

Love and Regret: The Tragic Life of the Female Characters in Jin Yong's *The Story of the Flying Fox*

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Abstract

In Jin Yong's novel *The Story of the Flying Fox*, there are many female characters such as Yuan Ziyi, Cheng Lingsu and Nan Lan, but it is interesting that their lives are expressed as tragedies on the whole. Reading the text carefully, we find that the novel implies various understandings of the tragic life, such as the traditional concept of marriage, the defective personality of the characters, and the emotional transfer of creative expression. Through the tragic life of these female characters, the novel enlightens us that imperfection is the normal state of life, and each of us should accept the imperfect self, the imperfect love and even the imperfection of society and the world. Only in this way can we understand the love in life, let go of the regret in life, and truly appreciate the beauty of life.

Keywords

Female Characters; Tragic Life; Views on Marriage and Love; Defective Personality; Creative Expression.

1. Introduction

In China, Mr. Jin Yong's martial arts novel--*The Story of the Flying Fox* has a wide readership. The chivalrous spirit and philosophy of life displayed in the novel are like wine, which is more mellow and affectionate after years of precipitation. There are more than ten female characters in the novel, such as Nanlan, Ma Chunhua, Yuan Ziyi, Cheng Lingsu, Shang Lao Tai, Yuan Yingu, Zhong Sister-in-law, Xue E and so on. They come from different social strata, including the official ladies of the social aristocracy, the children of rivers and lakes of the social free stratum, and the children of the people at the bottom of the society. One is more sad or sad than the other, the living seem to be more sad than the dead, and their lives are full of sadness. Why is that? This is an interesting question, but it seems that not many people have discussed it in depth for a long time. Combining sociology, literary psychology and close reading of the text, the author analyzes the tragic life phenomenon of these female characters from the traditional marriage concept, personality understanding and literary expression implied in the author's creation of the characters.

2. Secular Love and Marriage: It's Wrong to Be from the Wrong Family

In Chinese traditional culture, the concept of being well-matched is a traditional concept of marriage and love. Door-to-door was originally a building decoration, that is, the fixed parts on both sides of the gate. People with different social status have different numbers and shapes of doors in front of their houses. The pairs of doors are carved patterns on the lintels. Generally, even numbers appear opposite to the doors. The harmonious design of the two has the beautiful meaning of pairing and never separating. That is to say, in ancient China, door and household marked the social status, wealth and power of the owner of the mansion. Well-matched marriages inherently have a high degree of consistency in terms of social status, economic basis, and cultural values. Such marriages are relatively stable. If men and women are congenial in

character, the overall satisfaction of life will be very high. Such marriages will be relatively stable and long-term, unless there is a huge difference in temperament between the two people and they cannot live together at all. Most of the main female characters in the novel do not conform to this traditional social custom, such as Nanlan and Miao Renfeng, Ma Chunhua and Fu Ankang.

There is an irreconcilable contradiction between Nanlan and Miao Renfeng, which belongs to a very obvious mismatched marriage. Nan Lan is an official lady, and Miao Renfeng is a knight-errant in Jianghu. They have different identities and lack common understanding in culture. For example, the scene of Miao Renfeng and Nan Lan's father and daughter meeting for the first time implies that there is a gap between them. In Nan's father's eyes, the best master in the world is a thief's face, a thief's eyes and bones, a rough hand and big feet, who does not know how to avoid officials and masters, nor will he ask Ann to make amends. In Nan Lan's eyes, he is a countryman who does not know the rules, a rough man who has no knowledge [1] (33). When Nan Lan's father was killed for revealing his sword, Miao Renfeng saved Nan Lan, and they were entangled in this fate at the moment of life and death. This seems to be a hero saving the United States, the United States with the body, in fact, there are many forced, such as the delicate daughter with a sword hidden crisis and homeless, and lonely master has a close skin, despise or even hate the martial arts of Miss Nan was saved by the world's first master Miao Renfeng, and so on. The combination of the two people only came together under the circumstances of life and death. Nan Lan did not understand and did not understand Miao Renfeng's Jianghu morality. Therefore, when Miao Renfeng took Hu Yidao's death to heart and pursued the murderer to find out the truth all the year round, leaving her and her daughter behind again and again, the long-resentful daughter finally broke out and despaired. Miao Renfeng is not good at words, nor is he tender, but he also has an ideal chivalrous model in his heart-Hu Yidao's wife. He hopes to have a heart-to-heart partner in his heart: a woman like this, if her husband is in the fire, she must also be in the fire; if her husband is in the water, she is also in the water [1] (50). Faced with the enemy's surprise attack, Miao Renfeng smiled happily when she saw Miss Nan standing in the corner, determined to live and die with Nan Lan and fall in love with her. However, the next moment, when he was seriously injured and attacked by the enemy, the beautiful Miss Nan ran away from the door. Therefore, Miao Renfeng in the heart, Nanlan is not the ideal partner, he always difficult to identify with Nanlan's official lady's style, also do not understand her inner appeal. They are too different in ideology, outlook on life, values, world outlook, life interest, personality and hobbies to understand each other's spiritual needs and respect each other's ideal feelings. In the end, Nan Lan left her daughter to follow Tian Guinong without hesitation. Because Tian Guinong met and catered to her psychological and spiritual needs, she tried to break through the shackles of the secular world and boldly pursue happiness. Even if she risked being killed by Miao Renfeng, the world's best master, she did not flinch and fear. But as fate would have it, she was caught in the dilemma of moral responsibility and maternal love. When she finally realized that the so-called true love was a fraud, the lover who knew the truth had other plans. Although she was unwilling to learn the truth, she could not turn back and ended up depressed.

Ma Chunhua, as the daughter of an escort, is beautiful and kind-hearted, and also has the willfulness and love longing of a young girl. She and Nanlan were sheltering from the rain in the merchant's castle, and when they saw that their clothes were wet, they offered them dry clothes; when they saw that little Hu Fei was beaten by the merchant's mother and son, they asked for help; many years later, when she was taken to Shuaifu by Fu Ankang, she immediately wrote to invite Hu Fei to come to your house, intending to repay Hu Fei's help, and so on. These words and deeds are the natural expression of her good nature. However, she lacked the vigilance that Jianghu children should have. For example, she and her brother peeked at Shang Baozhen practicing darts with the memorial tablets of Hu Yidao and Miao Renfeng, but did not realize

the hatred contained in them; When she begged Shang Baozhen to save Hu Fei, she unexpectedly came back late and was misunderstood by the Elder Martial Brother. She willfully refused to explain to the Elder Martial Brother in a fit of pique. As a result, when she was out of her mind, she was gently tempted by the intentional Fu Ankang. She was confused and easily captured by Fu Ankang in the garden in broad daylight. Later, when she saw little Hu Fei and Wang Jianjie famous master fighting also forgot to worry, full of satisfaction is the girl's first love, and Fu Ankang secretly went to the woods to meet, did not realize the hidden crisis of the business castle, so that his father experienced a life-and-death crisis, tragically died at the hands of the old lady Shang, and she could not do anything, two situations contrast, is really a great irony.

In fact, the first time they met, they had all kinds of unequal hints. Ma Chunhua noticed that Fu Ankang was not because he was handsome, but because he noticed the priceless jade inlaid on his hat, so he took one more look at Fu Ankang, which was the professional reaction of walking darts. Fu Ankang is because she is bright and beautiful, agile and moved, pay attention to the color, appearance and figure, is the usual style of a rich son. This actually implies that Ma Chunhua and Fu Ankang are not the same kind of people, they not only have a huge difference in identity, a woman in Jianghu naturally can not be compared with an emperor's favorite courtier in material, more importantly, the two are extremely unequal in spirit, her infatuation was in Fu Ankang there, initially just an afternoon pastime. Later, it was the so-called plan for descendants to kill their mothers and leave their children and do nothing to save them. The first love sweet affection in her heart, it is a fraud only: Fu Ankang has the sexual swindle of calculation at first, in order to deceive the son to acquiesce in the mother to poison her finally. However, Hu Fei was grateful for the kindness of rescuing Ma Chunhua's mother and son when he was young, and tried his best to help and protect them. He never exposed the true face of Fu Ankang. Even when Ma Chunhua was dying of poison, he begged Chen Jialuo, the chief helmsman of the Red Flower Society, to pretend to be Fu Ankang to comfort Ma Chunhua. It was a well-intentioned deception, and Ma Chunhua, who did not know the truth from beginning to end, ended up with a tragic end. The relationship between Ma Chunhua and Fu Ankang is an obvious mismatch, an unequal feeling, and an unrealistic love. In the end, it killed the upright and kind-hearted brother, Shang Baozhen, who had always loved her, and also killed himself. His own child also became an orphan. It is really harmful to others, to himself, and to his son. It is lamentable. In contrast, the fisherman's daughter Yuan Yingu's fate was even more tragic. Her beauty lacked the support of her family background and status. In Feng Nantian's eyes, she was just a cheap woman who threw her hand away. Naturally, the child of a cheap life was not noble. So although Yuan Ziyi's strong martial arts made him afraid, he did not want to formally recognize her until he died! Feng Nantian's inherent concept of social hierarchy in his heart determined his behavior. If Yuan Yingu had been born in a wealthy official family, Feng Nantian would never have treated her and her children like this.

From a sociological point of view, there is a theory of equivalent exchange: The most satisfactory marriage relationship between men and women seems to be based on a roughly equal combination of appearance, personal charm, influence, intelligence, wealth and other resources [2]. It can be seen that Nanlan and Miao Renfeng, Ma Chunhua and Fu Ankang are very representative of the huge gap between rivers and lakes and officials, which is obviously different in material wealth and spiritual pursuit, lacking the basis and corresponding conditions for equivalent exchange. Obviously, when the children of Jianghu and the children of officials talk about their feelings, they are not in the right family. There is no doubt that they are separated by tens of millions of mountains. Perhaps it is difficult to eliminate the influence and pressure brought by the mountains after all. In real life, the marriage between the only daughter in the city and the phoenix man in the countryside is a typical copy. The excessive gap in economy, culture, education and growth environment will inevitably bring about cognitive

conflicts among the three outlooks in their bones. When small frictions accumulate to a certain extent, big conflicts will break out, which may eventually lead to irreversible results. Therefore, in the face of the traditional concept of marriage and love secretly conveyed in the novel, it is worth our serious consideration and correct treatment.

3. Defective Personality: Marginal Avoidance and Maladjustment

If we say that Nanlan and Miao Renfeng, Ma Chunhua and Fu Ankang in the novel have sad emotional endings because of their inappropriate families, as the main female characters in the novel, Yuan Ziyi, Cheng Lingsu and Hu Fei, they do not seem to have this problem as the children of rivers and lakes, but their emotional and destiny endings are more tragic because of their growth. The lack of blood and kinship nourishment and gentle friendship experience leads to the imperfect development of personality, that is, personality defects lead to tragic life.

First look at Yuan Ziyi. Yuan Ziyi gives people the impression that she is extremely beautiful, highly skilled in martial arts, and arrogant. As soon as she appeared, she grabbed the position of the top ten leaders. When she first met Hu Fei, she stole his baggage. Many people felt that the woman's behavior was strange and inexplicable. As a matter of fact, she went to Jianghu with a mission. First, she was entrusted by Luo Bing to present a white horse to Hu Fei. Second, she helped the Red Flower Society to destroy Fu Ankang's plan to trap and kill Wulin people. She is a nun and a chivalrous woman in Jianghu. However, after meeting Hu Fei, her girlish nature bursts out. She knows that Hu Fei's identity is only to play tricks on him because he is not convinced. Unexpectedly, Hu Fei steals the white horse to tease him instead. Both of them are young and vigorous, very competitive and playful people, which leads to an intersection. In this process, you stole my baggage, and I stole your white horse; you deliberately did not stop the bad guys from harming the white horse, and I deliberately took your clothes when you took a bath; you walked slowly and wanted me to catch up, but I followed you secretly. Both of them are similar in talent, appearance, temperament and intelligence, and the process of fighting wits and courage is very much like the fun between peers, or like the flirting between lovers. Hu Fei is good at martial arts and has a flexible mind. He can play with her and help her resolve the crisis. In the process of her snatching the position of the master, she is willful and has Lingxi of cooperation. When it comes to Yijiawan, they fight side by side. In the process, they go from teasing, fighting and killing each other to accompanying and helping each other, and then they fall in love with each other. She unconsciously has a new identity—a young girl in love, which makes people feel natural and beautiful. Good things will come true. However, the appearance of Feng Tiannan broke the sweetness of warmth.

Hu Fei insisted on killing Feng Tiannan for the family of Zhong Asi, who died unjustly, but Yuan Ziyi begged Hu Fei to let him go: I have never begged anyone so humbly in my life[1](258). Highly skilled in martial arts and never begging for help, she actually lowered her stature and begged Hu Fei, which was surprising. According to reason, her mother was bullied, life was destroyed, the source, in fact, is caused by Feng Tiannan! Therefore, Yuan Ziyi should not only kill Tang Pei, a hypocrite who insulted his mother, but also kill Feng Tiannan to avenge his mother's shame. But she did not have any explanation, but saved Feng Tiannan three times. Hu Fei did not know the reason why they were estranged. Because Feng Tiannan is Yuan Ziyi's biological father, Yuan Ziyi has a new identity that is inconvenient to express—the daughter of a bully. She has been avoiding this identity, but because of her blood, she is eager to find her roots. She refused to explain to Hu Fei, I think there are several reasons: not only because of shame, not only to obey the teacher's orders to Rao Feng Tiannan three times to fulfill family love, more importantly, her deep desire for affection, hope to recognize her biological father! As a result, she was greatly disappointed. Even at the time of separation, she was refused to recognize her father on her own initiative. The wicked man refused to recognize the mother

and daughter until he died. His logic was ashamed of this, because their social status was too humble to be worthy of his social and Jianghu reputation! Poor Yuan Ziyi also maintained her tenderness several times for this reason. The failure of this identity severely hit the girl in love. She subconsciously avoided her new identity and unconsciously returned to her Buddhist disciple identity, because this identity gave her warmth, confidence and faith. The result of her conscious avoidance of the new identity was more and more depressed. After all, family and love are the needs of human nature, who can easily put down? Many people do not understand that Yuan Ziyi clearly loves Hu Fei, but why can't she get together with Hu Fei? When the misunderstanding between the two people is resolved and the rift is cleared up, especially after Cheng Lingsu's death, there should be no obstacles between them, but in fact it is even more impossible: Yuan Ziyi can not get out of the inner self, revenge, love, and scenery, but the pain she suffered has deepened, because her identity perception has been split, resulting in obstacles, which is the characteristics of evasive personality, unable to accept the failure and betrayal of the self. It seems that only by putting down the new identity and returning to the original environment and beliefs can we solve all the problems. Love and affection are human nature, the result of her efforts is sad, which can not help but make her doubt life, doubt herself, and then work hard, what is the meaning of excellence? In the face of these sufferings, the only way to extricate oneself seems to be true conversion to Buddhism. That is to say, Yuan Ziyi's heart is complex, lonely childhood, longing for congenial companions, yearning for intimate lovers and warm family affection, loyalty to faith and chivalrous mission, and so on, so that Yuan Ziyi subconsciously avoids new identity recognition, when she shows her Buddhist identity to Hu Fei, their love is doomed to be fruitless. The emotional ending of the two people is full of tenderness and lamentation! How difficult it is to love each other!

Second, look at Cheng Lingsu. The emotional tragedy between her and Hu Fei is influenced by the secular concept of beauty and talent, but it is more caused by her personality defects. Compared with Yuan Ziyi, her world is relatively simple, not so many new identities are entangled and distressed, but the lack of parental love is the same as Yuan Ziyi's. Her joys and sorrows in the process of growing up can not be shared with others. She lacks the joy of sharing, the joy of gaining respect and trust, especially the emotional communication between friends and relatives. The sense of security brought by intimate and trusting relationships. Therefore, when she first met Hu Fei to ask for directions, she did not trust him, but intentionally set up difficult problems, such as letting Hu Fei repeatedly pick excrement to water flowers to test, pointing the wrong way, giving orchids, serving vegetarian food and so on. When she saw that Hu Fei's behavior was open and aboveboard, highly skilled in martial arts, friendly in doing things, chivalrous mind and so on, her affection for Hu Fei grew day by day, from the initial appearance to a special love of laughter, in the face of Hu Fei had a slight smile, smiling, smiling back and laughing with a hoe, it seemed that the long-suppressed emotions suddenly had a vent object, and these smiles became more and more happy. The whole person seems to have become beautiful, which fully reflects the natural joy and happiness of a young girl who falls in love with her lover at first sight.

After Cheng Lingsu had a good impression on Hu Fei, he trusted and attached to him day by day, and hoped to establish a closer relationship with Hu Fei. Therefore, she ignored the master's instructions and admonitions-not to go out of the valley, not to go down the mountain, resolutely followed Hu Fei into Jianghu, and spared no effort to cure Miao Renfeng. On the one hand, Hu Fei could not fathom her emotional changes. He felt that she was by no means an ordinary country girl and acted strangely. When he understood her clever way of poisoning, he was greatly awed by her. From admiration, gratitude, shame and secret fear, he became awed and afraid of making her angry; On the other hand, she felt that she was too clever. What she wanted to say, what she thought of, and what she didn't think of were often guessed and asked by Cheng Lingsu first. For example, when treating Miao Daxia's eyes, Hu Fei was worried that

Cheng Lingsu would take the opportunity to harm her. She said, Don't worry about Miao Daxia, but don't you?[3](372)After pulling down the burden from Miao Renfeng's house, she said, There is nothing else, except that the jade phoenix can't be lost.[3](383)On their way to the capital, they came across Ma Chunhua and his wife walking on a dart. She guessed what Hu Fei was thinking: Look, that dart has no money on him. He is very shabby.. You and my brother have a way of stealing, so you can't help coming forward and giving him a few ingots of gold.[3](394)As a result, Hu Fei thought, She is still a few years younger than me, but she is so resourceful that I am conceited and clever in vain. How can she be half as smart as her?[1](334)You've thought of everything. I am old enough to live on a dog, and it will be all right if you are ten percent wise.[1](336)Especially after Hu Fei sighed at her clever plan to save Ma Chunhua, she felt: It is always inappropriate to associate with poisons all day long.[3](379)He had complex feelings for Cheng Lingsu, wanted to help her and protect her when he saw her emaciation and fear, respected and feared when he saw her superb means of poisoning, and could not respond to her deep friendship. This is different from Yuan Ziyi, who is so attractive that he can't help loving each other and missing each other. Therefore, Cheng Lingsu, who is sensitive and clever, sometimes feels sad that his appearance is ordinary, and sometimes suspects that Brother Hu and Sister Yuan have already made a private life; sometimes thinks that Brother Hu can understand her mind, and sometimes thinks that Sister Yuan is more suitable for him; sometimes feels that he can help Brother Hu is valuable, and sometimes feels that he is not as good as Sister Yuan, and his self-confidence is obviously insufficient. When she was eight years old, she wanted to commit suicide by jumping into a well because of her ugly appearance. This sense of inferiority was deeply rooted in her heart, which led to her unstable attitude towards life, life and herself. She had an identity barrier towards her own identity. She often doubted others and herself, and lacked real self-confidence.

When she saw Hu Fei's treasured jade phoenix hairpin, her emotional reaction was obvious, sometimes good and sometimes bad, sensitive and suspicious, constantly questioning or guessing, so that they became tacitly on their way to Beijing, as if there was a Yuan Ziyi between them all the time. She is too clever to grab words and ask questions. It is inappropriate to communicate with Hu Fei in the way of mind reading. It is difficult for most people to accept it psychologically, and men don't like it even more. In addition, she can easily defeat the world's masters with her superb means of poison. Hu Fei is afraid, and it is not difficult to understand that it is difficult to be truly intimate with her. Later, when she followed Hu Fei to make a scene in the martial arts tournament planned by Fu Ankang, she destroyed the Jade Dragon Cup by means of clever poisoning without being noticed, so as to prevent the martial arts people from killing each other, but she still hid behind Hu Fei. Thus it can be seen that Cheng Lingsu's personality actually belongs to the marginal type, and her heart longs for someone to accompany her to get emotional comfort, especially Hu Fei, who has a good impression and is regarded as a friend. She cares about her impression on Hu Fei, her relationship with Hu Fei, her relationship with Sister Yuan and her performance. It can be seen that Cheng Lingsu, who grew up in a relatively closed environment in Yaowanggu and lost his parents at an early age, followed his master all day with poisons and poisons. He lacked the love of his parents and the love of his companions. He seriously lacked the experience of being loved and the care of others. Deep in his heart, he should be afraid of loneliness and abandonment. Therefore, when she cured Miao Renfeng's eyes, she was particularly sensitive and sad when she was separated from Hu Fei. When Hu Fei proposed to become sworn brother and sister, her psychology changed a lot. Her enthusiasm suddenly turned into coldness, and she was at a loss about her future life. Only then did she try her best to resolve the hatred between her brothers and sisters. It was better to detoxify Ma Chunhua or destroy the Jade Dragon Cup. She always takes the safety of Hu Fei's life as her own responsibility. At the critical moment of life and death, she exchanges her life for her life to save Hu Fei. Her life circle is so limited. What else can she do besides

these? It can be seen that people who live in a closed life for a long time and lack the love of their parents and companions, once they meet the right person, it is very easy to give everything until death. Perhaps men like such an infatuated woman, but this is extremely unfair to women, and it is doomed that such a situation is mostly the result of sadness. At the cost of her life, Cheng Lingsu completed the guardianship of her first love, and also completed the mission of a doctor. Her decision and sacrifice contained a certain degree of despair. Living was more sad than dying, so she resolutely chose to exchange her life for her life, which was painful!

Finally, look at Mrs. Shang. As the main female character in the first few chapters of the novel, Old Lady Shang is particularly impressive. Her obsession with revenge for her husband overwhelmed all her life, and she designed revenge for more than ten years. She forced her son, Shang Baozhen, to practice and steal kungfu. She clung to the powerful, pandered to the thugs, and used the Iron Hall to set up elaborate traps. She had ulterior motives to retain the escort, Ma Xingkong, and calculated others everywhere, so that she completely lost her own life. Eventually, her family property was destroyed, she was destroyed, and her son died tragically. Like Ma Chunhua, she harmed others, herself, and her son! Her words and deeds and her life are very sad and pitiful! Old Mrs. Shang's words and deeds show that her personality has obvious anti-sociality (anti-Jianghu nature). In order to revenge, she is indomitable, hypocritical and unrestrained to solve the crisis of losing the dart, and takes in little Hu Fei and Heping Si. Because of the suspicion of small Hu Fei is the son of the enemy, first catch with cheat and then beat, after that Hu Fei is really kill husband enemy Hu the son of a knife, regardless of Hu Fei or a child, pain under the killer recruit vicious, desperately, no mercy, until Zhao Banshan appear to mediate, stop, she all kinds of selling miserably, splash, plot, play pig, provocation means all use out, and while random hair feed poison gold dart attack Hu Fei, Completely ignoring the rules and morality of Jianghu, she constantly violates the rules of Jianghu for revenge, sets up a trap step by step with fraudulent words and deeds, and has sinister intentions everywhere. Such as the use of iron hall to try to kill Hu Fei, Zhao Banshan, Ma Xingkong, Wang Jianjie brothers and so on, in order to achieve the purpose of revenge, even if the lives of irrelevant people, husband brothers are also at all costs, completely ignoring the rules of Jianghu! She has lost empathy, only her own interests and purposes, even when the Wang brothers are trapped in the Iron Hall of life and death, she still resents them for not helping her kill Hu Fei. Her values have long been distorted because of her obsession with revenge. She is narrow-minded, never understands others, and insists on having her own way. She has never reflected that the purpose of her husband and wife building the stone wall iron hall was also to calculate Miao Renfeng, but their skills are not as good as others. If they fail to harm others, they will harm themselves instead. They even vent their anger on others and deliberately plan revenge. For the robber Yan Ji's disrespectful words, her husband tried his best to kill her. Ma Xingkong and Ma Chunhua wanted to squeeze out the value and kill her again. For the son of the enemy, Hu Fei tried his best to kill her. For the Wang brothers who did not help him revenge, they deserved to be burned to death. For Zhao Banshan, the master of Wulin, who hindered her revenge, they should also be burned to death. For other irrelevant Wulin people and official bodyguards, it was bad luck to watch the burning. For revenge, Mrs. Shang broke the rules of Jianghu and threatened the social order. How can such anti-social (Jianghu) behavior succeed? In the end, little Hu Feiyong saved all the people, and the desperate old lady Shang had no love in her life. She tried her last breath to die with Ma Xingkong, which was pitiful!

The author believes that people who live in a relatively monotonous and closed environment for a long time are more likely to suppress their emotions, or even distort them, which may lead to nervous system disorders and make their personality particularly sensitive. They tend to stick to the people and things they identify, and their personality development is not perfect. They tend to go to extremes in their feelings, either closing their feelings or devoting themselves completely, which is an unbalanced state for women who fall into marriage, and it is difficult to

get a good ending. The most basic and core elements of a sound personality are full self-knowledge and self-confidence, affirmation of oneself, acceptance of oneself, love of oneself and others, and transmission of positive vector benevolence. However, due to the imperfect personality development, Yuan Ziyi and Cheng Lingsu have social (rivers and lakes) maladjustment in the face of complex human nature and interpersonal relationships: On the one hand easily trapped in interpersonal conflicts, the lack of communication experience, it is difficult to make a decision, choose to escape or absolutely way, there is no way, if their parents are healthy, in the process of growing up to teach them how to deal with all kinds of family, friendship, love relationship, or parents to set an example for them, they will not cross the river by feeling the stones, be careful to worry about losses. Go to the extreme carelessly; On the other hand, it is easy to lose oneself, treat lovers often from each other, wholeheartedly, no matter how much they suffer, how much they suffer, they can grit their teeth and persevere, completely forget their own needs, their own life safety. Even the hateful old lady Shang is pitiful, her personality defects are more obvious, her psychology is distorted, and she has completely lost herself. While feeling their infatuation, the author is also sad that they do not love themselves well.

In a word, Yuan Ziyi, Cheng Lingsu, Shang Laotai and other characters have different personality defects, which generally show personality maladjustment, especially social maladjustment. For Yuan Ziyi and Cheng Lingsu, it is the role conflict and interpersonal conflict caused by the change of living environment. For Shang Lao Tai, it is the brutal behavior and abnormal psychology caused by serious maladjustment. For example, Hu Yidao, the enemy she hated for killing her husband, died for more than ten years, but she didn't know it. You can imagine how closed her interpersonal circle is! Her obsession with revenge made her ignore a lot of things. They generally show poor adaptability to complex interpersonal relationships and social environment, biased judgment of friends, stubborn judgment of relatives, and their ability to distinguish right from wrong is easily dominated by emotions. The difference is that Yuan Ziyi and Shang Laotai have obvious personalities, while Cheng Lingsu's personality is not obvious: those with obvious personalities are either self-admiring and self-lamenting, or self-conceited and self-bound to go to extremes; those with unobvious personalities are emotionally unstable, and they are prone to produce obstacles and heart knots in self-cognition, but ultimately they are difficult to get out of themselves, trapped in various spiritual shackles, leading to tragic results.

4. Creative Expression: The Beauty of Imperfection and Psychological Compensation

Since ancient times, the creation of literary works has been the result of the continuous development of poetry expressing ambition and poetry expressing emotion, and the choice of subject matter is closely related to the author's world outlook, social life and mood. In ancient times, Han Yu, in his Preface to Jingtang Changhe Poetry, believed that literary creation was happy words are difficult to write, but poor words are easy to write, that is, happy words are difficult to write well, but poor and painful works are easy to succeed, because ancient and modern Chinese and foreign writers wrote more tragedies and less comedies. Most readers who have read *The Story of the Flying Fox* will feel sorry for the emotional endings of Miao Renfeng and Nan Lan, Hu Fei and Yuan Ziyi, and sigh for the infatuation of Ma Chunhua and Cheng Lingsu. Even the vicious old lady Shang is sympathetic. There are too many regrets in their lives and love! It is precisely because of these regrets or imperfections that the novel is more attractive, repeatedly savoring the various situations of life, many characters do not have perfect life, perfect love or marriage, even if Miao Renfeng appreciates and yearns for Hu Yidao and his wife, the love of the husband and wife who depend on each other in life and death also has

shortcomings-Xiao Hu Fei was just born. Living under the shelter of others, the rivers and lakes are wandering, and the road of growth is full of hardships. It can be seen that the author's novel creation tends to express these imperfect life States in an obscure way, which deserves our attention and consideration.

The author believes that the beauty of regret that Mr. Jin Yong, the author of the novel, wants to express should be related to his first love and first marriage. Jin Yong met his first love, Du Zhifen, with literary talent. In Jin Yong's eyes, Du Zhifen is as beautiful as Nan Lan in the novel. She has a good family and both talent and beauty. Jin Yong falls in love with her at first sight. Jin Yong is both talented and handsome, while 17-year-old Du Zhifen is in love. Under Jin Yong's enthusiastic pursuit, they soon come together. At the end of 1948, Jin Yong married Du Zhifen, and then they went to Hong Kong to live together because of their newspaper work. However, Du Zhifen did not adapt to the new environment. In addition, Jin Yong was young and vigorous, and only focused on his career. It was not long before Du Zhifen could not stand such a life. She left without saying goodbye and returned to her hometown in Hangzhou alone. Jin Yong was very worried about rushing back to Hangzhou to persuade him, and brought his wife back to Hong Kong. But soon Du Zhifen returned to Hangzhou again, and it was difficult for him to have both career and marriage. Jin Yong, who was still a migrant worker at that time, had no choice but to let go. His first marriage lasted only two years and ended in divorce. Half a century later, Jin Yong was still thinking about Du Zhifen and complained about him. He openly admitted that Du Zhifen betrayed him and fell in love with someone else, so he decided to divorce. The failed marriage was a huge blow to Jin Yong and left a long psychological pain. The unforgettable first love, the first marriage that is hard to let go, brought him unspeakable pain, regret, injustice, regret, resentment and helplessness. This kind of complex emotion is somewhat similar to Miao Renfeng's sincere attachment to Nanlan, but he has to let go.

From the point of view of literary creation, the author's psychological and emotional experience directly affects the reason of the work, the author often gives his own temperament and talent to the characters in the work, with some shadow of himself, and the author's feelings and thoughts are condensed in the theme of the work, and reflected through the character, emotional logic and fate of the characters, after all, speech is mind learning (Qing Dynasty Liu Xizai's *Yi Gai·Wen Gai*). But as a literary work, the artist should not appear in his work, just as God should not appear in life [4]. Therefore, Mr. Jin Yong gives this kind of life regret to the characters, such as the love entanglement between Nanlan, Miao Renfeng and Tian Guinong, which is similar to the author's first love and first marriage, which becomes a hidden emotional expression in the novel. Another example is Hu Fei's inner confusion and contradiction, which, to some extent, is also the projection of some emotions in the author's heart. As far as the critical view of knowing people and discussing the world is concerned, little Hu Fei's ignorant affection and secret love for Ma Chunhua have more or less the shadow of the author's first love. Growing up, Hu Fei's love for Yuan Ziyi and his affection for Cheng Lingsu also have the true love and gratitude for his second wife Zhu Mei. Yuan Ziyi and Zhu Mei are both women with strong temperament. Cheng Lingsu is gentle and delicate. Their sincere and selfless dedication to their lovers is touching, but unfortunately, the regrettable ending of the characters in the novel has become a kind of prophecy of the author's marriage.

Generally speaking, the process of the author's shaping and creating characters is also the hidden expression process of personalized consciousness. When the author endows the characters with ideal or tragic significance, it contains his own psychological experience process, and those complex emotions and unspeakable grievances are compensated by realistic psychology in this process. In the view of fiction theorists, works have ideological tendencies, implying the author's image and intuition. Booth believes that the author is: We see him as an ideal, literary, created substitute for the real person, and he is the sum of his own chosen things [5]. Nan Lan and Ma Chunhua are stunning beauties, among which there is a faint shadow

of the author's first love, Du Zhifen. Hu Fei's attitude towards them is obviously different, Ma Chunhua passively entangled with Fu Ankang, but Nan Lan took the initiative to elope with Tian Guinong. Hu Fei is full of sympathy for the former and full of resentment for the latter. Hu Fei's attitude is also a tortuous expression of the author's attitude, that is, to express the regrets of life in reality through the characters, and to realize emotional transfer and psychological compensation in the process of realizing the beauty of life's shortcomings.

As far as the psychology of literary and artistic creation is concerned, literature has the effect of helping people achieve psychological balance, that is, psychological compensation. Compensation originally belongs to a physiological concept, which means to offset or complement. Adler of Austria applied this concept to the field of psychology, which caused the academic circles to understand the complexity of literary creation from the perspective of human psychology. Chen Chuancai, a literary theorist, said: The so-called 'compensation' refers to some kind of compensation and repayment for the lack of life (the lack or loss of something). Life's shortcomings can not be compensated in realistic activities, so they often lead to spiritual compensation in the way of aesthetic imagination in literary activities[6]. Jin Yong took his first regrettable marriage to heart and lost his first love, so there appeared such a stunning beauty as Nan Lan, who abandoned her husband and daughter to elope with Tian Guinong in order to pursue her perfect love, but Nan Lan was obviously not the ideal lover in the author's mind. The ideal lover may be as Miao Renfeng thought: If the husband is in the fire, she must be in the fire, if the husband is in the water, she is also in the water; as Hu Fei thought, at the critical moment of life and death, like Cheng Lingsu, standing quietly beside him: Live, we live together, to die, we die together![3](415) As far as creation is concerned, If the average person lacks or loses something in life, it will often have the opposite performance in literature[7]. The author focuses on many infatuated women, such as Yuan Ziyi, Cheng Lingsu and Ma Chunhua, and even Wang Zhongping, an old husband and young wife, and Xue E, who was poisoned and ugly, are willing to dedicate everything, even their lives, to their lover. The infatuated lover, which is what the writer did not get and lacked in his first marriage, reflects the writer's compensatory writing tendency. As far as psychology is concerned, when people are hurt, they will subconsciously look for psychological shelter: Remembering the glorious past or the warmth that has passed away and feeling the regret of absence is a deeper act of self-interest consciousness[8]. So as to avoid greater harm, to avoid the resulting self-repression, self-pity, with the help of literary creation out of self, then the psychological compensation mechanism can give full play to the role of human protection. In this way, we can produce a virtuous circle, and ultimately enable us to gradually take the initiative to accept the shortcomings of life, not extreme, not obsessed, balance the heart, promote physical and mental self-repair, and promote the perfect development of self-personality. This may be the charm of the beauty of imperfection.

Since ancient times, people have agreed that gold is not pure and no one is perfect. Personal development is like this, so is life, love and marriage. As Mr. Liang Qichao said, there are often nine or nine things that are not satisfactory in life. Master Hongyi, who has seen through the world of mortals, also said that life can not be more satisfactory, and everything is only half satisfactory. It can be seen that recognizing that a life with shortcomings is a normal state, that is, life is always in an unsatisfactory state, may give us the opportunity to constantly enrich it and complete it. In the process of pursuing and advancing, if we can accept shortcomings, put aside obsessions and grievances, and bury pain, it will undoubtedly be beneficial to the development of a sound personality. Everyone has the heart of beauty and the motive of perfection. For life, the pursuit of love, marriage, friendship and family, we all hope to achieve a perfect state, at least infinitely close to perfection. But we have to admit that incomplete life is the normal state of life, imperfect regret is the real beauty, each of us should accept the imperfect self, others and life. Only in this way can we understand the beauty of regret, let go of the regret in life, stop being paranoid and self-willed, and truly appreciate the beauty in life.

5. Conclusion

In a word, the tragic life of these main female characters in the novel comprehensively expresses the author's views on creation, women, marriage and life. For those who have experienced complex feelings and spiritual pain, through empathy, they can deeply understand the beauty and pain hidden behind the characters. When we reread the martial arts classics when we are old, we will have a deeper literary empathy: we deeply feel the beauty of the author's imperfection expressed through the characters—admitting the imperfection, calmly accepting the imperfect self, accepting the imperfect love, the imperfect life and even the imperfect society and world. This makes us clearly realize that it is imperfection that makes the world diverse, and that all the joys and sorrows in the picture of life are common scenes of life.

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