

On the Obscure Youth Love in “the Dancing Girl of Izu”

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Abstract: Yasunari's Kawabata masterpiece “The Dancing Girl of Izu” reflects the life of a dancing girl with ill-fated and ill-fated lives in the hot spring area of the Izu Islands, a tourist attraction in Japan, like a migratory bird. The protagonist Kunko is a very beautiful, innocent and innocent girl. Her words, deeds, voice and smile are beautiful. However, she was severely discriminated against and contemptuous by the people, and then played and excluded. This contrasted sharply with her beautiful image and heralded that her future destiny is the destiny of suffering. The writer depicts the posture, posture, voice and smile of young dancing girls with lyrical and beautiful brushstrokes, and cleverly uses traditional Japanese folk music and the unique scenery of natural mountains and rivers to set off, creating an indescribable taste and realm that makes readers feel emotional A strong infection. His works have received the attention and praise of many domestic and foreign readers.

1. Introduction

Kawabata Yasunari is a writer of the New Sensation School-”One of the Three Great Masters in the Second Half of the 20th Century”[1] He is a prolific, productive, and diverse writer. He has written more than 100 full-length articles in his life. , Novellas and short stories, in addition to many essays, essays, lectures, reviews, poems, letters and diaries. Since what he wrote is his own unforgettable experience and experience, he often has the artistic effect of delicate description, sincere feelings and exciting; The works mainly describe the disadvantaged groups of people in the lower class of society, especially the lower-class women, such as dancers, geishas, female entertainers, waitresses, etc., telling them about their discrimination and miserable destiny, but they also show their kindness, innocence, and simplicity. He has a compliant attitude towards life. The characters in his pen are mainly young women with strong charm. This is inseparable from his aestheticism and his persistent pursuit of Japanese beauty. That is, beauty lies in discovery. Encounter is a chance. Through in-depth and detailed experience, the writer observes that they suffer discrimination and frivolity, and lead an unfortunate life. At the same time, they also discover their happiness and sadness. The writer depicts the posture, posture, voice and smile of young dancers with lyrical and beautiful brushstrokes, and cleverly uses Japanese traditional folk music, natural scenery of mountains and rivers and other unique scenery to set off, creating a beautiful taste and realm that makes readers feel Emotions are strongly infected. For example, the representative work of youth literature, “The Dancing Girl of Izu” (1926), has a special place in the history of modern Japanese literature. “The Dancing Girl of Izu” was created by the Japanese writer Kawabata Yasunari (1888 ~ 1972) in the early days. During the writer's lifetime, this novel has become famous and has long been regarded as his masterpiece”[2]The “Plato” crush between the writer “I” and its characters, “Let's talk about the theme of “Izu Dancing Girl” and Others”[3]such as the protagonist Kaunko in “The Dancing Girl of Izu”. In the process of “I” interacting with these disadvantaged groups, the subtle changes in the inner world and the emotional entanglement in the depths of the soul. The writer recognizes their pain, sympathizes and sympathizes with them, and understands the misfortune, suffering and suffering of their lives. Helpless fate. Yasunari Kawabata's creation is rigorous. He chooses to use the written or spoken literary language of the work, which is extremely strict. The language of his works is concise and the description is accurate. Readers

will feel that the article does not have the slightest sense of verbosity when reading it, just like a bright and delicate art painting unfolding. The images of typical characters in the book and the latent stream of consciousness activities, even the lifelike characters and their words always seem to haunt the readers' minds, making readers endless aftertaste.

2. Organization of the Text

2.1 “Plato”-Style Hazy Youth Love

The short story “The Dancing Girl of Izu” (1926) is the famous Japanese representative of aestheticism, “New Sensation” writer, and Nobel Prize winner Yasunari Kawabata (1899-1972). When he wrote “The Dancing Girl of Izu”, Yasunari Kawabata Only 27 years old. Compared with contemporary novels of similar themes, “The Dancing Girl of Izu” emphasizes subjective feelings in its creation, devotes itself to psychological portrayal, and isolates literature from society. It has novel, light and timeless expression techniques and characteristics, with outstanding details. With exquisite words and profound literary skills, he is a new breakthrough in art. It has received the attention and praise of many readers and literary researchers at home and abroad. “The Dancing Girl of Izu” depicts the tragic experience of dancers in the lower classes of Japanese society, expressing their pursuit of life, love, and art, and truly expresses the conflicts and entanglements of the people at the bottom of life and emotions, and fully expresses their suffering. The author responded with sympathy and pity to them. This novel has relatively high ideological value. Express the author's sympathetic attitude towards ordinary people, or show the author's positive and healthy aesthetic taste. The plot of “The Dancing Girl of Izu” is relatively simple, and there are not many characters. Kawabata Yasunari uses natural brushwork as much as possible to discover the natural existence and mirroring of beauty. He does not simply use static descriptions to express the beauty of the dancing girl “Kumiko”, but through the discussions of others and the dancers “Kumiko”'s own actions. “Xunzi”'s beauty gradually became clear, pulling the distant view into a close view. From the perspective of “I”, the writer finds and feels this fascinating beauty; For example, the protagonist Kunko is a very beautiful, innocent and innocent girl, her words, deeds, voice and smile are beautiful. Accompanying this is that “I” almost simultaneously discovered the other side of this beauty, She was severely discriminated against and contemptuous by the people, and was toyed with and excluded. This contrasted sharply with her beautiful image and heralded that her future destiny is the destiny of suffering. Although this beauty has been discriminated against and scorned by others, “I” has ambivalent feelings for Kaunko, a dancer. I love her pure beauty, sympathize with her difficult situation, and miss her voice and smile when we say goodbye. “I” has a kind of obscure affection for the beautiful dancer Kaunko, which is a concern for beauty. Every time I heard the drums, my heart suddenly opened up. The traditional limitations of beauty exist, and it is a gap that is difficult to bridge. In the end, I had to leave her, and on the returning steamer, “I am empty-headed and I don't have the feeling of time. Tears dripped on my schoolbag, and even my cheeks felt cold.” “I” felt faintly coming from far away. drum. Somehow, the tears of “I” rolled down. The brush strokes are mournful and soul-stirring; it makes people realize that the young “I” is a very emotional person. From the dancer “Xunzi”, the writer found the natural existence and mirror image of beauty.

2.2 Platonic Aestheticist

From the perspective of literary concepts, the aestheticist literary concept derived from Kant's aesthetics is that “aesthetics does not involve interest”, emphasizes “art absolutely does not care about reality”, and believes that “the more abstract and idealistic art, the more it can reveal to us The characteristics of the times”. Pete pointed out that the purpose of art is to cultivate people's sense of beauty and to pursue the enjoyment of beauty. The meaning of life is to enrich the feeling of beauty as much as possible. He advocates that people should embrace life enthusiastically and pursue the artistic life of life. The main features of the meaning of literary works are: pure beauty, visual aesthetics, sense of picture; pure mind; impression forging of classic aesthetic themes, the

longest existence in human activities is “eternal aesthetics” and “eternal aesthetics” It is pure aesthetics. Aesthetics can be platonic in love. Aesthetics must discover the existence of beauty, which is the backbone that supports the spirit of the aesthetics. The text is in an aesthetic style. The mission of art is to provide mankind with sensory pleasure. Art should not have any preaching element, but pursue pure beauty. Pursuing the “beauty” of art, “beauty” is the essence of art, and life should imitate art.

Aestheticians will always have beautiful ideas about something, but the process of implementation is also a process of gradual disappointment. Aesthetics themselves are not necessarily perfect. The creative conception of “The Dancing Girl of Izu” has an inseparable connection with Kawabata Yasunari's aestheticism tendency and persistent pursuit of “Platonic aestheticism”. “Kawabata Yasunari's literature is an organic blend of Japanese traditional cultural heritage and Western modern culture. “The Dancing Girl of Izu” can be called the bud of Kawabata Yasunari's literature. Behind the Qingwan and moving love story, it implicitly reflects the potential of this work. Subject.” [4] The sprouting of pure love like the youthful student protagonist “I” and the beautiful but hard-working smoked green apple, conforms to the theme “Aesthetics are innocent children”. Oscar Wilde (1856-1900), the true representative of aestheticism, believes that art should transcend reality and free life. That is, the farther away the art is from reality, the better. “Art for the sake of art”, art is supreme. He advocated “pursuing the correlation between things-that is, exploring the inner connection between vocabulary, color and music.” Kawabata Yasunari's youth literature “The Dancing Girl of Izu” is a short story with parade poetry and lyricism. It can be said that the writer focuses on meticulous psychological portrayal and delicate emotional description, and uses the unique natural scenery of Japan as a metaphor for people, blending characters and scenery with each other, giving the work a subtle poetic and artistic flavor, setting off and exaggerating the feelings and mood of the characters. Deeply and fully discover, excavate, and highlight this characteristic of beauty. Kawabata Yasunari himself has had the life experience in Izu Hot Springs, coupled with his superb narrative ability; he wrote this novel with a static narrative method different from the traditional method, but a dynamic narrative method. The protagonist “I” is a 20-year-old young student who travels to Izu and meets a dancer named “Kaunko”. The beauty of Japanese dancers is different from the beauty of Western women, but the beauty of the oriental race. The work reflects the youthful breath of dancers, and the cultural beauty of Japanese national hairstyles and kimonos that are different from any other nationalities. The psychological monologues with a rich stream of consciousness in the novel are all around the inner emotions of the dancing girl Xunzi, giving the reader a spontaneous sense of beauty. The reader seems to be in it, fascinating, and demonstrating the vitality of literature. For example, there is a passage in the novel: “My” heart beats violently. Because there was a hope that urged “I” to go on the way, and chased the mountain road of Tiancheng Mountain for more than 20 kilometers. But when he and Xunzi face each other in the teahouse, they appear “panic” and “panic”, and even the words “I can't speak in my throat, and my heart is seventy-eight.” In fact, the protagonist “I” can be called a mirror of Kaunko, a dancer. But this mirror is a “mirror” with life consciousness, thoughts and feelings. Readers can see that the magic of the dancing girl Kaunko even makes the protagonist “I” not mind to appreciate the beautiful autumn scenery of mountains, forests and valleys, but thinking of the girl Kaunko. “I” was thinking of her clearly in his heart, but “pretending to be indifferent”, and then looked at Xunzi's beautiful black hair. The aesthetics of the youth of the first days of love is innocent and shy, the appearance and the heart are contradictory, and the inner current is surging Is ignorant. For example, “a naked woman, she is naked, white naked, and slender legs, running naked to the sun, she is still a child. She is still a child. She found us, full of joy...; I saw this scene, as if there was a spring washing my heart. I chuckled. I was happier and excited, and laughed again. My mind was so clear as if it had been washed away. My face was always shining Smile a little bit.” The novel's description of “me”'s sensitivity to music (drums) is also true and vivid. Women's screams, laughter. The unique Japanese sound of sanxian and drums, and the music produced by playing, make “I” feel a multi-layered psychological reaction: When “I” hears the drums, my heart is suddenly open. When I played backgammon with the dancing girl Xunzi, when her beautiful

black hair almost touched my chest, her face flushed.

2.3 The Other side of Beauty

The writer also showed the other side of dancing women. Kaoriko, a dancer who is a touring artist by profession, is a representative of lower-class women in Japanese society. These touring artists are formed as teams of family members, wandering like “migratory birds” in many hot springs of the Izu Peninsula, and living a life of discrimination and laughter. They were a disadvantaged group in Japanese society at that time, and they were a group of discrimination. As the article wrote: “On the way, a sign was erected at the entrance of each village: ‘Beggars and touring artists are prohibited from entering the village!’” Their friends are also “all entertainers and gangsters”. Representatives of petty citizens, such as the old lady in the tea house, mentioned that they also said to “me” in a contemptuous tone: “Who knows where that kind of people will live, master. Why do you have a fixed residence tonight? Wherever there are guests, just Where are you?” “I” confessed my “evil thoughts”: “In that case, let that dancing girl come to my room at night tonight.” In Tangye's small inn, paper merchant, female shop The proprietress warned “me”: “Invite this kind of people to eat and spend money for nothing!” The bird shop merchants also showed contempt and frivolous attitude towards touring performers. Although their situation is not good, they still have to make “beautiful gestures.” Even “I” sometimes look down on them. “I” thinks that the place where the dancing girl lives is dirty, I am going to live in the hotel opened by the former mayor's house. In the whole novel, “I” doesn't call the name of the dancing girl Kaunko that he loves and dislikes, even them themselves. There are people who have an inferiority complex, such as claiming to be “even us who are insignificant.” The fate of touring artists is also very unfortunate. Rongji's children always miscarried.

They are indeed a group full of pain. The society is cruel to them, and life is full of hardships. But they also have virtues, such as being very kind, respectful and friendly towards “me”.

“I” has a kind of obscure affection for the beautiful dancer Kaunko, which is a concern for beauty. For example, when “I” hears the drums and screams of the dancing girl Xunzi performing arts and the screams of men and women, or there is no sound coming from it, it will be annoying to think: “The dancing girl Xunzi will not be ruined tonight, right?” And “I” Because she couldn't do anything to change the fate of the dancer Kaunko, she felt “still very painful in her heart”.

The writer is deeply aware of the traditional limitations of beauty---Dancer Kaunko is a beautiful young girl. The writer describes her as natural and innocent and beautiful, but she is also restricted in traditional ethics. For example, the mother of Dancing Girl Xunzi absolutely disagrees that Dancing Girl Xunzi and “I” go to the movies alone, and even several other older dancing girls do not agree to go to the movies alone with “I” (Of course, out of politeness, I found An excuse not to hurt the face of “I”); even so, they still respect “I” very much and judge me as a “good person”. They are a simple crowd.

There are also light and humorous passages in the novel. Xunzi's mother is her patron saint. If a man slaps a dancer on the shoulder of Xunzi, Xunzi's mother will be severely criticized.

3. CONCLUSION

In short, “The Dancing Girl of Izu” is a concise, simple, popular, long-lasting, rich and touching youth literary masterpiece. The works are permeated with sentimentality, allowing readers to experience a delicate, subtle, implicit and contradictory beauty.

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