

Study on the Emotional and Rational Life in Ding Xilin's Comedy

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ABSTRACT

The discussion on Ding Xilin's dramas mostly focuses on the analysis of his comic language and artistic techniques, while the display of the life force of the characters in Ding Xilin's dramas is seldom discussed. Throughout the dramas created by Ding Xilin during his lifetime, praise for the rhythm of human life runs through from beginning to end. This kind of rhythm of life on the one hand comes from the call for the manifestation of the life of the self-subject within the mind of the character, and on the other is rooted in the rational spirit of the traditional moral view of having to restrain the inner self. This article takes Ding Xilin's dramatic works as the research object, and through the analysis of the characters' language and plot setting in the drama, expounds Ding Xilin's singing of the rhythm of life of the characters flowing in a simple and logical language.

Keywords: *Ding Xilin, Comedy, Life force, Rhythm.*

1. INTRODUCTION

With thousands of years of ethical tradition, the Chinese nation has raised the feudal ethics higher and higher, and sexual desire is almost synonymous with shamelessness. There are some sentences of "keeping heavenly principles and eliminating people's desire" and "being improper for men and women to touch each other's hand". Marriage depends on the orders of parents and the words of matchmakers. Young men and women have no right to love freely. Especially for the restriction of women, the women's morality was based on the Confucianism, and began with the remarks of Confucius and Mencius. Viewing Liu Xiang's "Biography of martyrs" in the Western Han Dynasty, Ban Zhao's "Women's commandments" in the Eastern Han Dynasty, "Women's history proverbs" in the Jin Dynasty, "Lady's demeanor" in the Ming Dynasty, and "the legacy rules of goddaughters" in the Qing Dynasty, the norms are more and more detailed and strict. For example, Cui Yingying's words were not matched with deeds, and Du Liniang's garden trip provoked the affection and died of an illness, etc.

Finally, in the 19th century, due to special historical reasons, China was forced to enter

modern society. Since the movement of three persons including Rong Hong studying in the United States in 1847, China's movement of modern studying abroad has not stopped. There were mainly four groups, such as studying in Japan, studying in the United States, studying in Europe and studying in the Soviet Union. They directly accepted western culture and spread it to China, affecting and constructing the pattern of Chinese modern culture. Western open love values were naturally recognized by overseas students. Scholars represented by Ding Xilin eagerly called for the awakening of life consciousness.

Some people say that "there is an objective rhythm of life in Ding Xilin's comedy".[1] This rhythm is the call of subject life from the interior of the soul, and the rational spirit rooted in the traditional morality, which has to restrain the inner self.

2. DELICATE AND SINCERE LIFE STRETCH

Ding Xilin set foot in the field of drama with his one-act play "a hornet" and created drama with unique British humor and spirit. Ding Xilin's plays have a limited range of topics and limited theme

expression, which may be related to his life experience. Ding Xilin's contact with social strata was relatively concentrated. He grew up in an enlightened landlord family and received systematic traditional cultural education. At the age of 17, he was admitted to Shanghai Nanyang College (the predecessor of Jiaotong University) to study physics. At the age of 21, he went to study in the UK and taught at Peking University after returning China. [2] It can be said that Dingxilin has a very good life from the child to the adult. He had no complicated and rich life experience such as Cao Yu and Tian Han, which made it difficult to create works with sharp conflicts. The people he contacted were mostly intellectuals and middle-level citizens. Therefore, the plays are mainly on the daily life of middle-level intellectuals and citizens, rarely involve the suffering and struggle of the working people. Even if a bottom figure named Li appeared in "three national currency", she was the leading figure of the conflict, but there was no sentence.

In this way, Ding Xilin's relaxed and humorous comedy without grand theme is not recognized by many scholars, and Xiang Peiliang is one of the opponents. He believes that "such a script can only provide entertainment for the wandering class when they are bored". In addition to "technical proficiency and cunning of means"¹, [3] there is almost nothing else. However, when reading Ding Xilin's comedy carefully, people can feel the author's taste, perceptual life, delicate and accurate capture and depiction of the characters at the forefront of the times, and the rational thinking in the author's humor in the "frivolity" mentioned by Xiang Peiliang.

In "A hornet", Mr. Ji is in love with Miss Yu and is admitted to the hospital to pretend to be sick; Miss Yu is in love with Mr. Ji, so she "believes" in him. When Mr. Ji inquired about Miss Yu from his mother, there was the plot of constantly eating sugar; Mr. Ji directly tested the love with Miss Yu, and there was a plot of accompanying him not to get married. Mr. Ji and Ms. Yu are a pair of men and women who love each other secretly. In an environment where the social atmosphere had not been fully open and under the surveillance of old-fashioned parental surveillance, they fell in love with each other by means of irony and deception. Ding Xilin naturally shows the character's superego and inner self through the dialogue between people.

This constant transformation of inner self and superego in the same field is precisely due to the "unnaturalness" of society. The so-called morality is a kind of "superstition" or "prejudice". Ding Xilin criticized this "superstition" and "prejudice" in the mouth of Mr. Ji, and said a set of "lying" theories to deal with this "superstition" and "prejudice" by young men and women.

Ji: Yes, those are very sincere, ordinary and legitimate words. Why can't we talk in daily life? Why does a man pretend to be ill to talk? Why does a woman wrongly say that he has a fever? If I say that your eyes are beautiful and your lips are lovely, you will pretend that you don't hear me. And you will touch my forehead, hug me and say, "now, please have a rest for a while. You talk too much." Society is really an unnatural thing! Why can't this kind of sentences be said out? Why can't I say it now?

.....

Ji: There is no standard for morality. It is something that changes with the individual and the times. The "so-called" morality is the superstition of the majority of the minority, or the prejudice of this group of people to that group.

Yu: In this way, there is no standard for being good and evil in the world.

Ji: The only dirty habits in the world are bad habits, and ugly behaviors are bad behaviors.

In his words, Mr. Ji explained the love psychology of men and women so thoroughly. They are eager to completely get rid of the suppression and shackles of traditional marriage and love concepts, and pursue a new style of free love. Because the normal love of young people is beautiful and healthy, and should not be interfered by the "so-called" morality.

Ding Xilin is a person who lives in an ideal. He wrote the psychology many people thought about many times, but never said, made or even ashamed to admit. The wife in "Drunk" expressed free will in front of her husband and wanted to kiss a friend of the opposite sex. The protagonist and heroine in "Drunk" really give people a feeling of playing games in world, and joking with such an intimate act of kissing. But the bolder the idea, the more we can feel how deep the trust and tolerance between husband and wife. This is a free and open couple. They are frank and eloquent about the happiness theory. "Yin Tang, I think all happiness in the world is false happiness, only the happiness of love

1. Sun Qingsheng. "Research Materials on Ding Xilin", China Drama Publishing House, 1986, p.117.

is real happiness." "A person must have love in the world can be said to be born in the world; If there is no love, it can only be said to live in the world." At the same time, they didn't forget to flirt. The wife hinted that she was beautiful with irony. The husband proudly responded to his wife that "the ideal man in my mind is completely the same as me!..." Otherwise, will I be so happy?"² [3] This is an enviable couple. Their views on love prove the love and sweetness of sexual life of man and wife. Without a happy marriage, they can't have such a profound understanding and affirmation of love. Ding Xilin takes a fancy to the power of love. The simple words show the author's outlook on life. Although it seems to be a little cynical, it really points out the importance of love in life.

The four-act comedy *Miaofeng Mountain* constructs a bandit stronghold like a paradise on earth, creating the combination of Huahua and Wang Laohu. The drama takes the Anti-Japanese war as the background, but its meaning is not to describe the suffering of the war. Ding Xilin focuses on the acquaintance, mutual admiration and attraction between Huahua and Wang Laohu, as well as the temperament and habits of Gu Shizhi, Guo Shihong couple, Xiao pingguo and A Xiang couple. From hotels to bandit's home, people have completely different styles and temperament and have a strong sense of life. The author deliberately chooses three representative marriages. From Gu Shizhi's marriage and Guo Shihong's marriage, many years of marriage are often accompanied by bickering. Their wives have an absolute leading position at home. Xiao Pingguo and A Xiang have just been married for two months. They are still immersed in the joy and sweetness of their wedding. As for Huahua and Wang Laohu, Ding Xilin staged a story similar to that of Mr. Ji and Miss Yu., Wang Laohu expressed his "opposition to marriage" and believed that "once a person gets married, his freedom will be lost, and women are the same as men."³ [4] Wang Laohu included "no love" in the oath of Wang stronghold. However, in the end, he couldn't resist Huahua's hard and soft tactics. "The fiance couldn't help but hug her and kiss her warmly."⁴ [4] The inconsistency between Wang Laohu's words and deeds is a common phenomenon of young people in first love. In

contrast, Huahua was initiative and bold in this relationship. Hua Hua is a modern woman with insight. She has received higher education, has an open mind and is not shy in front of the people she likes. First, she approached Wang Laohu alone in the dark night, talked with him, healed him, and presented him with pillows and blankets; Later, she was excited to be a prisoner, because it was a wonderful experience. At the same time, she could be "brought home" by the people she liked. Finally, she inspired Wang Laohu to marry herself. When Wang Laohu did not change his will, she firmly said, "you have reason not to marry others, and you have no reason not to marry me."⁵ [4] The shy Miss Yu has become a bold and insightful Hua Hua. The women in Ding Xilin's works are more and more daring to face their own life, and their rhythmic voices can finally be exposed.

The unrequited love of young men and women is full of shyness and cover-up. The lust of married couples has not faded, and the dependence between people of the same sex is also the spice of life. In "Darling Husband", Mr. Ren married with an actor. However, he didn't know the real sex of the partner after two months of marriage. It was not until the commander of the infantry army was ordered by Marshal Wang to catch the actor that Mr. Ren was awake. However, he was still immersed in the warmth of his "wife" after the truth was revealed. He didn't let him (her) go to the opera or want him (her) to go. He waited for him (her) to come back after singing the opera. Even if he sang until three o'clock, he could read, write and smoke to wait for him (her) to come back, and emphasized that this was their home and he (she) could come back anytime. Mr. Ren was sober again. When the "wife" no longer appeared in front of him as a woman, he realized that the person in front of him should not belong to himself. He could only comfort himself: "my wife died tonight. From now on, I am a widower."⁶ [4] At this moment, Mr. Ren's heart was very contradictory and complex. He enjoyed the "wife's" care for himself for two months, boasting with satisfaction that "she had many merits" and "you can't find one of the 100 women whose men feel her merits."⁷ [4] Facing such an unchangeable absurd reality, he chose to continue to ignore it at this moment and sleep in his

2. Sun Qingsheng. "Research Materials on Ding Xilin", China Drama Publishing House, 1986, p.114.

3. "Complete Works of Ding Xilin's Plays" (Vol. 1), China Drama Publishing House, 1985, pp. 52-54.

4. "Complete Works of Ding Xilin's Plays" (Vol. 1), China Drama Publishing House, 1985, p. 220.

5. "Complete Works of Ding Xilin's Plays" (Vol. 1), China Drama Publishing House, 1985, p. 296.

6. "Complete Works of Ding Xilin's Plays" (Vol. 1), China Drama Publishing House, 1985, p. 293.

7. "Complete Works of Ding Xilin's Plays" (Vol. 1), China Drama Publishing House, 1985, p. 42.

"wife" for five minutes at the time of parting. When the curtain closes, the author is also moved. Mr. Ren and actor seem to have homosexual love. In the orthodox society and in the eyes of orthodox people, same-sex love is resolutely not allowed. They are regarded as heterogeneous and the third kind of people. However, the author describes them so beautifully. The two of them have dependence and emotion due to mutual appreciation, without any dirty thoughts and behaviors. The actor "married" Mr. Ren for his insight and kindness, and Mr. Ren had attachment for the actor's tenderness and virtue. They just wanted to live quietly, but they had to separate because of the coercion of the overbearing people in the backward society.

People's hearts are complex and subtle. They know it is incorrect, but there is always a moment when they would rather live in falsehood, as long as this falsehood brings pleasure and happiness to themselves. Ding Xilin's description of love is so rich and colorful. He digs out the emotions hidden in human nature, such as longing, galloping, enjoying being loved and so on, and shows them to the world in the form of comedy.

The world is full of emotion and love, and Ding Xilin's drama is inseparable from emotion and love. In addition to all kinds of love, there are all kinds of emotions, such as the joint resistance of the oppressed, the feelings of drawing a knife to help when there is injustice, and so on. The characters in the play are witty, and show foolishness. In particular, the male protagonists are like childish little boys. When they are in trouble, they pour out the truth in their chest, and argue with people they don't like regardless of the consequences. In "oppression", the male tenant had rented a house, but the landlord forced him to leave by not renting a single man. The male tenant was too stubborn and the landlady was too strange. They argued endlessly and had to turn to the police. When the female tenant came to rent a house, the male tenant suddenly asked without warning, "are you married?" No wonder the female tenant thought that he was unreasonable when he asked a woman he had never met. When the two people didn't know each other and the female tenant didn't know what he was thinking about, he just thought according to his own logic, which was indeed a little rash. However, when the female tenant knew the truth, she offered that "Let me be your wife, okay?" This startled the male tenant again. The male and female tenants in Ding Xilin's works didn't behave affectedly. They can say what they think. They don't have to worry about what others say and think

afterwards. It's OK to have no damage to themselves and others and be able to solve a temporary emergency. They sympathize with each other and can cooperate temporarily and naturally for a common purpose.

Yang Changxiong in "three yuan of national currency" is the young man who loves to help others when he sees injustice. He can play chess in peace, without wasting a breath, without a fight with life, and without having to pay his national currency. But that's not Yang Changxiong. Yang Changxiong, a poor student, was vigorous and eloquent, but showed a straight and circuitous bookishness everywhere. He met Mrs. Wu, who was also articulate and unreasonable. It's really hard to tell. If they still can't tell clearly, he would break the vase and pay compensation in the form of national currency.

3. A WITTY AND HUMOROUS STYLE

Ding Xilin's comedy contains a large number of farce components, including characters' words, exaggerated and absurd behaviors. Yang Changxiong's harangue about servant breaking the vase, male renter's discussion on throwing a lease, Mr. Ji's lies, Mr. Ren's sleeping in "wife's" hug and the lying to find a foothold, Mr. Ren in male wife arms sleeping, lies between wife and husband in "One blind eye", and the story of the master stealing back the smoke stolen by servants are of a surprise. Too much funny make the audience laugh, and bring people a lot of movement and thinking. But Ding emphasized that he wrote comedies, not slapstick. "Slapstick refers to a kind of emotional feeling, and comedy refers to a kind of rational feeling. The emotional feelings can be felt without thinking, and the rational feelings must be thought through. According to the audience's own life experience, the audience can echo with the playwright through the performance of the actors. As long as farce has sound and color, comedy must have taste. Comedy and farce make people laugh, but the laughter brought by farce would burst one's sides, and the smile brought by comedy is sweet." ⁸ [4]

This rationality is first reflected in the rationality of Ding Xilin's language. As a physicist, Ding Xilin's meticulous scientific research makes him have a fine mind. The description of the play is

8. "Complete Works of Ding Xilin's Plays" (Vol. 1), China Drama Publishing House, 1985, p. 32.

exquisite and the observation is meticulous. He can capture fleeting fragments in daily life. Through one or two scenes and two or three characters, an interesting and intriguing comic conflict can be shown. In Ding Xilin's hand, the disturbance can be transformed into a funny and rich comedy. "Three yuan of national currency" seems to be the least criticized one among Ding Xilin's comedies. The play was conceived in Kunming in the early summer of 1939. Many people fled here to avoid the Japanese invaders. It is said that Yang Changxiong, who is "eloquent, courageous and has the virtue of meddling", is modeled on the author's son. In one day, there were two quarrels in the courtyard where Ding Xilin lived, as well as the sound of broken vases. Seeing that some rich and urban petty bourgeois had no desire to resist the war and would only bully the weak, he angrily wrote "three yuan of national currency". Ding Xilin can always explore drama in the nuances of life and collect written works. His own logic is naturally revealed in the "debate" of intellectuals in his works. A prominent spiritual feature of the characters in the play is the strictness and accuracy of thinking.

Among the five characters who appeared in "three yuan of national currency", except Cheng Zhong who occasionally broke in and the policeman who appeared in the middle, the lines basically came from Mrs. Wu and Yang Changxiong. It was a heated debate. They tried their best to stand their own position and talked endlessly. Mrs. Wu said that "everyone is poor", and Yang Changxiong fought back, "we are all poor, but the poor can also be divided in different levels. A wife who can afford to be served by attendants is a senior poor; an attendant who serves others' wife is a low-level poor man; A poor student like me who sweeps the floor and wipes the table by myself is an intermediate poor student." Mrs. Wu said that she was the owner of the vase and had the right to break the vase. Yang Changxiong immediately retorted, "You are wrong. The person who has the vase will not break the vase because he has no chance to break it. The person who moves the vase and the person who cleans the vase will break it. Cleaning vases is the duty of attendants, who do things instead of the master. Therefore, attendants have the opportunity to break the vase, have the right to break the vase, and have no obligation to compensate for the vase." Yang Changxiong first convinced Mrs. Wu to understand Li's poverty from the perspective of "feeling", hoping that she would not embarrass Li that

everyone is poor. When "feelings" don't make sense, he used the rationality to explain that there is a great possibility of attendants breaking the vase in the process of wiping the vase, which should be forgiven. "Rationality" is still ineffective. Yang continued to explain "situation". Li had only thirty cents, and she couldn't get a huge sum of three yuan. In fact, he advised Mrs. Wu not to care about it. The lines seem to be formed through strict training of modern science. They are deductive and inferential language expressions step by step.

And then, human beings can take another look at the passage in "Miaofeng Mountain" in which Huahua persuaded Wang Laohu to marry her:

"You have reason not to marry others, you have no reason not to marry me. A person can stay unmarried all his life, perhaps because he can't find a satisfactory object, or because he is afraid of the constraints of marriage. We met by chance in three shos, which can be said to be a marriage match. I'm in trouble and you're under arrest. We can be friends in need. You sleep on two broken tables, and I live in a broken car. It can barely be said to be a match. You are a helpless man, I am a friendless girl. I have no father, mother, brothers and sisters. Don't be afraid. Even if I have a family, I will not let them rely on your power to commit crimes in society. You're afraid if you have a wife, she will meddle in her husband's business. Yes, all women, unless she is a mediocre, are nosy. What does it matter? It all depends on whether the husband is promising or not. If a husband is promising, she can manage it well, she should manage it; if she can't manage it well, she shouldn't manage it. If she doesn't listen to others' persuasion, you can give her a lesson. If she doesn't receive a lesson, you can give her a punishment. In case things get too messy, you can kill her at the last minute when there is no other way to solve the problem!

Hua Hua first explained that their meeting was due to the fate, then pointed out that they were worthy of each other, confessed their life experience, and stressed that they would not use each other's identity to commit crimes. Finally, she focused on raids to dispel Wang's fear of being bound by his wife. A passage of words is really watertight, polite, orderly, clear and deep. A bandit like Wang is also difficult to resist and agrees to propose under Huahua's "control".

This rationality is also reflected in the overall idea of his comedy. [5] The story goes flatly and the ending is a stroke of genius. Ding Xilin's comedy ends with an unexpected gag, which is also

an end pointing out the topic, indicating the author's position, attitude and thought expression. In "Beijing Air", the master's indifference to the thievery of his servant Zhao really baffled the author. The master knew that Zhao often stole his cigarettes, but he never exposed him. As a result, he had no cigarettes to smoke. There are many foreshadowing. For example, Zhao is very face-saving and can earn human feelings, the master is not very nervous. According to a detailed and clear bill, etc. it may be an attempt to explain the reason why the master does not fire the servant, but this is too far-fetched. In order to show the chaotic society full of lies and theft, the author uses a pair of masters and servants who have worked together for many years to make a living with lies and theft. It is indeed a pity that the author sacrificed the credibility of the story for the final reversal.

In addition to "Beijing Air", "A hornet", "Oppression", "Three yuan of national currency" and other plays, the ending is very logical. It can be said to be the finishing touch, which makes the plot come to life like a miracle. At the end of "A hornet", Mr. Ji "took advantage of the carelessness and held it with his hands". The unexpected behavior made Miss Yu cry out, attracting the old lady and the servant. Mr. Ji immediately acted and asked Miss Yu, "where? Have you been stabbed?" "Miss Yu immediately echoed, "Oh, a hornet!" Now, the readers know the meaning of the title. A fictional hornet stung through their hearts. In "oppression", a pair of strangers who didn't even know their names cheated everyone perfectly. Everything was over. The male tenant suddenly turned to the female tenant: "ah, what's your last name?" It emphasized the absurdity of what just happened. It really led up to meaningful afterthoughts. Ding Xilin's one-act play has a clear, rapid end and different peak, which makes the whole play implicit and lingering. And those eye-catching words in the play cannot be separated from the catalysis of the third party other than the male and female protagonists. Qian Liqun summarized it as a "binary three-person" structure model in "the thirty years of modern Chinese literature". This third party always exists like a God, and their unintentional intervention can always help the protagonist solve problems. Mrs. Ji in "a hornet" interfered her son and the nurse to quickly understand each other's thoughts, and then, they hugged each other. In "Drunk", the wife's concern for the sleeping guest made her husband a little jealous. Flirting and absurd ideas deepened their trust in each other. The female tenant in

"oppression" appeared when the contradiction between the landlord and the male tenant escalated. Her appearance skillfully solved the male tenant's rental problem. Cheng Zhong in the "three yuan of national currency" interrupted the conflict between Mrs. Wu and Yang Changxiong by playing chess several times. Finally, it pointed out the achievements of both sides, and so on.

Those eye-catching words are actually a blow to pull the protagonist back to reality. After all, the author is rational. The author made characters wander in the dream and never forgot to let them return to reality. Mr. Ji explained the "lying theory" so thoroughly that he hated dodgy love, but he still had to lie in front of the old lady. The wife said to kiss the guest, but she still didn't take action after all. When the husband wanted to tell the guest about his wife's behavior, she tried every means to stop it. Although Mr. Ren was reluctant to give up the actor, he was known that it was impossible. He could only sleep in the arms for a while. The dream ended all this... Ding Xilin wrote the small universe hidden in people's hearts. However, he also knows that it is only a beautiful longing. When the external conditions do not have to make the longing a reality, the people in the play can only continue their current life.

The reason and calmness in Ding Xilin's comedy are not only related to his scientific and rational mind, but also related to the deep influence of English drama. Modern British comedies are mostly "comedies of manners", with witty language and flexible structure. In Jay Mar Barre's one-act play "the look of twelve pounds" (1902), Harry was arrogant and vain. He always reminded his wife how honored she was to be Mrs. Harry. After Harry was knighted, the typist was invited to answer the congratulatory message for himself. Unexpectedly, the female typist was Katie, her ex-wife who "eloped" 14 years ago. It was a typewriter that "eloped" with Katie. With her typewriter and her pursuit of her own value, Katie resolutely left the superior and depressed life. The ending was even more ingenious. After Katie left, Harry's current wife unconsciously asked:

Madam (methodically): I'm sorry. I'm leaving now, Harry. (mindlessly) are they expensive?

Harry: what?

Madam: those typewriters.

Seeing Katie's vitality, Mrs. Harry's wife who has always been submissive was envious. The author didn't go on writing, but human beings seem to

understand the decline of Harry. Harry has always prided himself on his dignity. He thinks that identity and wealth can control a woman and regards women as dolls who can't support themselves. The answer to Katie's elopement had been a heavy blow to his conceit, and his wife's question would make him ashamed. The script ends in the surface calm, but this is the beginning of the inner restlessness of the characters in the play, with endless aftertaste and lingering sound. The play was introduced into China by Ding Xilin. And the one-act play created by Ding Xilin after the 1920s is similar to Barre's play.

During Ding Xilin's stay in England, Bernard Shaw was one of his favorite English writers. Bernard Shaw's plays must have deeply influenced Ding Xilin's drama creation. George Bernard Shaw's *Napoleon* is the last one translated by Ding Xilin in his life. [6] The author originally set a tense drama situation for the story. The second lieutenant lost the letters and official documents brought to Napoleon in Paris. Although we don't know what kind of letters they are, the second lieutenant mentioned that he might be sent to the military court, which was not an easy thing. But the development of the story was still slow. Everyone was still talking and doing things according to their own rhythm. The second lieutenant even shouted hungry to eat. The plot continues in the comedy. Napoleon saw at a glance that the lady downstairs was the culprit for cheating the second lieutenant. Instead of grabbing the documents and catching the culprit like the powerful hero people imagined, he asked for the documents in a "very cultured" chat with the lady. The lady was also very witty. She hid her identity with sweet words. She adapted to the situation and talked about deals with Napoleon. The second lieutenant was too naive. He first exchanged important documents for the righteousness, and then credulously trusted the lady and easily let her go. It was ridiculous and stupid and lovely. The characters in the play appear with a quiet attitude, and there is a touch of humor in their words and actions.

4. CONCLUSION

Ding Xilin's plays are full of life vitality and are deeply loved by readers. This is due to the freshness of the main life in Ding Xilin's works. They are active on paper and play. They live for themselves. Even if they can't change the impact of the environment, they can live themselves at the

moment. Ding Xilin "is not pessimistic".⁹ [4] He expressed inner sadness and anxiety in the form of humor. Behind his smile, there was Ding Xilin's view and attitude towards society and life.

AUTHORS' CONTRIBUTIONS

This paper is independently completed by Yizhen Sun.

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