

"Modern Expression" in "Local Writing"

-- Based on the Parallel Comparison of The Marriage Plot Between "Magic Marsh" and "Red Sorghum"

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Abstract: With the deepening of the research, the current urban literature has broken through the dilemma of overemphasizing the subject matter. Based on this understanding, this study puts forward the concept of "rural city novel", and through thinking about this concept, uses the evaluation and comparison of the marriage plot of Red Sorghum and Magic Marsh to complete the thinking and exploration of "how to make modern expression with the help of rural writing", which has new significance of trial and error and taste. Reading about cities in rural areas and villages can give readers a "multi-faceted view" of Chinese cities, which is conducive to expanding the vision of urban research and the space for urban literature writing, and helping to reshape and update the urban image in the local context.

Keywords: Magic Marsh, Red Sorghum, Vernacular writing, Modern expression.

1. Introduction

1.1. Background research

"Urban literature" has been a controversial concept since its birth, and there is no accepted definition. In fact, when talking about or exploring the specific concept of "urban literature", the connotation of what scholars refer to is not exactly the same. According to Li Haiyin, not all literature set in cities can be counted as urban literature[1]. Just because there are a lot of descriptions of urban life in the text of this work, we cannot assume that this work is urban literature. The "city" in "urban literature" should be understood as a cultural form rather than a pure physical space. Liu Bo also agrees that the imagination and judgment of urban literature may not be solely based on the subject matter, but should pay more attention to how literature connects with the spirit of the city[1]. Yang Xiaofan believes that, in the final analysis, urban literature should not come from theoretical ideas or subject matter events, but from "experience"[1].

Nowadays, although scholars have different ideas and views on "urban literature", the common point is that "urban literature" has broken through the dilemma of overemphasizing themes in the gradual study.

1.2. Subject source

Today's "urban literature" has a tendency to attach importance to new experiences. A truly urban writer is one who can find a vessel for these new experiences that does not necessarily have to be called a city[1]. In the process of urbanization and modernization, people have experienced a lot of new experiences, which also gave birth to a lot of literature. For example, "rural people entering the city" experience gave birth to "migrant worker" literature, "rural urbanization" experience gave birth to "rural vanishing" literature, and small town writing with the transitional zone of rural cities as the background. This study focuses on the new experience of "modernization comes to the countryside". When the "city" goes into the "countryside", we can see the "city" in the "countryside". Meanwhile describing these new experiences, it is possible to integrate modern expressions

such as local writing, urban consciousness and modern rationality into them.

Among the many new experiences, the study found that the public paid less attention to "urban experiences embodied in rural life". These observations are commonly found in discussions of "poverty novels". Take the two novels, *The Suns of Red Lakes* and *the Golden Valley and the Silver Mountains* for example. The two novels have their own similarities in getting rich in the countryside, both of which make use of the resources of the city. However, "in the process of narrating rural reconstruction, the regulations of rigid system on rural construction are rarely written in the novel, nor the real subjective involvement and participation of peasants[2]". Readers can indeed feel the influence of cities on rural areas in the local writing of these works, but the author rarely integrates modern democratic consciousness in the reconstruction of rural subjects and the depiction of rural images.

It can be seen that people's discussion of "urban experiences embodied in rural life" is insufficient and one-sided. Starting from this weak aspect, the study continues to explore how to show modern consciousness in the rural background. It should be noted that the "local writing" in the study is writing related to the nature and characteristics of countryside, countryside and pastoral. The "modern expression" in the study is only a generalization of the meaning related to urban civilization with modern and advanced meaning.

1.3. Research content and significance

In order to better study how to combine local writing with modern consciousness, this paper draws on the definition and characteristics of "urban rural novel" and summarizes it, calling it "rural urban novel".

In urban rural novels, rural is fluid. Fan Boqun points out in his research on rural urban novels that modern popular literature writers take urban folk life as their main content and are good at writing unique and strong urban folk customs, which constitute a landscape of "urban rural novels"[3]. In rural city novels, cities can also be fluid, and there is "city" in

"countryside". By describing the countryside and the urban life with modern rationality, equality and freedom in the rural environment, the "countryside" becomes the "countryside" under the perspective of the "city". In "local city novel", local writing and modern expression are combined. How to combine "rural writing" with "modern expression" in "rural urban novels" is the main content of our research.

In order to explore this doubt, this study starts from the case, and selects two local literary works full of national characteristics, "Magic Marsh" and "Red Sorghum", and conducts research through text analysis and parallel comparison. From the content of the works themselves, both of them contain rich and vivid local writing, depicting the natural and cultural environment of the countryside, showing the tension and vitality shared by different ethnic groups in the local context. At the same time, both works carry out "modern expression" in the vernacular writing, but from the point of view of details, the "modern expression" reflected in the two works is different.

In both works, there are very wonderful marriage plots. Marriage custom is an important custom, and custom is an important local writing; Marriage customs are closely related to women, and women's progress is closely related to modern consciousness. The study of marriage plot is conducive to the understanding of the relationship between "rural writing" and "modern expression" in the works, so as to reflect the different "combination of rural writing and modern expression" in the two works, study and analyze the differences, and distinguish the logic behind different texts.

In the work, this paper makes a parallel comparison between the marriage plots of "Magic Marsh" and "Red Sorghum", attempts to study the cultural heterogeneity under the influence of different ideas based on the commonness of the two, and explores the similarities and differences between "local writing" and "modern expression". In the context of world literature to understand themselves again, in order to seek a new way of development[4].

2. A parallel comparison between “Red Sorghum” and “The Magic Marsh”

2.1. Parents matchmaker and free love

The choice in love is not free. The non-free body of choice is present at two points, the first place is the choice without choice. From the point of view of the plot, it is mainly divided into three parts, respectively, Jiu Er is ready to marry Shan Tingxiu, on the way to meet the bandits and other twists, finally choose and Yu Zhanao private life.

The choice of Yu is not only Jiu 'er's own choice, against the traditional marriage, but also a passive choice, she has no choice but Yu Zhanao. Before Yu Zhanao chooses to save Jiu Er, Jiu Er is ordered to come out of the sedan chair, her performance is "beaming", "standing comfortably", "big square", "excited", her resistance is weak, inward, belongs to a kind of "not afraid of death" resistance, there is no worse plot than marrying Shan Tingxiu. So these three parts can also be summarized as the original, the transition, the result, the result is just to serve as a contrast with the original.

If Yu Zhan 'ao did not save her, she would be taken as a result; If not Yu Zhan 'ao to save him but Chen Zhan 'ao, then the result is that she will marry someone else. The second is the inevitability of choice. Yu Zhanao's salvation is inevitable.

The article needs Yu Zhanao, a bandit, to combine with Jiu 'er, so as to continue the development of the story. The plot of the text does not come out of the characters directly, but leaves traces of the author's manipulation.

Love in "The Magic Marsh" is the crystallization of free love, mainly reflected in the freedom of choice. At the beginning of the text, Germain's father-in-law urges him to take a wife and stop being a widower; When he was not satisfied with his blind date Katrin, Germain declined the marriage to Katrin's father, Leonard. To his mother-in-law, Aunt Morris, Germain bravely declared his love for little Mary and said he would marry her. Germain and Little Mary are free to choose, but that does not mean that love itself is completely progressive. For the purpose of love, marriage is to have a nanny mother to take care of the children; From the point of view of the relationship with the elders, the premise of the marriage of the beautiful couple actually needs the consent of the parents; Judging from the course of love, Germain was attracted to little Mary at first because she was good at taking care of children. Her motherly nature and good heart made Germain think that little Mary was also a good candidate for marriage.

It is true that women are instrumentalized here, but it is also necessary to consider the background of the writing time and the female thought at that time. It is unjustifiable that these ideas appear in the text. However, Germain finally broke away from the shackles given by the elders, broke the secular prejudice and unswervingly chose little Mary as his bride, which has already conveyed the "modern expression" of gender equality in the way of free love.

In the process of falling in love and settling down for life, the two works show the simple local writing. But the doomed love line in Red Sorghum is legendary. In fact, free love is not what the plot wants to express, but becomes a tool to help create a "legendary plot". However, the free love reflected in the Magic Marsh is closely combined with the plot, which is the internal embodiment of the plot.

2.2. The narrative perspective of marriage plot

The narrative perspective is to analyze the identity and person of the narrator to construct the story, and the relationship between different narrators and the story will affect the way for readers to enter the inner text. The marriage plot includes three parts: before the marriage, during the marriage and after the marriage. In the process of story development, both Red Sorghum and Magic Marsh use narrative person.

In Red Sorghum, the two identities of Jiu Er and "I" alternate, and the third person is used to describe the story in both perspectives. Jiu Er's perspective is characterized by feudal colors and personal emotions. In the article, she repeatedly describes her grandmother's curiosity about men and her control over her chastity before her marriage. The perspective of "I" represents the later-comers' review and fun of the past with modern nature. Scene description gives readers immersive experience, while "I", as a late comer in the development period, can help readers get rid of the sense of scene and reflect the narrative time interval.

Relying on the two perspectives to take care of each other, switch to each other, local writing and modern expression is not close. But in the final analysis, these two perspectives are the embodiment of "me". Jiu Er's perspective is "I" 's speculation of Jiu Er's behavior and psychology at that time, which is dominated by "me". "My" perspective is directly my

own commentary. The perspective of identity becomes one, and "Red Sorghum" becomes a subjective retelling.

Before the formal narration of "The Marsh" begins, the author announces to the reader in a storyteller manner: I want to tell you a story. But once the story begins, the first person is temporarily invisible in the text. The pre-marriage period is a major part of the romance plot of "The Marsh," with nearly a third of the novel devoted to Germain and little Mary meeting, getting to know each other, and developing feelings for each other. This part of the narrative person is the third person, and the first person "I" is invisible. It can also be said that "I" has become the implied perspective of God and an objective person in the text, completing the objective narrative.

When the pre-wedding drama is over, the first perspective "I" resurfaces. In the description of the country wedding, the narrative person in the text of the Magic Marsh changes into the first perspective of "I". "I" jumps out from the story, no longer from the perspective of God, but becomes an immersive wedding participant in different places at different times, and expresses many opinions, becoming a subjective person in the text. For example, "These people speak French too well for us..." "Great changes have taken place in my hometown, both in ideas and manners, just since I was born..." The change of perspective makes the text no longer present pure rural writing, but like a reproduction of rural writing. "I" as the perspective throughout the whole text, switching between objective and subjective also represents "I" as a latecomer in history to the modern review of the story that has happened. In terms of technique, it is also a modern expression to write the marriage plot by switching narrative person and perspective.

2.3. Spatial interaction in marriage plot

In Red Sorghum, the interaction between two opposing Spaces is presented, and it is enveloped by a large space. In this interaction, the use of space to blur away the individual. The space is narrow, and the whole story takes place in the relatively closed Gaomi Township, which is full of consciousness.

The space of Red Sorghum is antagonistic, forming a confrontation between the two Spaces inside and outside the sedan chair. The space inside the sedan chair is narrow and narrow, while the space outside the sedan chair is open and bright. Different emotions, feelings inside and outside. In the process of carrying the sedan chair, the bearers want to make the bride make a fool of herself by pushing the sedan chair, which has strong conflict. This is a modern gesture by the author to reproduce the conflict born of local writing, emphasizes the contradiction between local writing and their own modern consciousness, in the process of praising the vitality of the unconscious reflection.

The spatial interaction in Morass is very harmonious. The background of marriage plot is grand and open, not micro. In the ambiguous stage before marriage, Germain and little Mary are almost inseparable, but not in the cabin and other narrow space zone, but in nature together, living. In the wedding scene of marriage, the modernity of space is more intense. Space is grand, there are a lot of names contained in space in the text, and the complexity and grandeur of space are written in a stacked way. Take the characters for example, Aunt Giet, flapper, hand harp player, gravedigger, cow herder, godmother, aunt, brother-in-law Jacques, vegetable farmer, vegetable woman... And so on, the names of the characters are

not empty stacked on top of each other, and each character plays his own role in the wedding, which reflects the grand wedding, but also reflects the interaction between the host and the guest.

The space is harmonious. During the trial of the bride and groom, everyone else is in the same space together, although there is a lot of movement from room to room. Although there is a confrontation between the female representatives and the male representatives, it is an individual interaction in a space. The real purpose of the confrontation is to complete an auspicious and good meaning of the wedding. Modern expression and vernacular writing are integrated in a space, emphasizing the feelings of each person in the wedding and his/her own duties. Just like the division of labor in the society, the division of labor in the wedding makes the space in the wedding become a relatively complete social space. It's not a private space, it's a public space.

2.4. Folk symbols in marriage plots

The relationship between the folkloric expression and its folkloric connotation becomes the basic structure of folkloric symbols[5]. Take the "sending colorful clothes" in the text of the Magic Marsh as an example to show that the basic structure is embodied. The behavior of sending colorful clothes is a folk expression, and the meaning of occupying the bride's heart and place is the folk connotation, which together constitute a folk symbol.

"Magic Marsh" is a work full of local writing and French customs, and in the epilogue to write a large ink on the wedding, the traditional wedding is closely related to the ceremony, the wedding ceremony in the folk meaning, rich folk symbols can be studied. There are many folk symbols in the wedding plot, such as the ceremony of giving colorful clothes, laurel branches, thirteen pieces of silver, bringing toast to the bride's bed, cabbage ceremony, and so on. These folk symbols form a part of the vernacular writing, vividly showing the primitive wildness and vitality of the French countryside.

In the "Magic Marsh", the folk expression of folk symbol and its folk connotation are fixed, has gone through the two stages of being born and separated from people. Folk symbols have become relatively independent and historically significant elements, well developed in rural society. By comparing the folk symbols in Chinese Red Sorghum, the folk symbols in Red Sorghum mainly have two colors: the sedan chair with folk symbols of happiness and folk characteristics and the head covering cloth are visible, while the folk symbols of mourning are hidden: coffin and flies. Suona, suitable for both red and white wedding events, is the key to the transformation, and the sedan chair carried by the suona sounds like a coffin. Here the expression of folklore is fixed, but the connotation of folklore is not fixed. Sedan chair is a coffin in some cases. People are related to folk symbols. The uncertainty of the connotation of folk symbols represents the bright and dark emotions of people, and people are combined with folk symbols. However, this is not the case in "Magic Marsh". Compared with the traditional vernacular writing that our country thinks, the expression of folk symbol in "Magic Marsh" has the modern expression with people as the center, but "Red Sorghum" still has the potential tendency to be symbolized.

3. Conclusion

This study set out to explore the relationship between "local

writing" and "modern expression" using relevant texts. The study of the artistic combination of these two elements helps to understand the proposition of "how to write about 'city' in the countryside". Based on the understanding of the proposition, the research can confirm the rationality of the existence of the concept of "rural city novel", and provide some reference writing experience for the creation of "rural city novel". It is helpful to expand the vision of urban research and the writing space of urban literature, and help to reshape and update the urban image in the local context.

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