

Research on Gefei Novel Creation Based on Comparative Literature

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Abstract: This article chooses one of the important avant-garde writers-Ge Fei's novel creation as the research object. His growth experience, knowledge structure and long-term artistic creativity provide us with vivid cases for general discussion. Ge Fei's consciousness of novel style and his sensitivity and comprehension to novel art have brought about the changes and adjustments in his novel creation, while the reference and absorption of foreign literature has brought new quality to his novel creation. This article traverses the early and late stages of his novel creation from the perspective of comparative literature, puts his novel creation in the context of world literature and combines his Chinese and Western knowledge, trying to find out the traditional Chinese literature and cultural resources in his novel creation. The use of and the complicated entanglement with receiving the influence of foreign literature explore how he successfully handled the relationship between the two and realized the integration of the nationality and the world of literature.

1. Introduction

Ge Fei was deeply influenced by western modernist thoughts, which made him particularly interested in creative themes such as “personal agnostics”. At the same time, psychoanalysis made Ge Fei easy to accept the profound influence of New Historicism. New historicism will further arouse the suspicion of history from the exploration of real human nature. The absurd childhood historical memory is the triggering point of his doubts about history, and the theoretical perspective of new historicism has given him new weapons to observe history. Thus, from the helplessness of fate, the emptiness of love, the obsession of death, the unreliability of personal memory, the conflict of instincts, the mystery of dreams, etc., we see the unknowability of individuals. In Ge Fei's view, in a sense, the unconsciousness of human beings determines the destiny of the individual, and also determines the direction of history at certain critical moments. Individual talent is the true subject of history. Individual unconscious motivation is also the most important factor affecting memory and narrative. “Memory is unreliable”, and individual motivation determines his memory and writing style of history. Then the authenticity of “historical narration” and “history as text” is also questioned. In this way, Ge Fei successfully transitioned to the historical inaccuracies and completed another of his creative themes. Of course, while the creation of Gefei's novels is influenced by Freudian theory and New Historicism, the mysticism of the unknowable personal fate and the predictability of dreams in traditional Chinese culture and “the winner is king, the loser is the invader” , “A long time must be divided, and a long time must be combined” and other folk traditional circular historical views, also have a certain impact on Ge Fei's choice of creative theme.

2. Psychoanalysis Background of Gefei's Novel Creation

The oracle “Know Yourself” engraved in the Temple of Delphi has always been the motto of human beings to continuously explore themselves. From the creation of man by God to Descartes's “I think, therefore I am” the promotion of human knowledge and rationality, to Freud's psychoanalytic theory of the emphasis on unconsciousness, these have always been successful and effective measures for human beings to recognize themselves. It can be said that anyone who cares for and thinks about human beings will inevitably pay attention to this topic.

Because Ge Fei was deeply influenced by the western psychology school-psychoanalysis, more precisely, by Freud's classic psychoanalysis, personal agnosticism became a theme of his novel

creation, which is also his A result of serious thinking about people. At the same time, the psychoanalytic phenomenon in Gefei's novels also reflects certain influences of Chinese traditional culture and the deep-seated psychology of the nation. This makes it easy for us to think of the successors of Freud's theory-Carl Gustav Jung, Alfred Adler, Jacques Lacan et al. They introduced cultural science, archaeology, anthropology, genetics, structuralist linguistics and other social disciplines into psychoanalysis, thereby enriching, modifying and developing the school. Does this also have some influence on Ge Fei's highlighting of some national features in his creation? Or is this theory also in line with Ge Fei's knowledge structure? Therefore, in Ge Fei's novels, we can almost analyze Freud's main theories: "Brown Birds", "Lost Boat", "Clam Shell", "Background", etc. show the dark abyss of the subconscious that cannot be manipulated; "The Enemy", "The Banner of Desire", "The New Year", "Ma Yulan's Birthday Gift" and even "Push Back Picture", etc. let us see the endless stream of desire, in which sexual desire is the main content of the subconscious. To a certain extent, love and desire are difficult to decompose, obsessively entangled; in "Annihilation", Jin's obsession with death is due to her death instinct at work, or the unbalanced personality structure caused by her unpleasant childhood experience? "Poems for Fools" has revealed for us the human nature code that seems to be separated by a thin line between normal people and mental patients; and does "Jinse" present the analysis of dreams? Although we have divided these texts into the attribution of Freud's theory, this is for the convenience of the discussion. Most of the time, they are integrated. For example, many analyses of the subconscious are related to sexual desire, and dreams are one of the areas of expression of the subconscious. We can see these three at the same time in "The Psalms of Fools", "The Enemy", and "The Banner of Desire".

In historical novels with a weak sense of artistic form, the content of the text clearly shows the creative theme after receiving the influence. Historical novels such as "The Lost Boat", "The New Year", "Organ", "The Enemy", and "Annihilation" are mainly manifested in the absurdity of character behavior, the absurdity of emotion, the impermanence and unknowability of fate. These together constitute the unknowability of the individual.

The Lost Boat, published at the end of 1987, is Ge Fei's famous work. He stated that the motivation of this novel was: "I just want to write about the contingency and elusiveness of fate, because I was already fascinated by this subject at the time. In my opinion, you cannot grasp everything." Fate What is it? In my opinion, it is a trajectory of life, it is also a kind of final outcome of life, and it can also be the reason for controlling personal actions in the dark. The unknowability of personal destiny, according to the narrative of "The Lost Boat", may be that the traditional Chinese mysterious fatalism is at work, such as the phrase "Beware of your wine cup" by the Taoist on the drying market, and it is really related to it afterwards; but Xiao's death Destiny is more caused by his elusive and inexplicable subconscious content-sexual impulse.

3. The Historical Background of Gefei's Novel Creation

For Ge Fei, not only is human nature impossibility, but man is unknowable, but the history written by the individual who is the true historical subject also shows uncertainty and mystery due to the influence of personal unconscious motives. The unconscious content of historical figures will always be expressed through various scattered historical traces, and the authenticity of "historical narration" and "history as text" has also been questioned. Ge Fei's historical understanding is related to his own experience on the one hand, and on the other hand, it is also more or less influenced by the foreign literary and artistic trends of the time. There is no lack of traces of the influence of New Historicism. In this way, Ge Fei successfully transitioned to the historical inaccuracies, forming another theme of his creation.

New Historicism is a new method of literary criticism. Like many Western theories, it is not easy to give it a precise and specific definition. Different researchers in different countries have their own focus. For example, British scholars show a relatively strong political and cultural color, while American scholars focus on the reconstruction of social and cultural fields. Although there is no unified programmatic declaration, New Historicism was born under the academic background of

opposing old historicism and formalism, and it was a “historical turn” that was made along with the trend of contemporary academic “cultural turn”.

Many of Ge Fei's novel creations have embodied his concept of new historicism and formed his creative characteristics and unique understanding of history. This is embodied in his short and medium novels “The Lost Boat”, “New Year”, “Green Yellow”, “Organ”, “Encounter” and the novels “Enemies” and “Push Back Picture”, “The Edge” and other works.

Ge Fei's historical novels are influenced by New Historicism, which are embodied in his uncertain understanding of subjectivity, contingency and mystification of objective and necessary history. This can be said to be his understanding of historical ontology. These uncertain cognitions are written more through his unique experience of time, and history, as an existing past time and space, is a powerful way to trace Gefei through individual memory to imprint a distinct subjectivity. To complete it. As Jameson once said, “Past consciousness is manifested in history as well as in individuals. In history, it is tradition, and in individuals it is manifested as memory.” Ge Fei's creativity lies in his expression of historical tradition. Complex entanglements with personal memories. Entering the historical scene in the way of individual recollection is one of the very useful narrative methods. In his different novel texts and different chapters of the same novel text, this kind of individual recollection is hidden behind multiple historical seekers. These historical seekers can be policemen or the third person He (such as “Lost Boat”, “New Year”, “Organ”, “Encounter”, “Enemy”, “Pushing Back Picture”, etc.), or “I” (such as “Green Yellow”, “Edge” Wait). The three constantly cross and freely transform, which provides a multi-dimensional perspective for understanding history. It should be noted here that individual memory does not only refer to those singular personal memories. The subjective collective memory that is at odds with the official history also belongs to the category of individual memory, and it is ultimately controlled by the implied behind the narrator. The author is the expression of the author's view of history.

Ge Fei's historical novels are influenced by New Historicism and show historical contingency, subjectivity, and unknowable historical understanding, which are also reflected in the setting of the characters, the selection of the story and the plot arrangement. The grand war scenes of traditional historical novels, the change of dynasties, and the arrogance of heroes, come to Gefei to turn to the rise and fall of family villages (such as “enemy”) and the personal life history of common people's joys and sorrows (such as “The Edge”)), and then turn to the dark historical ruins and the dark and chaotic irrational world of small characters. Although the novel “Tui Bei Tu” is based on Wu Zetian, a great figure in official history, the text always uses Li Chunfeng's prophecies to interpret the text. Here the author also writes with his mysterious understanding of history. The grand narrative continues to be miniaturized, realizing the transformation of “from national allegory to family allegory, from macro to micro, from explicit politics to potential ontology”. This also moved from the uppercase history to the lowercase “family history”, dismantling the official history into stories that are conducive to conveying the narrator's ideas.

Ge Fei once said in his interview: “For many people, the sense of nihilism is inescapable.” Ge Fei's works reflect that the core of his secular experience is a sense of existence, but this It is not that Ge Fei is a historical nihilist. In his historical novels, the writer's emphasis on individual autonomy is more prominent, and behind the emphasis on individual subjectivity is the writer's pursuit of spiritual things. His personal and subjective view of history has made a certain breakthrough in contemporary historical understanding, but as Eagleton pointed out, “Extreme historicism confines the work in the historical context of the work, and new historicism confines the work. In our own historical context, in a sense, these two companies will always only ask some pseudo-questions.” The words are a bit absolute, but they are not without enlightening meaning. Ge Fei's works blindly pursue the expression of subjective ideas, which makes the characters present a certain degree of symbolization, ambiguity, and the contingency, coincidence, and randomness of the storyline, and the pursuit of mystery brings readers into the individual Ge Fei The maze also discouraged many readers. These are the thoughts brought to us by Ge Fei's works, and they are also common problems in the creation of many new wave writers. It should be said that “Human Face Peach Blossom”, his creation has undergone an overall transformation.

4. Conclusion

This article analyzes Ge Fei's novel text comprehensively from the perspective of comparative literature. His novel creation theme and form revolution have opened up new territory for our contemporary novel creation. Supported by the concept and spirit of modern novels, with unique sensory experience, long-term cultural accumulation, and a knowledge structure combining Chinese and Western knowledge, together with pioneer writers such as Su Tong and Yu Hua, he has initially completed the perfect combination of contemporary Chinese novel art exploration and creativity. It is a chapter that has the nature of communication and dialogue with world literature.

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