

The Imprisoned "Crazy Women"

Chenchen Zhao^{1*}

¹School of geography and tourism, Anhui Normal University, Wuhu, Anhui 241000, China

*Corresponding author. Email: zcc0313pf@163.com

ABSTRACT

In literary works, there are always disharmonious characters beyond the satisfactory plot of a novel script. Among these characters, the female characters are the most prominent, especially the image of "crazy woman". They are placed in different times, different scenes and different cultural backgrounds. They are either evil or mad, or sad and mean, or crazy, stupid and irritable. The mad woman in the attic, written by Sandra Gilbert and Susan Guba in 1979, is known as "the Bible of feminist literary criticism in the 20th century". It analyzes the typical images of "mad woman" in western literary history, which is directly derived from Bertha, the ex-wife in the attic in Jane Eyre. This paper takes three female images in East Asian Literature: Cao Qiqiao in Zhang Ailing's *The Golden Chain*, Leng Qiuyue in Chen Zhongshi's *White Deer Plain*, and Kim Ji-young in Korean writer Zhao Nanzhu's *Kim Ji-young, Born 1982*. The purpose of this paper is to explore why these "crazy women" are imprisoned, where they are imprisoned, why they cannot escape, and how to deal with themselves in different individual dilemmas by combining the specific text analysis and feminist theory. Through the analysis and comparison of the characters, the enlightenment in the current gender consciousness and gender environment is given.

keywords: *Crazy woman, imprisoned, dilemma, Cao Qiqiao, Leng Qiuyue, Kim Ji-young*

1. INTRODUCTION

There are endless expositions, they never stop trying to explain what women are, "women with mysterious and threatened femininity", Aristotle thinks that "women are women because of lack of certain qualities", philosophies living in enlightenment claims that "women are only the part of people designated by the word" women ". According to biologies, women are groups with certain biological and physiological differences from men... But here we have to define "woman" first. In this paper, from Simone de Beauvoir's existentialist ontological and ethical language, women are not born but become women[1]and the existence of being expelled from others. This paper selects three female images in oriental literature works: Cao Qiqiao in Zhang Ailing's *The Golden Chain*, Leng Qiuyue in Chen Zhongshi's *White Deer Plain*, and Kim Ji-young in Korean writer. Zhao Nanzhu's *Kim Ji-young, Born 1982* is presented in different forms in the novels. They (Cao Qiqiao, Leng Qiuyue, and Kim Ji-young) all show the common living environment. That is, the situation of being "imprisoned". When we observe the living conditions of the "imprisoned" women from the definition of women, we can find that the definition of women is the result of male as the first sex and women as the existence of the other to prove their subjective status. Therefore, women's living conditions are inevitably affected by the perspective of male chauvinism. Therefore, the concept of "crazy woman" is based on the definition of women and the narration of women's dilemma. They are "race" who are not satisfied with the

established position of the other and the position designated by the category of female identity in the process of becoming women. They are deprived of their subjectivity and social oppression, resulting in the ubiquitous female dilemma. Compared with normal women, "crazy women" have entered the field of vision of our literature research.

2. THE IMAGE TYPES OF " CRAZY WOMEN"—THE IMAGE OF CRAZY WOMEN

The story of *The Golden Chain* in 1940s presents a story of choosing money instead of love (nibbling on the edge of the golden lock) - wearing a gold lock. The protagonist of the story, Cao Qiqiao, is a typical tragic figure. She appears in her maid's mouth: "sesame oil shop is used to the living sign of the counter." She is originally set up as an aunt and a "annoying" outsider and burden between old lady Jiang, brother-in-law and sister-in-law. She is the second daughter-in-law who is always absent from the male marriage relationship. She is the object of the elder brother and sister-in-law who dig for gold and are dissatisfied with her acerbity. She is always extremely mean and persists in her old way. However, when she is alone, "she looks forward with her eyes open, and the solid gold pendant on her ear is like two copper nails nailing her to the door - a butterfly specimen in a glass box. "In Zhang Ailing's writing, all this began when she is sold by her

mother's family to the prison locked by the ginger family's gold lock.

The novel *White Deer Plain* carries the theme of literature in the 1980s and ushers in Chinese literature in the 1990s. The author, Chen Zhongshi, takes the folk customs of Bailuyuan as the writing fulcrum, and through the description of the fate of Bai family and Lu family, shows the historical changes of Chinese society in the past half century. In fact, I don't think it is based on the author's neglect or contempt for the characters. On the contrary, this is the true presentation of the characters' situation. In the novel, the nameless Leng Qiuyue is the eldest daughter of Mr. Leng. She is Lu Zhaopeng's daughter-in-law. Her husband repents before getting wedding and is abandoned after experiencing the wedding night. She is Lu Zilin's daughter-in-law, who is unable to satisfy her lust after her physical contact with her father-in-law. Finally, she is killed by her father-in-law's "prescription".

Kim Ji-young, *Born 1982*, is a novel written by Korean writer Zhao Nanzhu in 2015. Kim Ji-young was born in a civil servant family in Seoul on April 1, 1982. A family of six people live in a 33 square meter house. She is the second daughter who grows up in the feudal concept of son preference and family order. Her campus life in primary school is maliciously treated by boys of the same age and ignored by teachers. In middle school, she experiences the inconvenience and exactness of girls' school uniforms, the exposure mania, the people's implicit attitude towards menstruation, and being followed and harassed by boys when she walks on the way to home after taking lessons after school in the evening. "Kim Ji-young grows up under such an education: girls should be careful, dress conservatively, behave properly, and avoids dangerous time and dangerous people. Otherwise, the problem lies in people who don't know how to avoid it. "When we enter the adult world, everything has not improved. In college life, men of the same age despise and maliciously compete with each other. In the workplace, sex discrimination and sexual harassment are repeatedly encountered. After marriage, there are many difficulties everywhere, such as the right to have a family name, the pressure of childbirth, and the various experiences under the social and family pressures during pregnancy. She has no choice but to quit her favorite job. After bringing up her child alone, she is even criticized by passers-by as "mother insect".

The images of these "crazy women" are not the same. Cao Qiqiao castrates his son and deprives his daughter of happiness after suffering from long-term repression. Leng Qiuyue, who has been suffering from "leprosy", goes crazy and yells everywhere. Kim Ji-young turns into her own voice to tell her all kinds of pain. However, the image of "crazy woman" does not appear in pairs, nor is it an isolated intention. In his opinion, "madness is the boundary of human life in the field of animal nature", is "a form of suffering, in a sense, the final form of dying." These "crazy women" just use "madness" to struggle or revolt tragically against their "imprisoned" predicament.

3.THE MIRROR OF HISTORY——THE DILEMMA OF BEING IMPRISONED

Cao Qiqiao in the story of the *The Golden Chain* is also a young girl when she is eighteen or nineteen years old. People who like her included Chao Lu in the butcher's shop, Ding Yugen, Zhang Shaoquan, and tailor Shen's son. At the end of the novel, it is also mentioned that "if she chooses one of them, he will have a child for a long time, and the man will be more or less sincere towards her." Maybe she can't see her sister-in-law's life as helpless and helpless as her brother-in-law's long-term life, but maybe it's a kind of helplessness for her to see her in law's life, and it's also a kind of helplessness to see her in law's life,"Qiqiao knows that everyone in this room look down on her."

In this situation, in addition to being a title and a posthumous photo, the second master, who never appears in the text, is just a disabled body, a "soft, heavy and numb" body. He is a dreamless "race"[2], unable to meet Qiqiao's desire for intimate relationship and sexual desire. He is not only the second son of Jiang's mother but the father of the child, however he is never the husband of Qiqiao. Even after the separation of the Jiang family, she is still infatuated with the third master Jiang Jize, who has "green eyebrows, watery black eyes, and always showed three points of impatience". However, she also knows that he is "thinking about her money - the money she has sold her whole life." Only this change of thinking makes her furious. "Qiqiao struggles and yells at one end." The secret and persistent abuse and repression make Qiqiao fall into the golden lock of death. She turns into a self-alienated perpetrator.

The nameless Leng Qiuyue in *White Deer Plain* has no right to choose when she appears. Her father, who is highly respected, has controlled his daughter's marriage completely. "Mr. Leng is very satisfied with the settlement of his two daughters' lives." More importantly, because of his long-term medical practice in Bailu Town, no matter whether the Lu family or the Bai family, if he offends any family, he can hardly get a foothold in this town ". But when he gets married, she is also "wrapped up tightly. She does not know that Lu Zhaopeng's marriage with her is the result of three slaps in the face of grandfather". However, "one year after marriage, she never sees him again." "The only time that he and she have on their wedding night left no joy or pain." Now she has gone from ignorance to know, from hazy to clear thinking of his trembling, Leng Qiuyue finds herself in a disaster after an accidental physical contact with her father-in-law. After being scolded and criticized by her father-in-law, Leng Qiuyue even wants to commit suicide. She stops talking from this day. "This kind of dumb life lasts three or four months." Lu Zilin's daughter-in-law is crazy. The village people have no idea why she became mad. "The novel says that she" ran out of the building, out of the street, into the Village Lane, and rushes into the Bailu security center where her grandfather works. "She talks of the scandal with her father-in-law and her extreme desire for lust. She

is thought to have got leprosy. Finally, she is killed by the "prescription" prescribed by his father, Mr. Leng twice. "No more shouting, no more craziness, no longer spinning and weaving, not even cleaning the hospital and cooking, she does not take a bite of food for three days or two days. She just climbs to the water tank and drank cold water with a ladle. Later, she becomes thinner and looks like a skeleton. She dies on the Kang on the night of the winter solstice at jiaojiu."

The narrative perspective of Kim Ji-young's whole story in *Kim Ji-young, Born 1982* is based on the records and collation of psychiatrists. Her growth and experience in different age groups seem to reproduce the ubiquitous predicament from family, campus, workplace and society under the common female gender in the growth of modern society. "Kim Ji-young feels as if she is standing in the middle of the maze", But "in fact, there is no exit in this maze from the beginning", so Kim Ji-young is imprisoned in the dilemma of one relationship after another without an exit. And Kim Ji-young's "mental illness" is that she will tell his current situation in another person's voice, or more accurately, and she will become that person. The first symptom is to talk with her mother when she is under pressure to raise children. Then she talks to her husband as Che Shenglian (Kim Ji-young's elder sister in university) when the relationship between husband and wife is in trouble. Then she uses her mother's identity to speak for herself when she is embarrassed by her mother-in-law on the Mid Autumn Festival. The stories of women living in different times around Kim Ji-young can also be shown one by one, which seems to be the collective catharsis of women's dilemma which has been overstocked for a long time.

These texts are the mirror of history. Although they are in different times, different social and cultural backgrounds, "imprisoned" has become the symbol and epitome of women's survival dilemma. In fact, the women who are regarded as "crazy women" in captivity are judged from the perspective of being regarded as others, and they are "crazy women" who are not satisfied with the position of others. It is a "crazy woman" who is not satisfied with the scope of "woman" in linguistic and cultural concepts. Is her madness self alienation under the abuse and repression or the awakening of her own situation? Why does such narrative circle repeat itself in every era?

4. THE EXTERNAL DILEMMA OF "CRAZY WOMAN"—THE DEPRIVATION OF PUBLIC DISCOURSE SPACE

Cao Qiqiao's situation has changed from entering the golden lock to struggle in helplessness, and finally internalizing the long-term abuse and repression she has suffered. She is a woman who has lost her self and has been imprisoned forever. She is the protagonist of the story. Leng Qiuyue's address in the text only comes from her male kinship: Mr. Leng's eldest daughter, Lu Zilin's daughter-in-law, and Zhaopeng's daughter-in-law. In

White Deer Plain, her most important mission and event in her whole lifetime is to get married with Zhaopeng. However, her voice does not appear on the day of engagement, worship and even after getting married. She seems to be just a tool. Her father, father-in-law and her husband seem to be able to reflect her value only through these male kinship. At these moments, she has never lost her voice in a real sense. Kim Ji-young, born in 1982, grows up in a patriarchal family atmosphere when she is a child. From the initial confusion, confusion and doubt to the internal rationalization of all injustice and suffering, Kim Ji-young, is tried to express her voice in adulthood. But either she is still not heard or distorted and misunderstood, it seems that silence is the best choice she should use to deal with everything around her.

The difference is that although she occupies the center of the story. Cao Qiqiao loses her voice at the very beginning, even her choice is lost in the beginning, and then she becomes a mother of a vicious and vicious abuser. Her life is always in the dilemma of no self-expression. We never see her real self-expression and self-choice. Leng Qiuyue gets a brief confession after "Crazy". At last, when she is alone, she is able to express her lust to her heart's content. She realizes the simplest happiness that she has been longing for a long time, and the most primitive and simple expression of lust. On the contrary, it is particularly valuable and moving in the background picture of the whole set of false faces, until she is forced to lose her voice before she is given medicine. In the end of the chapter, "Bailu village is the birthplace of scandals, and it has been widely publicized for a long time." Kim Ji-young, on the other hand, speaks for herself after her voice is not heard. Multiple voices reveal the real situation of women for a long time.

It can be found that no matter the stories constructed by male writers or female writers, whether they are the central characters or not, the voices of these "crazy women" are all silenced when they are "normal". They are expelled from the so-called proper social public sphere by the male dominated society and the "three obedience and four virtues" in the face of moralism, and the public discourse space is also deprived. Therefore, the inner self-expression can only be seen through the non daily and even distorted expression - "Crazy", or only "crazy woman" can have the opportunity to express herself.

5. THE INNER DILEMMA OF "CRAZY WOMAN"—THE SUPPRESSION OF FEMALE SELF CONSCIOUSNESS

After all, "it is impossible to create a person who is free in all aspects in a society that is not free"[3]. The dilemma of women is not only the imprisonment of the body[4], but also the prison of language and norms. And the difficulty of self identification, the besieged, perplexed images can also become the dilemma of women. It's not a tragic spiritual adventure. It's a kind of coercion, a kind of

extrusion, even a kind of civilized atrocity that turns the female's flesh and blood into a nailed butterfly. [5]

In Cao Qiqiao's body, Zhang Ailing reveals a self-loathed female sadist who has been imprisoned under the long-term abuse and repression of the patriarchal society. Cao Qiqiao's lack of self-expression in the story of the golden lock is a forced silence in the predicament, but it is also the gradual abandonment and obliteration of self-identity and self-consciousness under the self-loathing. After becoming an abuser, she uses opium to castrate her weak son and abuse her daughter-in-law. The relationship between her and her daughter is always the relationship between women and women, a prisoner on death row, and jealousy and hatred with a possible pardoned prisoner.[6]Cao Qiqiao can't accept the "open" and "possible" opportunities of [7]daughter's "wild" life.

Leng Qiuyue, whose husband repents before getting married and is abandoned after holding the marriage, appears extremely eager for lust, but thought that she is "trapped in a kind of disaster". After an accidental physical contact with her father-in-law, she is reprimanded for her behavior of trying to get out of line. Her reaction is "dropping her head and realizing that she will never stand up." The double standards of sex created by patriarchy and the culture of Slut shame make the sexual morality of men and women different[8]. Lu Zilin, father-in-law, has always been lustful and has no bottom line. However, she is first required to be pure and kind when she is ignorant of sex. Otherwise, she does not abide by "women's morality". She also takes this as her moral standard. In this situation, the misogyny is manifested in her recognition that she should accept the punishment of female desire, and even attempted to commit suicide. "She thinks of a rope and a door frame that can be hung with a rope. She takes out her shoes and uses a rope to combine the five strands into a single strand, but she stops her hand that ties the knot. It is not clear whether she loses her courage or changes her mind. She puts the rope under the Kang mat again." From then on, she stops talking. One morning in three or four months," she spins five cotton twisters and just connects the sixth one. Suddenly, a string of bright sparks burst from her body. "Leng Qiuyue's awakening, hesitation, anxiety and fear of self-consciousness are like the tangled relationship between rope and cotton, and she yearns for" twitching and trembling."

When Kim Ji-young is still a child, she accepts the family's patriarchal and hierarchical concepts. "Although she occasionally feels a little aggrieved, she is already used to all this, and takes the initiative to make reasonable explanations." The malicious behavior of the boy next to the primary school "has reached the stage of bullying". She is very tormented, but her teacher doesn't act. In school, boys are always ranked first. However, "everyone accepts such an arrangement as a matter of course." In middle school, the regulations on men's and women's wear are inconsistent. Boys' school uniforms can be dressed at will, but girls will be severely punished for any changes. Indecent incidents in public places are frequent, and Kim Ji-young is always instructed and educated to be careful with his dress and "behave in a proper manner".

Otherwise, once the danger happens, it's because she doesn't know how to avoid it... Kim Ji-young silently accepts the initial gender concept and female definition instilled from family, campus and society. When she enters the adult world, when she thinks that as long as she works hard enough, she can overcome the difficulties in the past, and when she "steadily seeks the exit of the maze". In college life, she is despised and disrespected by her classmates of the opposite sex. She often encounters sexism in her job search. Even when she is asked about sexual harassment in order to get a job, she has to cope with her anger and finally lost the election. However, her long suppressed voice will only vent on her own, and she can not appear directly. She also has to face difficulties such as different pay for equal work, glass ceiling, sexual harassment by workplace leaders, etc., as if all the suffering has no end. "She no longer begins to have confidence", and her marriage life is a more solid cage. When discussing the issue of the right of crown and surname, she convinced herself that "Kim Ji-young is comfortable" has a check. But somehow, she has an indescribable depression in her heart. Faced with the birth pressure from her mother-in-law's family, when she wants to refuse to misunderstand, she says, "I know I don't do anything wrong", but she still looks at her husband's face and no longer tries to argue. Kim Ji-young tries to explain to her husband, but her husband can't understand her feelings. All her unwillingness and pain are suppressed in her heart. When she gives up her job and dreams to take care of her children, she is called a "mother bug" that means who spends one's husband's money just because she buys a cup of coffee. However, her response is only to ask her husband questions when she gets home. She is no longer "sick". Will Kim Ji-young bravely express her feelings with her true voice one day after she is fully recovered, or will she no longer question and choose the silence of most women when facing the same predicament? Will she live a life of regret like her mother, Ms. Wu Meishu? Will her daughter Zhiyuan fall into the same cycle of captivity?

In the conservative gender dualistic gender order, what is deeply rooted in the core position is misogyny, which is manifested as "female contempt" in men and "self-loathing" in women[9]. The language world exists before the individual, and everyone can only later come into the existing language world. The category of "woman" has existed before the birth of self. An individual accepts the name of "you are a woman" from others. When a person becomes a woman, the person should also accept the historical misogyny of the category "woman"[10]. Thus, he is satisfied with the participation of women in the specified category, forming the daily space of the culture of misogyny. However, the "crazy woman" who accepted the misogyny could not adapt and feel dissatisfied until the "crazy woman" either completed self-alienation under repression, accepted silence and death under self-restraint, or began to wake up to self-situation and made an independent definition and choice of self.

6.CONCLUSION:TO THE CURRENT GENDER AWARENESS AND GENDER ENVIRONMENTREFLECT

Under the omnipresent patriarchal culture, people often form deep-rooted cognition under the constraints of gender order, social identity and marriage system. As a woman, the dilemma of "being imprisoned" lies in that once they make a choice, whether it is a choice with self-awareness and clear self-identity, it must pay a certain sacrifice and price. The popularization of the concept of gender equality and the improvement of women's social status need the joint efforts of the state, society and individuals[11]. However, through the text analysis of this paper, we hope to get the enlightenment that in the current gender awareness and gender environment, as women, how to redefine gender from their own critical position.

6.1. The trend of gender concept returning to tradition

In recent years, we can feel that the concept of the younger generation seems to be more conservative in recent years. A considerable number of women think that the concept of gender in society is already equal enough. Some sociologists have studied the change of Chinese people's gender concept from 2000 to 2010 by using the two indicators of "male dominating the outside, female dominating the domestic" and "doing well is better than marrying well". It is found that there is an obvious trend of returning to the traditional gender concept[12], and this trend is not the same in gender. Men who live in cities with more resources return more slowly, but women with less resources and higher education level return to the traditional gender concept faster.

On the one hand, the conservative concept of gender and gender environment is indeed the result of the deformity brought about by the long-term repression and restraint of patriarchal culture. On the other hand, it may be because the differences of class and race easily lead to the lack of empathy for other female groups by women of different classes and races. In addition, a considerable number of women, starting from their own families, believe that their male partners already have enough equal gender consciousness and share the family affairs, so they agree with the traditional gender concept. However, from the perspective of relevant sociological surveys, they believe that male partners have enough equal gender consciousness and share family affairs. In fact, most of the burden of the new generation of women is equal to that of the next generation.

In the movie "Kim Ji-young, Born 1982", when Kim Ji-young's mother proposed to help Zhiying share the responsibility of parenting, hoping to let her do what she wanted to do, Kim Ji-young turned into a grandmother's tone and refused to let her mother fall into a painful predicament instead of herself. Therefore, this scene has criticism and reflection meaning.

6.2. How should contemporary women redefine the critical position of gender

In today's seemingly diversified marriage market, the criteria for spouse selection are actually the same. Therefore, in the face of limited "resources", it is not safe enough to choose the traditional gender concept of "men are in charge of the outside world, women are in charge of the interior" and "it is better to marry well" and choose to be the "other" voluntarily in the current legal protection and the sharing of family internal affairs. In an interview with Dutch superior women, women who emphasize self-identity and subjectivity find that they are more active in making choices. They also choose a partner who is mentally compatible and can provide stable support when they are emotionally unstable. The long-term partner they choose really supports them in life.

Although in contemporary society, the dimensions of class and race have increasingly become the focus of attention[13], in this whole picture, as Beauvoir mentioned in his second sex, "women become non essential, and they can never return to their essence" because they can't automatically return, "they have no specific way to converge into a whole". They are "not like the proletarians in terms of labor and interests" and "they are not like black people and Jews who live together to form a group". The community consciousness and expectation of group consciousness of female groups "can only be self established in self confrontation", which is based on the awakening of individual consciousness. Therefore, contemporary women should not only be content with the position of others. Only content with the category of "women" in linguistic and cultural concepts, we should not only see the benefits of being the other, not blindly endure, comply and meet the social expectations, but should firmly make our own choice.

REFERENCES

- [1] Simone de Beauvoir. Second sex [M]. Shanghai: Shanghai Translation Publishing House, 2015:10
- [2] Meng Yue, Dai Jinhua. Emerging from the historical surface: Research on modern women's literature [M]. Beijing: Peking University Press, 2018:266
- [3] Atwood Margaret, "The Empress Has No Clothes", Conversations ed. Ingersoll, Earl G, Princeton: Ontario Review Press, 1990,p.189.
- [4] Zhang Wen. The woman in the castle: the theme of imprisonment in three hidden texts in Lady Oracle [J]. Journal of Southwest Jiaotong University (SOCIAL SCIENCE EDITION), 2010,11 (06): 75-81

[5] Dai Jinhua. Film criticism [M]. Beijing: Peking University Press, 2004:251

[6-7] Meng Yue, Dai Jinhua. Emerging from the historical surface: Research on modern women's literature [M]. Beijing: Peking University Press, 2018:269

[8-10] Kuroko Ueno. Disgusting women: Japanese women's aversion [M]. Shanghai: Shanghai Sanlian bookstore, 2015:1

[11-12] Xu Qi. The change trend, source and heterogeneity of gender concept in China --- taking two indicators of "male dominating the outside world, female dominating the internal" and "better doing than marrying well" as an example [J]. Women's studies, 2016 (3): 33-43

[13] Dai Jinhua: Why did I become a feminist? (2020-06-25) [2020-08-19]
https://card.weibo.com/article/m/show/id/2309404519758925004819?_wb_client_=1.