history and the present, the only way for people to deal with it is to forget, to forget, to be at ease with the situation... This heartbreaking pain and anxiety, melancholy and anxiety, is really the direction of modern people's spirit. In Zhang Xin's novels, there is not only a criticism of moral degeneration and the coldness of the world, but also a concern for people's consciousness of existence, psychology, feelings and other secret world, and for the non stereotyped state of urban life and the non personified spiritual structure [3]. Critic Wang Gan once summed up the writers of urban literature in the 1990s with the word "city wanderer". In Zhang Xin's works, we can see the shadow and trace of "spiritual wanderers" everywhere.

3. On the Nostalgia Complex in Contemporary Urban Literature from Zhang Xin's Urban Novels

Although Zhang Xin is partial to the city, she narrates the city people and city life with an appreciative and even playful attitude, showing all kinds of life in the market economy. However, after the author describes the current social and cultural psychological transformation period and the whole society has entered the market economy driven by interests, the original traditional moral value system has undergone unexpected changes and no longer occupies a pivotal position, which further leads to complex cultural and psychological conflicts. Naturally, Zhang Xin can no longer be wishful of her ideal moral evaluation system. This social reality and social psychology can be reflected in her works in time. It is mainly manifested in the sentimental remembrance of some gone feelings in the modern realistic state; It shows the collision between reality and ideal, material and spirit, body and soul, modernity and tradition, reality and ideal, as well as the contradiction, tangle and pain of urban people in this collision, playing a double variation of modernity and nostalgia for readers. This kind of variation is reflected by the different characters and female images in his works.

Yu Weishen and Jianqing in the six places of family relationship are good friends, inseparable from each other and are actors of the drama troupe. In character, Jane Li Qing is bold and relaxed, and Yu Wei is quiet. The tide of social change also affected the fate of the troupe. The financial allocation has been reduced. In order to survive, the troupe is unable to sustain because of its financial difficulties and is paralyzed. Actors have found their own way to earn their lives and run for the future. They found out in frustration that "when they wake up, elegant people are gone, and business people around the world don't know the drama.". The work unfolds from this, and focuses on the different pursuits and choices of two good friends, which shows their different personality and different value orientation. She quickly adjusted herself to pass her beauty and quickly entered the productive class [4]. The men who broke out and their pursuit of color and beauty, Jane Li Qing quickly began to play in this society of material desire, "learn to play life". She lived in a large house she bought, and cut off his love with her former boyfriend and colleague jiaoyueping, who was a colleague of the Drama Troupe - because he had no status and money in a utilitarian and material society. And her friend, pure Yu Weishen, and Jane Li Qing, life is much harder. She "self-restraint", "clean and white, honest

acting", but did not encounter the matter of obedience. During the period of cooperation with jiaoyueping, they had feelings with each other. It seems that two fate abandoned children with the same illness and compassion, love has become the most abundant and beautiful harvest of their lives. It was not expected that Jane Li Qing of game love had a new understanding of emotion and produced huge greed after she had successfully passed the poverty stage. She understood that "without emotion, her money would be worthless, and she would look at her life fire extinguished like many rich but lonely beauties.". Yu Weishen's good feeling for jiaoyueping inspired her passion for his emotional struggle. When her parents were coming to see her, she returned to jiaoyueping and asked him to play the role of husband and wife with her [5]. Her practice has greatly affected Yu Weishen with emotion and belief, which has added a lot of profound understanding of human nature and social vicissitudes. Yu Weishen won the favor of rich Miss Rose and her brother, rorcharlie, with her virtue and unique elegance, and she also appreciated the artistic talent of rorcharlie. Jane Li Qing advised her to be realistic, and consider rorcharlie, who would use his talent and his sister's money to win her. But Yu Weishen finally did not accept the suggestion of simplicity, because she would not like to add secular and utilitarian factors to pure love.

There are two women with different personalities and different situations, such as Fengmei and xiangxiaoling in insurmountable, and how love is [6]. A modern, realistic, a classical, heavy feeling. The former adapts to the social tide, and works with the trend, and lives in self and reality. In front of feelings, money and enjoyment, we should be benevolent. The latter is loyal to love and family, and the ideal color is stronger. The two female characters in Zhang Xin's works, the modern one, seem to blend with the real society, and the other one is out of time and difficult. She is to show the great temptation and lethality of the secular desire for money, reputation and interests through such plot and such character fate, such as maintaining the pure, classical spirit, the difficulty of having ideal and good character in the present era. In terms of spiritual attribution and value orientation, her emotional balance is unable to fall back to a kind of female, and in her works, she shows her understanding, sympathy and praise [7]. She let us know that in such an age of money, there is a kind of people who are persistent in what they want to hold on to and often get trapped. What they want to maintain at the cost may not be meaningful or changed. Therefore, their payment sometimes seems absurd, even absurd [8]. Their suffering and trauma can be very painful, but their persistence is sometimes precious and touching.

4. Conclusion

Foucault, a French literary critic in the 19th century, once declared the proposition of "man is dead" from the perspective of power criticism. In fact, he just wanted to give a living space and a reason for the characters who did not conform to social norms and were squeezed on the edge of society. Similarly, Zhang Xin only wants to depict the anxiety and confusion of modern people in her works, and give them a warm prescription. Just as a lyric says: "swinging forward in the moon", the spirit and soul of modern people will also stagger forward in the sea of desire.

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