Proceedings of the 5th International Conference on Interdisciplinary Humanities and Communication Studies
DOI: 10.54254/2753-7064/2026.38903

From Shanghai to Hong Kong: Spatial Migration and Female Identity Construction in Love in a Fallen City

Shilin Bai

School of Chinese Language and Culture, Zhejiang International Studies University, Hangzhou, China
23020801013@st.zisu.edu.cn

Abstract. *Love in a Fallen City* takes Bai Liusu's relocation from Shanghai to Hong Kong as the main narrative line. The spatial transformation not only promotes the plot, but also participates in the construction of her female identity and life choice. In view of the fact that there are few comprehensive studies on spatial migration, female identity and war intervention, this paper draws on Lefebvre's theory of spatial production, and uses the methods of close reading of texts, comparison of two cities and analysis of relevant scholarship to analyze the power relations and functional changes in the spaces such as Bai mansion, Repulse Bay Hotel and Babington Road Residence. The study found that the Bai household in Shanghai fixes Bai Liusu's social position through family ethics, economic control and relatives' scrutiny; although Hong Kong has expanded her scope of action with mobility and anonymity, she remains constrained by money, class, colonial order and gender relations. Migration gives her limited ability to observe, reject, and choose, but her dependence only shifts from family to marriage. The war interrupts the urban order, changes the functions of hotels, roads and houses, and promotes the characters to rebuild their relationships in daily life. This paper holds that Bai Liusu has not been completely liberated, but has undergone a limited reconstruction of identity in the restriction; the novel thus links women's situation, urban experience and war memory, making space an important mechanism to promote narrative and construct identity.

Keywords: *Love in a Fallen City*, spatial migration, Eileen Chang, female identity, urban representation

1. Introduction

This study focuses on the spatial migration of Bai Liusu from Shanghai to Hong Kong in *Love in a Fallen City.* Her movement has not only changed her place of life, but also affected her social relations and identity. The existing research focuses more on female consciousness, marriage concept, war writing and urban writing, and less on the combination of spatial migration, female identity and war background. This study has certain significance for understanding the living situation of women in Eileen Chang's works, and also helps to explain how urban space participates in the construction of characters' identity and destiny.

© 2026 The Authors. This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (https://creativecommons.org/licenses/by/4.0/).

DOI: 10.54254/2753-7064/2026.38903

This study is mainly carried out from three aspects: first, the different spatial order between Shanghai and Hong Kong; the second is the influence of spatial migration on the identity and attachment of Bai Liusu; the third is the reconstruction of Hong Kong's urban space and character relations by the war. This paper uses the method of literature analysis to find and read the relevant materials of Eileen Chang, spatial narrative and female identity, so as to understand the existing achievements and find the research space. Through close reading, the study compares the Bai mansion, Repulse Bay Hotel, and the Babington Road residence, examining how their spatial functions and associated power relations differ between the two cities and change before, during, and after the fighting.

2. The construction of space in Love in a Fallen City

The story of *Love in a Fallen City* mainly occurs in Shanghai and Hong Kong. The two cities are not only the background of people's activities, but also affect the situation of Bai Liusu in different ways. Shanghai has the surface of a modern city, but retains the old family order inside the Bai mansion; Hong Kong's population mobility and mixed culture provide opportunities for her to leave her original life, but it is also dominated by money, class and colonial system. Therefore, Shanghai and Hong Kong in the novel cannot be simply summarized as "closed" and "open". What matters is which spaces Bai Liusu can access in each city and which social relationships constrain her access.

Lefebvre believes that space is not an empty, static container, but formed in daily life and social relations. The layout of the house and the activity route of the characters belong to the perceptible material space. Family ethics, colonial system and class rules determine where people should be. The characters' feelings about houses, streets and cities make the space have psychological and symbolic significance. Reading *Love in a Fallen City* through this perspective shows that the enclosure of the Bai mansion is not produced solely by gates and walls, just as Hong Kong's openness does not arise solely from its harbor and roads. What matters is the set of power relations underlying these spaces [1].

2.1. Spatial representations of Shanghai

2.1.1. The enclosed world of the Bai mansion

The novella's depiction of Shanghai concentrates primarily on the Bai mansion. At the opening, Shanghai has adopted daylight saving time and the city's clocks have been advanced, but the Bai household insists, "We use the old clock." This brief statement separates the mansion from the times outside it. Shanghai continues to change, while the Bai family lives according to the rhythms of the past. Fourth Master Bai plays the *huqin*, a bowed string instrument, on the dim balcony; the women gather in the main hall; and the occasional telegram usually concerns a marriage or a death. The outside world is not completely inaccessible, but after entering the Bai mansion, it is always reinterpreted by the old rules [2].

The death of Bai Liusu's ex-husband is a clear example. Although she has been divorced for years, her brother urges her to return to her former husband's household, mourn him, and adopt a child from his family. In this way, it can not only conform to their understanding of decency, but also solve her future life problems. For Bai Liusu, divorce meant getting rid of a failed marriage; for the Bai family, she can still be sent back to her original position. The Bai mansion seems to be stable, in fact, it continues to eliminate personal choices and reintegrate family members into the family order.

DOI: 10.54254/2753-7064/2026.38903

The internal arrangement of the house also reveals the difference of power. The family argument revolves around Bai Liusu, but she rarely has the opportunity to fully express her views. Her brother and sister-in-law can publicly judge her marriage and money. Although her mother has sympathy, she cannot decide for her. She lives in the family home, but she has little control over her own living space, and even her emotions are always under the attention of others. Therefore, the closure of the Bai mansion is not a simple physical isolation, but a state of life maintained by daily discussion, economic control and ethical judgment.

Eileen Chang grew up in a family marked by tensions between traditional and Western-influenced ways of life. The father's way of life is more old-fashioned, while the mother is more Westernized; after her parents divorced, she was controlled by her father and then fled from her father's home. These experiences can not be directly equated with the plot of the novel, but make her familiar with the way of family affection, money and power in the old family. Yuan Shaochong traced the source of this writing from the perspective of the writer's "self-projection," identifying money as a central cause of the conflict between Bai Liusu and her brothers and sisters-in-law and linking this kind of family breakdown caused by money with Eileen Chang's family experience [3]. This analysis helps to illustrate that the conflict in the Bai mansion is not an abstract ethical dispute, but has a specific basis of economic interests. This article focuses more on how money is further transformed into space power: brothers and sisters-in-law control property and family decision-making, so they can decide who can live and who should leave; after the loss of savings, the qualification to stay in the family needs to be determined by others.

2.1.2. The bondage of traditional family ethics

When Bai Liusu argues with her brother, she repeatedly stresses that her divorce is legally valid, whereas he invokes traditional moral principles and familial obligations. This debate shows that although modern law has entered the Bai mansion, it has not really changed the concept of identity within the family. The "civil law" of the Republic of China established the principle of monogamy in the system and also recognized the divorce procedure; however, in the understanding of the Bai family, once married, women should still belong to the husband's family. The law admits that she is a divorcee, but the family ethics still want to turn her into a widow.

The debate also shows that the family ethics of the Bai mansion is not a suspended concept, but is implemented into the daily order through the distribution of positions within the residence. If Lefebvre's view that space is produced by social relations is put into the text, the Bai mansion is not only a physical place for people to live in, but also a power space for dividing family identity, allocating voice and controlling economic resources. Male brothers control money and family decisions. Married women depend on their husbands. Unmarried daughters wait for marriage. Bai Liusu, who is divorced and comes home, becomes a difficult person to classify. She was ostracized not because she was not a member of the Bai family, but because she had been unable to bring clear benefits to the family in accordance with her traditional role. In other words, the closure of the Bai mansion is formed in this daily mechanism of constantly arranging and correcting personal positions.

Economic relations further strengthen this ethical bondage. The brother once used the money of Bai Liusu to invest, but after losing money, he in turn accused her of dragging down the family; the family used her property while taking her food and shelter as a burden. The so-called "acceptance" is not unconditional family affection, but requires her to accept the arrangement of the family. Although her mother did not attack her directly like her brothers and sisters-in-law, she could only persuade her to endure or find another way out of marriage. From this point of view, what Bai Liusu

DOI: 10.54254/2753-7064/2026.38903

really lacks is not a room, but the economic conditions of living independently and the social position of not depending on marriage.

2.1.3. The marginal situation in modern cities

It should be noted that the Bai mansion cannot fully represent Shanghai. Huang Lijuan and Du Juan pointed out that the Shanghai writing of *Love in a Fallen City* presents the characteristics of the coexistence of modern urban environment and old-fashioned family order [4]. Shanghai in the novel has dance halls, telephones, ships and modern marriage laws. It is a city with Chinese and Western cultures. The problem is that these modern features do not automatically translate into freedom for Bai Liusu. She meets Fan Liuyuan through Mrs. Xu, and her access to dances and social gatherings also depends on relatives and acquaintances. Shanghai's public space is objectively open, but the part she can use is very limited.

Bai Liusu had also thought about going out to find a job, but the education and identity of the old-fashioned lady made her lack the ability to make a living. Doing an ordinary job means losing the status of a "lady", and retaining this status can only continue to wait for marriage. She is trapped in an awkward position: neither returning to her former status as a wife, nor becoming a modern woman who relies on her professional life. She is inside the city, but it is like being banished to the edge of the city. This state can also be understood from the perspective of spatial narrative. Fu Meiling does not only regard the confined space as the background to create a depressing atmosphere, but analyzes Eileen Chang's novels from three aspects: narrative space, spatial structure and narrative strategy: narrow places such as rooms, balconies and stairs often become temporary places for urban women after injury. The juxtaposition of different spaces and the repetition of themes make the characters' psychological and social situations appear to each other [5]. According to this, the comparison between the Bai mansion and the Repulse Bay in *Love in a Fallen City* is not only the difference between closed and open landscapes. The Bai mansion restricts Bai Liusu through crowding, peeping, and family discussions, while Repulse Bay expanded her contacts through mobile venues such as restaurants, balconies, and beaches. Based on this research, this paper further asks: Does the expansion of space mean the independence of identity at the same time? Bai Liusu obtained more action opportunities in Hong Kong, but still relied on Mrs. Xu and Fan Liuyuan to provide social relations and economic conditions. Therefore, spatial juxtaposition reveals not a simple transition from repression to freedom, but the repositioning of women in different power networks. In this sense, leaving Shanghai is only a necessary starting point for Bai Liusu to change her situation, and does not mean that she has completed the liberation of her identity.

2.2. The writing characteristics of Hong Kong space

2.2.1. Flowing and open urban space

Hong Kong first gives people a sense of mobility. Bai Liusu arrived at the port by Dutch ship, from the wharf by car through the downtown and the mountain road, and then to the Repulse Bay Hotel. Since then, she has been commuting to hotel rooms, balconies, dance halls, beaches and mountain roads. Compared with the fixed and repetitive life of Bai's mansion, these routes make her contact with more people, and also provide conditions for her to get along with Fan Liuyuan alone. But Hong Kong did not bring her a relaxed sense of security. When she first arrived at the wharf, she saw the strong advertising color reflected in the sea. She thought that in such an exaggerated city, a

DOI: 10.54254/2753-7064/2026.38903

fall would be more painful than elsewhere. This feeling shows that Hong Kong's opening up also means risks. She temporarily left her brother and sister-in-law's surveillance, but entered an unfamiliar society. After the original identity faded, the new identity has not yet been determined.

The Repulse Bay Hotel played an important role in it. The hotel is not only a temporary residence, but also a place for banquets, dancing and socializing. Bai Liusu's room is adjacent to Mrs. Xu's and Fan Liuyuan's rooms, and balconies, corridors and dance floors are constantly creating encounters. Modern hotel is the space to accommodate outsiders and social interaction. It allows people without kinship to gather together in a short time. Here, Bai Liusu can be perceived beyond her established position within the Bai family, although her new social identity remains unsettled.

However, her access to these spaces still depends on the Xu family and Fan Liuyuan. Tickets, hotel rooms, banquets and later residences were not obtained by herself. Hong Kong expanded her scope of activities, but did not change the fact that she lacked an independent source of income. Therefore, there are clear conditions for this openness, which is open only to those who have money and social relations.

2.2.2. Particularity of colonial cities

Shanghai concession and Hong Kong are not the same in political structure and cultural composition. As a British colony, Hong Kong shows more obvious cross-regional mobility and cultural hybridity. Discussing spatial representations of traditional and modern civilizations, Li Linyi argues that different spaces jointly shape characters' psychology, behavior, and destinies [6]. The outward appearance of a modern city, however, does not necessarily mean that women enjoy greater rights. The loosening of constraints that Bai Liusu experiences in Hong Kong derives mainly from the anonymity made possible by distance from her family, rather than from any emancipation inherent in colonial space.

Chang conveys the hybridity of colonial society through numerous details. Bai Liusu took a foreign ship and stayed in a European-style hotel; there are women wearing Indian-style clothes in the hotel. The dance floor of the Hong Kong Hotel maintains the old British style, but deliberately performs the so-called "Chinese style." Fan Liuyuan was born and raised in England, and his family's business interests extend to Ceylon and Malaya. He himself is a figure shaped by colonial transportation and overseas Chinese economy. Different nationalities, languages and cultures meet in Hong Kong, making it much more complicated than the Bai mansion.

This cultural diversity does not imply social equality. Bai Liusu's activities are basically limited to first-class cabins, the Repulse Bay Hotel, Hong Kong Hotels and private houses, and she mainly interacts with businessmen, overseas Chinese and upper social figures. She sees the more decent side of the colonial city, rather than the life of ordinary Hong Kong people. Fan Liuyuan can freely travel to and from places by virtue of wealth, while Bai Liusu can only rely on others to arrange the movement. Although Hong Kong's space is wider than the Bai mansion, it still allocates mobility according to class and gender.

2.2.3. War's rewriting of urban space

The sea water, wild sparks and gray walls near Repulse Bay make Hong Kong's space uneasy. The sea seems to be open, but it is associated with wandering; the strong color of wild sparks suggests the coming war; the gray wall makes Fan Liuyuan think of things that may survive after the destruction of civilization. These scenes are not just decorations, they write out the fragility behind

DOI: 10.54254/2753-7064/2026.38903

Hong Kong's prosperity in advance. After the outbreak of the war, the Repulse Bay Hotel changed from a holiday and social place to a military stronghold. The army was stationed downstairs, and sandbags were piled up in front of the glass door. The original identity-oriented guests could only avoid the gunfire together. The hotel did not change the address, but the spatial nature was completely changed. It no longer produces decency and romance, but pulls everyone back into hunger, fear and survival.

Eileen Chang's "From the Ashes" chronicles Hong Kong's day-to-day war experience, including ambulances, shortages of supplies, and disruptions to life [7]. These experiences make the war space of *Love in a Fallen City* have a specific sense of life. The novel is not about abstract historical disasters, but about how the relationship between houses, hotels, roads and people is rearranged within a few days.

Overall, Shanghai and Hong Kong are not diametrically opposed to tradition and modernity. The Bai mansion is positioned by family ethics, while Hong Kong moves relationships through docks, hotels and business networks; however, Hong Kong also has colonial hierarchy, money threshold and gender restrictions. The differences between these spatial orders create conditions in which Bai Liusu can choose another way of life, but they do not predetermine the identity she can attain.

3. Spatial migration and the reconstruction of Bai Liusu's identity

3.1. Spatial migration and shifting identity anxieties

Bai Liusu's identity in Shanghai is a familial identity determined by a society of familiar acquaintances. The Bai mansion is both a residence and a concrete embodiment of the family order. Under the continuing scrutiny and commentary of relatives, she is invariably judged as a "divorced woman." Her personal worth is measured by such criteria as whether she can remarry and whether she will continue to consume family resources. Shanghai's spatial constraints therefore concern more than her range of movement: she is fixed within family relationships and finds it difficult to redefine or change herself.

Discussing *Love in a Fallen City* in terms of affective narrative and changing subjectivity, Li Jinzhe argues that characters' subject positions shift with their emotional relationships and material circumstances [8]. Hong Kong has the characteristics of a society of strangers. Its population is highly mobile, and hotels, dance floors, and beaches are open and temporary spaces. Those around Bai Liusu know little of her experiences in the Bai household, enabling her to step outside her former labels for a time and engage directly with Fan Liuyuan. Spatial migration thus changes not only where she lives but also how her identity is formed. She is no longer completely defined by family relationships, but begins to negotiate her position in new contacts.

However, her anxiety has not disappeared. In Shanghai, she is worried about being ostracized by her family and losing her source of life; in Hong Kong, she worries that Fan Liuyuan will not marry her and that she may remain his mistress without a recognized marital status. The social circle calls her "Mrs. Fan", which seems to give recognition, but in fact still establishes her identity on Fan Liuyuan. She was defined by the Bai family, and then faced the problem of being defined by Fan Liuyuan and his social relations.

The choice to return to Shanghai after the first visit to Hong Kong reflects the initiative brought by spatial migration. Leaving is not only a change of location, but also a way for her to express her rejection and fight for marriage. However, this initiative is still limited by economic circumstances, age and social evaluation. Hong Kong gave her the opportunity to observe, reject and re-select, but

DOI: 10.54254/2753-7064/2026.38903

not to bring complete freedom. What spatial migration really changes is the possibility of her participation in identity construction, not the realistic conditions she is in.

3.2. From dependent family to dependent marriage

After leaving the Bai mansion, Bai Liusu did not gain economic independence. Tickets, hotels and accommodation were arranged by others, and the house on Babington Road was rented by Fan Liuyuan. Although the direct control of the family has weakened, her life is still dependent on external resources. Therefore, her identity change is not from attachment to independence, but from family to marriage.

The residences of Bai mansion and Babington Road present two different attachment states. The Bai mansion was crowded and closed, and her every move was watched by her family. The house on Babington Road is quiet and spacious, but it is entirely based on Fan Liuyuan's economic arrangements. The former lacks privacy, and the latter lacks stable identity protection. This shows that having a private space does not mean having an independent life, and leaving the family does not mean really mastering your own destiny.

Wang Yuqin et al. discuss Bai Liusu's pursuit of marital autonomy and economic security [9]. In the present reading, Bai Liusu insists on marriage status, not just out of love. The wife's identity can not only provide economic security, but also enable her to obtain an open and stable social position. Hong Kong has expanded her scope of action to enable her to negotiate with Fan Liuyuan by leaving, returning and refusing, but the forces on both sides remain unequal. Fan Liuyuan has money and freedom of movement, while Bai Liusu must consider age, reputation and livelihood.

Hong Kong offers limited freedom, not true liberation. Bai Liusu can choose how to enter marriage, but it is difficult to choose a life completely out of marriage. Her initiative is to strive for a more favorable position under limited conditions, and ultimately she still needs to rely on marriage to complete identity confirmation.

3.3. War as the "return to zero" of space and the "reset" of identity

The influence of war on the relationship between the two is first reflected in its disruption of the original spatial order. Ships stopped, homes lost their security, and hotels changed from social places to refuge space. Fan Liuyuan could have controlled the development of the relationship with money and travel freedom, but the war made him unable to leave Hong Kong, and Bai Liusu could not continue to wait alone in the house. The actions of the two were forced to be rearranged, and the original power relationship was temporarily loosened.

The Repulse Bay Hotel in the fire is no longer a place to show identity and status, but a space for all people to take refuge. Wealth, class and social reputation cannot guarantee safety. The so-called "zeroing" of space is not the complete disappearance of social differences, but the temporary loss of effective rules in the survival crisis. Fan Liuyuan and Bai Liusu could not continue to test each other through balls, telephones and words, and could only first confirm whether the other party was safe.

After the fighting subsides, the two fetch water, sweep the floor and cook meals in the damaged house to deal with daily life together. The relationship between the two has changed from the emotional contest with performance in the past to the specific life cooperation. The house of Babington Road is no longer just the residence arranged by Fan Liuyuan, but gradually has the meaning of "home" in the common labor. The war thus changed the function of space and promoted the couple to form a husband-and-wife relationship.

DOI: 10.54254/2753-7064/2026.38903

However, the identity reset caused by the war still needs to be confirmed through the marriage system. The couple published the wedding announcement in the newspaper and returned to Shanghai as husband and wife. Bai Liusu really changed from a divorced woman who was abandoned by the family to a socially recognized "Mrs. Fan". War broke the old position, and marriage confirmed the new position.

From Shanghai to Hong Kong, Bai Liusu experienced the family identity in the acquaintance society, the negotiation identity in the stranger society, and the wife identity confirmed by the marriage system. Spatial migration has changed the social relations and ways of action around her, so that she has gained a certain ability to choose and negotiate, but has not eliminated economic dependence and gender restrictions. Her identity reconstruction is not a straight-line growth from oppression to freedom, but a relatively favorable position under limited conditions. In Wang Guoheng's opinion, the novel forms a unique desolate aesthetics through daily narration and "uneven contrast" [10]. The incomplete change of Bai Liusu retains the realistic and desolate meaning of "love of the fallen city".

4. Spatial migration, female identity, and representations of Hong Kong

4.1. Spatial migration and the limited reconstruction of female identity

Bai Liusu's movement between Shanghai and Hong Kong reveals the difference between spatial mobility and social independence. Ding's discussion on the spatial consciousness in Chang's novels provides a perspective on the relationship between the situation of the characters and their spatial settings [11]. From this point of view, leaving the Bai mansion changed the environment in which Bai Liusu was judged, but did not automatically give her control over living conditions.

Therefore, her increased freedom of movement needs to be distinguished from economic autonomy. In Hong Kong, she had more opportunities to assess her relationship with Fan Liuyuan and negotiate her social position, but her access to accommodation and socialising remained dependent on others. Her agency expands within these relationships rather than through independence from them.

Fan's research on spatial narrative provides a further perspective on the relationship between spatial change, character relationship and psychological experience [12]. In this way, spatial migration reveals not only whether Bai Liusu is free, but how different settings change the conditions under which she can secure privacy, recognition and belonging.

4.2. The war's rewriting of urban space and character relations

Rather than being independent of the historical context of the characters' lives, the war directly changed the way Hong Kong's space operated by disrupting transport, communications and supplies. As a result, the war entered the daily life of ordinary people and rapidly invalidated the originally stable urban order. From the perspective of the relationship between Eileen Chang's creation and war, Zhi points out that war experience has entered her literary expression [13]. In *Love in a Fallen City*, this effect is manifested in the sudden change of spatial function, rather than the abstract description of war.

The "zeroing out" caused by war, however, is only a temporary interruption of the existing order, not the complete disappearance of class and gender differences. Bai Liusu's new identity ultimately still requires confirmation through a marriage announcement and the institution of marriage. Hong Kong's fall brings a turn in her personal fortunes, but does not undo the city's catastrophe. The

DOI: 10.54254/2753-7064/2026.38903

phrase "fallen city" thus joins urban destruction with the realization of marriage. The disproportion between the two produces the novella's irony and desolation.

4.3. The literary significance of representing spatial migration

Chang does not depict Shanghai and Hong Kong through panoramic descriptions. Instead, she presents them through everyday details: the Bai mansion's old clock, Hong Kong's piers and hotels, telephone calls that cannot get through, food shortages, and shell craters left by the fighting. Nor are the two cities reduced to oppositions between "tradition" and "modernity" or between "enclosure" and "openness." Considering women's consciousness of survival, Li Junyan observes that Bai Liusu both seeks the practical security of marriage and dares to resist an unjust fate [14]. The present study further examines how this limited subjectivity takes shape in different urban spaces and changes through war.

"From the Ashes" also approaches the war in Hong Kong through ordinary people's everyday experiences, indicating that Eileen Chang's concern is not the grand war situation, but how war changes everyday life [7]. Therefore, Hong Kong is no longer just a place where the story takes place, but an important narrative space connecting female identity, colonial urban experience and war memory.

In general, the spatial migration writing of *Love in a Fallen City* connects urban experience, women's situation and war history. Ji and Foo reviewed the different approaches to studying Eileen Chang's novel research, and pointed out that the research perspective would change with the historical context and criticism concept [15]. From this point of view, the discussion of space, women and war in the same framework is also a further advance on the basis of existing research.

5. Conclusion

The result of this study is that Shanghai and Hong Kong participate in the identity construction of Bai Liusu through different spatial orders. Shanghai's familial space reinforces her identity as a divorced woman. Hong Kong allows her to step outside those labels temporarily and gain some room for choice and negotiation, even as her dependence shifts from family to marriage. War further disrupts the urban order and helps bring about the recognition of her status as a wife. The study therefore concludes that spatial migration does not give Bai Liusu full independence. Instead, it enables her to secure a relatively favorable position within the constraints of economic circumstances, gender, and social judgment.

These findings provide a useful basis for future research by enriching discussion of the relationships among urban space, female identity, and representations of war in *Love in a Fallen City*. They also contribute to an understanding of the complexity of Chang's urban representations. Future studies should devote greater attention to women's experiences of migration across her other works and consider class differences, colonial culture, and historical materials on cities to investigate the relationship between space and female identity in greater depth.

References

[1] Lefebvre, H. (2021). *The production of space* (H. Liu et al., Trans.). The Commercial Press.
[2] Chang, E. (2012). *Love in a fallen city*. Beijing October Literature and Art Publishing House.
[3] Yuan, S. (2019). Love in a fallen city and Eileen Chang's search for the self and self-entrapment. *Modern Chinese Literature Studies*, (4), 180–197.

DOI: 10.54254/2753-7064/2026.38903

[4] Huang, L., & Du, J. (2024). Representations of Shanghai in Eileen Chang's Love in a fallen city. *Chengshi Xuekan, 45*(6), 103–108.
[5] Fu, M. (2015). *Spatial narrative in Eileen Chang's fiction* [Master's thesis, Hunan University].
[6] Li, L. (2024). Spatial representations of traditional and modern civilizations in Eileen Chang's fiction: A study centered on Love in a Fallen City. *Changjiang Xiaoshuo Jianshang*, (20), 12–15.
[7] Chang, E. (2012). From the ashes. In Zhi'an (Ed.), *Written on water* (pp. 48–59). Beijing October Literature and Art Publishing House.
[8] Li, J. (2024). Affective narrative and changing subjectivity in Eileen Chang's fiction: The case of Love in a Fallen City. *Mangzhong*, (3), 120–122.
[9] Wang, Y., Fu, Q., Peng, Z., & Qu, J. (2025). Exploring the evolution of female consciousness in 20th-century Chinese literature: Taking Love in a Fallen City, To the Oak, and The Everlasting Regret as examples. *World Literature Studies, 13*(4), 635–641. https://doi.org/10.12677/wls.2025.134090
[10] Wang, G. (2022). Narrative strategies and the aesthetics of desolation in Love in a Fallen City. *Literature Education*, (3), 23–26.
[11] Ding, R. (2019). Spatial consciousness in Eileen Chang's fiction: The case of Love in a Fallen City. *Masterpieces Review*, (20), 44–45.
[12] Fan, B. (2021). A study of spatial narrative in Love in a Fallen City. *Sanwen Baijia (Theory Edition)*, (5), 3–4.
[13] Zhi, Y. (2022). The relationship between Eileen Chang's literary writing and war: The case of Love in a Fallen City. *Masterpieces Review*, (15), 107–109.
[14] Li, J. (2022). A comparison of women's consciousness of survival in Jane Eyre and Love in a Fallen City. *Journal of North University of China (Social Science Edition), 38*(2), 99–103.
[15] Ji, Z., & Foo, A. P. (2022). A study on the critical system of Zhang Ailing's novels. *ERUDITE: Journal of Chinese Studies and Education, 3*(1), 60–67. https://doi.org/10.37134/erudite.vol3.1.5.2022