

An Analysis of Female Consciousness in the Works of Women Writers of “The Seventeen-year (1949-1967) Literature”

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Abstract—As a very special stage in the history of literature, the achievements of female literature creation in seventeen-year have also been eclipsed, but this period is not a desert of female literature. Although, under the discipline of strong time discourse, seventeen-year female creation has made many concessions and even deformed changes in the expression of individual consciousness, but in the aspects of shaping of female image, narrative perspective and exploration of female friendship, it presented new quality and thus making due contributions to the development of Chinese women's literature.

Keywords—“seventeen-year” female creation; female consciousness; new quality and distortion

I. INTRODUCTION

Every era has its own literature, as a female text that almost completely dispels in the mainstream narrative after the founding of the People's Republic of China, the creation of female writers in the 1950s and 1960s has distinct characteristics of the times. It is not only the inheritance of the writing resources of the women in early times, but also, to some extent, it presented a unique new quality, and of course it has its own shortcomings of that era.

II. THE NEW QUALITY OF FEMALE LITERATURE

From a social perspective, women after liberation are fortunate. In a society where gender equality is written into the national Constitution, women's social and family status has been greatly improved, and women have equal rights with men in politics, education, marriage, etc. Only take an example in the improved political status for women, as early as the period of socialist transformation, women's participation in politics has its first peak. The central government has female ministers and female NPC member, and there is also female province governor, female county magistrate. From the central to the local, there are countless famous female cadres-In such a new environment, although female writers have not reached the depth of former female writers in discussing their own problems, but in the female

image writing, female emotion description, it has presented new quality.

A. *The Attention of Working Women with Independent Consciousness and the Writing of the Beauty of Women's Masculine*

In the previous history of female literature, due to the influence of mainstream discourse in the society and the intellectual female identity of the writer, most of their descriptions were intellectual women with certain cultural knowledge and conscious equality consciousness, while working female with low birth and low education were very rare and always appeared in the face of sympathy and enlightenment. (Ding Ling's "A Mao Girl" Bing Xin's "The Last Rest" took working female as a protagonist, but the writer held the position of the intellectual elite and expressed the sympathy of an enlightenment, the identity of the workers themselves was not clear, and later Xiao Hong's creation was still holding this perspective.) This phenomenon was broken by the creation of female writers after the founding of the People's Republic of China, and a large number of working women images stood out. Workers, peasants, all walks of life, and because of the characteristics of the times, the quantity of them was far exceed the intellectual women and was known by the whole society.

The protagonist Shao Yumei, written by Bai Lang in his novel "For the Happy Tomorrow" in 1951, is a working female image which has early influence. The writer describes her growth trajectory from a poor girl who has been bullied in the old society to a heroine in the New China Defence Corps, vividly shows that female liberation is equivalent to the politics of national and class liberation, and he also creates a brave and tough new working woman.

Consistent with the exploration of female image from female writer, the seventeen-year female writers are more enriched in the exploration of women's emotional world. Compared with the female writers before liberation, they are more indulged in the circle of self-emotion and describe their own mirror-like intellectual women, the seventeen-year female writers have stepped out of their own narrow world and entered the vast social world to create a group of

working women images who are moving forward together with socialist construction.

At the beginning of the female literature, the female writers who had just left the shack were struggling and stinging for a social identity. Therefore, their works were limited to the small world of self-experience. They shaped Ms. Lusha, Mengke, Shafei and other classic female intellectual images who were seeking self-liberation. However, after the founding of New China, with the improvement of women's social status, female writers are less sensitive to the gender identity of women, they are integrated into the vast world of socialist construction, the subject of their works involve not only various classes of agriculture, commerce, students, and military, such as Cao Ming became the pioneer of industrial literature after the founding of the People's Republic by "Motive Power" and "The Locomotive", Yang Mo's full-length novel "The Song of Youth" describes The 12.9 Student Movement, Huang Zongying's reportage "Special Girl" and "Xiao Ya Kang Da Qi" recorded the spirit of Xing Yanzi, Hou Jun, Zhang Xiumin and other young intellectual people working on the agricultural front with documentary method, and also touched the revolutionary history led by the Communist Party of China, such as Li Bozhao's three-act opera "Long March" is one of the works that described this great historical event earlier in China, and Bai Lang's full-length novel "Marching on the Track" vividly described the heroic image of Chinese medical workers and flight attendants during the War to Resist US Aggression and Aid Korea.

In line with the expansion of the volume of female writers' subject matter, their descriptions have also undergone major changes in personality traits. Women's literary images such as Ms. Shafi's sensitive and suspicious, melancholy and desperate have been selectively forgotten by female writers. The image of optimistic and cheerful socialist builders such as "Female Driver" (Ge Qin, movie script) and "Female Director" (Jiang Fan), even those works based on intellectual women, they also emphasize their growth in the revolutionary furnace, such as Lin Daojing, Jiang Mei and so on.

These literary women who appeared after the founding of the country changed the feminine and delicateness of women and presented the beauty of masculine. In the discourse environment of "men and women are the same" and "women can top half the sky", most of the female writers at that time do not intend to dig deeper into the rich and delicate psychological world of women, but pay more attention to the independent consciousness and the pride master feeling of the female characters. Bai Lang's "For the Happy Tomorrow" published in 1951 pioneered this writing mode. The female worker Shao Yumei loves the factory as her own home, her sense of ownership, courage, optimism, and the noble sentiment of brave sacrifice lead the entire seventeen-year literature female shaping. Whether it is Cao Ming who was good at writing industrial subjects and less on female thinking, or Ru Zhijuan, who was known for her different artistic style at the time, they all have contributed to working women took over the mainstream position of female literature.

He Mei in "Quiet Maternity" is a typical working woman with strong characteristics of the times. In terms of appearance, her "face was black", a "long and round face with black and red color", "a brush-like braid", and in accord with her appearance, this young lady has physical strength not to lose to men, "such a Big bundle of luggage, at least 40 KG, but placed on her bulging shoulders looks as light as paper, very easy to carry". And she can also "hand with an oxygen cylinder" - Obviously, this is the image of a working woman who was unique in that era. Look at her acting style, when she was talking, it was like "bringing and dancing", when she was walking, she basically "jumping in" and "jumping up", with a look of enthusiasm, and she treats her work with more innovative, fear of nothing. When she first arrived, she taught the delivery women to do gymnastics and connected the tap water with a bamboo tube, completely ignoring Aunt Tan's dissatisfaction. The image of He Mei expresses the imagination of the working women in the mainstream discourse of that era. It is also the self-image of female writers in this period: healthy, simple, optimistic, cheerful, not afraid of difficulty, work-hard, full of youthful vitality and revolutionary spirit.

It is worth noting that the heroic narratives of mainstream literature during this period are also popular among female writers. Even when shaping working women, they will associate ordinary work with the revolutionary cause of the whole society. The female writers smeared the aura of heroes on the faces of female workers in all industries without any cover, making them a model for the times. Bai Lang described a heroine image of military doctor Ding Lan in the novel "Marching on the Track". In the face of the needs of the motherland, Ding Lan sacrifice her small family and head to the battlefield with no hesitation, and rescued the wounded with the companions on the train which was bombarded by enemy planes from time to time, so that she becoming the female representative of the "most lovely person". It is the image of a real heroine.

The female images under the more influential female writers at the same period, whether it is the "Golden Flowers" written by Ji Kang, or the iron girls of Hou Jun and Zhang Xiumin depicted by Huang Zongying, all have obvious heroic temperament. Even the novels with intellectuals theme such as "The Song of Youth", the author's focus was also on Lin Daojing's continuous growth, and eventually become the heroine walking in the front of the vigorous anti-Japanese national salvation movement.

Although the "seventeen-year" female writers did not surpass their predecessors in female consciousness, they brought new themes and new characters to female literature, and also brought masculine beauty to women writing who were too feminine at the beginning of its creation. The female writing with the spirit of the times not only broadens the expression of women's literature, but also makes the female writers who have always been on the edge entered the center of the revolutionary narrative discourse, and fight for the competition as a social spokesperson with their contemporary male counterparts.

B. The Female Color in the Child's Perspective

From the first generation of female writers in new literature, female writing has an indissoluble bond with children's life. "Children's Heart" has become one of the three basic motifs of Bing Xin's creation. Xiao Hong's "Hulan River Biography" borrowed children's eyes to express the reality of suffering life. In the writings of female writers in the 1950s and 1960s, the use of childhood perspectives presented a new meaning and color.

In the male discourse, "women and children" are usually mentioned together as the weak. This is also the true embodiment of the identity of the two in the patriarchal society. Children and women are suppressed and disciplined, both in the family and in society. The ethical discourse of "Father is the law of son" and "Husband is the law of wife" makes children and women unable to find their own existence. They lose themselves step by step under the authority of "father" and "husband". Women have no name, children lose their nature, and they become the weak side under the shadows of powerful "father" and "husband". Therefore, in addition to the natural blood bond between women and children, also there is a sense of identity in a hidden identity.

In the 1950s, although women and children were still in the same social and political life, the development of children's literature showed a completely different situation compared with women's literature. The low tide of women's literature is the golden age of children's literature. During this period, a large number of women entered the field of children's literature creation, including writers such as Yuan Jing and Yu Ru, who have made a name for themselves in the 1940s, as well as fresh blood that has grown up in New China, such as Liu Zhen, Ke Yan, Gao Xiangzhen, etc. Together, they have created a true, kind and beautiful ideal world for the children of New China.

The large number of women entering the world of children's literature is a gender event worth studying. What is more remarkable is that, compared with the male writers of the same period, the works of female authors not only have the common aesthetic characteristics of children's literature, but also a certain degree of female consciousness is presented from different angles. The most typical example should be Liu Zhen's revolutionary historical novels that describe the growth story of the "tomboys". In addition, those works that are known for writing fairy tales or real life secretly reveal some female information. For example, in the beautiful fairy tales of Ge Cuilin ("Wild Grapes", "Walnut Mountain", etc.), the beautiful and moving, full of poetic and artistic environment and the beautiful inner world of protagonists (small animals or children) lived in it formed harmony, every flower and grass, each stone and tree are full of spirituality, reflecting women's pursuit of love and beauty, such as:

She saw: wild vines were growing all over the cliffs, and the vines were hovering with deep red wild grapes. The thin peels were as transparent as pearls, sparkling in the air, dark green leaves like jade, covering the cliffs. White goose lady holding the vine, looking at the sky, the sky is blue, there are

a few white clouds floating, under the white clouds is the mountain peaks. The water on the mountain is so clear, so warm, squatting down, flushing the wild vines around the white goose lady and flowing to the deep valley. Perhaps, because it is watered by such spring water, blew by such a mountain breeze, shined under such a sunshine, this wild grape grows so sweet, so beautiful, like a red pearl. The wildflowers in the seams of the stones on both sides of the spring are so beautiful. The fruit trees in the flower bush have grown heavy fruits... How beautiful the world is! The white goose lady was sitting on the vine, clapping her hands, swinging her feet and singing a happy song. [1]

The pure, beautiful and lyrical language creates an artistic world with rich poetic and pictorial splendor, reflecting the female writer's praise for the harmonious world of love and beauty.

Besides to the feminine characteristics reflected in the creation of fairy tales, children's literary works written by female writers who are good at writing real life also express women's aesthetic characteristics in a tortuous way. For example, Gao Xiangzhen's children novels are basically describing the happy life of the children of New China. It does not seem to transcend the seventeen-year literature to express the political ideas with the literary image. However, from the writer's delicate description of children's psychology and the narratives of daily life, we can clearly feel the affirmation of women with delicate emotions and the trivial daily life.

In short, in this special historical stage, due to the special literary environment, female writers consciously or unconsciously gave up the delicateness and sensitivity derived from their own gender, abandoned the description of small things in life, and intentionally presented the preference of grandeur subject and the pursuit of rough style, but for the female writers, to some extent, it compensates for the aesthetic shortcomings of seventeen-year female literature.

C. Motherhood Sisters Under the Comradeship

In a sense, the "seventeen-year" is an ideal society with Utopian color, or a society that strives for such an ideal. From the emotional level, it advocates generalized comrades' feelings and the class's love. The individual's personal feelings are in the position of being excluded and being obscured. The motherhood and maternal love which sang by literati scholars have sang for thousands of years was like other human being's emotional form, the meaning of independent existence was lacking in the revolutionary discourse of the 1950s and 1960s. If the traditional image of the mother was not combined with the revolutionary discourse, it would be labeled as weak and backward. Therefore, except for a few image of revolution mothers, the image of the "mother" who has been eloquently sung by Bing Xin and cherished her daughter forever, rarely appears in the writings of female writers.

Maternal love, like love, is the eternal theme of female writers, and the suppression of such feelings in the display layer encourages writers to find other vent channels. As a

result, almost spontaneously, many female writers created the image of a "revolutionary big sister". Such as Zhang Aizhen in Ru Zhijuan's "High Poplar Tree", the big sister Liu Yifeng in Yang Mo's "Song of Youth", Li Yunfeng in Liu Zhen's "Long Flowing Water", they are all big sisters accompanied by the young female revolution, on one hand, the big sister care for their life, on the other hand they also give political guidance.

It is worth noting that although these "big sisters" are called big sisters by young female revolutionaries, the relationship between them is not the "sisterhood" that is common in typical female texts, but similar to the mother-daughter relationship in reality. In "High Poplar Tree", the big sister Zhang Aizhen cares about "me", held my arm during the night marching, replace me when "I" was on duty so I can sleep, and quietly collect song paper for "me" who like to sing, so "I" although "call her big sister, in fact, she is better than my mother". [2] "Song of Youth", when Lin Daojing, who lost her biological mother from childhood, met her big sister Liu Yifeng, she considered Liu Yifeng as her own mother emotionally, Liu Yifeng also took care of Lin Daojing's life like a real mother taking care of her daughter. Li Yunfeng in "Long Flowing Water" treats "I" who am still in adolescence more like a mother who treats her daughter in a rebellious period. She "made" me to wash my hair and bath, change me from a non-hygienic "tomboy" to be a girl who loves beauty. She "forced" me to learn knowledge, so that "I", who did not like study, eventually become a writer. She also helped me to make up the cotton jacket, telling stories and singing to "me" when I was sick - Clearly a mother who is both strict and gentle to her daughter.

Of course, compared with the "mother" in the "mother-like sisters" written by female writers in the 1990s, these female characters named "big sisters" actually acted on behalf of their mothers did not surpass the mainstream discourse at the time, because in addition to the essence of "mother", they also have the functions of revolutionary tutors or guides. Whether it is Zhang Aizhen or Liu Yifeng and Li Yunfeng, first they are revolutionaries with distinct politics, they are the political leaders of Lin Daojing, and the relationship between them is the comradeship that has been generalized under class identity. This is also a covert interpretation of depressed female emotions in a particular environment. On these loving revolutionary big sisters, female writers convey the desire and praise of generous and warm motherly love circuitously.

III. THE DISTORTION OF FEMALE CONSCIOUSNESS

Needless to say, under the brilliance of the revolutionary discourse, the seventeen-year female writing exudes the masculine beauty which dazzling eyes, and on the other hand reflects the distorted aesthetic. Under the shadow of the revolution, women have gained the right to speak at the social level, but they have paid a huge price for losing their "female nature". The reason why so many female literary researchers ignore the creations of female writers at this stage is because female subject consciousness is weakened or even missing in female texts during this period.

A. *The Loss of Women's Natural Sexuality and the Distortion of Life Experience*

After the founding of the People's Republic of China, women's strong push for the ideal of "equality between men and women" with the help of political discourse quickly reached the same height as men, but at the same time they lost the natural sexuality of women. When the women who were originally fascinating and tender, and who were "make up for beauty", after they washed all the makeup, they could finally stand on the tide of the times and call the wind, finally they could regain the power to conquer the world which was origin from "Nv Wa Made Human Beings" but has been deprived at the end of the matriarchal society. But at the same time, the innate "female nature" has been weakened unstoppable. Women's self-consciousness was dead in glory when unilaterally emphasizes women's social nature. Of course, the feminine, tender, and gentle of those women's natures are all expelled because they were seen as symbols of shallowness and weakness, and female writers have taken the role of shaping heroines to show the beauty of neutrality.

It can be said that the female image shaping of female text of the seventeen-year literature is only on the surface, and the masculine breath of the "female hero" who has mastered the right to speak in the revolutionary tide completely obscures the rich and secret inner world of women and their complex and heavy life experience. In the "Life and Death Field", Xiao Hong expressed the humiliation and pain of women's passive birth during the production of Wu Gugu and Jinzhi, but in these seventeen-year female writer's writing, these painful personal experiences related to gender itself were intentionally ignored. In those "Mulan"-style heroines, there is no love entanglement, marital conflicts, and the pain brought by housework, they only have the body just as strong as men, they are open-minded, heroic personality, and the infinite loyalty to Party to New China, while the life experience of female individuals is completely ignored, the pain of childbirth, the weight of housework and work are not paid attention to. Even if the female consciousness is as prominent as Ru Zhijuan, although her novel "Quiet Maternity" refers to this topic related to the origin of life, but its focus is not on the feminine praise of women's life, not the description of birth pain, her starting point is to praise the greatness of this era of change by portraying the mind changes of the staff in the hospital. Therefore, even when these maternity women are mentioned very little, it is also a new change under the tide of the times. With the doctor of obstetrics and gynecology, the habit of confinement is replaced by maternal health exercises. The protagonist Tan Shenshen and He Mei, although they have different ages and differences in thought, essentially they have the same characteristics, they have no self, no family life, and of course no love life, but devote their whole mind into revolutionary work (Maternity work), so that they have been alienated into a woman in the era under the mainstream context with only social identity but without family identity.

B. The Rewriting of Female Emotions and the Escape of Family Roles

During this period, women's liberation was fully integrated into social liberation, with the advancement of women's political status, female writers were able to enter from the marginal narrative to the central revolutionary narrative, and they became social spokespersons like male writers. A considerable number of female writers choose to forget their female identity, and then consciously rewrite female gender characteristics, family roles and emotional life together with male writers, which is highlighted in the escape of family roles.

In thousands of years of patriarchal society, the family was once the only activity space for women. The attic platform and the small pavilion deep courtyard not only left the charming and graceful women, but also filled their hearts and minds. The sadness and tears of the stretch are the humiliation of women who have been degraded as the "second gender". Therefore, when the awakening of the "May 4th" people opened the family door which shut down the woman with the thunder and the temptation, the women chose to rush out of the family and find a social identity. Therefore, the liberation of women escaped from family is synonymous with anti-feudalism, but too much water drowned the miller, when the division of labor and social roles are completely opposed, the advanced meaning of this escape will inevitably be greatly reduced.

In fact, in the traditional sense, although the family work division of men managing outside and women managing inside is unfair to women, it also shows the care of women's physiological characteristics. After the founding of the country, it is accompanied by the improvement of women's social and political status, it is the extreme depreciation of family work / housework. In the text at the time, family women were synonymous with backwardness, and women who abandoned family roles and participated in social division of labor represented the direction of women's liberation. However, this seemingly fair discourse implies obvious injustice, because women who enter the society do not have the same rights as men in family life, which means that they are the main bearers of family work while shouldering the same level of social work as men, which undoubtedly increases the burden on women. However, the text at that time only stayed on the identification of the previous value, so we saw that not only the landlord Lin Daojing who lived in the 1930s had to break out of the family fence, but Aunt Guan lived in the 1950s also wants to go to the community to find a place. If the escape represented by these two types of women also represents the only way for women's liberation, then in the "Spring season" (Ru Zhijuan), the heroine Jing Lan living in the Great Leap Forward period, her different choices between work and family lead to the different results exposes the contradiction in this discourse. When Jing Lan took the family role as a good wife and a good mother out of her love for her husband, her husband was cold to her, especially under the contrast of her neighbor Zhu Dajie, who was fully devoted into work, Jing Lan became a lagger of the era. And when she finally shifted her focus to the work in the factory, she not only

regained her husband's love (?), but also the respect of the society.

The encounter of Jing Lan is actually showing the rift between the female liberation and the real life in the political sense, but the author's intention is to affirm the female's social participation consciousness, and the value of the family role is neglected intentionally or unintentionally. The same topic is more difficult to blend in with the contemporary male writers. In "Bitter Cabbage" (Feng Deying), Juanzi was not only escape from family for the female role, but to be more strongly resisting and disgusting, even for her mother, she shows obvious resistance emotions. For the newly born child, she is not happy, but because she has dragged her revolutionary work she is full of complaints: "It's all your little things, so I have to be at home, you'd better to dead!" [3] This apparently distorted family feeling reflects the values of family life that have deeply influenced the female writers of that era and the choices of women in their writings.

When female writers detached women's gender characteristics from their heroines piece by piece, a female image as tall as a man was established, which was the highest pursuit of all women who demanded progress in that era-Heroine. However, the image of the heroine who does not have the slightest smoldering spirit on her body can no longer represent the real woman. It is purely a kind of imitation of men and becomes a man in a female cover, just like Jiang Shuiying, who is completely maled in the Cultural Revolution. When they are leading the revolutionary production in a bold way, or when they are struggling with the class enemies, who else think they are heroines?

IV. CONCLUSION

During this period, literature has its obvious characteristics of the times. The literary environment of the unification makes the literature relatively simple in terms of ideological content and aesthetic form. The preference for hero worship and revolutionary optimism makes the seventeen-year literature show strong masculinity. Whether it is called "heroic text" or "revolutionary text", these titles imply indifference and depreciation of personality, and gender consciousness is not in the aesthetic category at that time. So in the field of female literature research, the views are highly consistent on this issue, that is, during this period, the discipline of political discourse made women's subjective consciousness generally lost. Most female writers lost their gender characteristics and became the megaphone of mainstream consciousness, it can be said that "Seventeen-years" has no real female literature.

However, is this period really a desert of female literature? The answer is obviously no, not to mention the intentional and unintentional efforts of Ru Zhijuan and Zong Pu, even the creations of female writers who are the same as those who resonate with the times may present some feminine characteristics implicitly or explicitly. Therefore, the female texts of this period should be examined in their specific historical contexts, and taking into account the particularity of the seventeen-years in the twentieth century, both

recognizing the inadequacy of their female subjective consciousness and also facing the new quality presented in the literary environment in the new society, so that we could give a fair and reasonable judgment to the seventeen-year female text.

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