

## Study of Clothing Aesthetics and Makeup Fashion

——Wang Anyi's Novels in the 1990s

Hongyan Chen

Lanzhou Jiaotong University, Lanzhou, Gansu, 730070, China

**Keywords:** Wang Anyi; "The Song of Everlasting Sorrow"; "Girl's Head"; Costume; Fashion;

**Abstract:** As one of the important performance targets, the costume culture has long been included in the writing of literature and plays an extremely important role. As for Wang Anyi's novels in the 1990s, there are a large number of metaphorical forms of clothing description, and as a carrier, containing the writer's own literary creation view, historical view, costume aesthetics, etc. It is Wang Anyi's life, age, etc., one of the important exits of the theme of thought.

### 1. Introduction

Wang Anyi is an outstanding female writer in the contemporary literary world. She has published her essay debut in 1976, "Toward the Advance". She has been in the creative process for 41 years, relying on high-yield, changeable and agile works to understand the world. Research on his work has also been the focus of the critics. However, there are many research results that have been found to be different, and it is inevitable that some details will be ignored. For example, clothing is an important element of literary works. In ancient and modern Chinese and foreign literary works, costumes are often used to describe the character, status, and fate of the characters. In Wang Anyi's pen, clothing is a manifestive phenomenon of surface culture, a label for social change and change of the times. This article takes Wang Anyi's novels in the 1990s as an example to analyze the aesthetics and makeup of Wang Anyi's works that have not attracted the attention of the academic circles. It aims to open a research channel leading to the depth of the text from the microscopic level.

### 2. Wang Anyi's View of Costume Aesthetics

Wang Anyi's novel creation started with the literature of the new era, starting with the realist literary tradition and deeply engraving the imprint of realism literature. She claims to be a realist and realist. She believes that the creation of novels must be based on real life. "We live in a real world. As long as we recognize that this reality still exists, we will of course use realistic materials." [1] The literary landscape in her writings is always based on the normal state of real life.

According to the symbolic point of Yi Luolan. Bart's clothing, the costumes in literary works have the function of freehand brushwork, and do not pursue the integrity of the costumes. It is the costume fragments that the author has repeatedly considered and filtered and incorporated into his subjective will to construct with the language and symbols. Fragments reflect some kind of direction of the author and are often significant in the text system. These are embodied in Wang Anyi's novels, which are the most vital elements and the reflection of their individualized social life. They have richer and more important historical implications. In the history of New China, costumes are closely related to real life, and have gone through a process from single to multiple. In the novel, Wang Anyi blends the costumes into the daily life of the woman, and also the times in the world. In the turning point of each era, through the exchange of personal and historical business card clothing, to show the change of fashion, infiltrate its analysis of the dialectical relationship between women's destiny and history. The aesthetics of dress in her works is subject to the historical logic of "big". She is more willing to look forward than to stop at the moment of trouble. This kind of aesthetic view is demonstrated in "Love and Love in Hong Kong". "Women are neither spiritual animals nor meat animals. They are all animal animals. This is concentrated in clothing. Clothing is their

purpose. Their means; their beliefs, their own world; their spirit and their material. The costumes include all the false content of their lives, which is more than they can prove and realize their value, this is It makes the woman's life struggle always have a little more artistic taste than the man, and it also contains an aesthetic activity." [2]

### **3. The novel performance of Wang Anyi's costume aesthetics**

One of the basic contents of aesthetic research is about the subject of aesthetics and object. Apparel aesthetics is a unique form constructed in its "formal law". In the aesthetics of costumes, the person as the aesthetic object is also the co-owner of the aesthetic subject consciousness. That is to say, human beings are both the main body of costume aesthetics and the object of costume aesthetics; they are both the audience who evaluates the aesthetics of costumes and the wearers of costumes. The self-consciousness expressed by the wearer as the aesthetic object image often determines the aesthetic consciousness of the aesthetic subject audience because of its typicality and representativeness. It is precisely because of the influence of the self-consciousness of the clothing object on the subject's aesthetic consciousness, resulting in the costume. The duality of aesthetic subject and object. The aesthetic subject can not only perceive the object, but also constantly surpass the object, confirm its subject status in the aesthetics, and constantly surpass the object.

Apparel aesthetics is born out of the aesthetic theory of the mother body, and spontaneously has the distinctive characteristics of the essential attributes of clothing. The specific performance theory of costume aesthetics has individual beauty that reflects individual character, grace and interest. It caters to the fashion beauty of the characteristics of the times and social customs. It fits the temperament beauty of the inner spirit of the people, and the beauty of the overall style of Zhang Yang clothing highlights the color and materials of the clothing. The color of the texture, the beauty of the material, and the decorative beauty embodied in the accessories and accessories, together constitute the perfect combination of clothing and people and unique beauty.

The pursuit of beauty is a natural psychological revealing of people. As a means of shaping human external image, from the perspective of psychology, some factors such as the color, style and contour of clothing reflect a person's aesthetic vision and self-evaluation. The aesthetic discourse of costumes in Wang Anyi's works exists in the form of a metaphor, which is a means of revealing the rich connotation of his works. In his novels of the 1990s, it is embodied in terms of color and style.

"In clothing language, the most important symbol, and the most direct influence is color." [3] Color is the soul of costume aesthetics, and any costume shows important characteristics through color. Color is also a kind of psychological experience of the aesthetic subject, which can convey a certain emotional meaning, is a motivating factor to the aesthetic subject, and an important component to the aesthetic object.

The novel is an important text to witness the aesthetics of costumes, and color is the main object of aesthetics. The color of costumes in Wang Anyi's novels has a strong directivity, forming a symbolic image space. Wang Anyi fully mobilized his own aesthetic imagination in his novels, trying to hint at the relationship between characters and the times through color.

Wang Qiyao in "The Song of Everlasting Sorrow" appeared in the cheongsam of Yin Dan Shi Lin Blue. Indanthrene is a name for artificial dyes, with a variety of original colors. China used "Yin Danshilin" to dye cloth. It was originally known as Yindan Shilin Blue in the early period of the Republic of China. Its simple blue-blue color is higher than other cloths and brilliance, and was once sought after by female students. According to reliable records, in the 1930s, the "Yin Danshilin color", each piece of cloth has a paper month beauty. From the gay beauty flyers of these months, we can see that the most fashionable and popular thing in that era is that all women are fashionable to wear the Yindan Shilin costumes on Xiafei Road. Especially the female students at that time were the ideal image of society, and the representative of intellectual women was the symbol of civilization and the leader of fashion. In the student era, Wang Qiyao took the Yindan Shilin blue, setting off her simplicity, freshness and purity, which made her feel fresh and elegant, and also reflected the fashion trend of the students. As the author puts it: "Wang Qiyao always closes the flowers and hates the moon, and the figure is dark, and the dark forehead covers a pair of talking

eyes. Wang Qiyao is following the trend, not outdated or ahead of time, is a modern team. Shanghai The fashion tide is reflected by Wang Qiyao. But they can't give impetus and promote the task that is not theirs. They don't blame the spirit of the times, it can be said that the city's declaration is the same." [4] It can be seen that the psychology of Wang Qiyao's pursuit of beauty in the student era is clean, mainly driven by the nature of human nature and beauty, filled with the healthy atmosphere of young girls.

In our country's traditional culture, white is regarded as "fierce color". It is often associated with death and funeral. It is often seen in solemn funerals. It is a manifestation of exhaustion, bloodlessness and inanimateness, symbolizing death and ominousness. In the 3rd and 1940s of the 20th century, with the infiltration of foreign goods and the customs of the West, the frequent entry and exit of women in large cities in China made the social atmosphere change. In Wang Changyao's campaign for Miss Shanghai, a color of busy dressing, first of all, pink and fruit green, these are the delicate colors of color and high saturation, highlighting the beauty of Wang Qiyao. Full of anger, sweetness and joy, conveying the psychological appeal of Wang Qiyao's inner desire and attachment to love and the yearning and expectation of happiness. The last white wedding dress, the color from the flamboyant to the plain convergence, Wang Qiyao in the disaster relief fundraiser will be the woman's beauty interpretation of the culmination of the glory, but this brilliant but "has a painful death, can see tomorrow Falling flowers and flowing water." As the music is extremely sad, the object will be reversed, and it is a moment before the bustling. In fact, in 1946, the victory of the War of Resistance Against Japanese Aggression made Shanghai a temporary glory and a drunken fan. The prosperity and glory of Shanghai, which Wang Qiyao boarded, was only a moment before his death: "The peaceful weather in 1946 is like a thousand years. Good news is spread. The bad news is to make an opening statement for good news." Wang Qiyao certainly has his own personality pursuit, and he dares to break through the moral constraints and boundaries to pursue and try. For example, she expected to rush into Alice and quickly cut off all contact with her girlfriend. But in the end, I tried to express the whiteness on the field. The author believes that there is a very strong tragic meaning. Wang Qiyao wearing a white wedding dress is like wearing a mourning dress. She is paying homage to the pure, bright and lively self that is about to die, while lamenting. The fate of the future. Later, when she was dating the military dignitary officer Li, she was still wearing a white cheongsam. This is also a very important hint. The author believes that the white in Wang Qiyao's costumes implies dreams and nothingness. This key metaphor symbolizes the fate of her love and happiness that will be shattered. It is the rhythm of the end of the song and the life of Wang Qiyao. The concrete manifestation of the dream also implies the carrion-like atmosphere under the cloak of Shanghai. Therefore, white is destined to Wang Qiyao's tragic fate, the beginning of gorgeousness and emptiness, the goodness is about to vanish, and the personal destiny is like a broken kite in the torrent of time and history, or it's falling into the ground (such as military and political officials). Director Li) ... Obviously, the author's personality fate in setting off the characters, as well as the turmoil of the times, contains such a large aesthetic space and extremely important hints in the color details that are easily overlooked.

#### **4. The makeup and fashion in Wang Anyi's novels**

An important feature of costume aesthetics is the temporal characteristics, that is, the temporal changes in human movements in the form of movement and direction of movement. This kind of temporal change has made the form and beauty of clothing appear diversified. It is the fashion trend in the popular direction. It is the popular fashion trend of fashion, which reflects human material desire and aesthetic emotion. In turn, the popularity has made the aesthetic taste of clothing diversified, and at the micro level, the aesthetic taste is standardized and imitated, resulting in the blindness of social aesthetics.

"Fashion", English is Fashion, is a combination of time and monk. Time, time, now, in a period of time; still, there is advocacy, noble, high taste, leading. From this concept, fashion is an all-encompassing concept, and it can be anything in life. But fashion is often not confined to things. It can also refer to a person's combination of popular elements and small details, through the

patchwork and matching of the overall costumes, etc., the staggering of the costumes illustrates the openness and freedom of an era. In this article, the latter concept is adopted about fashion.

The temporal characteristics of fashion are cyclical, and their rheology is important in women's wear. Apparel aesthetics is a science that reveals the laws of aesthetic activities in the field of apparel, including fashion and fashion, and the specific forms of fashion are the fashion beauty that caters to the characteristics of the times and social trends, as well as the decorative beauty embodied in clothing.

In literary works, the character's makeup is the externalization of the character's identity, status, etc., which has different meanings, but the makeup of Wang Anyi's characters is also a reflection of the mirror of the times. The makeup here is mainly the most prominent hairstyle.

In the 1970s, only the actor's voucher was able to perm. When the actresses in the County Cultural and Art Troupe ignited the big waves and danced Spanish dances with light music, the romantic and lively curly hair freed women from the monotonous and rigid hairstyle, and the perm wave quickly blew in the streets. stand up. Until the advent of the reform and opening up in the 1980s, perm-over perm was the most fashionable thing.

The hair of the girl's hair "The short hair of the girl's head, unlike her age-old child, picks a circle in the middle, and is a small shackle. She is a slightly different place in the middle, separated, leaving a few irregular irregularities in front of the forehead. Then use the fire to cut the fluffy hair. The side with less hair, after the ear, and the side that is sent more, it will hang down and cover some cheeks."

The youngsters of the social youth "a flower on Huaihai Road" are also perm. She is a long wave of hair style, and the natural hair of the hair is slightly corrugated. This type of hair style is mostly made by movie stars, and the modern style is a bit of art.

Lingling's second sister's hair is also perm, and two small balls are tied behind her head. The forehead rises high and fluffy. Carrying a purse on the shoulder, the strap is short, and the bag is on the waist.

The young female teacher in the school, dressed in plain, white-blue dress, a pair of suede shoes, and some rustically held a pair of long braids hanging down to the waist. Reflect her grace, serious, dignified, quiet, straight posture.

Hairstyle of the younger brother of the younger sister: The back is shaved, and the top of the head is pushed up to form a tip. The long hair in front of the forehead falls to the eyebrows, like the bangs of the little girl. After the sister-in-law made the boss, she always went through the short hair style after the simmering oil, but the waveform was more exaggerated than before.

At the same time, there are makeups, and the face of the girl's head is decorated with some exaggerated heavy makeup, and the eyes are deep and large. She also painted a prominent nose lead during the day, covered with a strong foundation, and put on a dry powder, like a fake shell. The mouth of the girl's head is small and thin, but when she turns her lip makeup, she naturally pulls out the lip line and traces it to the big and thick, as if the mouth has a mouth. This kind of makeup is a bit vulgar and clearly reveals the traces of rude life. Because of the twin-centred apricot eyes, the slightly pointed nose, and the soft lines of the cheeks, these have a light childishness. Therefore, this vulgar makeup becomes naive, it has a cartoon effect, and even makes people feel funny.

From the above analysis, the Chinese people's clothing decoration is the most intuitive material and cultural phenomenon in the field of social life. It exists in the context of the whole society and culture, and develops with the development of the times, accompanied by lifestyle, values and behavioral norms. Changed in terms of changes. At the same time, in the development of the country's political economy and culture, some functions of clothing have gradually faded, concealed, and some have been strengthened and manifested. For more than 60 years, our people have encountered some setbacks and hardships in the construction of socialism. The imprint of this change of the times must be reflected in the clothing culture with strong expressiveness. Therefore, summarizing the characteristics and trends of China's clothing changes, we can make a deeper understanding of social changes and a deeper understanding of history.

Wang Anyi is a heavyweight writer in the contemporary literary world. With a unique vision and

a dense narrative, she intentionally or unintentionally wrote another image of the times for the Republic. The aesthetics of the costumes follows the principle of authenticity of the times. The writer carefully writes about the historical social environment in which the characters are located. In the seemingly understatement, he finds the right balance between authenticity and artistry, and thus constitutes a classic. Key factor. The intertextual relationship between Wang Anyi's costume aesthetics and the mirror of the times is manifested through her many works, which are real and artistic. It is the expression of her creative personality, and has a close relationship with her unique eye, keen insight and superior writing. It is both a summary of her life experience and her deep feelings about life, which dominates her understanding and perception of life. The exploration of costume aesthetics in Wang Anyi's novels not only helps to understand the changes of Chinese costumes in more than half a century, but also helps to understand the profound meaning of the times behind the changes in costumes. This research enriches and expands the research field of Wang Anyi's novels, and provides a new perspective for comprehensive interpretation of his works, and also provides new experience and enlightenment for aesthetic research.

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