

Researches on Duras' Acceptance in Mainland China From the Perspective of the Evolution of Chinese Contemporary Literary Trends After China's Reform and Opening up

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Abstract

The transformation of the image of the famous French writer Margaret Duras in Chinese culture reflects different modernity construction paths in mainland China after the reform and opening up. In the literary trend of "root seeking" in the 1980s, a portion of the foreign language community adopted a conservative stance and reshaped it through Duras' introduction and "root seeking" style, implying a return to national tradition for modernity construction; After the rise of feminism in China in the 1990s, female writers paid tribute to Duras and regarded her as a foreign flag for the construction of female subjectivity, thus exploring modernity based on gender culture; After the rise of consumerist culture at the turn of the century, the cultural market led by Shanghai reshaped Duras as a semiotic of "bourgeoisie", echoing the slogan of "everything centered on economic development" and supporting the concept of modern national construction with economic development.

Key words: Duras; Root seeking movement; Female writing; Consumerism

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Margaret Duras is a famous French writer of the 20th century. She not only promoted the development of French Modernism, but also had a huge impact on modernist literary writing worldwide. She is hailed by Wang Daoqian as a representative writer of the second wave of French modernist literature.^[1] Duras not only enjoys a high reputation worldwide, but also has sparked three cultural waves in China since the reform and opening up. The first cultural wave was the translation craze in the early stages of reform and opening up. The publishing group represented by Writers' Publishing House and Shanghai Translation Publishing House introduced a large number of Duras' works and quickly spread to the literary and artistic circles nationwide with its urban influence, affecting a large number of writers in the 1980s, such as Wang Xiaobo and Zhao Mei; The second cultural wave was the imitation of Duras' autobiographical novel style writing, sparked by writers such as Wei Hui and Mian Mian in the 1990s. It had sparked widespread discussion in the social and cultural field; The third cultural wave appeared at the turn of the century when China joined globalization, and her representative work "The Lover" was adapted into a film, which sparked another media frenzy in China.^[2] A group of renowned scholars such as Xu Jun, Huang Hong, and Yuan Xiaoyi have paid enthusiastic attention to this French female writer. "In the past decade, China's Duras research has been moving towards a more diverse direction, and more and more research perspectives and methods have been applied, bringing the research level to a new height."^[3]

The evolution of Duras' images in different historical periods reflects the evolution process and internal conflicts of Chinese local literary trends since the new era of reform and opening up. The translation and acceptance of foreign literature directly affect the cultural construction of a nation. In literary communications between different ethnic groups, translation always plays a fundamental role. For a country, what to translate and what kind of works to

introduce are not only the personal activities of translators at the level of language conversion, but also the major issues of cultural borrowing and absorption of a nation.^[4] Since Duras was introduced in the 1980s, cultural waves of Duras occurred in China almost every decade, which precisely reflects the process of foreign language scholars breaking through prejudices and ideological barriers through translation, participating in discourse practice in the new era of Chinese literature, and reshaping the aesthetic of local literature. As Susan Bassnett, the flag bearer of cultural translation research, once said, "We are no longer bound by words or even text... We have realized the importance of translation context. One context of course refers to history, and the other context is culture."^[5] Now, the resorting and research of the evolution of Duras' images in the diachronic dimension of sinicization is not only to explore the internal reasons behind the reshaping and fragmented presentation of foreign writers in the Chinese cultural field, but also to review the historical process of contemporary Chinese literary trends since the reform and opening up from the perspective of translation and acceptance, promoting the research and development of local literature.

1. A WRITING MODEL OF "ROOT SEEKING" IN FOREIGN LANDS

In the 1980s, there was a discussion activity on the "root seeking" cultural trend in China. At that time, during the "Cultural Fever in 1985", there were many different cultural tendencies in the intellectual community regarding the relationship between ethnic culture and modernity. Some called for a return to the "May Fourth Movement" and criticized the cultural enlightenment of feudal culture that hindered the development of modernity; Cultural nationalism that explores modernity based on the foundation of national identity; At that time, root-seeking writers realized the long-term cultural rupture zone that had emerged since the May Fourth Movement, hoping to make up for this rupture zone through root-seeking, discover the profound constraints and cultural constraints of national culture, and thus grasp the development direction of national culture. It was also at this time that Wang Daoqian translated and introduced Duras' "Moderato cantabile" in the resumed issue of "Foreign Literature and Art". The release of the first translation of Wang Daoqian's "Lover" in 1984 completely ignited the translation enthusiasm of Duras' works in the 1980s. In just two years, from 1984 to 1986, "Lover" published six Chinese translations, all of which were translated by renowned French literature scholars such as Wang Dongliang and Dai Mingpei.^[6] If we examine Duras' translation wave in 1980s with historical reflection from the perspective of comparative literature, we will find that her image as a "root seeking" writer is particularly

prominent in the cultural field of mainland China, which is closely related to the rise of the root-seeking literary trend in China.

Firstly, Duras' early life experiences have a subtle intertextual structure with the Eastern history of the previous century. Looking into the future by looking at the past, it is the same choice for mainland root-seeking writers and Duras in dealing with the conflict between nationalism and modernity when facing the impact of modernization. Duras grew up in French colonial Vietnam and returned to Paris after 18 years old. To some extent, her own Vietnamese writing is a personalized cultural root-seeking record. In 1914, Duras was born in Jiading, near Saigon, Vietnam. His family lived a life similar to that of the colonized Vietnamese indigenous people. "You see, we are more Vietnamese than French," he said. She also wrote in "Material Life" in Paris, it's like a huge mistake, and all you see is the unbearable form of a big city'^[8]. Unlike Western writers who grew up locally, Duras did not integrate well into the local cultural life after returning Paris. On the contrary, she was filled with nostalgia and sympathy for the land and people of the East. "Her whole life was stuck in the departed Indochina, and her childhood could not be returned... The East is not only the origin of fiction, but also the crux of deconstruction. The ubiquitous absence is like God on paper"^[9]. She was once a part of the colony, and the historical memory of poverty and humiliation in the East in the last century has become a deep connotation of individual trauma repeatedly written by Duras. Works on East such as "Hiroshinma mon amour", "La Femme du Gange", "India Song", "Lover", sadly and despairingly review the devastated colonial history, and continue this depressive and worldly sentiment into later works which are unrelated to Eastern themes. Her repeated depiction of pain and despair is not only a personalized cultural root-seeking writing, but also an exposure and confession of the historical pain of the colonies.

Secondly, the changes in Duras' creative themes coincided with the development of Chinese literature after the reform and opening up, following the same psychological journey from "Trauma literature", "introspection literature" to "root-seeking literature". The oriental culture of the last century rooted in Duras' subconsciousness. "The Vietnam colony has become her spiritual hometown, and her thoughts and soul are the starting point of her life and the destination of her writing"^[10]. Therefore, when she returned to France, she became a root seeker swaying and hovering between the two cultural modes of East and West. Searching for roots, searching for a 'ebbing tide' world... This birthplace occupies all of her works. Because nothing is more important than her childhood.^[11] From Vietnam to Paris, the connotation of the cultural model on which she relied for survival underwent a drastic change, which made her waver between the two cultural models. After returning

to France, the creation of "Les impudents" and "The Peaceful Life" deliberately avoided Vietnam. However, her long-term colonial life experience has created a layer of separation between her and the real French society and the French classical literary tradition. Frustrated in integrating into French culture, Duras had no choice but to turn his eyes to his unspeakable life scar --- Vietnam. When I returned to my familiar colonial experience, "Un barrage contre le Pacifique" became much smoother and more sophisticated. From "Hiroshinma mon amour", "La Femme du Gange", "India Song", to "Lover", the humid and impoverished Saigon and the oppressive and shameful childhood are repeatedly written. While ruminating on pain, she is also seeking a home. The pain of Duras is precisely the pain of being abandoned, lacking cultural roots, or lacking identifiable cultural roots Duras went through a long cultural rootless journey from loss to establishment. Finding roots is Duras' most painful experience, because what she seeks is not exactly the cultural roots she can identify with, but the roots she wants to sublimate. Breaking away from the roots of Eastern culture that one identifies with, and establishing a certain connection with unfamiliar neighboring cultures.^[12]

Duras' "Root Seeking" writing and the "Root Seeking Literature" in 1980s both reveal a cultural appeal against modernity in the process of modernization. Ding Fan believes that the essence of "root seeking literature" is an anti-modernism movement. "Scholars of "root seeking literature" believe that the May Fourth New Culture Movement separated the source and flow of Chinese literature and culture, and "root seeking" is to reconnect it"^[13]. Unlike the natural process of Western literature, the development of modern and contemporary Chinese literature is driven by continuous political movements. To some extent, 'root seeking' is not simply an instinctive shift towards empirical writing of agricultural civilization out of ignorance of history. On the contrary, the cultural conservatism shift of 'seeking roots' implies a lack of trust in the modern political order led by the West. The reform and opening up bid farewell to the social experiment of proletarian cultural dictatorship, and also sparked doubts within the party about the transformation of proletarian beliefs. In France, the French Communist Party went from being the largest party to "left and right co-governance" and then completely losing power. Duras went from being a revolutionary pioneer in the resistance movement and the "May Storm" to being expelled from the party and repeatedly neglected by mainstream Western literary awards due to her political stance. Her "root seeking" writing also hinted at the collapse of the roots of faith and questioned the modern political order in France. The man who symbolizes modern urban civilization in "The Lying Man" has become a "walking machine" that has lost its perception, constantly lying to conceal his hollow self. The city of Shattara, which symbolizes modern urban civilization in "Ravissement de C. ol V. Stein" and

"L'amour" has become the apocalypse of love, as well as the apocalypse of humanity in the classical sense. As Ji Hongzhen once said, "Realizing modernization and aligning with the world is a national consensus formed by the Chinese people's historical rationality after enduring long and tortuous hardships in the early 1980s. However, the" root seeking literature "in the mid-1980s was an instinctive struggle of the Chinese national collective against the wave of globalization."^[14] Searching for roots "is not only a search for national spirit but also a search for literary spirit. The" searching for roots "of intellectuals is not only related to personal identity identification, but also to cultural identification. The writing of "seeking roots" worldwide is not only a farewell to the specific period of the Red Revolution, but also implies the hidden concerns of intellectuals about forgetting, splitting, and even denying historical memories behind the narrative of "globalization".

2. THE MODERNIST BENCHMARK OF FEMALE WRITING

The 1990s was a turning point in contemporary Chinese female literature, influenced by the wave of Western feminism, from class narrative to individual female narrative. It was also the beginning of female writing's pursuit of modern female subjectivity reconstruction through resistance to the patriarchal order. Before the 1990s, most female writers were not fully aware of their differences from men in terms of physical, psychological, and cognitive perspectives.^[15] They do not highlight themselves, but instead hide themselves to participate in literary practice as men. But in the 1990s, after breaking free from the masking and appropriation of women's discourse by the imagination of the national community, women began to shift from criticizing the national ideological system to defining themselves as gender subjects through the destruction of the patriarchal cultural order. And this is closely related to the translation and introduction of foreign feminist literature.

At this time, Duras in the field of Chinese culture had almost become a modernist benchmark for female writing, becoming an object that female writers were eager to imitate. As Xu Jun said, "Duras has exerted extensive influence on Chinese contemporary young female writers through" Lover ", from theme to genre, from creation theme to narrative method, making them suddenly enter a unique world of writing"^[16]. Zhao Mei bluntly stated that Duras was the guide of her creative career. "I never deny how deeply I was influenced by her, and I even advertised that I was trying to write with her feelings and her way."^[17] Liao Yimei also clearly expressed her love for Duras, saying that she, like Duras, "wrote about the eternal feelings after the foam burst"^[18]. Wei Hui directly stated that her favorite woman is Duras^[19]. To some

extent, Duras is not only a bridge for the dissemination of Western female literature to China, but also provides a new paradigm for the writing of Chinese women in China's transitional period.

Firstly, Duras' autobiographical novels provide an extremely effective reference for women's writing in the new era to shift their focus from the grand narrative of "revolution history" novels to women's personal experiences. Gruber pointed out in his evaluation of "The Lover" that "the literary style of autobiography is limited by a certain legal system strictly stipulated by the law of compilation, which Duras both approves and disagrees with, and the situation is unpredictable. Therefore, this book fluctuates between autobiography and ordinary works, and between my life stories and my writing stories".^[20] Works such as "Un barrage contre le Pacifique", "Le vice-consul", and "L'amant de la Chine du Nord" are all artistic reproductions of Duras' own experiences. These works start from the micro perspective of extreme personalization and fragmentation of women, making writing itself a medium for self recognition. The authenticity of autobiography is integrated with the fictionality of the novel, and both real and imaginary memories cleverly combine realism and imagination, reshaping the author in fiction. Although not every female writer is as outspoken as Zhao Mei and Wei Hui in their admiration for Duras, as Xu Hejin said, "The criticism community in our country believes that they appreciate and are influenced by Duras... Like Duras, they intentionally confuse life with fiction, and many of their works have autobiographical characteristics."^[21] In Lin Bai's "One Person's War", the protagonist Domi's difficult academic experiences, ambition to become famous, and the fatally fated love experience all bear the author's own shadow. Beautiful writers such as Wei Hui directly consider the autobiography of beautiful women as a major selling point. In "Shanghai Baby", the protagonist Coco graduated from Fudan University, which is Wei Hui's alma mater. Coco's identity as a writer, her writing experience, and the process of publishing books are completely consistent with Wei Hui himself, and even Coco's ex boyfriends can find prototypes in reality. Although this self drawn writing style has also caused many scholars to criticize the "narcissistic" complex, lack of historical sense, and excessive commercialization of female writing in the transitional period, its positive role in the transformation of female writing in the new era cannot be erased. These new era female autobiographies are completely cut off from the old era in a crude and immature way. The infinite depth of female characters' self dissection and self exposure demonstrate the new artistic exploration of female writing in the field of modern novels during the transformation period, with a modernity significance that directly refers to the exploration of female survival and female values.

Secondly, the male-female mismatch in romantic relationships of Duras' works has influenced the body narrative of female writing during China's transitional period, responding to the call for "subjectivity return" after the reform and opening up with a posture different from male body writing, completing a unique exploration of modernity based on the "killing husband" complex that is unique to women. In 1977, French feminist pioneer Elena Sisu first elaborated on the theory of "body writing", advocating that women should write about themselves, discover themselves, and complete the resistance to male dominated discourse and the reconstruction of female discourse. Duras was also deeply influenced by contemporary feminist trends, believing that "the essence lies outside the body. The body is the result of existence"^[22], while "men do not understand women, they have not come into contact with a woman's body, perhaps have never read books or poems written by women. Such writers are engaged in literary work, they are deceiving themselves"^[8]. In Duras' eyes, the body is not only free, but also a superposition of external political discourse and patriarchal discourse. Therefore, breaking this dual discourse oppression in female writing relies on "an organic, translated writing"^[23]. So in her body narrative, the roles between the two genders are often reversed. In 'Lover', the male who was supposed to dominate sexual intercourse cried and cried like a giant baby, and needed guidance and comfort from a girl who was younger than herself like a mother. In "Moderato Cantabile", Anna leads the "adultery" with Shawn, and afterwards leaves Shawn, who is paralyzed and impotent due to fear, without any nostalgia. The man in 'The Sailor of Gibraltar' doesn't even have a name, just follows Anna aimlessly like a child clinging to their mother, waiting to be 'used'. The reversal of sexual roles symbolizes the subversion of gender power, and the "giant infantilization" of male sexuality implies that the intercourse between husband and wife becomes "childbirth" between mother and son. The "husband" withdraws from the behavior of "son" and is restuffed back into the uterus by the "mother". As a result, the female subject completes a spiritual "husband killing", and a self image of a dictatorial and indulgent "big mother" woman who controls and devours the male subject is about to emerge.

Similarly, the anti-cultural writing of Chinese women in the 1990s was a destruction of various unequal relationships based on patriarchal culture^[24]. After the easing of the contradiction between political discourse and personal discourse in the 1990s, gender conflicts began to emerge, and the body became an important access for women to resist the patriarchal order and reshape themselves. The body writing in female writing has shifted from resisting political violence as a gender alliance to using extreme means to disrupt the patriarchal order and achieve the modernization pursuit of female subjectivity

as a 'self certification'. Unlike male discourse, female discourse not only involves a struggle between being an individual and ideological discourse, but also a game between being a gender and cultural discourse based on the patriarchal order. The dominant female discourse in every historical period is a product of the bidirectional influence or 'interaction' between the national will and the social gender imagination of culture^[25]. Similar to Duras' choice, in the new era of female writing, 'pornography has become a subversive force questioning norms'^[26]. In "Shanghai Baby", Tian Tian is a frail young man who lack of sexual ability. As a girlfriend, Coco is more responsible for taking care of young children like a mother. Xiao Meng in Chen Ran's "Cheers to the Past" has a direct incestuous relationship with his lover Lao Ba's father, becoming an "invisible mother". These gender mismatched body narratives are not only a re-examination of women's own desires, bodies, and feelings, but also a direct manifestation of women's resistance to the patriarchal order.

Finally, Duras' anti-moral and anti-traditional romantic writing has influenced the construction of the "discourse of love" in women's writing in the new era. A large amount of romantic writing that deviates from ethics is a rebellion against history and a self reshaping towards the new era in women's writing during China's transitional period. In terms of plot, Duras devoted his entire life to writing unconventional love stories: the piano teacher in "Moderato Cantabile" developed an ambiguous relationship with the man who met in a bar, while the woman in "Les yeux bleus, cheveux noirs" wandered between two men seeking physical and spiritual comfort. Duras' female character view herself as a free individual, instead of viewing herself, the world, and people according to the accepted rules of female behavior at the time.^[27] Therefore, Duras' anti-moral and anti-traditional romantic writing has profound implications for self pursuit and subject confirmation. In China, which has just bid farewell to the Cultural Revolution, this kind of "love", which is closely linked to individual rights and symbolizing free will, is the precursor to the revival of individualistic culture in the new era.

As Dai Jinhua said, "An important juncture that distinguishes writing in the new era from history is the discourse on 'love'... In the name of 'love' and the discourse on 'love', it showcases the process of discourse construction in China in the new era, showcases the conflict and interweaving between the discourse of elite intellectuals and female discourse, and presents a mottled and complex discourse similar to that of female writers, but it is a specific writing of the group of female writers"^[28]. The memory of the "Cultural Revolution" in the context of new era literature is a ruins of love, where the right to "love" between individuals is deprived by political violence. The loss of love means the disability

of life and the loss of life value, therefore the "Cultural Revolution" is presented as a "human" tragedy in the new era of writing. In this way, love writing of women in China's transitional period reveals that individual attempts to seek self redemption and even social redemption. The water in Chen Ran's "Time and the Cage" yearns for a man to enter her heart and take her out of the anxiety and disillusionment of existence. In Liao Yimei's "Rhinoceros in Love", Ma Lu needs to undergo a pathological self confirmation in a changing and turbulent era through the feeling of "heartache" of love. Love has risen from a life experience of establishing interpersonal relationships to a survival experience that symbolizes the confirmation of the subject. These vastly different love writing styles greatly enhance the expressive power of literature, enrich the aesthetic connotations of modern novels, and bring new insights to the creative concepts of contemporary female literature.

3. THE SYMBOL OF PETTY BOURGEOISIE UNDER THE WAVE OF CONSUMERISM

Since the 1990s, it has been a period of market economy in China from initial establishment to comprehensive implementation, and also a period when literature has been included in the order of consumer culture, with unprecedented efforts to generate, interpret, and disseminate consumer culture as the core goal. Literature has transformed from a purely elegant spiritual product into a cultural commodity with the ultimate goal of profit. The consumption motivation of meaning consumption, value consumption, and the consumption logic of consumption for consumption have become exceptionally strong and dominate and control the mainstream of consumption.^[29] Driven by interests, all cultural resources in society are maximally incorporated into the market in the form of consumerist culture, and after repackaging, they become commodities for sale. Obviously, these cultural resources included in consumer reproduction not only point to local literary creation, but also cover the selection and introduction of foreign literature in the field of translation. The production mode of mass culture has reconstructed the existing form of cultural integration, with the goal of meeting the needs of mass culture.^[30]

At this time, with the praise of literary stars such as Wang Xiaobo and the great success of the movie of "Lover", Duras quickly became a "trendy literary figure" sought after by popular culture in China. She was transformed into a "petty bourgeoisie symbol" symbolizing modern identity. Duras' works are systematically published. Lijiang Publishing House has launched the "Duras Series" books, Writers' Publishing House has published the "Selected Works of Duras", and Chunfeng Literature and Art Publishing House has

purchased copyright from Gallima Publishing House in France, organizing the translation of 22 books published over the past half century of Duras, forming the “Duras Collection”. As Zhao Xifang said, China’s “Duras fever” has little to do with French new novels. As the title of “The Lover” indicates, ‘Duras fever’ is related to emotions.”^[31] The “petty bourgeoisie” reshaping of Duras by popular culture is not only manifested in self promotion through the purchase of his literary works as “vulgar”, but also in the consumption of his literary identity and the consumption of his literary emotions.

Firstly, Duras’ “petty bourgeoisie” reshaping in Shanghai is mainly reflected in the writer’s identity consumption packaged as an advanced urban cultural symbol. Shanghai is the representative and symbol of modernization of modern cities in China in the new era, radiating from Shanghai to the whole country. The classic transformation of Duras in China demonstrates Shanghai’s advanced cultural posture based on economic advantages. Duras’ works are notoriously obscure and difficult to understand in the West, characterized by their content being obscure, difficult to understand, paradoxical, coexisting with simplicity and complexity, and their form being non-linear narrative, unique structure, rhythm, and prayer like language filled with musical and symbolic elements.^[32] But in Shanghai, Duras is completely covered by ‘Lover’. As a French Communist Party member who had participated in resistance movements and led the May Storm, she became a symbol of “petty bourgeoisie” in Shanghai. “Along with Haruki Murakami and Eileen Chang, she is known as a ‘representative of fashion literature’”^[33]. The bizarre transformation of Duras’ image in China is closely related to the wave of consumerism sweeping through China during China’s transformation period. In the reality of literature marketization, market economy organizes and implements economic activities according to market principles and commodity logic. Literary dissemination has become a profitable value-added service, so packaging and hype have become essential business strategies for commodity sales. As Wang Dongliang said at the time of Duras’ death in 1996, “the success of ‘The Lover’ led to a special Duras phenomenon or ‘The Lover’ phenomenon. It exaggerated the value of the work itself and Duras’ own influence comically.”^[34] The depiction of extramarital affairs and pornography in “The Lover” has become a selling point, and those plots that originally served political criticism and philosophical reflection have been captured as “anti-moral and anti-traditional” appearances and amplified into consumer symbols that satisfy the public’s curiosity and desire for privacy, thus completing the replacement of the real image of Duras. But this is exactly what Shanghai’s urban cultural construction, as the bridgehead of reform and opening up, needs after China’s accession to the global economic system. After the reform and opening up,

the urbanization process has been unprecedentedly rapid, and the urban population has rapidly expanded. However, after a long period of suppression, urban literature has only left empty fashion symbols in cultural expression.^[35] Although foreign literature cannot express the real life experience of Chinese cities at present, in the absence of local literature, the introduction and translation of foreign urban literature, represented by Duras, is a supplement to contemporary Chinese urban literature from a lateral perspective. It is a circuitous way for foreign language scholars to intervene in the field of contemporary Chinese literature and participate in the construction of modern Chinese urban culture.

Secondly, the cultural market’s emotional consumption of Duras’ literature is reflected in the vulgarization of his “divine love” into “ordinary love”, so it is easier for the public to understand and accept for profit. The romantic writing of bidding farewell to the revolution was a symbol of modernity in the early transitional period of China as a “counter grand narrative”. However, in the context of economic oriented times, love traded for a pragmatic way of survival at the cost of abandoning the transcendent spirit. The nannies Liu Yue, Tang Wan’er, and A’can in “Ruined City” love the identity as a writer who can bring fame and fortune to Zhuang Zhidie, rather than Zhuang Zhidie, who is facing a crisis of survival significance and struggling in nothingness. Liu Zhenyun’s “One Ground Chicken Feather” satirizes the “wear and tear of love” between Xiaolin and his wife under economic difficulties through a series of daily life trivialities such as “stealing water at night”, “buying cheap processed vegetables”, and “drilling for promotion”. Alan Badio accuses love as a useless adventure in the consumer society in “The Duo of Love”, stating that “on the one hand, people prepare a certain kind of spouse relationship in the warmth of consumption; on the other hand, while saving and avoiding passion, they arrange sexual relationships that are full of pleasure and enjoyment reasonably.”^[36] Love has transformed from the “absolute spirit” described by Hegel into a “materialistic emotional expression”, and transcendence no longer exists in the love of consumerist culture. The “love of ordinary people” shaped by ordinary daily life may seem different in terms of experience, but in essence, it shows a value expression that is consistent with the logic of social consumption. This kind of ‘ordinary love’ is not so much a ‘anti grand narrative’ that advocates a real life, as it is locked and eroded by a dogmatic and vulgar daily life. This kind of love based on things strictly follows the logic of consumption. “Love is tamed into a consumption mode that does not involve risks, does not consider courage, eliminates madness and madness, and avoids any negative and negative feelings.”^[37] But in Duras’ works, this kind of love is precisely the object of criticism. “The absoluteness of relationships has been distorted from the beginning, and in a commercial

society, there is indeed a transaction between various beings, but it is never a true "commonality".^[38] The "love" in Duras' works is a spiritual restoration that elevates from daily experience to metaphysics. Works such as "British Lover", "Hiroshima Love", "India Song", and "Lover" do not depict race, history, politics, money, or class on the surface of the plot, but rather something that could transcend these things - love. In 'Lover', even though we know that love will never come, 'we are lovers, and we cannot stop loving each other'.^[39] Human love relies on reason, so it lingers and measures, and struggles between oneself and others. However, God's love does not doubt, measure, or question, because God's love can transcend reason. Therefore, every female image born out of love and extinguished by love in her works exudes a divine radiance.

All in all, the "petty bourgeoisie" reconstruction of Duras reflects the urgent need for the public to integrate into the modern material life of developed countries in the context of globalization, in order to seek modern identity recognition. Since the 1990s, the term 'globalization' has gradually become popular and rapidly expanded to the entire academic community. It symbolizes another meaningful turn in contemporary Chinese literature: from 'personalization' to 'nationalization', and from 'nationalization' to feel and encounter the impact from 'globalization', especially 'westernization'.^[40] The era of globalization is also an era of consumerism, where consumer behavior is closely related to identity recognition and self-construction. According to Baudrillard's consumption theory, "consumption is tamed by a certain code and an unconscious discipline of competitive cooperation that adapts to this code... Only in this way can consumption replace all ideologies and simultaneously shoulder the integration of the entire society".^[41] At the beginning of the reform and opening up, Chinese residents echoed the political slogan of "putting economic development at the center", peering into the modern material life of developed countries through consumption of Western modern industrial and cultural goods, and gaining modern recognition. Lisa Rofel pointed out in "Desire for China" that the rise and expansion of consumer desire in transitional Chinese society is reflected in the transformation of the cultural system that regulates individual behavior.^[42] Jane Collier also found that the changes in market transformation affect the changes in the concept and explanatory framework of understanding people's behavior, that is, from the original responsibility towards others to the desire to care for oneself, rather than simply from suppressing desires to practicing desires.^[43] In the new era, individuals' demand for sex, demand for modern lifestyles, and desire for upward mobility have generated new moral standards and value judgments in Chinese society. In China during the market transformation period, the rationalization of desires is not so much about the possibility of people

following their inner desires and feelings, breaking free from the oppression of moral self, but rather more reflected in subtle changes in people's concepts and practical fields. These changes affect how people manage self presentation and interpret the behavior of others. This can also explain why "Lover", a work with "large-scale" topics such as underage money and sex trading, racial oppression, and extramarital affairs, suddenly became "natural" and "understandable" in China at the turn of the century, and "understandable" in the public sphere. Duras, who has a legendary private life and completely differs from traditional Chinese female images, has also been popular and widely imitated.

CONCLUSION

From the first discussion on "humanitarianism" in the foreign language community in 1977 to the re-examination of "modernization and modernism" by the intellectual community after the "Methodology Year" in the field of literary research in 1985, the variation of foreign writers' images in the Chinese cultural field reflects the different orientations of the construction path of modernity among Chinese local literary discourses, recording the historical transformation of literary discourse in the new era from the perspective of translation and introduction. The 'New Era China' is not an irreducible whole, and as a foreign ideological resource, translation has become a tool for local value conflicts. More in-depth research should come from a specific analysis of the interaction between these cultural groups. The reason why a Western language is popular in China is due to China's internal needs.^[45] As a gateway to reform and opening up and a pioneer of modern cities, Shanghai's foreign language academic community has tirelessly introduced Duras' works at different historical stages and spared no effort in promoting them nationwide. This measure is not only a lateral response to the great discussion of "what is modernist literature" and "what is humanitarianism" in the field of humanities and social sciences in China during the transitional period, but also reshapes and consolidates the influence of urban culture in the practice of discourse in the new era.

The evolution of the Chinese Duras images in different historical periods reflects the conflicts and contradictions between local cultural trends and the path of modernity construction in different stages of historical development. In the literary trend of "root seeking" in the 1980s, a portion of the foreign language community adopted a conservative stance and reshaped it through Duras' introduction and "root seeking" style, implying a return to national tradition for modernity construction; After the rise of feminism in China in the 1990s, female writers paid tribute to Duras and regarded her as a foreign flag for the construction of female subjectivity, thus exploring modernity based on gender culture; After the rise of

consumerist culture at the turn of the century, the cultural market led by Shanghai reshaped Duras as a “petty bourgeoisie”, echoing the slogan of “everything centered on economic development” and supporting the concept of modern national construction with economic development as the dominant dimension. As Cheng Guangwei said, examining the history of literature in the new era requires “truly placing China’s current situation within the framework of “world modernization history”.^[46] The “Duras fever” during different historical periods has left us with profound reflections on how the foreign language academic community can participate in the construction of local literary modernity through world literature during different historical periods. Although there were too many controversies and controversies in the 1980s, from the perspective of literary creation, translation, and criticism, the overall trend of the era was to shift from criticism of external social values to demands for the emotional world of humans, prompting the critical perspective to shift towards the ideological and emotional context of modernization.^[47] In short, Chinese literature and translated literature, which have just breathed a sigh of relief from revolutionary discourse in the new era, have a heterogeneous and isomorphic intertextual relationship. At this time, China’s foreign literature research and canonization construction are more oriented towards echoing and supporting the discourse of the times, serving the discourse rebirth of local literature. On the one hand, it reflects China’s acceptance orientation and utilization of foreign literature, providing an important entry point for the study of the historical development trajectory of local literature; On the other hand, the classic reshaping of foreign writers also highlights the Chinese style care and interpretation of world literature from a local perspective, deeply influencing the development path of contemporary Chinese literature.

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