

Observation on the Regional Culture of Contemporary War Novels in Northeast China

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Abstract: From the study of the text of the contemporary northeast War novels, we can find the characteristics of the regional cultural style of the story creation, understand the intertextuality significance and unique artistic charm of the regional culture in the war stories from the perspective of literary geography, especially explore the distinctive regional cultural color in the novels from the three aspects of natural landscape culture, local folk culture, and regional dialect.

The so-called war novel is a novel with war as the background or theme. As the name implies, it is the presentation of war-related content. The northeast War novel refers to literary works with the war in the northeast as the background or theme. It can be said that the northeast War novel is a concept combining literature and geography, reflecting the geographical attribute characteristics of literature, and is a concept of literary geography divided by the northeast as the regional characteristics. The writers are not limited to the northeast writers, whose primary purpose is to reflect the influential contemporary war novels in the northeast region.

Chinese war novels can be said to be a particular type in the history of Chinese novel creation. It is generally used to refer to war novels with the theme of the war in which China participated in the war that broke out in 1927-1987. The creation of Chinese war novels reached its peak in the 1950s and 1960s. The design of the northeast War novel is similar to the history of the design of the Chinese War novel. It also mainly erupted in the 1950s and 1960s. It has its uniqueness in terms of artistic construction, characterization, and aesthetics.

As northeast China is where the war took place, with the further development of the spirit of the Northeast Anti-Japanese League, especially the practical application of fieldwork methods in literary creation, contemporary Northeast War novels rarely reflect modern wars and technological wars. Another primary reason is that the creators of northeast War novels are also mainly concentrated in the middle-aged and elderly writers. The writers' eyes on war are still more focused on the presentation of historical war in the northeast region. After entering the new century, especially in the years of special commemorative significance such as 2005 and 2015, as well as the latest definition of the historical process of war in the Chinese history textbooks in 2017, all have injected a new direction into the creation of war novels in the northeast.[1]. The war novels also have a more national understanding of the concept of war and history, and with the success of characterization, the knowledge of war aesthetics has also deepened; the pursuit of the spiritual value of war novels has reached a high level.

The word "northeast" in the northeast War novels is not the meaning of administrative division nor the type division of "northeast Literature," which is the subject of literary creation. It is only an academic regional concept limited and derived as a geographical and cultural region. The concept of "northeast" as a geographical region has existed as early as in the Classic of Mountains and Seas. In addition, in the whole Chinese cultural territory, northeast China is also one of the birthplaces of Chinese culture. Although there are fractures, there has always been excellent culture and unique regional culture in northeast China. Therefore, from the perspective of how the dialect culture, natural ecological culture and traditional customs of the northeast China are displayed in the specific theme of war literature, paying attention to the uniqueness of literary geography is an important perspective and theoretical resource for understanding the creation of war literature.

1. The Mutual Evidence between Contemporary northeast War Novels and northeast Regional Culture

Regional culture refers to the unique cultural system in a specific region. This cultural system is the sum of the individual values, cultures, customs, and habits formed by people living in the area in the long-term production and life process. Regional culture has the characteristics of regionality, inheritance, and diversity.[2]. Although the war has only entered the daily life of one side by accident, the fate of people has been affected by the war. In addition to the accidental factors of war, the main line of luck is the influence of habits in one region on people's spiritual temperament. This habit in war is closely related to the culture in a region, such as the national destiny and national feelings accumulated over thousands of years. It can be said that The story of artistically displaying the fate of people and the ups and downs of the country in the war is itself a metaphor from a cultural perspective. Examining the regional culture in war literature is not only the reset understanding of text, but also the search and exploration of fictional energy, and the search for regional cultural power in historical narration, so that the literary imagination is not floating in the political and historical fictional imagination space, or return to the observation and understanding of reality mirror image.

The relationship between northeast war novels and northeast regional culture has a mutual impression from time to space, from difference to interchangeability. Regional culture is not only the content presented in the novel text but also the possibility of literary fiction from the methods of regional culturology, linguistics, and psychology. The spatial characteristics presented by regional culture endow literature with spatial attributes with the help of the temporal narrative of literature. "Real life will not automatically run into the works. Only when real-life meets the writer's soul, there is a violent impact, and under this impact bursts out a dazzling, hot flame; the reality of life can be transformed into works of art under the casting and melting of this flame." The regional culture of northeast China has produced a specific cultural psychology, which not only acts on the writer's literary creation process but also on the story development logic of the writer's writing.

War is an accidental existence in social life. The novel text has always been the primary genre of writing war. Especially with the application of research methods such as rich historical documents, excavation, and field investigation in the novel creation, the contemporary novels reflecting the war theme are different from ancient and foreign war novels in terms of generation context and text style, and have produced unique ideological, cultural and artistic appeal. Therefore, "region" may not be utterly geographical space. The writing of regional culture has the intertextuality of war literature. Regional culture has the inheritance and accumulation of context in the dissemination of literature. Just like Liu Qing's legendary narration and shaman culture in the northeast region show, the cultural legend of the northeast, a code with primitive religious nature, is just the expression of the tremendous natural image and social situation of the northeast.[3]. The regional culture in the northeast War novels is the intertextuality of the northeast people's lifestyle and temperament culture.

2. Aesthetic Presentation of Regional Culture in Contemporary northeast War Novels

2.1 Forest and snow fields in the regional landscape

The geographical characteristics of the region have a significant impact on the literary creation of writers, whether northeast writers or non-northeast writers of northeast war novels; the unique geographical environment characteristics of the forest and snow fields in northeast China will be presented and war stories or memories will be carried out in the unique natural environment of northeast China. Especially the war novels about the northeast Anti-Japanese Coalition Army can not be separated from the writing of the northeast regional landscape because these environments are the scenes of the war stories. It can be said that "geographical environment is the source of literary and artistic creation. Nature gives painters rich and harmonious colors and images, musicians beautiful rhymes and melodies, and writers more abundant creative materials. Many masterpieces of celebrities are often bred under the influence of the geographical environment (or

nature).[4]. The geographical environment has a profound impact on the writer's creation. Whether it is "Concert", "Biography of Mountains and Rivers", "Romance of Guandong", "Sunset Hulan" or other works, there are descriptions of lush forests, snow-covered mountains and dense forests in northeast China, especially the presentation of ice and snow scenery in the cold season of northeast China, which not only shows the natural mystery of northern China, but also shows the semi-closed extreme cold zone landscape. It also shows the unique trend of the fate of real life behind the cold, black, and white natural landscape. It shows the tenacity, forbearance, and national feelings bred by the snow-covered land and the cold of the luxuriant forest.

2.2 Northeast folk sentiment in regional customs

The regional folk culture is also presented in the novel when telling war stories and as an environmental background. The accidental occurrence of war and the constant secular human life have a dynamic contradictory balance. "The production of literary works depends on the spirit of the times and the surrounding customs." [5]. Traditional filial piety culture, festival custom culture, and festival sacrifice culture are the wishes of ordinary people for life. Still, these specific time festival activities in the novel are often related to the timing of war or the growth of characters, especially the traditional filial piety culture is often the primary motive for characters to "force to Liangshan," which is also the main reason for people to "go to Liangshan." The Spring Festival, a happy and peaceful reunion festival, often has the symbolic meaning of red, but it is placed in the white and lonely background of the ice and snow in the northeast. There is a more tragic color in the context of the war. The scenes of war in winter in the novel are unavoidable to the imagination of Spring Festival customs. The soldiers' aftertaste dream of the steaming fireworks of pork stewed vermicelli, white rice sticky bean buns, and red lanterns on trees in the northeast trades is in sharp contrast to the wartime state of cold pots and stoves evading capture in the forest and snow fields. In the vast mountains and forests of northeast China, there will also be hunting customs of Oroqen people, fishing and hunting of Manchu people and magical Shaman culture, such as Hu Xuewen's Blood Plum Blossom, which describes the experience of hunters, and Liu Qing's Lip Code, which describes the transcendental power of Shaman culture as a spiritual culture from the perspective of field investigation. Make war and the fate of people in war more reasonable.

2.3 The unique regional dialect of the characters

Dialect is an integral part of regional culture. It is rooted in the reality of human life, and fiction is the art of language. As a dialect in northeast China, it also has its system. The northeast dialect is also known as the "second Putonghua" of China, which has a vast influence and universality of audience acceptance. The use of the northeast dialect also appears in war novels, which is an essential artistic feature with regional characteristics. "bā bude" "zhāhu" "mòjī" "zādi" "zháo jí máng huāng" "zhěngdiǎnér" "gěijìn er" "gǎnqíng" "tào jìn hū" and other languages describe the character of the characters. "bùgǎnrě" "fěi jìn" "biǎnrén", "gǔnqiú zi", "báirēng le" "xiāosǐ" and other dialects describe the dissatisfaction and resentment of the war enemy. These languages involve all aspects of life, character, and diet and have a strong image of themselves; It shows the regional dialect narrative characteristics of the unique scenery description in the northeast. The use of dialect in the novel has not only weakened the artistic charm of literary language but also enhanced the aesthetic pleasure in the novel's regional style and features. Especially readers familiar with the northeast dialect slang will understand the characteristics of regional culture in the friendly image, making the work more discriminative and unique.[6].

3. Regional cultural value in novels

Northeast China has been regarded as the national war zone, the starting point of the Anti-Japanese War, and the main battlefield of the civil revolutionary war since ancient times, which has a specific historical background and theme significance in the occurrence of war literature, especially in the contemporary war novels in northeast China, which are full of epochal, regional and national characteristics, and whose unique aesthetic value of regional culture has more

artistic charm and influence. The people in northeast China have experienced the hardships of war, but they still have tenacious vitality and a fighting spirit. This is the spiritual style of the people in northeast China, such as Na Wu in the novel "The Jedi Gun King," Zhao Yiman and Zhao Shangzhi in the "Northeast Anti-Japanese Allied Army," Uncle Qiu in the "Concert," Liu Dongfeng and Liu Dongyu in the sea "Blood Plum Blossom," which shows the blood, perseverance, and dedication of the people in northeast China. From these flesh-and-blood characters, we can see the influence of the northeast regional culture on their patriotic spiritual power to compose the praises of life, as well as the unique spiritual characteristics of people from one side.

Our attention to war literature is not only limited to war and people in war, but also to the field of shaping war and people's destiny, that is, what kind of geographical and cultural attributes present the unique geographical and cultural features of different northeast war literature, especially those in the same nation, family, and country. In the presentation of the individual relationship between war and human life, How does regional culture affect the choice of people's destiny.[7]. The presentation of unique regional cultural aesthetics in the novel is not only the understanding of literary differences in the geographical environment but also the best interpretation of the war spirit and national feelings of "one side of the soil and water nurture one side of the people" through geographical scenery.

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