

A Deep Study of the Reasons for the Formation of Chang'e Image in *The Flight to the Moon*

Shanshan Hou

School of Xinjiang University, Urumqi, China

Abstract: "*The Flight to the Moon*" in Lu Xun's "*Old Tales Retold*" is a modern and secular adaptation of traditional fairy tales under the environment of the times. In his works, Chang'e, who was placed in the secular world, changed from the traditional image of a fairy to a complex image with the characteristics of women of the times. She is not only a sharp secular woman, but also a numb woman under feudal thought, and finally an advanced female image with ideological awakening. In-depth text exploration and analysis of the reasons for the formation and transformation of Chang'e's image from her life and living environment are of great significance to the study of the living environment of women in the times and Mr. Lu Xun's thinking on women's view and women's way out.

Keywords: *Running to the moon*, Chang'e image, Women's issues.

1. Introduction

The short story of *The Flight to the Moon* is a short essay of Chinese historiography written and published by Lu Xun. It was originally published in the second volume of the semi-monthly magazine of *Mangyuan* in January 1927, and later compiled into the *new legend* of the historical novel collection. The mythical story of Chang'e's flight to the moon adapted by Lu Xun originated from the worship of the stars of the ancients. The earliest record appeared in the *Guizang* of the Shang Dynasty. Liu Xie in the Qi and Liang Dynasties explained in the *Wen Xin Diao Long* that the scripture of *GuiZang* was strange, and it was called Yi Shi Yi and Chang'e rushed to the moon. In the *Huainanzi* of the early Western Han Dynasty, the legend of Chang'e's flight to the moon was used as an allusion to quote: 'Hou Yi was to ask for the immortal medicine to the Queen Mother of the West, while Heng'e was to steal the medicine to fly to the moon. The story of Chang'e's flight to the moon has spread many versions. By comparing with the historical records of the beautiful image stories of Chang'e in some ancient collections, the later generations have done a lot of processing and modification to these beautiful stories of Chang'e flying to the bright moon, so that the beautiful image of Chang'e is as beautiful as the sun and the moon, so that it really conforms to the pursuit of beauty in today's people's life. Therefore, on the level of folk tradition and public social identity, Chang'e is mostly a beautiful goddess image, except for the theft of heavenly medicine by Chang'e. Mr. Lu Xun is good at using 'deformation' and 'funny' to narrate the story of the novel. In his works, the image of Chang'e has undergone a huge transformation. He integrates legend and reality, myth and secularity from the era environment, abandons the traditional praise of mythological stories, pulls them into secular daily life, and takes the era environment at that time as the background to reshape the image of Chang'e. Since the birth of '*The Flight to the Moon*', various studies have emerged one after another. However, the overall review of the fate of Chinese women represented by Chang'e tends to be critical, and most of the research on *The Flight to the Moon* focuses on Hou Yi's sad hero image, showing the loneliness and depression of the hero pioneers. The exploration of the reasons for the formation of Chang'e's

image is still worth exploring. The image of Chang'e appears in various art forms such as myths, legends, poems, novels, operas, dances, sculptures, and films. It is an artistic image that integrates the original aesthetic concept of human life and death, the aesthetic culture of Chinese female images in the process of historical development, and the aesthetic interpretation of women's roles in love and marriage. Interpreting the image change of Chang'e in Lu Xun's *The Flight to the Moon* plays an important role in studying the fate of women in the era. There are many complex factors behind the image of Chang'e, such as feudal thought, background of the times and survival problems.

2. Organization of the Text

2.1. The dilemma in marriage life

Love and marriage are two different stages of life. Love is often romantic and beautiful, while marriage is often harsh in reality. Once the couple steps into the palace of marriage, it is inevitable to face the daily life of oil and salt. In other words, marriage is based on material life. Eating men and women is the most basic physiological needs of people. If marriage cannot meet these basic physiological needs, marriage will naturally have problems. Of course, in real life, different people have different requirements and expectations for material life.

In the description of Hou Yi in '*The Flight to the Moon*', it is more prominent to run for family life, and shoot and hunt for Chang'e outside to meet the needs of Chang'e's life. Psychology believes that emotional communication plays an extremely important role in marital life. Once the communication is reduced, the emotions will be diluted, and accordingly they will be unfamiliar with each other. Chang'e's husband Hou Yi, as a hero, was uneasy because he failed to shoot better food than crows, which reflected his love for his wife. However, psychology holds that men's psychology tends to be direct. This determines that Hou Yi's love for his wife can only be limited to seeking new food to please his wife, and can not think of women's deep sexual desire. He 'abolished the eclipse', so that he could go 'far away to find food', and went home exhausted, so the objective living conditions also determined that he could not comfort his wife

at a deeper level. Hou Yi hunted outside in the daytime, and *Chang'e* could only stay at home alone and watch the twilight pastime outside the round window. The novel does not have much ink on *Chang'e*, but mostly writes from the feeling of Yi. Because he feels guilty, the current living conditions and environment are far from the beginning. A lot of comments on 'to the moon' have a negative attitude towards *Chang'e*, saying that she is 'selfish', has a 'secularization of small citizens hedonistic psychology', is a 'pursuit of comfort not satisfied with the status quo, beyond the real life of women', 'vulgar, misconduct, betrayal of her husband' image, is a 'shallow, vulgar woman, selfish and sentimental, constitute the core of her thought and character'. Only a few comments hold an understanding attitude towards *Chang'e*'s behavior. '*Chang'e*'s support for the moon is also really out of hunger and forced to be helpless. 'When people face those trivial and mediocre aspects of their daily lives, they more or less show the secular side. The embarrassment brought about by life will inevitably bring about those psychological and emotional helplessness and anxiety. A sentence of '*Chang'e*' in Tang Li Shangyin's original poem wrote that '*Chang'e* should regret stealing spiritual medicine, blue sea, green sky and night heart'. However, in Lu Xun's novel 'Run to the Moon', *Chang'e*'s so bleak poetry and painting have long been lost. *Chang'e* has become the last secularized small role. *Chang'e* changed from a fairy to a sharp and sour woman. And see her see Yi only brought back was shot and dead after the three crows that fangs mouth after the whispered: 'again is the crow's fried sauce noodles again is the crow's fried sauce noodles! You go to ask who's home is a crow's fried sauce noodles? I really don't know what luck has gone to marry here to eat raven's fried sauce noodles all year round. And Hou Yi's reminiscences of the past and sighs of the present: 'He recalled how big the rags were in the past six months, and looked from afar like a small high earthy hill. If she could not shoot it at that time, and keep it to her now, she could eat it less for half a year, and what is the use of the day to worry about food. There is also a long snake, you can also make their own soup to drink their own 'Under the background of the era at that time, Hou Yi, as an ordinary male, would have such a helpless complaint against the ordinary daily family life. As an ordinary modern woman, the Fairy of *Chang'e* should be more helpless to the daily life trifles of family life and marriage. In the traditional marriage relationship, women often face more family chores than men in the marriage relationship. In *The Flight to the Moon*, Hou Yi's daily activities are basically outside for his livelihood, and most of his time is outside the family. For the daily chores of the family, he faces far less than *Chang'e*. *Chang'e* not only faces the triviality of family life every day, but also endures the embarrassing life of eating only crow fried sauce noodles every day. *Chang'e* seems to have always had the upper hand of emotion and marriage, but in fact, like all women at that time, everything only depends on her husband. Her dissatisfaction and complaints are an intolerable manifestation of this life. Lu Xun's sympathy for women is particularly evident in the 'sadness'. Zhongzijun from love to attachment to Juansheng, but in the later period, Juansheng only knew work, but did not pay attention to family trifles, leaving Zijun alone to face family trifles. Like Zijun in the later period, *Chang'e* also had great psychological anxiety. And in the lack of materials, Hou Yi did not look at his own life and marriage and family, he is more of a weak decadence and emptiness. This also aggravated *Chang'e*'s anxiety. The

image of the fairy gradually could not be maintained. Under the oppression of secular marriage, she became sour and mean. And in the face of the distress of life, *Chang'e* also did not have any response, just blindly vent their emotions, complained about Hou Yi's ability, and did not make a change in the situation of their own behavior, from the depth of her heart or to rely on Hou Yi and life. Lu Xun's image setting of *Chang'e* also highlights the numbness of women under the feudal norm at that time. Here, *Chang'e*'s secular image of a small citizen contains Lu Xun's deep-rooted sympathy for the fate of women of the times and his feudal ideas. In the spirit of doubt and criticism, inheritance and innovation, Lu Xun analyzed the source of culture: Confucian culture, Taoist culture, Mohist culture, Legalist culture and so on. Among them, Lu Xun's writing style full of human taste makes our cultural sages appear as mortals, which changes the high-profile positive image of ancient Chinese sages in the face of later generations for thousands of years, and also allows us to re-examine the cultural source of thousands of years of history. As we all know, China's feudal culture for thousands of years has constructed a patriarchal society dominated by male mainstream values, and the corresponding women's interests are explicitly or implicitly erased for the realization of male interests. Many people may think that the living conditions of *Chang'e* family is good, she is not willing to eat raven fried sauce noodles is a bit sentimental, but she has the right to ask to eat their favorite food, can lose her husband to live their favorite life. She embodies the characteristics of modern feminism.

2.2. The change of image under the problem of survival

The Flight to the Moon has a very strong theme of being abandoned. The traditional cognition is *Chang'e*'s abandonment of Hou Yi. But reading the text carefully, this kind of abandonment is actually both sides. It is inevitable for people to run for food. Hou Yi, who was depressed at the beginning of the article, did not dare to step into the house, because he could not hunt for better food to cook dinner for his wife *Chang'e*. *Chang'e*'s complaint, Hou Yi's consolation, and the dialogue between the two in the full text all revolve around the word "eat." Hou Yi's reminiscence of the days when the snake was sealed by divine force was also due to the abundance of food at that time: 'The seal of the pig... Enough to eat for half a year, why do you have to worry about meals every day'. Extending from 'eat' is a realistic material demand. Although Hou Yi cared for *Chang'e* and cared for him, *Chang'e* could also rebuke him because Hou Yi could not meet his own needs. However, from the economic point of view, *Chang'e* was always in a passive position. She could only rely on the food that Hou Yi hunted every day to maintain her life. Without Hou Yi, she might not even be able to eat crow's fried sauce noodles and face the danger of starvation. *The Flight to the Moon*, with Hou Yi as the protagonist, is a well-known hero of shooting the sun. In Lu Xun's rewriting of the 'moon', Hou Yi's image can only be said to be a dead end hero. In the face of life's embarrassment, he can only silently recall the glory of the heroes of the past to look at self-pity. Hou Yi's ultimate survival practice skill, the power of shooting the sun, has begun to no longer fully adapt to the social situation of human existence at that time. This era once those great male heroes who have the ability to save the world in their encounter with the mainstream culture of modern society has no change in the heart of the fight or

counterattack, can only choose to escape this reality - to the moon. Hou Yi still has a way to survive, but for *Chang'e*, it is indeed a dead end. In their daily life, *Chang'e* was dependent on Houyi to survive. This was the social status quo that women were affiliated to men under the influence of feudal norms at that time. Women failed to be truly independent from men in psychology and life. When Houyi had not yet run to the moon, they lived a distressed life that only ate crow's fried sauce noodles. Then after Houyi ran to the moon, *Chang'e*, who was attached to him, would completely lose her living space. Zijun in 'Regret for the Past' is also due to the embarrassment of her financial problems in the process of her marriage life, which makes her originally fearless and determined. After her mother learned that Juansheng would be expelled from school by the director, she rose to a cowardly and desolate look that Juansheng's mother did not like. If the mother was really abandoned by Juansheng, she could not deal with the financial problems at home by herself. Zijun had to go back to her own home, relying on her mother, and died alone in the face of cold eyes and severe authority. Without the survival guarantee, the fate of *Chang'e* will be like Zijun. Hou Yi's decision is the key to the fate of *Chang'e*. However, Hou Yi himself is actually very envious in the subconscious, eager to live the life of the last moon palace. When he had a child when his grandmother told him to listen to the moon palace scenery, he vaguely remembered over. He was floating in the blue sea like the moonlight, feel his body is particularly important. About Hou Yi's own this thought, he not only once in his own heart in the dark, even in the eyes of his friend *Chang'e* also mentioned many times 'who expected now as the essence of it. Think about it, I don't know how to live a day in the future. I, it doesn't matter, just eat the golden dan that the old way gave me, and it will soar. But I have to prepare for you first, so I decided to go further tomorrow.' In the process of my repeated thinking and research on the fate of modern women, Lu Xun began to realize the status quo of the patriarchal society that transcended the ancient feudal ethical culture and constructed a new mainstream value of contemporary men. The establishment of Hou Yi's choice to abandon *Chang'e* in China's traditional moral values is completely based on the abandonment of women's interests to maintain the dignity of feudal patriarchal society. The female moral concept put forward by Mr. Lu Xun is first considered as another kind of social morality, especially in the whole May Fourth literature period, which expresses his strong critical consciousness of the drawbacks of the old traditional moral order of feudal society and his eager call for the reform of the new traditional moral concept of society. The awakening of freedom in personality consciousness and the deep thinking of the meaning of self-worth, dignity and rights of everyone's survival can be realized mainly through the evaluation of self-moral standards. In the details of Hou Yi's choice to abandon *Chang'e*, there is Mr. Lu Xun's criticism of the supremacy of male interests in traditional feudal morality. The dual moral standards of social ethics hurt women. Most of the 'virtue' traits that women are widely praised actually refer to those negative personality traits that hinder the healthy development of normal women's personality.

From the perspective of *Chang'e*, it is impossible to observe the keen and sensitive *Chang'e* without knowing the psychology of the descendants. *Chang'e*'s image here has changed. Under the pressure of survival, *Chang'e* made the same choice as Hou Yi. According to Maslow's hierarchy

theory model of human needs, the basic emotional needs of human beings are roughly divided into five categories: physiological needs, safety protection needs, relationship needs between belonging to love and being loved, needs to respect others and needs to be completed by individuals themselves. Among them, physiological needs and emotional security are generally the most basic emotional needs of ordinary people, and also the emotional needs of the lowest stage of human beings. For the protagonist *Chang'e*, she faces the same major survival security crisis as her husband Hou Yi, and eventually *Chang'e* will also face the hidden danger of being abandoned by her husband Hou Yi. At this time, Hou Yi's *Chang'e* people in the general normal physiological needs (crow sauce noodles) and social security survival needs (Hou Yi's subconscious to avoid the reality of looking forward to the moon and giving up *Chang'e*) are also temporarily unresolved. People often show such a self-protective nature of seeking advantages and avoiding disadvantages in the case where the conditions for safe life are very scarce. Under the abandonment of her husband and the struggle of her own thoughts, *Chang'e*'s psychology also changed. Her bold breakthrough and liberation spirit, out of her own way, is the breakthrough of women in the dead road surrounded by the old moral ethics.

2.3. The awakening under the influence of new ideas

In 1907, Lu Xun put forward the view of "people stand and then everything". To fully liberate modern society, it means that we must first liberate people's own original thoughts, and to completely liberate all women, it means that women must first awaken their own consciousness. How to truly make the majority of women from the basis of self-thinking truly complete liberation, all of this will inevitably require all women to carry out a long-term and lasting hard work of the struggle, and first have the self-emancipation of the conscious desire, and then put into action in action. In order to truly and effectively emancipate the mind, female workers must often accept the ideological education of this new theory, constantly and systematically absorb and learn new social knowledge, accept contemporary new culture, and accept the organic supplement of ideological education in the new era. In the article *The Flight to the Moon* Lu Xun placed the new ideas and breakthroughs of women's work in the new era on the new image of *Chang'e*. *Chang'e*'s choice to go to the moon is the awakening of self-consciousness, not dependent on male survival, boldly seeking their own interests. Running away is the first step of liberation, which is not only the affirmation of their own value, but also the affirmation of women's value. Represented by '*Chang'e*' for their own existence of women, a 'I am their own' women. *Chang'e*'s departure means that she has left the old-fashioned existence value-the existence value of men as the mainstream society, and has rushed to the self-worth of "I am my own." 'She also said last month: 'It is not old. If you think of yourself as an old man, it is the degeneration of your mind. When *Chang'e* encouraged Hou Yi, we can also see that his life was not old, his thoughts were not willing to fall, and even the progress of *Chang'e*, a woman. The characteristics of the influence of new ideas on *Chang'e* are also reflected in her attitude towards Hou Yi. In the 'flight to the moon', *Chang'e* is mostly a spicy and irrational appearance of Hou Yi, which is different from the traditional women of three obediences and four virtues in thought. She dares to express her thoughts, dissatisfaction with marriage

life, dissatisfaction with unmet material desires. These seemingly mundane demands are the awakening of *Chang'e* women's self-consciousness and female consciousness. If women want to get up from the dark lair of an old feudal women's power as soon as possible, the further release of consciousness is particularly critical. The 'sad' Zijun shocked Juansheng's mind is her own consciousness in her thinking. She dared to boldly declare: 'I am my own, none of them can interfere with my power! And even relentlessly for the lack of independent emotional and family break, in the mother's sun-like majesty and others have raced through the frost in the cold eyes to choose their own path of life. In his novels, Lu Xun gives such a new woman who dares to challenge the tradition and fight for the liberation of ideas a vivid brilliance. He says with hope that Chinese women may be destined to see the dawn of that brilliance again in the near future.'

The myth of *Chang'e*'s flight to the moon was produced in the Warring States Period, an era of frequent wars and social unrest, but ideologically it was an era of great liberation before the narrow. With the liberation of thought, people's self-consciousness began to awaken. The horror of death, the rejection of social reality, and the yearning for freedom directly contributed to the birth of the myth of the moon. *Chang'e* in 'Running to the moon' is not satisfied with the life of 'eating the fried sauce noodles of birds and crows all day.' In fact, behind this ordinary life, there is a more terrible thing—the emptiness and paleness of the spirit. The myth of *Chang'e* flying to the moon contains a mythological spirit of yearning for freedom. The essence of this spirit is the spirit of freedom and resistance. *Chang'e*'s flight to the moon in the works is a concrete reflection of this spirit. In the Han Dynasty, *Chang'e*'s flight to the moon was linked to the nine days of shooting. In addition to the natural combination in the process of mythological stories, there were also social and historical factors. At this time, *Chang'e*'s flight to the moon was endowed with new connotation, and its essence was the resistance to the dark ruling forces of etiquette at that time. This spirit undoubtedly exists in Lu Xun's body. As a drummer of anti-feudal culture, Lu Xun was physically and mentally exhausted under the blow of multiple difficulties, and his thoughts were once depressed, which can be verified from the 'weeds' and 'hesitation' written at the same time.

From the author's point of view, Lu Xun so set the character's living situation, the character's living space compression, so that the characters around the basic survival needs and not free, and finally in the most inadvertently intentionally set up a fairy. The greatest role of this Xiandan is to directly transcend the plight of secular life and no longer worry about the plight of survival. *Chang'e* chose to leave her male life subject and chose to run to the moon, to the fate that no one can predict, at least she will not die. This setting of Lu Xun's "running to the moon" carries his unwillingness to continue thinking and deep concern about the fate of women. Does the struggle for the fate of women only end in a variety of tragedies with the same destination. Therefore, he boldly tried to re-compile the story, so that *Chang'e* in the secular marriage could take Xiandan and go to the moon. Here, the significance of *Chang'e*'s fate is that it is a bold attempt that will not be a dead end. Lu Xun's thought is also contradictory and confused here, because as a member of the patriarchal society, he, like other people of the same era, cannot truly liberate women in the actual marriage life.

3. Conclusion

In addition, what should be the final result of *Chang'e*'s run to the moon, that is, in view of her final survival state after the success of this run to the moon, there have been many kinds of conjectures in the historical data, such as 'Da'e and Yi's wife. Yi asked the immortal medicine to the Queen Mother of the West, did not take it; ji'e steals the food, gets the fairy, and runs into the moon for the moon. The poem also has Li Shangyin's "Chang'e" poem: "Chang'e should regret stealing the medicine, the sea is clear and the night is heart. It is insufficient to discuss what the final result of *Chang'e*'s flight to the moon is. As a modern woman, *Chang'e* dares to make the final choice for her own destiny, which is of course the historical progress. When Lu Xun thought carefully and looked far ahead to explore the road of women's survival and destiny in China, he was still struggling to complete his own ideological and artistic further exploration. Is there another way for the development of women's survival and destiny besides the way of seeking death? Although the hard search for the answer is very hard and long, the spirit of his bold exploration and the process of exploration will not stop at all. He even created and completed the mythical flying sky of *Chang'e*, in an attempt to break through the actual society. It can be seen that the gender of women completely freed, will see the future of other women and the development of social life fate of the dawn. How will the fate of *Chang'e* 'Chang'e' change? Although it is not clear in the text, after all, as a Chinese woman who has experienced difficulties, if this will not go to the dead end, the survival will be very hopeful. Although Lu Xun can not intuitively understand where the woman's liberation road is, it seems to be a more positive and beneficial discussion to understand the fate of *Chang'e*.

The image of *Chang'e* in the 'The Flight to the Moon' is very complex. Her image is created by Mr. Lu Xun in the era environment, and the vivid presentation of the female image in some times. They are bound by feudal ethics, the supremacy of male interests, the neglect of women in traditional culture and the closure of women's own thoughts are always oppressing them. The image of *Chang'e* is a way for Lu Xun to explore for them. Among her many characters, the most valuable is the final departure. She represents the awakening of women in the transformation of the times. Although *Chang'e* was inconsistent with the mainstream values of the society at that time, her choice of her own destiny and ideology reflected the progress and awakening of women. When *Chang'e* is faced with many difficult choices in life to survive and get rid of the dilemma of life, she dares to take the initiative to choose, and has the courage to choose in order to prove the value of her life, which highlights the positive progress of the choice of historical figures. The image of *Chang'e* in the works of Lu Xun is also showing a new direction for women to choose the road in their life. The realization of women's own value The self-realization of the value of women's own value is still the first thing to rely on themselves and completely liberate all women. Whether she lives in a social status level or in a family status class, she should learn to completely liberate her own thoughts and break through the shackles of various feudal concepts to re-realize her own value. Although it is not clear how the fate of *Chang'e* 'Chang'e' will be in the text, it is believed that as a woman in *Chang'e* China who has experienced suffering, if this will not go to the dead end, there will be a little hope for survival, even if Lu Xun does not have and absolutely cannot

be used as an intuitive answer to where the female liberation road is, but it is believed that the explanation of *Chang'e*'s fate is also in a very positive discussion.

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