



How to seek stability in an uncertain world

—— On the love writing in Pan Xiangli's novels

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Abstract: Love is the important theme of Pan Xiangli's novels. The author often takes love and marriage as the core of the content, and reveals the pursuit of love in her works. Pan Xiangli's love writing can bring comfort and enlightenment to the modern urbanites in the uncertainty to some extent. In the author's writing, we have a deeper understanding of the author's "floating world" attitude and the spirit of "the passage is eternal, eternal at the moment".

Keywords: Pan Xiangli; "Floating world"; "Eternal at the moment"

1 Introduction

Pan Xiangli focuses on the love of modern urbanites, takes love and marriage as the theme structure, borrows the image of "flower" and "porcelain", describes the emotional state of modern people in the floating city, and eventually exhibits the praise and pursuit of love. Pan Xiangli changes the bleak tone of Zhang Ailing's love writing, and injects warmth into novel description. In the writing of the novel, the author seems to intentionally inspire us how to seek stability in the uncertain world.

2 The face of love: the infinite possibilities in an uncertain world

In Pan Xiangli's writing, the story time and space in the novel are often constructed in the modern city Shanghai, which is the most tolerant of heterogeneous and novel factors, especially in her new work "Shanghai Love Ukiyo-e". In the flashy city, people are often faced with the awkward situation of "everything is 'but' ", touching the "uncontrollable variables". Occurrence and possibility are accompanied by life, and the earthly love is also diversified to some extent.

In the strange and changing modern society, accompanied by the wave of economic globalization, cultural diversification and network informatization, people are often suspended on the wave of The Times. When we feel the sense of floating and uncer

tainty in the outside world, our inner world will also make waves, surrounded by uncertainty. In order to resist the anxiety caused by the uncertain external environment, people tend to lock inward and remain highly rational.

In the efficiency control of the high-speed development of era, everything races against time, love is unavoidably on the fast lane. At the same time, nostalgia also become suspended in the city over a sigh, because the rapid development of the city makes people have no place to cherish the memory of the old time.

As we can see, the pursuit of nostalgia can be gained in the "Foraging", and this uncertainty has been solved and cured in the love written by Pan Xiangli. "Two people eat for this convenience and can share food naturally. People instantly feel no longer like a lonely bubble floating in the sea, but have a small boat."¹ Wang finally revealed his heart, "as long as there is such a person, all the places can be the old place. Su is his old time, the old place, the old atmosphere."¹

Although the author is suspected of "requesting love" in writing the novel, at least Pan Xiangli's love writing provides spiritual comfort for the anxious modern people and the possibility of confirming love again. What we need to investigate is why there are many uncertain factors in modern society, and we also need to make clear the impact of these uncertainties on people's daily lives.

First of all, under the tide of globalization and the information Age, the diversity of the outside world suddenly burst into the daily life of modern people, and the Internet information fragments explode. We can note that under the theme of peace and stability, the wars and conflicts continue in some places, famine and diseases are still prevalent, and estrangement and antagonism are still deepening... Many uncertainties in the outside world make waves in people's peaceful inner world.

Secondly, in the era of consumption, "consumption" and "desire" are closely tied up. In the meantime, people's views and ideas of love have been adjusted. Love is no longer "life is only for one person", but increasingly become "fast food". The problem of emotional dishonesty often appears, and love and uncertainty live together.

In addition, it should be noted that the collision of diverse and heterogeneous cultures is bound to exacerbate the sense of uncertainty. We look back to Pan Xiangli's early works, it is not difficult to find that the author is involved in the love writing in the Japanese field. Under the different cultural habits and cultural contexts of the two countries, love, as a "friendly messenger", sincerely and bravely connects the partners who love each other together.

3 The metaphor of the "flower" and "porcelain" image

"Most of the good things are not firm, and the colorful clouds are easy to disperse and crisp glass tends to be broken." Pan Xiangli often picks up the "flowers" and broken "porcelain" images that are difficult to keep stay, which are similar to love. The above images are fleeting and are intertwined by uncertain factors.

First of all, in terms of the image of "flower", the author grants the flowers to many women favored by her pen, and pays attention to writing the fragrance of female characters, which is highly praised by Pan in the "Classical Spring Water",² In Pan Xiangli's

novel, female is "clear and Aroma overflowing", feminine temperament through the fragrance writing revealed.

Obviously, in addition to the common narrative strategy of using flowers as people, in Pan Xiangli's novels, "flower" is closely related to the emotional state of women and the durability of marriage. In this aspect, the bloom and fading of the image of "flower" is revealed in "Foraging". In "Return to the Banquet", love seems not to be harmonious with marriage. "I", as a bystander, witnessed the "routine" marriage situation of Liu Yedu and Xiao Donghua. Although Xiao Donghua is gentle and considerate, but the conversation between he and Liu exposed their communication barriers, and their marriage life turned out not to be comfortable. "I never forgot Liu Yedu cried. At that moment, she was pushed by a certain emotion, like a lilac in the lost and sad water vapor, anyone, as long as they see, cannot forget".¹

Love is no longer, marriage is far from expectation, which is compatible with Pan Xiangli's saying, like "beauty is like flowers across the cloud". It is because of "across the clouds", beauty is always like flowers; if accompanied in the side, it will inevitably be in the daily trivial "love" and "color decline". Obviously, there is a strong sense of "tribute" to the ideal love, also mixed with the feeling of "Flowers are thick, powder is fragrant, in a twinkling of an eye temples and frost".

As far as the image of "porcelain" is concerned, porcelain is precious but fragile. In "The Love Diary", Gao Qing loves ceramics, so he "clean water burning" tea set given by Tian to Gao Qing became a token of their love. The love between the two is "naive and smooth" like a tea set. When Gao Qing mistakenly thought that Lord Uchida was still connected with his predecessor, the image of "porcelain" comes again. Unlike the joy of the first sight, Gao Qing envisions the scene of porcelain fragmentation, "Valuable porcelain, Once broken, No longer can it return to the original state, it can only be regretted."³

In addition to symbolizing the perfection and cleanliness of the initial love, the image of "porcelain" mostly conveys the sense of fragmentation and pain, beautiful cracking into fragments, as a symbol of love when it dies. In the "Forever Xie Qiuniang", the broken porcelain is more decisive and decisive. When the relationship between them was to be further, Han Ding accidentally died, then, "only listen to crash, broken. 'Too easy to break, broken pour steadfast' "⁴ Qiuniang was cruel to give up the fleeting love, since the old man has gone, then let the fetters associated with it disappear without trace, destroyed the old things and thoughts.

Nevertheless, it should still be pointed out that we can still find a reassuring certainty in the metaphor of the "flower" and "porcelain" imagery full of uncertainty. As for the writing of Du Kou's dating ("Angel and Afternoon Tea"), in the identity of the background, the author seems to predict the reader's reaction in advance, specially solemnly and extremely considerate to list a single with "anchored" means follow-up, namely "Du married that man. He is really called Yan Jia, and he is the only son and only heir of Singapore Yan enterprise. Every word he said was true."¹ As a witness of Dukou and her romantic love, readers outside the story can also get the peace and joy brought by the certainty of love.

In "lanting Hui", Pan borrows porcelain to describe Wang Yajun's appearance, namely "eyes no longer water clear, canthus also appeared fine wrinkles, like open

porcelain crack"¹, although the time fleeting, however, the old couple think each other "choose the right person". Although the appearance is old, but the old couple feelings more fragrant, the core of love is solid like a rock.

4 "The moment is always there" is the floating world attitude

Even if the "flower" of love written by Pan Xiangli's novels often dies, and the "porcelain" is inevitably broken. However, no matter what is the end of love, the author is still optimistic about love and marriage. Therefore, looking at Pan Xiangli's love writing, we aim to investigate where the author's spiritual direction falls and how should we seek a safe landing?

Ge Fei wrote about the love dysfunction of Zhang Mo and Zeng Shan in "the Banner of Desire", and turned into the thinking about the love writing of a Dream of Red Mansions. Ge Fei pointed out, "When Cao Xueqin was writing a Dream of Red Mansions, he obviously encountered such a problem: in the face of the unreal and decline of the world, his dream lost its support because there was no place to send it. Therefore, he had to, as Black said, a man forcibly requested love when there was no way out."⁵ In Cao Xueqin's whole philosophy, love became the last barrier of his resistance to nothingness "⁵. Therefore, in Pan Xiangli's novel writing, can we regard love as the "last barrier" of the author to resist the uncertain world?

In the view of modern independent women, the priority of career development in marriage life means "giving way" and "retreat" of emotional investment, that is, "who should not seek a way out to pursue a future? I can put the relationship in front of my career, and you can't, obviously don't take the relationship seriously. In the end, you don't love me that much. I don't wait for you to provide food and clothing, if you can't give me a clear, enough love, why should I indulge and wait?"¹

Therefore, it is not difficult for us to find that the emotional attention of the female characters in the author's pen falls on "the present moment", that is, cherishing the present, cherishing love and timely giving pleasure. For example, Su Yupei simply enjoys "the moment of time and society" ("Foraging"); Qi Yuanyuan meet the right person at the right time, just she loves him, he loves her, with the whole heart. Moreover, "marriage" is not important as "love".

To this end, it is worth noting that Pan Xiangli reveals the spiritual direction of the author in writing love, that is, the affirmation of the mentality of the floating world, "the passage is eternal, the moment is always in". It can be said that the view of marriage and love is the true expression of Pan Xiangli's female position, and the two are inseparable. Pan Xiangli believes that "love" and "marriage" are separated, women do not be bound by marriage. Pan highly praises "heart evidence" — pure but not materially spiritual love, and advocates the female position of self-esteem, self-love and self-confidence.

Considering love and marriage, Pan said, "Women can decide this matter by themselves, and appear so self, bright, strong and unshakable. So, I felt relieved that being single became a normal situation, not a temporary state that needed to be managed to end."¹ Similarly, modern women pursuit for the "heart" type of pure love. Just as critics

say, "novel and love in her (Pan Xiangli) works have wonderful common: they are pure and resolute, are a kind of will"⁶. Obviously, the emotional attitude shown by the above women in love and marriage is in line with Pan Xiangli's outlook on life and creation of "emphasizing the individual, valuing the heart and cherishing love"². After all, "love is love, and marriage cannot be used to determine success or failure, or even not speak clearly about success and failure"³.

5 Conclusion and evaluation

Pan Xiangli changed the bleak tone of Zhang Ailing's love writing, injected warmth into the novel description, and brought stability and comfort to the modern individuals in the uncertainty through the love writing.

When asked why she has such a firm belief in literature, the world and love, Pan said, "If a person lacks a firm belief in love and the world, and always fears himself, it may be safe to survive, but on another level, it will become more difficult. What's more, what we need is not only survival, but the real, light, color and taste of life. What you believe in can be the foundation of your life."⁷

At the same time, the author exposed, namely "at the time of writing, malicious is easy"⁷, "it is difficult to write warm clean good difficult, because you see the life is not easy, unreliable"⁸. No matter whether the hero can find inner stability and comfort in the love marriage, at least the author provides a possibility of "trying to increase a little certainty"⁹, giving spiritual comfort to anxious modern people through the idealized love writing, and ultimately pointing to the floating attitude of "the present moment".

Just as the song said, "the world is full of impermanence; / look at the moon, / it is just full and lack"¹⁰, it is because the external world is imperfect and the existence of the audience "sorrow"¹¹ emotion, also will bring the feeling like "ukiyo-e"¹² that persistent in cherishing the present lament. Obviously, this is the final destination of Pan's love writing — the thought of "the moment is also external".

Therefore, with delicate and soft female brushwork, Pan sends "little warmth" to the anxious soul, injects a gurgling clear stream into exhausted hearts and intends to inspire people how to seek stability in an uncertain world. In the midst of the world, Pan Xiangli borrows love to provide modern people with a spiritual camp worth landing. Obviously this is a reassuring certainty hidden in the uncertain world.

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