An Analysis of Images in Song of Everlasting Regret

Ai JIANG

College of Humanities and Social Sciences, China Jiliang University, Hangzhou, Zhejiang, China
494734670@qq.com

Keywords: Image, Fate, Symbol.

Abstract. This article mainly analyzes the typical image of Wang Anyi’s works "Everlasting Regret". Deep into the works which depicting the old Shanghai landscape, people feel the unique charm of the old Shanghai culture and character style, in which this article mainly focus on the simple analysis of image in the work for the works of the various images to be a simple understanding of the analysis, by analyzing the typical image in the role of the story and dig out the aesthetic connotation. So that readers can feel the connotation of the works more deeply feel the connotation of the work.

Introduction
The song "Everlasting Regret" describes the people of old Shanghai, which includes the fickleness of human nature and the change of society.

There is less masculinity but more about feminine beauty in the work. In that turbulent era, the writer writes more about warm words and old time instead of wars and pride will. What’s more, the writer writes the legend of a dull woman instead of glorious day of a hero.

The first time we read the whole book, we may deeply feel the taste of fate that life is doomed but fortune is in our own hands. So the fate has its cause and effect, we cannot complain others. Except the old story and the old people, the most fascinating place in this work is the image of the full text. We are heart to part with it while the subtle place deeply rooted.

Images

Image is involved in the narrative, which constitutes the image narrative. The function of narrative of the image is unique. First of all, as one of the essential characteristics of poetry, image can be used for the whole novel; it can render mood, foil atmosphere and creating the artistic conception. What’s more, it also can strengthen the artistic sense of the novel and construct bridge between people and events. A theme image can become a core part, which is through the main plot of the novel and the overall tone of the novel. Secondly, the rich and complex symbolic meaning and the aesthetic connotation of the image itself have become the most abundant and solid foundation for deepening the theme of the novel.

Alley

Open the pages, we may pace into the alley of old Shanghai. From the panoramic depiction to the near description, the beginning of the work almost let me mistakenly believe that is a collection of essays that depicting the scene of old Shanghai. The author is neither fast nor slow; meanders and layout scene in the minds of the reader bit by bit, he makes the architecture outline and outline lines and cast the color. And then point the decoration, the gradual plane into three-dimensional, and sound and taste also came out at last. As if it takes you into the old streets of Shanghai.

These alleys look like the same, but also have their own appearance. The wooden frame of the sash of fine carving from the rubble and fine eaves row has thousands of shapes. In the author's pen, alley is also like a soul, living is more realistic than the characters. Like the book said, "Shanghai's alley is sexy, there is a kiss of the skin like it has a tentacle of cool and warm, is a sense that there is some selfishness. Specifically for the mother in a pull outside the leisurely articles... ";"alley in the clothes
on the bamboo pole, with a bit of love taste; pots planted impatiens, gem flowers and green onions, but also have a bit of love taste; the roof of the pigeon cage, is an empty heart; broken and chaotic tiles, but also the symbol of the heart and body that gully-like bottomed out, some of the cement shop, some stone In the end some of the heart of the lungs, stone road is the palm of the hand is the feeling of meat”; "Shanghai's alley is to get into the hearts of people look like, where the road is covered with cracks, the gutter is overflowing, floating on the water scales and old leaves, as well as between the kitchen fumes. Here is some dirty, not clean, deepest and deepest kind of privacy is also exposed, a little fewer rules.

In this word between the lines, this alley is life-like, little by little into the hearts of people, this alley is like the barrier of old shanghai people’s heart, and it is also like the snail shell which guards Shanghai people generation after generation, no matter how glorious or obscure you are, it may waiting for you. It accommodates the side of the halo of the tableside, but also accepts the dirty body that is ridden by the gossip. It is like the umbrellas of Shanghai people, which protect those, people that with delicate and vibrant soul.

It is like the people of the spiritual home, provoke countless Shanghai people guardian and look back.

**Gossip**

Gossip, like the derivatives of the Shanghai alley, you cannot say it is a parasite, as it is indispensable to this parasite, which is necessary in Shanghai alley. Gossip and the streets are full of Shanghai. We mean it is life. It doesn’t have a good face, but it is the most popular and nature, false and true.

In the author's pen, the rumor is like bohemian urchins, talking frankly, always someone does not believe, some people believe. "They are often able to succeed. They actually cannot be underestimated, just like 'wind began in the end of the subtle'. They are away from the traditional moral, but not anti-feudal face. It blindly the way of breeding is also very diverse, sometimes ring buckle, and sometimes set of sets, sometimes mystery in the mystery, sometimes the case in. They are filled in the city's air, like a group of no the imagination is one of the romantic waves of the city."

After the description of writer, the abstract things become concrete. It is not visible as alley, and we may visit and judge the authenticity of the comparison in Shanghai. This kind of gossip is things in our life that is indistinct but people can understand.

Gossip is like a scar that cannot cure in people’s mind. If you play with it, it may become terrible, but not vice versa. It seems that the gossip is the symbol of pain of the people in old Shanghai. In fact, everyone has their own pain, but they are used to put someone else's on the mouth but to swallow pains of his own in the stomach. Gossip is like a door, a valve leading to the story, a section about "Miss Shanghai".

**Pigeons**

In the "Everlasting Regret", the "pigeons" is the main point through the story, it not only like the Prophet in the story, but also like the sight of writer. It played a link role among the structure of the story and connecting clues and guiding the development of the story in the works. The image of "pigeon" which is appears repeatedly mainly indicating the years of replacement and life impermanence. It just likes Montage of the film, which between ups and downs the vicissitudes of life changes.

At the beginning, the appearance of pigeons is filled with mystery and wisdom. They are wise, divine and overlook the twists and turns of the old Shanghai with God’s eyes. They know the origin of all the truths as well as the fate of the cycle. They are calm, wise but unable to change anything but leave the comfort for the tragic destines. The pigeons are like the camera that the author puts in the story, from which to overlook the whole story, the changes of the whole Shanghai as well as the life cycle of all the characters. The pigeons see all the truths hidden in the city, while the fact is what if seen, eventually left with fate.

1184
This line of sight is also like the author's line of sight, "The bystander’s identity which is calm and objective as well we the dynamic perspective to observe the relatively quiet city and slow flow of life in the house contains the author's narrative gesture and position. This happy, harmonious and once glorious city, hiding bloody reality, is revealed under the eyes of the pigeons. The history and Shanghai in the eyes of pigeons is written through the pen of author". “Pigeons’ whistles are gentle alarm sound in the work, honking in the sky every day” implies the mysterious identity of the pigeons. The author uses the pigeons, burying the foreshadowing in order to reveal realities. "Pigeon is a wandering perspective, which provides a broader space and freedom for the author's narration. Pigeons circle over the city and across the corners of the city, overlooking the secret under the roof and even exploring into the hidden world of people’s heart. Their eyes scan the inside and outside of the boudoir and link everything alertly and keenly, releasing the long-time hostility of this tragedy."

Every time the appearance of the pigeons suggests that every time the farewell bidding enables people to aware of the traces of history’s rolling forward; every time the emergence of pigeons also implies that the transformation of space is the media of time and space, but also pushes forward the story calmly.

**Carved Wooden Box**

"Director Lee's face is clear, overlooking her, putting a Spanish carved mahogany box on her pillow," No one thought that so humble a Spanish carved mahogany box turned out to be the only thing left behind by Wang Qiyao. It is also her so life-saving things. Perhaps it is his fate, and her death is eventually linked with the Director Li.

"Carved wooden box" is the only thing for Wang Qiyao left by Director Li and it becomes her life supporter, which is not only her material supporter but also a spiritual pillar, nostalgia sustenance. But it becomes the cause of her life ending. She thinks of it for many times in danger and difficulties. Because of this, the other man exposes his hypocritical face, Wang Qiyao's daughter hurt her feelings and finally Wang Qi Yao dies for this. It begins from this, but ends in this. The carved wooden box can be seen as a clue of the story, running through the whole story. It plays an important role in the rest life of Wang Qiyao that can never be ignored. Its richful connotation leads the plot into a new dimension, with a meaningful penetrating ability. It is a carved wooden box, but carries the complex that the old Shanghai people are unable to understand.

**Time**

Time in the whole story functions as a go-between. Time cannot see, but also intangible, however, in the author's writing, time has become touchable like shadow. As for Wang Qi Yao, how could she unknown time make green silk dyed white hair, and make decades so instant. While the time in the story of will always remind us that time flies.

In the story, “She never counts days but counts the number of light and shadow on the wall. How many times she counts from this wall to that one. She thought that time is actually shadow. She questions that who can say time is invisible, it is visible before the eyes. "It is the most intolerable moment for Wang Qiyao in Alice apartment waiting for Mr. Li. This time at this moment is so slow that hard to be notice
d. Perhaps in Wang Qiyao’s lifetime is her closest partner.

This time blocks the alley in this small world with the outside world, any outside changes a lot, which still follow the time inside the past. In the essay, "This is the winter of 1957, the outside world is happening big things, and this side of the small world has nothing to do." This time in the Wang Qi Yao side of the warm water like water, but often-implied fate taste. "The essence of time, the most primitive of all matter. It is the kind of hourly hourglass, sand material like a fine smoke shed, this is the time of the naked eye visible form, which also implies the meaning of the shore and crossing."

**A village Names Wuqiao**

Wu Qiao, this place in the whole work can always be regarded as a turning point of Wang Qiyao’s life. It is a connecting link between the preceding and the following. The author spares efforts in
writing the place—Wuqiao as it does at the beginning of the story, which vaguely buries under a lot of foreshadowing. "Bridge, which is common and meaningful, has the meaning of the opposite bank and extradition in Buddhism. It is the soul of Water Village as well as the soul of this place. It seems that everything is calm down in there. The original climax after another is gradually gentle. Maybe Wang Qi Yao's life ends here smoothly, but she is the old Shanghai habitant, how can she willing to be satisfied with lonely and calm. That is the fate.

“Everything in Wuqiao has its original meaning. All the bustling, kaleidoscope-like scenes are from here to stretch out, and then withdraw from the step back. Everyone in Wuqiao will ultimately fell into the life of Wuqiao, it is the destination of all things”. This is clearly refers to Wang Qiyao, who is not the thousands of boudoir out of the old Shanghai woman. Men are blind in their own muse. We are born in this bustling world, Wuqiao, such a place, can only be a healing place eventually where accept many comedowns quite but fail to retain the ambitious. Wuqiao is a symbol of a safe haven, there will be numerous fishing boats sail again even have experienced storm, while the number of luck is unknown. It is like a hidden outside the world of the Supreme, knowing the cause and effect of the cycle of numerology, but can only be comprehended by those special someone.

"The sea is wild, mixing stew into one. The water severs as a guider, while the sea is hopeless, is a fate, high hanging. The water channel is the exit of a hopeless way, is an immediate reason in fate, which is approachable." It indicates that Wang Qiyao’s hopeless fate for returning to Shanghai in later days.

Wang Qiyao

The last image that the author wants to express is Wang Qiyao, who is clearly the protagonist. But how it can be say that she is the image? Maybe it is not that accurate. "Wang Qiyao is a typical Shanghai alley habitant, who carries her flowers bag out on hearing the door ring every morning and who hums the “Four Seasons” with a gramophone in next door every afternoon. Going to the cinema to see Vivien Leigh starring "Gone with the Wind" is a group of Wang Qiyao. Going the photo studio to take a small photo is two particularly closed Wang Qi Yao. Each room or pavilion almost sits a Wang Qiyao”. Wang Qiyao represents thousands of old Shanghai boudoir outing girl, she is not herself but the thousands Wang Qiyao.

Wang Qiyao symbolizes an old Shanghai alley in the little daughter of the mood, she is a symbol of the old Shanghai habitants’ ordinary life. Wang Qi Yao represents an era. We can still sense the breath of the old Shanghai from the next generation of Wang Qi Yao in the story. It is prefunding breath in deep bones and prevails every corner of the story. Wang Qi Yao's meticulous mind, treatment to people, her gestures, and dress collocations all display the atmosphere of that time and that place naturally instead of deliberately. In total, Wang Qiyao, as an image, symbolizes the elegance of the old Shanghai era.

Conclusion

Through the above images, the author not only creates a vivid and picture sense of the emotional world, but also strengthens the moral of the work, so that readers can have a rich association and convey the character of the specific state of mind. We can feel the ups and downs after reading the whole story. The author carefully arranges ambush everywhere gets clear at the end of the story. All kinds of images in the work act as a go-between, making story consistent and meticulous and triggering the readers’ thinking. The images in the story have the meaning old destiny, which enable people to sign the impermanence of the luck, but also exclaim the predestined life.

References
