

Study of Female Images in Pre-Qin and Han Dynasty Literature

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Abstract. This paper studies the female image in the literature of Pre-Qin and Han dynasties and intercepts the early part in the vast Chinese classical literature. This is because the Pre-Qin and Han dynasties were the first development stage of the Chinese literature history, and it is also an important period to form literary history, ideological history and the aesthetics history. It is an important period when the female image values and aesthetic characteristics formed in the ancient Chinese literature. This study should be much meaningful to research the female images in Pre-Qin and Han Literature.

Introduction

The image of women in ancient Chinese pre-Qin literature can be divided into two categories: goddess image and reality female image. And compared with the goddess image of ancient Greek literature, the goddess image of the pre-Qin literature is more to a positive image. Seen from the current collection of information, the frequency of negative goddess appears is very small. In this sense, the image of the negative goddess in pre-Qin literature does not constitute a complete image series. In pre-Qin literature, the image of women in reality can be divided into two categories: the image of excellent women and the image of grievances. The representative of excellent female image is the "Book of Songs" in the people may wish for and lady image is beautiful, lovely, gentle and lovely. Pre-Qin literature also created a lot of resentment female image. From the "Book of Songs", the poems of war poetry do not only wrote the war and lord commitment to the husband and wife pain, as well as to war is as the background, husband and wife separated mourning. Such as "Wei wind", that is to write a woman because of long-despised husband and painful. "Wang Feng" also in women's tone expressed the dissatisfaction with service politics. Other poultry are on time to go home, and her husband can not come back, in the idyllic rural landscape, the infiltration of the woman's endless acacia and sorrow.

The Establishment and Development of Female Images in Pre-Qin and Han Literature

The emergence of private ownership led to the emergence of dual and patriarchal families and led to the emergence of monogamous family. The five families (the ancient family, the blood family, the dual family, the husbandry family and the monogamous family) presented by Morgan were affirmed by Marx and Engels and considered to be a great discovery.

With the further development of the productive forces, the marriage relationship was liberated from the group marriage form of the primitive society. The family development had a fundamental change. After the matriarchal clan collapsed, it changed into the patriarchal clan society, private ownership and stage relationship. The feminine became the private property and the birth machine because of the above-mentioned needs of the reproduction of the kind of Engels, from the main body of society gradually transformed into the object relative to the male subject.

Marriage is the first to appear in the form of robbed. Engels in the family, private ownership and the origin of the country, a detailed account of the process of grabbing marriage, the beginning of stealing marriage, by the planners to launch a group of people to grab another clan woman, the woman must first grab to participate in Men spend the night before they marry the groom.

The Position, Structure and Challenges of Female Image

And the concept of chastity clearly defined the position of women in the Pre-Qin and Han dynasties, and at the same time digested their subjectivity to the greatest extent. However, as other contradictions have their dual nature, the moral constraints in the deprivation of women's many powers, but also from a certain level to give them another power, as well-known critic Foucault in the power of multi-, The power of people is everywhere, a person lost power somewhere, often in another place to obtain the advantage of the power to rebuild. The women of the Han dynasty were restricted by the idea of chastity with the mark of the patriarchal center, but clearly showed a gender difference. In the face of adversity, they realized the power (or prestige) by affirmation of their noble and loyalty, in the sense of transcendence, its chastity is corresponding to the loyalty and festivity of the male (scholar) of Confucianism. In this sense, we can not merely list the examples of the persecution of the ancient Chinese women as the center of male society. Women's oppression, thus embarked on the road of gender confrontation, to oppose female objectification, the name of the other to deconstruct the traditional male-centered text, the traditional pattern of gender relations as decadent, harmful to criticism, While the collapse of the democratic and rational.

While the neglect of the development of productive forces and the one-sided pursuit of the liberation of any gender is not feasible. Some feminist works, while reconstructing the subjectivity of women, place too much attention on the spiritual level of women's oppression, neglecting their analysis of social background and economic factors, and advocating women's subjectivity, While ignoring the constraints of women's reality of the main soil, attention and strongly emphasized the unique experience of women's hearts, not to affect the inner space of women to expand. The author believes that the reconstruction of feminine subjectivity can not be achieved only through the revelation of the history and status quo of repressed women and by the critique of male-dominated society in order to enhance women's subjectivity and seize women's right to speak. The object of the study is into a complex social relation, with reference to social and historical development, especially the economic development situation, to seek a harmonious bilateral relation of good relations.

Social Identity and Power of Female Images in Pre-Qin and Han Literature

Lu Xun essay is a group of small mixed feelings of the motto of a near-sentence, of which the tenth talked about the three issues of Chinese women: a woman's nature in maternal, daughters, no wife. Wife is forced into, but the combination of maternal and daughters. Lu Xun did not continue to argue his point of view. In fact, Lu Xun's three-nature theory is named for the three different stages of traditional Chinese women. And these three stages, it is the ancient Chinese women at different times or at the same time showing the three different objects through the object identity.

It is obvious that the nature of motherhood and daughters is nature, and this theory of Lu Xun clearly has its limitations. According to Beauvoir's woman is the formation of the conclusions of the day after tomorrow, the woman's three nature is clearly formed, during which experienced a belief in faith in the male object of the process of faith.

Xie Wuliang states the process of female alienation and biological and male and female animals as an example to illustrate the nature of human nature is no different. In fact, in the long slave society and feudal society, the object identity of daughters has experienced a potential process of filial assimilation corresponding to fatherhood and alienation of chastity and beauty. These two processes constitute the object of daughter's object identity the backbone of the process. The filial piety in daughters' sex is relative to the father's identity. The filial piety and the concept of filial piety advocated by the family are basically coincidental, and the elaboration of the filial piety in ancient China has already been done. Chinese classical women are asked to be at home from the Father, so the significance of filial piety as a daughter is very significant. Unfortunately, in the history of Chinese ancient literature, the early record of more than a certain wife or a certain mother, on the identity of the daughter of the daughter of the father and mother, Not many, with a typical

Zhao Juan and Mulan and so on.

Although in ancient China have the idea of male superiority and inferiority, but the singing of women is everywhere, the history of ancient Greece did not appear as Hesiod such hate women's representatives. Hesiod is the eighth century BC, the ancient Greek peasant poet, his creation of the spectrum and the work and time of the two works are talking about God to create the first woman of the story, that is the famous goddess Pandora, Elegant, longer than female workers, there is a shameless greedy heart and cheating nature, she opened the box of human disasters, the disease and misfortune brought to humans. Hersi Ode also compared to the squeamish woman drifting drone. Like bees from a hive in a capped hive. The worker bees gather their honey from morning till night, busy for the white hive, and the drones sit in the hive to sit and enjoy the work of other bees results in the high-altitude lightning Zeus also put the woman into the scourge of mortals, as the evil of the people. Because of the dislike of women, Hesiod had a negative pessimistic attitude towards marriage: if a person chooses the fate of marriage and marries a desirable wife, evil will continue to do good for the man Struggle; because she accidentally gave birth to a mischievous child, he will trouble the rest of his life endless.

The Aesthetic Features of Female Images Consciousness in Pre-Qin and Han Literature

It is not difficult to find out that the image of women is basically based on the male-centered perspective. This is also the reason why some extreme feminists claim to reconstruct literary history on the basis of feminist criticism. But this proposal can only be a kind of unrealistic fantasy, it will never be implemented. This is because, first, literature is the expression of human art, Belinsky said: the description of the people, it describes the community. Both men and women are the object of literary expression, literature will be their close, organic combination of any single gender theory as a basis for the study methods are biased, and undesirable, will lead to the nature of the theory of gender. Second, a large number of literary works have been formed over time, and the aesthetic orientation and values they represent have been accepted by the reader generation and influenced the later creators. The literary history itself is irreversible and the literary works itself can not be changed. By using the concept of feminist literary criticism to deconstruct the traditional literary history, it will lead to the subversion of traditional aesthetics and values, and a great number of excellent literatures and the weathering of works can bring disastrous consequences to human culture. However, if we look at these traditional literary works from the perspective of feminist critical theory, we can get a completely new perspective.

In fact, fortunately and unfortunately, are standing in the modern position, to the value of people to judge. Mr. Pan Suiming has a conclusion: the agricultural society of women lost their independent sexual rights, but at the same time she was her husband protection and support, until only by men to assume the development of skills and sexual activities of the quality of the full responsibility and work. Only in modern times has women been able to regain access to sexual rights by assuming that the change is not worth the effort, preferring to pay vested interests in the past.^o It is right to look at the history depicted in literature with a developmental perspective, which can make us more aware of the past and make fewer detours in the future. But the same completely to leave the then historical conditions to look at literature is not objective, easy to enter the subjective wrong territory. The conditions of history change, we use the new values to measure progress in the gains and losses will feel more than the loss. This is actually never satisfied with progress. In judging literature, we should separate the two eyes, one to see the contemporary, the other is to see at that time, the only way to examine the true face of literature, but also beyond the limitations of the literature history make an objective and impartial evaluation as far as possible.

Conclusion

Pre-Qin and Han Dynasty is a very important period in the history of Chinese literature. This is a formation period of literary history, aesthetics history, thought history and also an important period of the formation of the values and aesthetic features of female images in classical literature. The

study of this article has locked in this period, borrowed feminist theory. The female images in the Han Dynasty literature are analyzed in the emotion, family and society and reveal their living conditions and historical features, thus revealing the differences of the ancient Chinese women's living condition, power status and emotional consciousness from western women. The female image in a period of literary works can be displayed in front of us in a new style. This research can provide useful reference for the further study of Chinese feminist theorists and the construction of the harmonious system of bisexual poetics.

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