



# On the Text Interpretation and Value Philosophy of Violence Aesthetics in Mo Yan's Novels

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**Abstract.** Mo Yan's works always take the description of human beings as the core of their charm, among which "human behavior" is the most detailed description. Mo Yan revealed the truth of history and society and the refraction of the real world by depicting the behavior of characters. In the use of many elements, the emergence of violence continues to expand the tension of the work. Therefore, it can be seen that in Mo Yan's novel world, violence appears in two extreme roles: Hero and devil. The interweaving of these roles deduces the essence of some absurd violence stories in historical documentaries, making modern Chinese novels more powerful in the power of deconstructing reality, and seeing new characteristics and depth in the level of questioning the meaning of existence. It is of great significance to reflect on people's own values, face up to violence, and avoid violence, it has the value of moving from literature to reality.

**Keywords:** Mo Yan; aesthetics of violence; value

## 1 Introduction

Mo Yan is a contemporary Chinese writer and the first Nobel Prize winner in literature in China. His language style is very distinctive. His characters often show a state of good and evil, black and white, which reflects the unique folk spirit of China and is full of cultural complexity. This makes Mo Yan deeply express the form of human nature and the strength of individual life in the image of violent incarnation of "villain" [1]. Some scholars have pointed out that the interpretation of violence in Mo Yan's works is not all the images of "villains", but also a large part of "Heroes". They fully demonstrate the significance of struggle and cry for ordinary and bottom people and the possibility of pursuing their own values. Therefore, by paying attention to the real human nature in different folk States, it shows a kind of vitality and the right to exist, reveals that life is the highest principle of life, and awakens readers' Reflection on violence and the pursuit of beauty.

## **2 Mo Yan's concept of violence and its aesthetic interpretation**

"Aesthetics" is different from "beauty", and, as a term, it refers to a more positive and positive viewing attitude towards something that causes beauty. The harmonious co-existence of violence and aesthetics is a new direction created by the atmosphere of beauty in contemporary art. The display of aggression reflects a kind of catharsis and yearning for freedom, and people's confirmation of their own strength. In his article "Deep Thinking on Life under the Topic of Suffering, —— on the Theme Orientation of Mo Yan's Novels", "The theme of Mo Yan's creation is always related to suffering. Under the motif of suffering, mo yan novel theme from the original young of the original vitality to the tendency to life, the depth of the excavation of human nature, mo yan's creation has maintained a deep concern for people, for life, but behind the life theme we can feel mo yan deeper, for national cultural psychological recourse and ask."As his research results show, the relationship between aesthetics, violence and suffering is always inseparable, and Mo Yan's concept of violence also has its corresponding aesthetic interpretation.

The violent descriptions in Mo Yan's literary works are mixed with a certain degree of national consciousness and national consciousness. It is a manifestation of primitive life forms, and it is also a kind of power that people should have when fighting against foreign enemies. In Mo Yan's writing, violence is a symbol of primitive vitality when fighting foreign enemies. When violence is caused by internal conflict between states, violence is criticized as primitive animal nature. This is also the two opposite images of the hero and the devil created by the violent description in Mo Yan's novels.

## **3 The coexistence of heroes and demons: the violent interpretation of the positive and negative characters**

Mo Yan has always emphasized that his violence description is a kind of intuitive and high-profile violence. However, it can be found from his many violent descriptions that he attaches great importance to the aesthetic feeling of violence and hopes to weaken some outrageous and relatively straightforward violent descriptions through the aesthetic feeling. This technique of depiction of violence allows Mo Yan's literary works to avoid situations in which readers would be embarrassed by too explicit language. It can be said that this is a violent description of metaphor translation. Through the author's strong imagination and a relatively special writing style, the article is processed and corrected, so that the elements that should be full of violence become a conventional way of expression more easily accepted by readers after metaphor translation. In the absence of blood, the work enhances readers' aesthetic experience and aesthetic identity. For example, in *Red Sorghum*, the words: "Sun Wu is no longer like a man. His knife technique is so delicate that he can peel a skin completely." On the surface, it praises the knife-wielding skill, but in fact, it tells the scene when the Lord Arhat is skinned.

### **3.1 Hero: a violence that shows strong vitality and national spirit**

The birth of primitive vitality precedes the emergence of words. We can perceive that vitality, as a fighting force against mankind and nature, is often narrowly understood as the burning love and hate deep in our hearts. Mo Yan took advantage of this general cognition, so his early novels publicized a strong sense of life, which implied the writer's deep concern about the exhaustion of human life [2]. Mo Yan's concern about the exhaustion of human race vitality comes from his direct feelings and realistic consideration of modern civilization, and from the interpretation of the western thought of "alienation" and its practical effect. People have become the slaves of "things", and people have naturally also become a kind of "things". National state consciousness saved the Mo Yan violence writing of legitimacy crisis, if there is no nationalist discourse, the original vitality of violence can't completely get the legitimacy of asylum, because of the strong worship of people cannot rule out some suspicion of fascism, bandit violence only become revolutionary violence can obtain the legitimacy of moral [3].

### **3.2 Demon: It shows the killing and oppression of human slavery and injustice system**

Mo Yan tries to examine personal violence in the national social system, that is, by highlighting the presentation of personal violence as how individuals are affected by the national system and the social environment. He wants to prove that in many times personal violence is just a stand-in for state violence. For example, *The Frog* is a novel by Mo Yan that directly criticizes the violence of the Chinese system in the past. The cruel family planning system swept the whole country in the 1980s and 1990s, and the fertility struggle between the people and the government once became the main social symptom at that time. The aunt in the novel is a very complex image. She is both the victim of national violence and the perpetrator of national violence. She was brutally hurt by the Red Guard during the Cultural Revolution, but she played the role of another Red Guard in the 1980s: a loyal family planner. My aunt's violence, just as her violence, was not out of personal hatred, but from the forced addition of the country's social system. Someone gave her the nickname "living hell", but she felt very glorious [4]. Under the repeated control and discipline of the state, the race finally loses its original life function and good life consciousness, and becomes a group of both weak and violent people.

## **4 The current significance of Mo Yan's "violence aesthetics"**

Different readers hold different attitudes towards the violent description in Mo Yan's literary works. Through the interpretation of the violent description in Mo Yan's literary works, people can realize his "independent spirit and free thought", which is also the value of his literary works. Mo Yan's "violence aesthetics" has a special signifi-

cance in the development of literary level today. Since the 1980s he because of the red sorghum family overnight sensation literary world, nearly forty years of his literary works especially novel art value constantly affirmation and praise, Mo Yan's "violence aesthetics" opened a new way for Chinese literature, even if we are not widely advocate violence in the form of character, but the author's violence can be deeply popular, not real characters, and to completely attributed to the author, so whether from the aesthetic value or real value, is valuable.

#### **4.1 The aesthetic value of "violence aesthetics" in Mo Yan's novels**

Mo Yan's Oriental violent image display and the vivid description of the absurd historical cycle of violence are exactly the aesthetic value embodiment of his novel "violence aesthetics", which have a very important aesthetic significance at present. Mo Yan never lacks descriptions of beauty in mo Yan's novels, especially the use of Oriental aesthetic discourse. Such as white water lily, fragrant pear flower, quiet and beautiful lotus flower and other beautiful images, to give readers with endless imagination [5]. Therefore, the aesthetic value of "violence aesthetics" in Mo Yan's novels lies in the grasp of beauty through "aesthetic aesthetics". In the contemporary aesthetic culture, to examine mo yan 30 years of work, especially the novels published after 2000, the author found that mo yan's writing always adhere to the personalized writing, with his unique aesthetic perspective to interpret the history of social and social history, always keep a distance from this era, not because of the ideological trend of change and turmoil and change their creative ideas and aesthetic style. If from the point of view of human nature, actually that is not on the characters of the novel bears a certain historical massiness, others would do the same, because in their body carry a part of people's lives, but it is these characters very heavy flavor of life, to make up the work of sacredness, constitute the unique aesthetic value of the novel.

#### **4.2 The realistic value of the "violence aesthetics" in Mo Yan's novels**

Fu Yanxia, a famous critic and deputy director of the editorial department of the People's Literature Publishing House, said of Mo Yan, "One aspect of Mo Yan's uniqueness is that he draws literary materials from folk stories or folklore. On the other hand, he borrowed from the West, including foreign modernism, in terms of expression techniques." Mo Yan is able to keep his head while working tirelessly, which may be what readers prefer. "He wanted his book to show a sense of redemption. He said he was full of pain and confusion, but at the same time he felt this pain and confusion, he wrote the novel so happy, so noisy, so noisy. He said that everyone is looking for his God. Some people's God is in heaven, and some people's God is in themselves. We thought he was a man of great stature."

The return of vitality is where we desire a strong society to change the needs of human beings. Mo Yan's critical position on human nature is based on the "violence aesthetics", praises the beauty of human justice and light, and criticizes the "evil" side of human nature. It has the realistic significance of *The Times* in comparison with the current reality. In addition, through the various images of heroes created by Mo Yan

in the novel, we can see that Mo Yan calls for some indomitable men like Yu Zhan'ao and Sima Ku in our era. Mo Yan calls for the return of the masculine spirit, and worries about the "degradation of species".

## 5 Conclusions

"Violence Aesthetics" is a unique aesthetic feature of Mo Yan's novels. This paper puts forward the aesthetic value and practical value of Mo Yan's works by comparing the good and evil images in Mo Yan's works with violent elements as the description method, which further expounds that Mo Yan's novels use "Violence Aesthetics" to aestheticize the violent scenes, making the aesthetic effect of the text more complex and more intriguing. This is also the truth that Mo Yan's works have great appeal. The "beauty" of "violence" writing lies in respecting the value of life and revealing the living conditions and difficulties of people behind violence. He advocated the idea of "peace" and "goodness", and made people pay attention to the terror of violence by showing the ugliness of violence. Finally, we must correct our name. We never call for violence, but we still hope that people can pay attention to the social resistance to violence through stories, so that we can all live in peace and a better life.

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