

Analysis of the Creative Style of Young Jiangsu Writers in The New Century

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Abstract: The literary creation of Jiangsu Province plays an important role in the contemporary literary world. Since the beginning of the new century, young writers such as Bi Feiyu, Lu Min, Xu Zechen, Han Dong and Lu Wen have exerted great influence on the contemporary literary world. This paper examines the creative practices of young Jiangsu writers from three dimensions: regional culture, realistic character and contemporaneity. The young writers from Jiangsu province go beyond the traditional "literati" image to some extent. These contemporary works, with a reflection of regional and writing consciousness, enable us to understand and identify the local and international features of Chinese writing, with important implications for a further study of literature modernity.

1. Introduction

Regional culture is an important dimension of contemporary Chinese literature. It is a traditional angle to study cultural phenomenon. Kong Yingda wrote in the Commentaries to Thirteen Classics: "The South, or the south of Jingyang, is a place full of sunshine. People here are moderate and tender, and advocate for behaving like a gentleman, thus making this place the hometown to 'gentlemen'. The North, scattered with deserts, are cloudy for most of the time. This kind of climate makes people there strong, fierce and aggressive. People there take armor as a mat and sleep in it. They never get rid of it until death. [1] The contemporary discussions on the nature of Chinese people also base themselves on the distinction between the southern and northern people. In contemporary literature studies, statements like "Beijing and Shanghai style", "Hunan style", "Shanxi style" and "Shaanxi style" are quite popular, a modern interpretation of ancient culture.

Jiangsu literary creation plays an important role in the contemporary literary world. The research on Jiangsu writers is also a hot topic. *Jiangnan Scholars and Literature*, a representative book by Fei Zhenzhong, mainly discusses the traditional literati image from the perspective of literati culture. It argues that Zeng Piao from the late Qing Dynasty, Ye Shaojun, Zhu Ziqing, Wang Zengqi, Lu Wenfu, Gao Xiaosheng, Ye Zhaoyan and Su Tong all share a similar writing image - the traditional "literati" image [2]. Wang Zengqi was even praised as a "scholar-bureaucrat in the revolutionary era"[3]. The book points out that Jiangsu literature, the carrier of Jiangnan culture, inherits the "intelligence" of Jiangnan culture. People could sense their distinct intelligence different from other regions and types of culture.

As far as young writers are concerned, *On the Novel Creation of Young Writers in Jiangsu* by Rong Donggui in 1988 and *On Young Writers in Jiangsu* by Pan Zhenzhou in 1991 examined the overall style of young writers in Jiangsu in detail. More than 20 years have passed, and the youth of that year has been middle-aged men. The Jiangsu literary world raised a group of influential writers in the contemporary literary world, including Bi Feiyu, Lu Min, Xu Zicheng, Han Dong, Lu Wen and other writers. As the successor of Jiangsu literature, are the young Jiangsu writers in the new century able to maintain the traditional "literati" image?

We can examine the creative practices of young Jiangsu writers from three dimensions: regional culture, realistic character and contemporaneity.

The new era young writers, as pointed out by people, are keen on network literature. They have also produced a batch of outstanding works. However, the phenomenon that young writers are

"being kidnapped" by network capitalists with their works being filled with "cats and dogs" and lack of reality is arousing concern. Therefore, the young writers must get rid of daily trivial to pursue their literature dream in a more profound and loftier attitude. The kitsch of literature is embodied in the idea of convergence without progress in the art development. We are pleased to see that the creation of young writers in Jiangsu not only shows a strong regional cultural characteristic, but also presents a unique style of Chinese writing. Their contemporary works, with distinctive regional characters and strong writing consciousness, allow us to understand and identify the local and international features of Chinese, and it has important implications in exploring its literature modernity. It can be said that the further study of Jiangsu young writers' creation in the new century enables us to understand the status quo and the future development of Jiangsu literature, and in a sense, paves way for our investigation into contemporary Chinese literature.

2. Regional cultural perspective

First of all, from the perspective of regional culture, we find that the novels of regional culture have the most distinct national characters. Their development could be divided into three stages: the first stage was from the late 1970s to early 1980s; the second stage of root-seeking literature, lasted from 1985 to 1986. "New realism" and "regional cultural novels" proposed by Wang Anyi, Fan Xiaoqing and Yan Lianke marked the third stage. The regionalism of young writers in Jiangsu is mainly reflected in the poetic dimension in Jiangnan. What was different from the ancient Confucianism that lasted for thousands of years is the philosophy proposed by Zhuangzi and other philosophers, which also constituted the so-called micro and macro tradition, and the upper and lower culture in sociology. It is generally believed that Chinese culture was formed under the influence of Confucianism, Taoism and Buddhism. Obviously, this abstract theory could not fully cover the vast range of "folk" culture. In terms of the core of poetic survival -- the promotion of the spirit of life, which runs counter to Confucianism for most of the time, is exactly the symbol of Chinese art and even Oriental art. We can find a kind of common tramps in the works of young writers in Jiangsu, including various entertainers, craftsmen and tramps. They are free from the daily social norms, but they have more vigorous vitality, which reflects a certain root of human nature. Lin Yutang even thinks that human beings are the biggest surfers on the earth. He believed that human dignity should have something to do with the ideal of a wanderer, instead of an obedient, disciplined, and governed soldier. The regionalism here is only a perspective, which covers not only Jiangnan, but also a broader region. After all, Chinese and Oriental people are part of the human race. Since the new era, we have been troubled by how to go to the world, especially how to voice Chinese writing in the international literature world. In this respect, the young Jiangsu writers provide us with useful enlightenment.

3. Beyond the realist tradition

Secondly, the realistic character mainly refers to the novel idea and aesthetic appeal embodied in the works of young writers in Jiangsu in the new century. Since the beginning of the 21st century, the works of Bi Feiyu and others have frequently won awards, which have attracted extensive attention. A lot of discussions ignored the realistic character in the works of Bi Feiyu and others as well as their strong interests in life and the world. This latter point is particularly noteworthy. Since the new literature era, realism has been the mainstream of literary works. Because of the extreme ideology of realism, the reflection of pseudo-realism, false realism and so on can be understood. Yan Lianke even put forward the topic of "killing realism", whose core lies in the subversion of the causal relationship of events, abandoning the inherent logical relationship of real life in his creation, to explore a kind of "non-existent" reality, invisible reality, and reality covered by reality. The relation between "divinity realism" and reality is not the direct cause and effect of life, but relies on the special imagination of human soul, spirit and creator on the basis of reality. This "divinism" is an ontological mystery and a metaphysical mystery. It is not just a subject matter or an artistic technique, but a product of eastern intuition and Epiphany of external things, and a product of

thinking in Chinese characters. When "scientific" methods are not applicable to explore the "law", "logic" and "law" of daily life and the living world, "theosophism" assume this important task. This is different from the western concept of novel, which is more fit to the ontology of novel. Beth, a western philosopher, said that the real literature and art is a stubborn expression of objects "beyond expression", a process to "discover" and "transcend" "mystique" show. The "literati" image of Jiangsu writers mentioned above is also deeply reflected in the works of young Jiangsu writers, or works of virtual realism in terms of artistic style. In the non-realistic narrative of variations and divinity, they express their own life experience. This style can be traced back to the poetic origin of Jiangnan culture. For example, since the Song and Yuan dynasties, most literati and painters did not regard landscape painting as an external landscape. As Zhu Liangzhi said, "To a certain extent, the images of Chinese painting since the Song and Yuan dynasties are mainly illustrated without showing exactly what they are. For example, flowers are not presented as flowers. Nor are the birds, mountains, or water. The paintings had no pursuit in the form, but focuses on the essence and nature of objects. [4] In addition, from the perspective of the trend of the times and culture, realism was still the mainstream writing attitude before the 1980s. Realism was like a big net, occasionally leaving out certain writers. Even Wang Zengqi, "the last scholar-bureaucrat", claimed to adhere to the materialist principle of reflection. (The objective effect of his works is another matter.) Since the 1980s, topics such as "subject theory", "body theory" and "aphasia theory" have emerged one after another. At the same time, we can also find a gap between young Jiangsu writers and their predecessors in terms of writing ideals.

It transcends specific ideology, and avoids pure "Goethe" and exposure. The source of this realistic character can be traced back to the art of classical novels, such as *Journey to the West* and the *Golden Lotus*. Since the 20th century, western writers have been striving to break through the narrative rules of the 19th century realistic novels and explore human consciousness and unconsciousness in the deep spiritual depths of the characters. This is a "western" approach that transcends realism. Since the 1980s, this is also a major landmark for contemporary literature to transcend realism. While reflecting on the tradition of modern literature, Liu Zaifu found a phenomenon that was often ignored: "Although modern Chinese literature is greatly influenced by western literature, it still lacks the dimension of inquiring the soul. This is because modern Chinese writers shoulder a burden from the very start that writers from other countries don't have to bear, namely the national rise and fall and the change of social systems, which lead almost all the mainstream Chinese writers to focus on the rationality of the social problems (or social justice), who were fully devoted to the "enlightenment" and "national salvation" instead of exploring their own soul ". The reasons for this phenomenon are very complicated, including the writer's own situations and the restrictions imposed by the external environment. The underlying literary ideas behind the complex causes dominated Chinese literature throughout the twentieth century. The absence of soul dimension of modern literature brings unprecedented difficulties to contemporary writers. Is it easy to be China's Kafka, Kundera and Marquez? At least not now. The unique way of life and thinking of the Chinese nation has created a unique spiritual world. Western philosophers have described the spiritual situation of modern people as "being" and "absurdity". If we transcend the boundaries of race and region, it can also be said to be the expression of the universal plight of human beings under the whole heaven. Obviously, there is a lack of Chinese expression of the spiritual world in contemporary Chinese literature. The great difference between eastern and western art determines the different paths for Chinese and foreign writers to take and transcend. This creative idea of young writers in the new century reflects the unremitting efforts of contemporary literary circles to overcome anxiety and go to the world. It is also the pursuit of localization and personalization of literature. More importantly, it continues the classical Oriental art aesthetic appeal embodied in a good novel, a striking feature in today's literary world that is worthy of our attention.

4. contemporaneity

The so-called contemporaneity mainly refers to transcending the specific social and political dimension and paying more attention to exploring the spiritual world from the bottom of the society and the deep heart. It comes from the rich life experience of the writer and embodies the creativity of individual writing. To date since the 1990s, China has encountered a wider impact of modernity. In the transition of volatility, literature is affected by globalization and consumerism, seeking to further confirm its legitimacy under the dominance of power and fortune. Therefore, Chinese writing need to figure out how to entitle a voice in the world literature, a top priority for the moment. How to avoid being reduced to the post-colonial writing and maintain the traditional culture to the greatest extent while constantly exploring the new world has become the greatest source of inspiration to young Jiangsu writers. The neglect of contemporaneity is a stubborn problem facing contemporary Chinese literature, which include: 1. Cultural dislocation, which is mainly reflected in the worship of western discourse. The lack of national and local characteristics leads to the "rootlessness" of contemporary literature. 2. Psychological conflict. The stirring social reality at the turn of the century gave birth to the anxiety and imagination of Chinese writers, and the tension in their hearts forced them to intervene in the spiritual field and the field of human existence as thinkers. This is the new feature of contemporary literature in the new century. 3. Open attitude. In the era of globalization, how to understand the globalization of culture is inevitable for Chinese writers. Communicating with the traditions and counterparts from other countries have brought unprecedented narrative space to the new century literature.

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