

# The Narrative Function of “Soundscape” in Eileen Chang’s Novels in the Auditory Narrative Perspective——Taking Red Rose and White Rose as an Example

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**Abstract.** Auditory narrative is the expression and writing related auditory perception in narrative works. Eileen Chang’s Novels embody rich sensory narratives and take the auditory soundscape as a typical narrative. Scholar Fu Xiuyan believes that auscultating the soundscape with auditory narrative theory can “re-listen” to the classics and achieve the purpose of admonishing the “deafness” of literary research. Based on the theory of “auditory narrative” proposed by Fu Xiuyan, this paper selects the soundscape in Eileen Chang’s typical novel Red Rose and White Rose to analyze, and further explores the relationship between Soundscape Construction and Character Creation, Soundscape Cutting and Story Building, as well as Soundscape Contrast and Aesthetic Embodiment, in order to further supplement and enrich the new issues in the new field of Eileen Chang studies.

**Keywords:** auditory narrative, soundscape, The Red Rose and White Rose.

## 1. Introduction

In the current era, people’s sense of hearing has been replaced by vision in a certain sense.[1] For a long time, people have ignored the fact that narrative is, from the very beginning, an act of producing auditory space. Since entering the 21st century, the call for restoring the audiovisual balance has become louder and louder, and there has been an “auditory turn” in the field of literary research [1]. Thus the concept of auditory narrative has gradually entered the field of narratology. Foreign works on auditory narratives began with Melba Cady Keane's 2005 book, *Modernist Soundscapes and Intellectual Listening: a Narrative Study of Auditory Perception*. Domestic research on auditory narrative is represented by Fu Xiuyan, who believes that using auditory narrative theory to “auscultation” the soundscape can “re-listen” to the classics, and achieve the purpose of admonishing the “deafness” of literary research. [1] When Fu Xiuyan proposed the theory of auditory narrative, soundscape had not yet entered the list of objects of narrative research [1]. Under the guidance of the theory, textual studies focusing on soundscape narratology have gradually appeared in recent years. There is no lack of analysis and re-reading of Eileen Chang’s works.

Eileen Chang is a legendary writer in the history of modern Chinese literature, and the fever of Eileen Chang’s research since the 21st century has made scholars expand new fields of research, and evaluate Eileen Chang's personality and her value positioning in today's social context in a more rational and sensible way. Eileen Chang is not a mainstream revolutionary writer who writes about the times and the people in the sense of literary history, and she does not use radical writing methods to carry out grand narratives. Instead, she is good at realizing the traditional narrative of "small literature" by using individual psychology and ordinary life as the starting point, returning to "human being" itself. Wang Dewei once summarized the significance of Eileen Chang's era as follows: "First, the transition (or reduction?) from words to image", "Second, from male voice to female clamor", and "Third, from 'big history' to 'trivial history' era".[2]

“Red Rose and White Rose” is a middle grade novel written by Eileen Chang in the 1940s, which tells the emotional story between Tong Zhenbao and two women. As a typical novel of Eileen Chang, researchers have produced rich research results in terms of textual interpretation, character analysis, fictional techniques, and artistic expression. It is worth noting that Red Roses and White Roses presents diverse soundscapes, and the author shapes the numerous soundscapes in the text by means of auditory perception, successfully creating the time and space of the story. Fu Xiuyan explains in

his article "Explaining 'Listening' - On 'I Listen, Therefore I Am' and 'I Am Listened to, Therefore I Am'" that after the matrilineal society changed to patrilineal society, the status of women changed from "being listened to" to "being listened to". The change of women's status from "being listened to" to "being watched" after the change from matrilineal to patrilineal society is a change of survival strategy. Hong Kong scholar Lin Xingqian discusses the importance of Eileen Chang's portrayal of women in counteracting the patriarchal and patriarchal culture-dominated textual model from the content of women's writing, women's desires, and the discourse of the boudoir in Eileen Chang's texts. As a leading female writer, Eileen Chang's focus on auditory perception in her works should be related to the transformation of women's existential situation. There should be a connection between auditory narrative theory and feminist theory.

Based on the auditory narrative perspective, this paper takes the soundscape as the object of narrative research and explores its role in narrative function, in an attempt to rediscover the value of Eileen Chang's novels that has not yet been fully elucidated with a new research perspective.

## 2. Presentation of the "soundscape" in "The Red Rose and the White Rose"

Soundscape is initially a concept in the field of acoustics, proposed by the Canadian scholar Raymond Murray Schafer, which contains three levels: the keynote sound, the signal sound, and the soundmark. It is then introduced into the narrative research, which becomes an academic concept of elaborating the auditory object in contrast to the "landscape", and Fu Xiuyan added a special silent soundscape to the original level. The soundscape is rich in "perspective", some are sound curtains, while others are the opposite, highlighting the "ground" as the "figure"[1].

### 2.1. Keynote sound

The keynote sound exists as a background curtain that sets the tone of the entire soundscape. Several important episodes in *The Red Rose and the White Rose* shrouded in a curtain of "the sound of rain", as a result, the rain sound is the keynote sound. "Two weeks passed, and all at once the weather turned warm. Zhenbao went to work in his shirtsleeves, but before long it started to sprinkle and a chill blew in." [3] In this sound of rain, Zhenbao accidentally stumbles upon Jiaorui lighting his leftover cigarettes in solitary infatuation. "One day, he had a business lunch. It was the plum-rain season, and before he'd left the office the rain started. He hailed a rickshaw and went around to his house to fetch his raincoat." [3] In this sound of rain, Zhenbao bumped into Yanli's illicit love. The sound of rain appears twice in the turning period of Zhenbao's relationship with the two women, which gives the whole scene a hazy atmosphere, and the characteristic of the rain implies the ambiguous entanglement between the two sexes. The special gender symbolism of the "sound of rain" as the keynote sound can help readers understand the theme of the novel.

### 2.2. Signal sound

Signal sound belong to the foreground tones in the soundscape depth of field, and are particularly noticeable because of their distinctive character, and are sounds that the readers consciously listen to, as exemplified by the piano and the doorbell in the text. The sound of the piano first appeared in the streets of Paris, which is "played very slowly, one after another" [3]. Here the sound of the piano takes Zhenbao's attention away from his confused state of mind and also draws the reader's attention to it, serving as a suggestive prelude to the prostitute's appearance and the physical relationship between them. The sound of the piano reappear when "Jiaorui was playing the 'Shadow Waltz'" [3], this time the sound of the piano formally kicks off the lover's relationship between Zhenbao and Jiaorui. While after two "snuffles", Zhenbao ends his relationship with his first lover and Jiaorui.

In Zhenbao and Jiaorui's relationship, both times the "doorbell ringing" interrupts their conversations and opens up new dialogues into deeper topics, while shrill "phone call" leads to a new conversation. The two "doorbells" interrupt their conversation and open a new one, while the "phone call" opens a new story every time it appears. In the story of Zhenbao and Yanli, the discordant "radio

sound” of Yanli’s being scolded by Zhenbao and being caught cheating in her is also attention-grabbing signal sound. The development of auditory events at key junctures in the evolution of the narrative fully embodies the “reality” of sound, i.e., the reality of the sound itself and the reality of the reading experience.

### 2.3. Soundmark

The term “soundmark” is constructed in the same way as “landmark” and refers to a unique sound belonging to a community. The sound is distinctive and has a special significance for the subjects living within the community and is therefore it is easily recognizable to those within the community.[4] In *The Red Rose and the White Rose*, Zhenbao’s first love Rose keeps a hibiscus bird in her house, and the sound of the bird’s call is the signature sound of Zhenbao’s relationship with Rose. However, Jiaorui describes her heart as an apartment house, and the “elevator sound” is the soundmark of Zhenbao’s relationship with Jiaorui. One kind of soundmark matches a special relationship. By listening to the soundmarks, readers can find out the characteristics of the relationship between Zhenbao and the two roses.

### 2.4. Silent Landscape

Silence is a special kind of soundscape with two effects: freeze frame and leave blank. The framing effect, like close-ups in a movie, is caused by the delayed rhythm of the narrative, in which the characters “mute” the outside world and turn their attention to the inner voices, thus constructing an independent psychological space. The two most obvious scenes are when Zhenbao and Jiaorui have a conversation with Mrs.Ashe. While the effect of white space is caused by the interruption of narrative discourse, the most obvious one being when Zhenbao vent to Yanli at the end of the novel. The inner self-analysis of the characters in the silent scene can best reveal the spiritual core of the characters and emphasize their images.

## 3. Soundscape Construction and Character Creation

The “ground” can be understood as the “prospect” of the soundscape, just as a sound curtain, while the “figure” is the specific “close shot” of the whole soundscape, which is the focus of the entire soundscape. The soundscape is layered, and each sound is in the process of dynamic change. The ear auscultates the soundscape more complexly than the eye focalizes the landscapes, and the brain needs to analyze the sound hierarchically through steps such as splitting and decoding. A key step in analyzing the narrative role of soundscape construction is to disassemble and decode the interlocking soundscapes. When the ear is confronted with the entire soundscape in its auditory role, the first sounds captured tend to be the most noticeable, as is the case with the signal sound of the piano and the soundmark of the birds and the elevator. There are two stages of listening in the whole process of reading acceptance, the first stage is to listen through the ears of the characters in the novel, because in this case the characters' capture of the sound is direct, so this situation is the easiest way to reflect the characters' current state of mind and psychological state. The second stage is "re-listening" through the reader's own ears, which is the process of semantic decoding and generating reading meaning from the view of acceptance of learning.

### 3.1. Heart Code: Dyeing Character’s Mind State

“Music is able to express forms of life experience through the specialty of its own dynamic structure, which is extremely difficult to convey in words. Emotion, life, movement and mood, make up the meaning of music.”[5] There are many clever uses of sound to color the characters' state of mind in *The Red Rose and the White Rose*, two of the most obvious being the construction of the soundscape using the sound of the piano as a signal sound.

The sound of the piano first appears before Zhenbao meets and has sex with a prostitute in Paris. At this time, Zhenbao is still a poor student studying abroad, wandering around the streets of Paris in

boredom because he has no money to make friends, and he wants to leave a trace in Paris to make up for the regret he had when he was studying. The lack of material life makes Zhenbao's spiritual needs and physical desires fester. At this time, the sound of the piano, as the only sound in a secluded environment, seems extremely obvious, but in Zhenbao's ears, it is intolerable. The slow, intermittent melody played by one finger coincides with the flow of consciousness in Zhenbao's inner mind that is depressed by the lack of needs and desires. The sound of the piano, which is like a chaotic dream, is the external projection of Zhenbao's chaotic mind at the present moment.

In contrast, the sound of the piano played by Jiaorui brings Zhenbao a different auditory sensation. At this time, Zhenbao has returned to China to live in the house of his friend Shihong, and has an ambiguous relationship with his wife Jiaorui. The piece played by Jiaorui is "Shadow Waltz", and just like the jumping melody, the whole soundscape now shows a kind of jumping, flexible and changing feeling driven by the signal sound. The beating sound of the piano becomes an externalization of the flames of desire in Zhenbao's heart. The impulse of primitive desire and the rationality of "wife of friend can not be bullied" are fighting against each other. In the end, Zhenbao was afraid that the subtle beauty between them would be as fleeting as the melody. At last, Zhenbao went forward to embrace and kiss Jiaorui.

By listening to the different characteristics of the construction of these two soundscapes and experiencing the different perceptual experiences that the sound of the piano brings to Zhenbao, readers can get a glimpse of Zhenbao's stream-of-consciousness activities and state of mind at a particular moment. Eileen Chang's works have deeply explored her characters' perceptions and the unconscious realm of their inner worlds, forming a kind of psychological realism. She intercepts the fleeting psychological cross-sections and connects them with a dynamic auditory soundscape, putting the object of description, i.e. the sound of the zither, into the character's heart, expressing the character's hidden inner dynamics that are difficult to be expressed directly in sound, exploring the deepest recesses of Zhenbao's mind and psyche, revealing his inner dynamics, and looking at the dietary men and women and the real world through the description of the character's inner world of desires and entangled rationality.

### 3.2. Object Inspiration: Suggesting Character's relationships

Red Roses and White Roses is a story about Zhenbao and the "roses", so one of the main focuses of this article is to understand their emotional relationship. This can be achieved by auscultating the "birdsong" and the "elevator sound" as symbols.

The sound of birds chirping is the signature sound in the process of Zhenbao's relationship with his first love, Rose, and is the most prominent "foreground" in the depth of field. Rose is an innocent young girl who expresses her love for Zhenbao in an extremely straightforward manner, foolishly willing to devote herself to him. However, in Zhenbao's view, Rose is not suitable to be married in his hometown, and he cannot also have a physical relationship with her because she is a "decent person". To Zhenbao, Rose's words and deeds are just like the lively, noisy and shrill birdsongs, "not calling any person, nor calling out anything"[3]. Perhaps in his eyes, Rose is not a person with a specific belonging, but a kind of stirring feeling between the two genders.

The sound of the elevator is the soundmark in the story of Zhenbao and Jiaorui. Zhenbao says "There's an elevator in your heart. It looks as though your heart is still an apartment"[3] Jiaorui replies, "The house you want has already been built." [3] Jiaorui fell in love with Zhenbao every day after listening to the elevator sound to look forward to Zhenbao home from work, so the elevator sound that is the sound of the heart. However, the sound of the elevator is also a reminder that someone is coming. In this "apartment house", although the two of them can have a more private space to release their desires, they are disturbed by the sound of the elevator all the time. This means that whenever Zhenbao is confronted with the scrutiny of outsiders and the social norms they represent, he changes from a "real man" in his desires to a "good man" under the feudal civilization. To Zhenbao, Jiaorui is just a secret lover.

The symbols are distinctive and have a special significance for the subjects living in the community. This is the answer to Eileen Chang's lifelong search for "love": love is the male's satisfaction of the female's material body, the possession of sex and soul, and the relationship between hunters and preys. On the one hand, the novel draws readers' attention and resonance through the construction of real soundscapes in reality, brings readers experience into the work to enhance their understanding, and facilitates a horizon of expectation. On the other hand, in the process of fusion of soundscape and psychology, the author also shows outstanding artistic qualities, forming a characteristic inner imitation and expressing the bleak theme of life.

#### **4. Soundscape Cutting and Story Building**

The soundscape has a strong mobility and is in the process of constant change. When we "listen" to the story with our ears and "reread" the classics with our sense of hearing, we will find that the key points of the story's evolution and the plot's twists and turns are often accompanied by obvious sound deployments. One of them is to decorate signal sounds before and after the narrative unit, so as to outline the story structure more clearly; the other is to connect signal sounds in the plot evolution, in order to play the role of promoting the storyline.

##### **4.1. Prelude and Rest: Starting and Stopping a story**

The sound of the piano and the snort both appear twice in the novel, the piano as a prelude to a physical relationship and the snort as a resting note to end an emotional relationship. After the first sound of the piano, Zhenbao begins his exploration of gender relations with the prostitute, and after the humiliating experience of not being able to be the master, he is determined to create a pocket-sized world of "rightness" in which he needs to ensure that he has absolute authority. He divides women into two completely opposing categories and incorporates them into his system. One category is "Chastity", which is suitable for wives and meets the traditional social requirements for a successful man's spouse, but is dull and uninteresting. The other category is "Lust", which is passionate and not considered decent, but can bring the fulfillment of desire. The latter are only suitable for lovers and can not be known to the public. When confronted with the Rose's initiative to seeking sexual relationships, Zhenbao judged that Rose is not suitable for wife, and also can not have a physical relationship, so it is difficult to put her into a specific classification of the "right" world. Zhenbao rejects Rose's body, and with the sound of a snort, their relationship is officially over. The story of Zhenbao and the "two unimportant women before the wife and the lover" is thus completed with the first piano sound as the introduction and the first snort as the break. With the second piano sound, Zhenbao has his first physical relationship with Jiaorui, and after the second snort, Jiaorui brings the news that she has told her husband about them, and then Zhenbao breaks off his relationship with Jiaorui. The two melodies with the sound of the piano as the prelude and the snort as the break outline the story unit of the first half of the novel. At the same time, it forms a repetition and progression of the tune. Zhenbao's missing "love" in the prostitute and the missing "desire" in Rose are finally compensated in Jiaorui. However, this kind of "love and desire" is not tolerated by the secular society, and the chapter structure is filled with a hidden sense of destiny.

##### **4.2. Repetition and Prosody: Linking and Advancing a story**

The sound of the telephone and the door bell appear several times during Zhenbao and Jiaorui's time together. These two sounds on the one hand give the reader a sense of auditory repetition, and on the other hand transform the scene while advancing the plot.

The ringings of the doorbell concentrated appearance on the first time Zhenbao and Jiaorui are alone together. The first doorbell interrupts the conversation of food that the two have deliberately started but have nothing to talk about, giving them the opportunity to start a new and deeper conversation. And the scene of the conversation shifts from the dining table to the balcony. When the conversation about their past experiences is about to reach inappropriate depths, the doorbell rings

again at just the right time to end the conversation. The two doorbells are a fitting change of scene, guiding and advancing the conversation.

The repeated sound of the telephone also plays an important role in advancing the plot. The first ringing of the phone officially opened the prologue of Zhenbao and Jiaorui's story, then Zhenbao was attracted by Jiaorui's body. But "wife of friend can not be bullied" prompted him to find an excuse to repress their own, avoiding to see Jiaorui. The stagnant plot is advanced with the ringing of the phone late at night. They finally meet each other when answering the phone. Jiaorui's flirtatious figure under her nightgown tugs at Zhenbao's desires with even greater force. Zhenbao "tossed and turned all night telling himself that it wouldn't matter, that Jiaorui was different from Rose, that a married woman who did what she liked was the loosest of women, that he didn't have to take any responsibility for her." [3] On this basis, he breaks free from the shackles and falls comfortably into the tenderness of Guerlain. The deepening relationship takes a new turn with the third phone call. They meet Mrs. Ashe on their way to the market. When the scrutinizing eyes of society fall on them, Zhenbao realizes in a flash that his rationalizations for getting together are all self-deception, and that lovers, let alone friends' wives, are not to be seen in the open. Later, Zhenbao uses his mother's filial piety as an excuse to get rid of Jiaorui and lastly marries Yanli. The sound of the telephone has the feeling of alarm bells ringing loudly. Zhenbao ignores the so-called social conventions and crosses the line of "desire" and "love" to possess his friend's wife. When the alarm goes off again, Zhenbao is forced to end his relationship with his friend's wife.

Doorbells and telephones are used as attention-grabbing signal sounds throughout the important story fragments. Eileen Chang cuts the story scenes through the soundscape, enriches the summoning structure of the text. She triggers the readers' thoughts in the story's twists and turns, creating a good horizon of anticipation. It can helpfully make the readers alert and more expectant of what is about to appear below.

## 5. Soundscape Contrast and Aesthetic Embodiment

When reading a text visually, readers will unconsciously compare different images in order to obtain an aesthetic experience brought about by the differences. When reading a text auditorily, the aesthetic experience can also be gained through the contrast of different soundscapes. The most significant soundscape contrasts in *The Red Rose* and *The White Rose* are based on the observation of the sound intensity of the soundscape, one is the contrast between "noisy" and "quiet", and the other is the contrast between "break" and "continuity". The former is judged by the ears and hearing of the characters, the latter by the reader's own auditory experience as he or she intervenes to understand the text.

### 5.1. Noisy and Quite: The Splitting of Two Selves

"Noisy" or "Quite" is judged by Zhenbao's sense of hearing. Feudalism and primitive desires pull Zhenbao into a "split subject". Influenced by both Chinese and Western cultures, Zhenbao is forced to fulfill the expectations of society (to comply with the requirements of feudalism to be a "good man") but unwilling to give up his pursuit of free desires (to follow his heart and seek fulfillment of his desires in his lover). The two forces are constantly tearing Zhenbao apart, and whichever force prevails becomes the one controlling Zhenbao's behavior in the sound scene, while the other force is foolishly controlling Zhenbao's heart in the silent scene.

In the story of Zhenbao and Jiaorui, the control of "feudalism" prevails firstly, at this time the man in the soundless scene is Zhenbao under the control of the primitive desire. At the first meeting in Shihong's house, Zhenbao strictly require himself to the "good man" standard. However, when the soap foam which from Jiaorui's flesh, with the warm breath contact Zhenbao's hands, he produces a kind of unspeakable carnal imagination of the heat and shyness and blocks out all the surrounding sound to put himself in the inner world. This is the excitement of true desire. Later, when "primitive desires" prevails, the man in the silent world becomes Zhenbao under the control of feudalism. When

Zhenbao meets Mrs. Ashe, mentions his mother when he is shopping with Jiaorui, time seems to be suspended, and the rhythm of the narrative is delayed, creating a more independent and secretive space for psychological reflection. In this silent scene, Zhenbao is warned by the traditional concept of "loyalty and filial piety", which pulls him from the end of indulging in freedom and lust to the end of being bound by rules and regulations.

Sima Xin once said, "It is not too much to call Eileen Chang the first psychological novelist in contemporary China "[6]. On the one hand, Eileen Chang transformed and borrowed Freud's psychoanalytic doctrine and psychoanalysis method, which made the psychological description and portrayal of characters in her novels more prominent. The theory of "identity crisis" is clearly shown in Zhenbao's body. In the choice between Yanli and Jiaorui, Eileen Chang subverts the self-righteous "right" in the male world and satirizes the "the patriarchal culture and society that creates chaste women". Tong Zhenbao's triple personality contradictions and struggles, and the great contradiction between his ego and superego constantly suppresses and tortures his ego; he wants to be a good man in the secular sense, but it turns out that he can never overcome his ego's desires.[7]

On the other hand, Eileen Chang incorporates her own psychological characteristics into her work, making them a reality in the novel and allowing the psychological structure and plot structure to develop in parallel through changes in the soundscape. Eileen Chang's fear of anxiety, emptiness, and mutilation in her psychological world is materialized in Zhenbao's moral fear of choosing between a "good man" and a "real man". "Every writer has his or her own life situation, cultural structure, psychological traits, etc., which are revealed in the works. The writing is like a person, and the psychological traits have a more important role in the formation of the writing style, which is determined by the characteristics of the writing itself." [8] Zhenbao's self-cutting is reflecting the dual influence of traditional culture and western culture on Eileen Chang's creation.

At the same time, the sound of rain in the key plot, connecting the noise and silence, becomes a kind of background sound throughout the story. Its lingering pattering auditory feelings reflect the entangled psychological feelings, the sound of rain has become Zhenbao's internal gender emotions projected outward murmur of the sound. The great sense of separation when switching between noise and silence is also dissolved in the continuous sound of rain, so Zhenbao's sense of separation is presented as a continuous tide.

## 5.2. Break and Continuity: The Overlap of Two Orders

The terms "break" and "continuity" refer to the cessation and continuation of a sound in one soundscape. The intermittent sound of the radio appears several times in the story of Zhenbao and Yanli. On a rainy day, when Yanli's affair is broken up by Zhenbao, she turns on the radio again to relieve her embarrassment. Zhenbao felt a sudden clogging, bloated emptiness. The root of Zhenbao's pain lies in his belief that holiness and carnality cannot appear in the same woman at the same time, but this binary metaphor is not the original face of the female world, but rather the staring and strangulation of women under the hegemonic male discourse system.

Unbeknownst to him, Zhenbao, who appears to be the center of control, is controlled by a bigger social order. In this social system, Zhenbao's meaning are defined by the social order. Only by marrying a loyal wife and showing filial piety to parents can one be considered a good person. Whenever Yanli is scolded, she will turn on the radio to block communication with Zhenbao, but Zhenbao thinks that his wife is learning Mandarin. Although Zhenbao does not love his dull and tasteless wife, he is able to earn the title of "good man" by doing so. Eileen Chang infiltrates the discovery of human being in the tradition of the May Fourth New Literature into her novels. Through the in-depth restoration of the real world, she examines the state of existence and the distorted psychological state between men and women, and reflects the incongruity of human nature and the times in the background of men and women's trivial matters, thus criticizing the cultural deformity of the times. As the radio is switched off, Zhenbao starts to feel sorry for himself who was in a dilemma earlier, so he starts to go to a prostitute and rebel in an extreme way. In the end, Zhenbao's

attempt to rebel against the shackles of feudal civilization through desire fails, and he becomes a "good man" again.

The *Red Rose and the White Rose* is written with Zhenbao as the main character, and the story of the two women is dependent on this man. What's more, the most of the voices heard in the scenes of the novel come through Zhenbao's ears, and the women are aphasic in the positive view. Eileen Chang's focus on the depiction of auditory perception in her works is related to the transformation of the women's existential situation, that is say, a certain connection can be established between the theory of auditory narrative and feminist theory.

This reflects Eileen Chang's creative concept and feminist consciousness. Feminism is an inescapable topic in Eileen Chang's literary writing. Although her feminism inherits and extends the women's consciousness of the May Fourth Writers' Group, she uses her own unique way of thinking and narrative discourse to discuss it. Eileen Chang did not use the feminist model formed by certain norms confined by social trends to care for people, but was faithful to the ontological experience of women's lives in her creations. Eileen Chang's feminist writing aims at subverting the patriarchal discourse and the patriarchal center, and one of the main ways to do so is to portray a "crippled" male image or to create an "absence" of male-centered power.[9] Tong Zhenbao is a spiritually crippled male figure, whose movement between his lover and his wife is paradoxical and ridiculous, and who has irremovable defects in his image and character, and at the same time loses his subjective position in the center of power, which reflects the anxiety of de-powering the male role.

## 6. Concluding remarks

Auditory narrative has become a hot topic because it breaks through one of the stereotypes of narratology. Since its application to textual analysis, most studies have aimed at "re-listening" to the classics, and more often than not, they have used auditory reception of the text to realize the argumentation about innovative ways to reach existing conclusions. New methods can bring new reading experience, but it is difficult to derive new conclusions. Therefore, in the process of analyzing works with auditory narrative theory, how to break through this dilemma and realize the two-way deepening of works and theories, i.e., to analyze works with auditory narrative theory to get the conclusions that are difficult to be obtained or argued by the traditional narrative research, and to realize the innovation of theories and the opening up of the vision of the application during the process of analyzing the works is the key to the success of the application of auditory narrative theory to the analysis of works.

As an important work of Eileen Chang, *The Red Rose and the White Rose* has triggered the discussion and pursuit of meaning from multiple perspectives in the academic circles. Many researchers have mostly based on the visualization of the text to analyze the spirit of the characters, explore the meaning of the main theme, and interpret the tendency and characteristics of Eileen Chang's creation. Under the perspective of auditory narrative, this paper investigates the relationship between "Soundscape Construction and Character Creation" through the longitudinal analysis of a single soundscape; it investigates the relationship between "Soundscape Cutting and Story Building" through the horizontal analysis of the same kind of sound in different contextual soundscapes. Meanwhile it investigates the aesthetic characteristics of the novel through the comparison of different soundscape feature. Then, we will study the text from the auditory point of view and discover the potential connection between the "voice" of auditory narrative theory and the "voice" of feminism.

On the one hand, under the perspective of auditory narrative, through the observation and analysis of different soundscapes, we give full play to the role of the ear to "re-listen" to the classics, and obtain a brand-new reading experience, which breaks the hegemony of the visual in the traditional interpretation of the works to a certain extent. We can find a new way of understanding more of the same type of texts. On the other hand, the theoretical analysis of the work in turn enriches the connotation of the theory, providing a new research method under the perspective of multi-theoretical integration for the study of auditory narratives.



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