

Social and historical themes in Duanmu Yanliang's novels

Li Xiaomei

Department of Literature, Baicheng Normal University, Jilin, 137000, China

Keywords: Duanmu Yanliang; social history; grassland spirit;

Abstract: Duanmu Yuliang is the most fruitful writer in the Northeastern writers group. Whether he is a writer or a person, he does his own thing and ignores the comments of others. Duanmu Yanliang is in the study of the Northeast writers and even the modern Chinese writers. Being left out for a long time. However, with the passage of time, Duanmu Yanliang has been paid more and more attention by scholars and critics because of the profound connotation of his novels and the description of unique scenes. This article explores the social and historical themes embodied in his works, hoping to make readers have a new understanding and grasp of Duanmu's works.

1. Introduction

Duanmu Yuliang is one of the few talented writers in the history of modern Chinese literature. He is not only self-contained in painting and calligraphy, but his article description is unique. In particular, his early descriptions of the vastness and magnificence of the grassland desert, as well as the changing posture of the natural scene, are almost unmatched in the same era. However, in the Chinese literary world of the 20th century, some works by Duanmu Yanliang were almost forgotten by some critics because of some political and human factors. Even his "Korqin Flag Grassland" was put on hold for six years before it was published. However, because of the profound themes in his creative text, Duanmu Liangliang's position in the history of modern literature is irreplaceable.

2. The Grassland Spirit of Pioneering and Plundering

Since the ancient times, "Northeast" has been a mysterious place in the eyes of the Chinese. In ancient times, especially in the Song Dynasty, if a Han Chinese moved to the Northeast, it would usually be regarded as "rebellious" until later developed into the Qing Dynasty due to political economy. For some reasons, a group of more than 20 million people have gone out of Shanhaiguan and moved to the Northeast in order to seek new development opportunities. Most of the so-called "Chuang Guandong" immigrants are from Henan, Hebei and Shandong. Duanmu Yuliang's paternal ancestors migrated from Hebei to Changtu County in Liaoning Province at this time. These people came to the northeast and soon integrated into the life of the local people to jointly develop this vast and rich black land, and also brought the culture of the Central Plains into this undeveloped land. The ingenious blend of local culture and Central Plains culture has become a unique and unique Northeastern culture. This culture contains fresh and vigorous wildness. One aspect of this wildness is the spirit of pioneering and plundering the grassland, which is also deeply reflected in Duanmu's works.

This spirit is most evident in the novel "Korqinqi Grassland". This novel is based on the rise and fall of Dingjia, the richest man on the grassland, and profoundly reproduces the sharp conflict between the landlord class and the working people in the context of the great era of the late Qing Dynasty and the early Republic of China, and the Dingjia as the landlord class in imperialism. The entire process of collapse under political and economic aggression.

The first three chapters of "Korqinqi Grassland" focus on Ding's unstoppable bloody family history. Through the close-up shots of Ding Banxian, Ding Sitai, and Xiaoye, the Ding family flutters and the ruthless family blood is vividly displayed. quality. Two hundred years ago, the ancestors of the Ding family fled in the Qing Dynasty. Disease, plague, and hunger devour each person ruthlessly, and everyone is in an extreme fear. At this time, a nicknamed Ding Banxian

victims used their own "Xian Sui" to save a girl, and he has become a leader among the poor victims. "Every young mother screams to the elderly and gives the most meticulous food to the elderly. The young people's heads feel that their lives are preserved by the elderly, so they can use them hard. Self-employment to get the comfort of the old man." When the old man arrived in Kanto, "the old man's farm is growing in proportion to his prestige, and it is not destroyed by twists and turns." [1] Later, the old man married a Manchu. After the girl, she also added a few rough and powerful qualities to their offspring. However, influenced by the northeast grassland culture, the northeast feudal family did not advocate the "poetry and etiquette" as the feudal aristocrats in the south of the Yangtze River, and pursued "gentle and elegant". For Ding, land is the source of wealth and a symbol of social status. Therefore, this is also the initial origin of the bloody spirit of the Ding family.

When Ding Banxian arrived at the Kerqinqi grassland, he was alone. After several generations of development, Ding has become a famous family on the grassland and lived a luxurious life. However, Ding Si's grandfather is not satisfied with the status quo, although the current Ding family no longer has the right time and place, but Ding Si's plan and experience are even better. He colluded with the government, not only designed to eradicate the Northern Heavenly King in the hegemony, but also used the deceptive tricks that Ding's best at. He used the mouth of Shamanism to make people believe that Ding was the leader of the grassland because of the help of the fairy family. The uncle of Ding Si's son is the reappearance of his adolescence. Like him, he is "heroic, courageous, and will create financial resources." In his uncle, he reflects the pioneering consciousness of Ding's generations. This kind of courageous offensive, good-natured family blood is also given to them by the Horqin flag grassland, which is the weak meat and the survival of the fittest. What the Ding family admires is the desire to expand and the power of strength that is full of primitive colors. Even the Ding Ning, the youngest master of the Ding family, is the same. Although he was influenced by new ideas and new thoughts and became a newcomer to the times, he realized the decay and sin of the landlord class. He wanted to change this land. However, when he faced the peasant's resistance, he still instinctively defended himself. The family, and his means are more cruel, insidious, and ruthless than the predecessors. Therefore, "The family history of Ding's two hundred years is full of the desire and expansion of material and spiritual duality." [2]

3. The Historical Style of Family Narrative

Duanmu Yanliang's novels are different from the family novels in Guanzhong, which focus on the "generational generation" family's chronological narrative mode. For example, in the "Korqinqi Grassland", a typical manifestation of its narrative is: it has multiple meanings. Family history. On the one hand, the concept of the family is greater than the concept of the family, showing a tenacious vitality of the people of the Northeast; on the other hand, these works often have a strong autobiographical color. As Duanmu Yanliang himself said, "Korqinqi Grassland" was created with his father's family as the blueprint, and "The Sea of the Earth" was based on his maternal family. [3]

The book "Korqinqi Grassland" expresses a strong historical color. It began to write from the refugees of Shandong Province to the grasslands of Kerqinqi. It wrote about the Japanese-Russian War and wrote about the anti-Japanese enthusiasm. It robbed the land from the landlords and sought extravagance. Write to the peasant's resistance struggle. These include the conflict between old and new cultures, the storm of imperialist aggression and the undercurrent of the peasant revolution. The image vividly shows the social history of the Kanto grassland for more than two hundred years. This analysis of the various levels of meaning of the family reveals the heroic and desolate narrative style of historical novels. It also reflects in more depth the attention and thinking of modern writers in Northeast China on the national, social, and historical processes at the time of national persecution, as well as their strong sense of urgency and deep sense of mission. [3]

4. Thorough Rebellious and Combative

Mr. Lu Xun once created the literary image of "madman" in "The Madman's Diary". The true

meaning of this image is that he became the first "warrior" in the history of modern Chinese literature to dare to resist the old ethics of feudal families. [2]However, the "madman" is in the old family, and his resistance cannot change the old feudal system, so he is finally eaten by the ruthless feudal system. Following the image of Lu Xun's "madman", some modern writers have succeeded in shaping the image of a series of old family traitors, such as: Jue Xin in Lao Jin, Lao She, "The Four Generations in the Same Family" Wait, these people have a clear understanding of the decaying darkness of feudalism and the nature of feudal ethics, but because they are in the old family, they have certain class limitations when they resist and revolutionize. Therefore, they finally could not fundamentally overthrow the rule of feudalism. In this sense, the character image created by Duanmu Yanliang, a representative of the Northeastern writers group, is more thoroughly rebellious and combative [3].

In the history of modern literature research in Northeast China, the image of Dashan in "Korqinqi Grassland" was praised by critics as "the son of the earth." Although the image of Dashan has been described as a dark line in the article, the author has given high expectations to Dashan.[3] The author believes that it is only him who can truly destroy the feudal system and lead the people to the light, only the proletariat. If the image of "Dashan" expresses the author's rebellious and combative nature, then Duanmu's short story will further deepen this rebelliousness and combat. For example, the novel "The Rapids of the Weihe River" mainly tells how the working people step by step toward the anti-imperialist and anti-seal road. In the works, the plexus is a hunter on the left bank of the Weihe River. He has a virtuous wife and a lovely daughter. His life is calm and happy. However, this calm was suddenly broken. The feudal bureaucrats used the imperial concubines from the East to carry out endless exploitation of the hunters and issued some impossible tasks to the hunters. [2]Finally, the officials forced the people to rebel, and the hunters picked up. The weapons in their hands use their own power to overthrow the old rule, the old system. Even the little daughter of the plexus, the little daughter of the water, also took the shotgun and joined the anti-war anti-war. Through this work, the author vividly shows the author's hatred of imperialism and feudalism and his thorough rebelliousness and struggle.

It can be seen that in Duanmu Yanliang's novels, the epic narrative paradigm is often used to reveal his unique family culture temperament, namely: pioneering and plundering the spirit of the grassland, and further deepening the rebelliousness of the old family. The image reflects its complete rebelliousness and combat.

5. Conclusion

In the article "Creation and Life", Duanmu Yuliang once said: "A great writer is just out of the mud of life. Without rooting in the mud of life, there is no creation. Because creation and life are simply One thing, creation is life, life is creation. If you leave life, you lose the content of creation. Without life, there is no creation." This can also be said to be a summary of Duanmu Yanliang's own creative experience. Duanmu Yanliang's works are always firmly rooted in the fertile soil of the Northeast Plain, no matter the vast vicissitudes of the vast grasslands, or the bleakness of the ignorant people. Whether it is the change of the land in Kanto or the heroic resistance of the unyielding people, the author expresses his infinite love and appreciation for this black land. It is this kind of feeling that is difficult to give up with the land that makes it have a strong social and historical theme in his works.

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