

Dance of Imagery: The Dynamic Intertwining of Mirrors, Moons, and Rain in Eileen Chang's Novels

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Abstract – Eileen Chang's novels have the intuitive, metaphorical, and artistic conception characteristics of imagery in the description of the characters' thoughts, emotions, psychology, character, fate, environment, and natural scenes. Analyzing the existence of imagery in Eileen Chang's novels is very helpful for understanding the psychology of the characters in Eileen Chang's novels and the tragic consciousness of the writer, so as to profoundly grasp the artistic characteristics of Eileen Chang's novels. Through Eileen Chang's writings, we can experience the imagery of contemporary society, and in the minds of people in the old society, they have the same feelings and different thoughts. In a sense, Eileen Chang's pen reflects the miserable status of women in the society of that era, and faintly reveals the sad thoughts of women. Through the description of natural scenes, as well as the rich depiction of the inner life of social figures, the thousands of thoughts of mirrors, rain and the moon are eloquently expressed. Eileen Chang's writing has a deep feeling for the moon mirror and the rain. Through Eileen Chang's writing, we can experience the images in the contemporary society. Endless thoughts lingering expression of Eileen Chang's feelings and aspirations, through the text to convey the heart of the sad feelings. Eileen Chang's writing is especially good at depicting beautiful and bleak imagery to create a "sense of desolation" for people, so as to confide in the world the love, hatred, falsehood, truth and falsehood of that world, and create a fantasy that turns a thousand times, but it disappears in an instant. Eileen Chang's unique creative style makes the novel particularly unique, and the imagery of "mirror, moon, and rain" appears more frequently. Therefore, this article will study the imagery of "mirrors, moons, and rain".

Keywords: Eileen Chang; Imago; Mirror; Moon; Rain; Female

Introduction

In the vast and enchanting realm of Chinese literature, Eileen Chang's novels emerge as resplendent jewels, captivating the hearts and minds of scholars and readers across generations. Her literary oeuvre is a tapestry woven with threads of vivid imagery, a powerful medium through which she delves deep into the intricate labyrinth of the human psyche, uncovers the subtleties of social dynamics, and unfolds the tragic fates that befall her characters, with a particular focus on women. This in-depth study embarks on a journey into the imagery of "mirrors, moons, and rain" in Eileen Chang's novels. It is an exploration aimed at peeling back the layers to unearth the profound meanings and the captivating artistic charm

that lie concealed within her unique literary creations, like treasures waiting to be discovered in the depths of a forgotten chest.

Mirror - a symbol of a miserable life

Mirror is the most common item in ordinary life, its main function is to provide people with self-reflection, if just simply look in the mirror is of course has nothing to do with literature, but if the mirror is just to love beauty, the mirror will naturally become a tool for loving beauty, if the mirror is a literati, the mirror will become the companion of the literati and thus enter the literary works, many times the mirror can often become us to reflect on ourselves, reflect on the other side of ourselves; It can reflect many aspects of our hearts. So at this moment, there will be a lot of situations in the mirror, and people who love beauty often reflect their own beautiful side in their hearts, so that they can't see their imperfections. There is another kind of person who is not clear when he looks in the mirror, and the self in the mirror and the real self in reality often live in chaos. So mirrors are often a part of our lives. It can reflect itself in reality, and it can also feel itself in its imagination. Therefore, Eileen Chang's mirrors have a story, and have their own special imagery and literary creation.

Mirrors in everyday life are easily broken, which reflects the image of Eileen Chang's mirrors. Eileen Chang's the living environment of Ling's mirrors is fragile, as if they will shatter if they are pinched.

In "Agarwood Crumbs · the First Incense Burner", in the scene where Zhou Jijie touches up her makeup in the bathroom mirror, Weilong goes upstairs and asks Jijie to go down to play the piano, which causes Jijie to complain to Weilong. It is precisely that these bitter waters are confided by Ji Jie to Weilong in the mirror, so the mirror here is not only as simple as a prop, but more importantly, it reflects the psychology of the characters.

There is a passage in "The Golden Lock" that describes the interplay of bamboo curtains and landscape screens, saying that after looking at it for a long time, there is a feeling of dizziness, but when you look closely, the landscape has become a portrait of her husband, and the person in the mirror seems to be ten years old. Here, Eileen Chang's Ling uses the external imagery of the mirror to write the illusion of the characters in a trance, which expresses the permanence and irresistibility of time in a deep and simple way, and at the same time creates a realm of both truth and falsehood, showing the author's wonderful feelings about this ever-changing and incomprehensible world, and conveying a "sad" and heavy attitude towards life. The mirror, as a cruel testimony of time, reminds Cao Qiqiao that he is old and that his life is coming to an end. Eileen Chang's Ling used the mirror to express her feelings about the changes in the world and her helplessness about her fate. There is a paragraph in "Love in a Fallen City": "The white tassel saw her slip around and fell on the mirror and felt him."

Their mouths never left each other, and he pushed her against the mirror, and the two of them fell together into another world in the mirror. "The fragility of the mirror is so fragile that it can break at any time. Together, they are forced to fall into another world, completely out of their own hands. Eileen Chang's Ling chose to stage such a crazy love scene in the mirror, so that it turned into an imaginary image, so that everything became so ethereal that even her own fate was no longer in control. Under the image of the mirror, the white tassel completes the fission of the soul, and she transforms from a pure young lady of the family into a woman who has lost her personality and is heading for destruction. Her road to love is tragic and tortuous, at the beginning of marrying a nouveau riche, but did not get a good death, which made her disheartened, doubly careful on the road of feelings, always based on the premise and foundation of survival, the purpose of courtship is to survive! It plays the role of

the finishing touch to reveal the character of the character and add the color of the character. Eileen Chang'sling expresses her love through the fragility of the mirror is out of reach.

As an iron-faced and ruthless judge, the mirror tortures everyone's soul and exposes their true selves through the mirror. Eileen Chang'sling uses the image of "mirror" to create a realm that is both real and illusory, expressing her attitude towards life. As a woman, she is gradually going to destruction, and her life and love are all about survival. The mirror plays in Eileen Chang's novel to the finishing touch.

The moon is a metaphor for the desolate woman

From ancient times to the present, the moon has left an immortal legend in the pen of many literati and ink writers, and whenever the ancient poets looked up at the bright and bright moon in the night sky, they would always feel more homesick and always be able to create one masterpiece after another. Therefore, the moon has become a kind of longing and an emotion in the pen of the ancient literati and inkmen. Li Bai, a great poet in ancient China, once wrote the famous sentence of the moon, which is reflected in the thoughts of his family and his various perceptions of life. In addition, the moon also carries a strong sense of sadness and sadness, for example, the poet can use the cold sadness of the moonlight to slowly reveal his inner melancholy. In addition, the moon was often used in ancient times to compare the beauty of women, such as "closed moon shy flower" refers to the appearance of girls, beautiful and dignified. In addition, the moon also has a mother-like tolerant mind at certain moments, such as Lao She's work "Crescent Moon", which tells the story of a student who finally makes people spurn into a prostitute, at this time, the moon plays a kind of maternal brilliance, he can be as tolerant as a mother, and can shiver like a cold wind in winter. The moon is an inclusive and mother-like symbol.

There are many images in Eileen Chang's novels, among which the "moon" is the most typical and distinctive. Her moon imagery carries two or three archetypal meanings, which are inseparable from the background of Eileen Chang's life, and the following will analyze the characteristics of the moon imagery in Eileen Chang's novels.

The best description of the moon imagery in Eileen Chang's novel is "The Golden Lock". The beginning and end of "The Golden Lock".

All end up with the "moon". The beginning of the novel depicts a moonlit night thirty years ago, and explains the time and place of the story in a retrospective tone and sentence structure, giving us a sense of space and time distance. Thirty years is a fragment of the concept of time, but moonlight is an eternal concept of time, which makes people feel that only moonlight can witness the vicissitudes of life in life. Next, I write about the impressions and symbolism of the moon in the different minds of young and old people thirty years ago. Through this contrasting description of the moon in the eyes of young and old people, and writing the different impressions of people of different ages on the past, the beginning and end of the novel emphasize the relationship between the moon and people again, so it reflects that the moon is the witness of Cao Qiqiao's tragic fate. Cao Qiqiao, who was born in a sesame oil shop, is willing to sacrifice his lifelong happiness to marry the second young master of the Jiang Mansion for the sake of money and status. The moon sometimes represents sadness and misery, just like the story of Cao Qiqiao, in the story of Cao Qiqiao, the meaning of the moon is the opposite of the warmth and homesickness expressed by our ordinary poets. In Cao Qiqiao's article, the moon villain represents the woman, and the man represents the sun, in essence, the sun and the moon complement each other, but the moon will always be replaced by the sun. In the text, the moon is sometimes depicted in blue, with sad emotions, and they

reflect the dark side of people's lives: dark greed, which portends death. Judging from the whole story, Cao Qiqiao, who lived after marriage, was not very happy, unlike many wives who married into wealthy families who could enjoy the life of glory and wealth, clothes and food, and a seriously ill husband made his spirit more and more distorted and gloomy. The waning moon in the article also reflects that Cao Qiqiao's life is always so incomplete, as if life is unfair and incomplete to him. Sometimes the clouds obscure the moon, half of it is bright and half of it is dark, and such a contrasting contrast is a distortion of human nature and the production of a kind of perverted psychology. Cao Qiqiao's life is like that, as lonely and miserable as the bleak moonlight.

The love lingering in "Love in a Fallen City" is like the moon, originally in order to realize their respective interests in the love game, the two attack and defend, and they are calculating. During the day, the two of them calmly ghost, she gradually became perverse and moody. The moon she saw that night was a vague waning moon, and under the lure of this moonlight, the two walked towards an emotional climax. However, he did not give the white tassel a promise of marriage, which made the white tassel feel very lost, at this time the moon in his tearful eyes is always blurred, at this time the white tassel has been in a passive state, she has not been able to see the road ahead, the strange change of color of the moonlight reveals the tassel's inner apprehension.

The moon creates a pure atmosphere, which makes her lose her reason and fall into passionate love, not thinking about any floating world, in Fan Liuyuan's mind, he hopes that the white tassel is the moon in his heart, a virtuous, virtuous, obedient and unhesitating Oriental woman for love. Living in the closed and quiet Guanghan Palace, isn't this a true portrayal of Bai Tassel's commitment to Fan Liuyuan.

The moon has always existed, and stories about the moon have always been written into articles, and when Eileen Chang'sling described the external image of the moon, she was very bold in choosing the color of the moon, which made the moon very visually impactful.

Even as a female writer of that era, Eileen Chang still had a sober and rational understanding of the status of women, and her novels not only described the characteristics of traditional women, but also followed the tradition of two-way construction of women as the moon. In a few years, the glitz and glamour depicted in Eileen Chang's novels may be a thing of the past, but the imagery of the moon will not die. Through Eileen Chang'svarious descriptions of the moon, there is no doubt that the faint moonlight can reflect the bumpy road of Eileen Chang'slove. The moon has remained unchanged from ancient times to the present, and modern readers can still feel the meaning of the moon.

Rain - reflects the bleakness

In our lives, we pay attention to the weather every day, among them, rain is the focus of our special attention. Weather, whenever there is a rainy day, Renmei will bring an umbrella to cover the rain, put on rain boots to prevent the splashing of rain, so "rain" in our life, a little more emotion. Whenever the "rain" in our lives enters the cultural study, there is even more a touch of literature and art and beauty, which can make many literati and artists in ancient and modern times, both at home and abroad, shake it, and create excellent works again and again, so that people in later generations will be moved by it. Rain has become a part of literary creation, and it is so thoughtful that it slowly moistens people's hearts. Time is lost little by little, like a drizzle, lingering, endless, time has come to the period of Eileen Chang'sling, the same "rain" in Eileen Chang'spen is also endless, narrating the taste of love, with a little

miserable, the love of men and women, are fused together, but also secretly pave the misery and sadness of women, gradually embodying the theme expressed in the novel.

But when we walked into Eileen Chang's world, it is not difficult to find that there is also a part of rain in her world. As mentioned in the novel, Shen Shijun resolutely wanted to leave, and Mrs. Gu didn't agree to leave any of them, and left with a heart of stone, thinking about Man Zhen's badness and giving up on Man Zhen in the slow long night, just like he didn't have any shelter in the dark and rainy night, and let the rain get wet. Shen Shijun is stubborn, gives up, and is unswerving. That's it, poor Man Zhen, a poor woman who doesn't know anything..... These are all from "Eighteen Spring".

In "Eighteen Spring", a relationship that was also teased by fate is Xu Shuhui and Shi Cuizhi, in this relationship, "Rain" also continues to participate in its tough posture, and "Rain" has become an ominous signal in "Eighteen Spring".

When Shuhui first met Cuizhi and accompanied Shijun to Nanjing for the first time, Cuizhi went to Shijun's house for dinner, and Cuizhi had to stay because it happened to be raining, and the two began to pay attention to each other and fell in love at first sight, and the disparity in their status and economic status made Shuhui such a person with strong self-esteem unwilling to admit and strive for this feeling, and the feelings between them were also lost in this rain like Man Zhen and Shijun, and the relationship between the two was also born with the "rain", but they were also tightly locked by "fate".

There is also another novel that also reflects the desolation and suffering of women. Ah Xiao was trapped by a sudden night rain, she and her son had no choice, the rain became heavier and heavier, and finally they had to rest in the kitchen, and the two of them leaned on the kitchen counter. These are all seen by the master Brother, but Ah Xiao has only become a representative of "sex" or "labor", among which Ah Xiao has only become a representative of "labor", all because of economic money, everything is so humble, and it has nothing to do with what we now call personality. Knowledge because of money. This is a good exposure of the bleak situation of women at that time.

In the above-mentioned novel, a night rain vividly reflects the cruelty and sadness of women, the low status of contemporary women and the disrespect for women, and slowly paves the way for the theme of the novel. What a sad life this is, just as miserable and miserable as that rain, and never see the sunshine of the future rain and sunny sky. The rain at night seems to have become a faint theme in the novel, which can express the author's feelings and reflect the tragic and desolate situation of contemporary women.

Eileen Chang's writing is always good at telling us legendary stories with the least words and the most incisive language. These images, which are made up of various things, make Eileen Chang's novels "endowed with a new meaning that transcends itself and beyond individual texts". It can allow people to slowly feel the true meaning of life brought to us by reality in the most ordinary things. The construction of the imagery of Eileen Chang's novels makes her novels show magical artistic charm. Eileen Chang's novels can closely combine a variety of things, such as the character of the characters in the novel, the ups and downs of the life of the characters in the novel, and some of the intentions embodied in the novel. Undoubtedly, it does not reveal Eileen Chang's true perception of life, as well as her reflection and consideration of the society at that time. Eileen Chang's pen can fully embody, for example, the intention of "rain" conveys the most real feelings and thoughts to people in the society at that time, and achieves the effect of sincerity and sincerity.

Eileen Chang's "truth" is reflected in the perception and true meaning of life, and she is able to saturate "the intention of rain into our lives." Both men and women in her pen are unyielding and loving to life, and they must give persistence and motivation to get along with

two people, even if there is still an inescapable result in the end. Because they rebelled against unworldly circumstances. The characteristics of her novels are inevitably a sad background, and the fierceness and bitterness in the liquor are the aftertaste and endless emotions given by life.

Conclusion

This study on the imagery of "mirrors, moons, and rain" in Eileen Chang's novels has uncovered their profound significance. Eileen Chang's use of these images creates a unique artistic world that showcases her distinctive creative style and artistic charm. Mirrors symbolize the miserable life, reflecting the fragility of characters' fates and acting as a judge to expose their true selves. The moon, a metaphor for desolate women, carries multiple meanings and witnesses the tragic fates of female characters like Cao Qiqiao and Bai Tassel. Rain reflects the bleakness of life, highlighting the cruel and sad situations of women.

Eileen Chang's novels are a significant contribution to Chinese literature due to her deep understanding of human nature and her vivid descriptions of the social environment and human relationships. However, some scholars may focus too much on the literary aspects of her works and overlook the social and historical context. Additionally, the complexity of her imagery may make it difficult for readers to fully understand the intended meanings. To address these issues, scholars could conduct more research on the historical and social background of her novels and undertake a more comprehensive analysis of her imagery, considering different interpretations and perspectives. Collaborative research and the use of multiple research methods could also enrich our understanding.

In conclusion, Eileen Chang's novels with their rich imagery continue to fascinate readers and scholars. The imagery of "mirrors, moons, and rain" offers valuable insights into the human condition and the struggles of women in a particular era. Future research could focus on new perspectives and interpretations, as well as the relevance of her works in today's context. There is a need for more accessible resources and analyses to help a wider audience understand and enjoy her novels.

Acknowledgment

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