

Interpretation of Chinese Ming and Qing fiction

Narrative Pattern Analysis

Wenyong Bai

Guangxi Polytechnic
Nanning, Guangxi, 530226 China

Abstract—China's social structure and cultural shape mold the narrative mode and narrative perspective of ancient Chinese novels. Chinese social structure of the family as the basic unit of society constituted the history of Chinese literature especially the family and clan -based Ming creative form of fiction and drama. Family drama in Song and Yuan has a great impact on the Ming family novel. As a result, novels in Song are more family -oriented, such as " King Cat " following the Confucian order of the family line and based on the production concept, as well as " Dream of Red Mansions" describing the rise and fall of a family or social life. Novels in Ming and Qing were not specifically looking for a family novel network structure to transcend linear structure, but this kind of narrative structure is consistent with and social structure, Chinese people's communicative manner and the content of the novel. This paper analyzes the narrative mode under the impact of these contents.

Keywords- *Ancient Chinese novels, Ming and Qing dynasties, narrative mode*

I. THE CULTURAL CONNOTATION OF THE NARRATIVE MODE

Among the literary forms, the novel is the most comprehensive and profound to truly show the vicissitudes of life freely. The novel constitutes the Chinese culture in the most active and dynamic part, but in terms of individual novels, it can only select an individual's behavior in a certain era as some kind of emotional perspective and starting point, thus reflecting the whole of social life. The perspective and the starting point determine the type, and the sum of types constitutes a panoramic view of the many types of social life. The type of narrative mode has an unwritten rule which is different narrative modes reflect their cultural acceptance novel type system, and play their different cultural functions. The basic framework of the Chinese culture is the cultural psychology and social structure based on Confucianism, Buddhism and Taoism. Novelist, as a social person, affected by cultural traditions and social thought become a self-contained person with rationality and irrationality intertwined, but in actual creation, they always consciously or unconsciously have the convention to choose a narrative mode to express Confucianism, while choose other narrative patterns to reflect Buddhism, Taoism, Mohist ideas. Over time, it has become a "collective unconsciousness", penetrating into deep psychological structure of novelist, forming a super individual's mental set, which makes a

variety of narrative modes have specific cultural connotations and functions.

A. *Historical Novel - the loyal against treacherous mode*

Every historical novel is focused on restoring order. This characteristic is issued by the historical books. As the offspring of historical books it has inextricably kinship with historian. It faces the problem of order with the narrative form, agrees the rationality of imperial social order, cultural and social history form, identity rationality, and filters the hidden conflicts behind the order. It a strong rational spirit and utilitarian, the historical fiction inherits the tradition of historian culture and shoulder its mission to promote the Confucianism. Historical Romance glues on the Confucian culture forming the deep psychological structure of Chinese culture, digs and displays the feudal ethics and traditional virtues reflected by the traditional cultural psychology after a long history of accumulation with narrative mode to express the longing for clear politics, reverence for history hero and loving to the nation, which eventually returns to promote the overall proposition of Confucian culture.

B. *Saga - the official against people mode*

Every chivalrous novels advocate revival of fairness. Order on the one hand has a positive effect on social development, on the other hand is a constraint. Duality leads to two attitudes of novelistic culture to imperial social order. Different from the typical and Nobel historical novels with an approving attitude molded by formal historian culture, saga, as a revolt to Confucianism to some extent, generally holds resentment and rebellion, and also the impulse to break the order. From the latter reflecting the political arena, chivalrousness and greenwood culture, it is easy to see the shadow of Mohist doctrine. Therefore, the researchers regard "Three Kingdoms" as a regular book, but "Water Margin" as an unfit book. In terms of cultural function, when the legendary author face social reality of "crown clog down facilities, great Yin Department at the unworthy ", dominated by chivalrousness worshipping, he then works hard to write the book to let off his anger by an impossible fantasy to perform compensation function. On the aesthetic function, legendary hero treats strengthening good through honorable behaviors as the main theme, which will incorporate the aesthetic value into the pursuit of justice and fairness. Therefore saga is the Greenwood Cultural fruit developed by Mohism in the folk.

C. *Novel of Manners - desire against rationality mode*

For feudal literati, what they ask for are career and marriage. When they are working hard, they hope that one day they can be outstanding and valued by the authorities. At the same time, they also desire to meet a beauty. But fate can often fail them. So, some of them pick up a pen to express the desire to establish career through a historical romance; or to express suppression and resentment by saga; or to express his dream through love story in the novel of manners. Thus such situation appear, love affairs depressed and demonized in the saga and historical novels is compensated in the novels of manner; women treated as "troubles" by historical heroes and mobsters are treated by the public, wit, clients as friends, wives. As Confucianism, Taoism, and Mohist ideas together make feudal society continue, three types of novels make Scholars feel comfortable and balanced. The contents and topics of the novels of manner are various, but the developing process of such works from the cultural sense, is about the conflict between reason and desire, the contradiction of sense and reason in the field of philosophy which constitute the basic framework of the narrative model of the novels. Due to the different life experiences and motivation of novelists, their works are of reason or sense, but support for their creation, judgment right from wrong ideas are largely borrowed from the Confucian classics.

II. THE NARRATIVE MODE UNDER THE CONFUCIAN ORDER OF THE FAMILY LINE OF SUCCESSION

Since Song and Yuan dynasties, matrilineal story gradually get rid of the limitations of the content and structure, and its concept of filial ladder came back to work. In terms of content, although there are still stories about inheriting the throne of fiction, such as the Ming and Qing novel "King Cat" which talks about Li Renzong recognizes mother. However, as the art of speaking prospers, the people have not much interest in the throne. Their concern is closely linked with their ancestors worshiping and property inheritance. Such as in the Song old country Tan Yuan Ru Lin Gongyi, there is a weak man's testament to save children. Such works gradually form a plot unit reflecting social reality. Throughout the story, this unit acts as a wedge effect, so that the narration can be smooth and natural. Ming's Sanyan Erpai and Detective fiction novels put such novels to a climax. Such as the in "a full complement of packages Lung sentenced Anthology" there are "Jealous Woman sentenced to kill the child's concubine injustice," "A willow killed his ex-wife's son", "Bao Zheng Wen Yu ascertain contract" and "Emperor Ming Zhu Division koan" and there are "big patrol sentenced Yi Qi property" defense man child", etc. Although they are still on the level of ideas to promote the Confucian filial piety, but more works are in order of the family line and the topics are diverse. According to the analysis, there are three narrative modes: First, Dishu dispute. The most typical example is the Dream of Red Mansions which narrates contradictory relationship between Jia Huan and Jia Baoyu, Mrs. Wang and Aunt Zhao. Mrs. king and Aunt Zhao's contradiction seems to be contradiction between wives, different from the "Golden Lotus" it is their interests

which are contradictory. The intensified conflicts lead to Baoyu beaten and candles into face, left cheek burned. A series of the story occurs, and these are to compete for the right to inherit and wing Nationalist government in charge of the property. Secondly, stepmother and stepmother's son persecute the eldest son of and the fight for the inheritance. As "Awaken the common saying • Li Yuying prison redress." Jiaoshi spoke that she married the father of Li Yuying to take care of these children. After he died, she poisoned Licheng Zu and tortured Li Yuying sisters and later she sold Taogui to rich people, and sent to Yuying to beg. Yuying appealed and got her enemies punished. Thirdly, the fight for property between stepson and nephew, the general narrative mode is that there is no legitimate son to inherit the property of the rich, so his wealth is competed by son-in-law and nephew of the spy. The outcome of these three models is all with the color of karma, namely legitimate heir or the sympathetic are successful. In these stories, "must households" is the representative of the type of story. It has two common modes: The first one is inside of their clan. First, the hero is generally very wealthy and prominent but has no descendants. For example, "Zhang Yi Fu borer Ridge members outside the sub, including Lung Chi earn contract text" Zhang is wealthy but he has no son or daughter. Secondly, the hero can't have children due to anxiety and find ways to continue incense. So they came up with various ways: some concubines some do well and some others have adoptive son, etc. In short, it is to allow future generations to inherit his property there. The second type involves others competing for the property. First, the hero of the property is inherited by others or they take over their property due to the selfish desires. Most millionaires have a daughter and a husband. In their view, they are of course successors. Finally, another clan let out property or disinherited. In short, the outcome is satisfactory. On the whole, the story has been produced following the order of the ancestral hall. It has become a structural model of sublimation fiction. In terms of the risers, it is based on the performance of Confucian filial ladder. Ad for the author, it completely expresses his emotion. A function compared with previous generation has undergone a fundamental change.

III. FAMILY NARRATIVE MODE IN MING AND QING

The "Golden Lotus", "Dream of Red Mansions" as the representative of the Ming and Qing family fiction founded the Chinese -style family narrative patterns. The basic elements of this narrative mode include the following four points: First, family-centered novels describe the main character's living conditions and life experiences and shape the image of typical characters, such as the Jia Baoyu and Wang Xifeng. Secondly, through family and relatives, it reflects a broader picture of social life. Thirdly, different from a simple linear structure, the family narrative form is easy to change the form. In the families, you can see the detailed description of sex, love, personal fame, family ethics and wives battle, etc. Outside the home, it can reflect the changing society. This structure is no longer an alone thing but the mixture of characters. Fourthly, from the time order, such novels are mainly to show the rise and fall of Ming and

Qing dynasties through rise and fall of the family to convey the author's understanding of life. Ming family narrative mode has a profound impact on modern and contemporary Chinese literature. Ba Jin's "home", Lin Yutang's "Moment", Liang Bin's "Red Flag", Zhang Wei's "Old Ship" and Chen's "White Deer" belong to this model.

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