

Guo Xuebo's Feminist View on Fiction creation

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Abstract: In recent years, most of the studies on Guo Xuebo have focused on the interpretation of Guo Xuebo's novel creation from an ecological perspective, while few studies have focused on female view. In Guo Xuebo's novel, he portrays a large number of female images. On the one hand, they are gentle and virtuous, quiet and elegant, and Xiuwaihuizhong. On the other hand, they reveal the inferior meaning in this society with male and male rights as the core. You can see Guo Xuebo's emotions about women's complex contradictions. Therefore, based on the text of Guo Xuebo's novel, this paper explores the female view from the three aspects of nature, social culture and economic politics.

1. The View of Women from the Perspective of the Natural World

Guo Xuebo, a native of the Kulun Banner in Inner Mongolia, has a vast natural environment and customs. Guo Xuebo's initial experience of his hometown, nature and literature is gradually integrated into Guo Xuebo's blood. Guo Xuebo writes the contradiction and integration between human and nature with a unique perspective and profound brushwork. Marx said that nature is the basis of human survival and development, and the two parties are not the relationship between subject and object, but the relationship of interaction. In the matriline-dominated society, women have a higher status, because they can reproduce children, play an important role in the inheritance, it can be said that nature and women, they are flashing the glory of pregnancy. Mongolia as a nomadic people, livestock, fishing and hunting for a living. They rely on the heavens to eat, and they have no place to live. They pray for the shelter of the "longevity" and give them a good life. For the continuation of life, and among the many prayers, especially the most important thing to breed, to ensure the continuity of the race, this is enough to prove that the importance of women even reached the point of worship. This has laid the foundation for Guo Xuebo's relationship between nature and women.

Mongolia is a nomadic nation, feeding on the sky and living grass by grass. The earth has become the source of their survival, reproduction and sustained vitality. Mother Earth's vitality and generous gifts determine the sustainable development of the nation. In Guo Xuebo's novel works, the earth has been compared to a woman several times to praise the gift of Mother Earth. Therefore, "All things are spiritual, heaven, father, earth and mother" is not only the belief purpose of Shamanism, but also the theme of Guo Xuebo's novel creation, which shows the supreme position of earth mother in nature and the reproductive ability of creating life. Of course, for Guo Xuebo, the earth mother not only has the vitality to reproduce and continue, but also has the idol power to guide life. Although the author is not a woman, he gives encouragement to the earth people in his works and shows the nature of the earth mother's character. Therefore, the earth mother's broad mind and selfless gifts have a subtle influence on the shaping of a writer's character and the generation of his ideas, which are finally realized in literary works.

Whether in the Western or Eastern concepts, the human world began to multiply at first, and its development originated from women, that is, animal ancestors, and human beings are animals. For example, the "creator" of the West, the "Nuwa" of the East, and so on. Although Guo Xuebo's novel does not show a clear-faced ancestral god, the relationship between women and nature is determined. With the development of human beings, the emergence of social production and the division of labor, the mother-centered society has gradually disappeared. Men have begun to take the lead. Humans have also begun to control nature at random. Women have given birth to

dominance and men have taken birth. As a result, nature is destroyed and women are oppressed. It can be said that the changes in the natural world have not hindered the writer's exploration of the origin of life and are realized in the novel text.

2. The View of Women from the Perspective of Social Culture

As an Inner Mongolian, Guo Xuebo is deeply influenced by the Shaman culture. He also respects the Shaman culture and is obsessed with Shaman culture. There are many shaman figures in his novel. This is exactly what all writers in the Northeast have in common in writing. Writers like to use the image of Shaman to compare or satirize the current social and cultural status. Guo Xuebo's realistic carrier of religion is the Shaman Archmage. In shaman culture, the male dharma master who was responsible for healing people was called the "Marco", and the female dharma master who was responsible for the divination of midwifery was called "lechin". Guo Xuebo's depiction of the Shaman Archmage in his works can be described as flesh-and-blood and highly skilled. But if we look at the author's description of the Shaman Master, we will find one of the problems. The author has two extreme attitudes towards the male Shaman Master, Marco and the female Shaman Master, lechin, which are appreciation of Marco and vilification of lechin. In Guo Xuebo's novel, dysprosium and lechin often appear at the same time, and often act as a comparative existence.

In the novel *Silver Fox*, we can confirm this point by describing the male shamans and female shamans. Aunt Du, who was lechin when she was young, was a shamanistic witch, living in a homeless place, wandering around, exorcising and curing patients by shamanistic rituals, and was sent back to the village by the government. She is a famous coquettish woman, once married two husbands were torn to death by her, usually speaking five confused three ways, so gave her a dumb nickname. People think of her as a joke, not to mention a little bit of respect. Perhaps people only remember her as lechin and her mysterious power to shaman. At the other extreme of the novel is the iron family, the omnipotent Tie Jia who thrives on the feng shui of a graveyard, and the iron family's ability to heal, predict disaster, and pry open the heavens as if in the service of some divine being. In the face of the Mongolian army in the face of repression did not panic, in the raging fire out of the body, but also won the thirteen god bo title. From the contrast between these two extremes, we can see that to depict their face sex, the female mage extremely obscene, extremely unrestrained, make people laugh and talk of the tool, the male mage can be brought back from the dead, predict the fate, peep into heaven. Although male shamans and female shamans do the same thing, their status is treated differently. Not only that, but Lechin also has an unwritten rule that is not female fertility. When Aunt Du became a mage, her master even gave her medicine, depriving a woman of the most basic and most eager fertility rights. We should like to know, a woman can not be raised or raised, how much attention will the writer give her? Therefore, the writer has no time to explore the existence of women outside the field of sex. "A person is a woman, not so much born, but rather formed as a whole of human culture, resulting in the so-called female living between men and asexuality." [1] Do all women have to conform to men's vision? Are all women male vassals? It can be said that this is the arrogance of the "strong" and the soul of the "weak". Of course, this is also the change of female view under the development of social culture.

3. The View of Women from the Perspective of economy and Politics

Guo Xuebo once said, "History is burdened by people; place is famous by celebrities". [2] As Horqin, the hometown of Empress Xiaozhuang, Guo Xuebo seems intentionally to forget the great political achievements of this historical figure. What he forgot was not one aspect of the identity of the descendants of the Golden Family and the great glory of the descendants of Xiaozhuang, but the complete neglect of her existence and even the avoidance of the status of a female politician. Empress Xiaozhuang has assisted the three generations of emperors, which can be described as "Two dynasties to foster filial piety, extremely three generations of respect for relatives". In the male-dominated politics, Xiaozhuang showed her high political talent and a keen sense of smell. In the particularly difficult circumstances of the Qing Dynasty, the unity of the Qing Dynasty royal

family was maintained, and the historical Mingjun was cultivated, which played an important role in reversing China's division and bringing China to reunification. However, such a very good woman, Guo Xuebo gave the opposite view.

In "a search for the monument to Gada Meiren", which was written by the author to commemorate the 80th anniversary of his death, he visited the private, austere monument to Gada Meiren. At the same time, he also witnessed the very lively, gorgeous and exquisite xiao manor cultural tourism area. But he was angry and confused. "what is xiaozhuang?" he complained. "To please huang taiji offered a lady, political sacrifice of marriage, Qing palace watchmen." [3] It can be said that this is an extreme irony of Empress Xiaozhuang. Women become the masters of the country. Xiaozhuang is not the first or the only one with Supreme status. But Guo Xuebo disagrees with the idea that Xiaozhuang is also politically related. In his view, if we have to say the connection between women and politics, we can only say that women are sacrifices in the political situation, as well as vassals in the patriarchal society.

After the middle of the Qing Dynasty, in order to alleviate the land tension, the Han people outside the Guan Dynasty broke the original peaceful region. Agricultural culture and nomadic culture have not been related to the two things began to merge, the two cultures as a whole have many links, which also laid the precondition for political unity. Human gender is determined by human genes, is inherent and can not be changed, but the physical and mental expectations and social rules given by gender are the result of acquired factors and are also given by human: "Men set all social norms, while women can only obey." [4] Guo Xuebo's scope of embodying value to women is regulated in the family. It should be assisted politically and become a vassal of men, instead of changing the strings. The Mongolian nation is still a nation that advocates force. Among the gender structure ratios in the grasslands, men have the power to transcend women, and they have mastered the dominance of discourse. In addition, the time-honored old idea of "men are superior to women" has long been a collective unconscious behavior. Therefore, men on the grassland can do something or not, while women are more likely to do something or not. The arbitrary crushing of women's basic rights by political economy and the ruthless exploitation of women's political power have influenced the views on women in horqin grassland all the time and the formation of female view by Guo Xuebo in the context of political economy. [5]

The so-called female view refers to the view of women as a whole in nature, society, culture, economy and politics, which includes both the views of female writers and the views of male writers on women. Guo Xuebo, standing from the perspective of men, depicts various beautiful and quiet female characters with his sharp brushwork, as well as his contempt for women in political, economic and social cultures. Guo Xuebo's female view is extremely unbalanced, like the two ends of the balance. As far as women themselves are concerned, they have started to explore the value and meaning of their lives from a very early age. They have a deep understanding of the unfair treatment and miserable situation of the overall social environment to them, and they bravely speak out to realize their own salvation. Moreover, with the development of economy and the progress of society, people are more and more aware of the value of women and have written the equality between men and women into the constitution. From Guo Xuebo's novel, we can see that he is not a "massarian" but he is not an absolute "feminist" advocate. His contradiction lies in the appreciation and worship of women on the one hand. On the other hand, it has always escaped the shackles of "maleism". Therefore, Guo Xuebo's female view is contradictory and extremely unbalanced. If one day we no longer discuss "female view" and "equality between men and women", gender and value become an unconscious thinking, it is the true sense of harmony.

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