

Eulo gizing the suffering of the loess land

-- the loyal expression of Northern Shaanxi culture in Lu Yao's works

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Abstract. As a writer with realistic sentiments, Lu Yao has always been concerned with people's state of life and ideal pursuits, sublimating this tragedy and spreading it to philosophical heights. His literary works pursue a poetic realm and bring the tragic life to an aesthetic and artistic level. Lu Yao faithfully expresses the culture of northern Shaanxi, moral consciousness and Confucianism in his works. Under the reality of the increasingly obvious urban-rural gap, rural youth whose individual will and self-ideals are awakening begin to choose to flee the countryside, but face the suffering head-on, constantly inspiring modern youth.

Keywords: Lu Yao; faithful writing; northern Shaanxi culture; Shaanxi literature; suffering consciousness.

1. Introduction

Among the studies of Lu Yao's experiences, the first are some eulogies by his literary and scholarly friends. After Lu Yao's death in 1992, many scholars began to study Lu Yao's hardships during his lifetime, and many of them began to investigate his life experiences, hoping to find direct or indirect connections between his works and his life trajectory. The main representative works of this period include Lu Yao's youthful friend to the countryside Shi Tiesheng's *Mourning Lu Yao* and his classmate Zhang Zigang's *Memories of Lu Yao's Classmates*; most of these works detail Lu Yao's life journey, as well as the background of Lu Yao's life and the sources of his difficulties in life, and explore the connection between Lu Yao's creative psychology and consciousness through the prism of Lu Yao's narrative texts about suffering.

Since the publication of *A Thrilling Scene* in 1982, research on Lu Yao and his works has become one of the hot topics in literary criticism. Studies on Lu Yao have mainly focused on two aspects: the study of Lu Yao himself and the study of his works. The research on Lu Yao has been maturing since three stages--firstly, the period when *A Thrilling Scene* was released and the novel *Life* was published, which triggered heated discussions, and the research mainly focused on the reviews of his works; then the publication of the novel *The Ordinary World*, until Lu Yao was awarded the Third Mao Dun Literary Award. The research in this period starts from the psychology of his creation and analyzes Lu Yao's contribution to realist literature. The third stage is from Lu Yao's death to the present, when a large number of academic works appeared: Japanese scholar Minoru Yasumoto came to Yan'an for many times to investigate the evidence in the field and deepen the Loess culture.

2. Research significance

In the early 1980s, the concept of "searching for roots" was introduced in the development of modern and contemporary literature. Literature from a holistic perspective, set out to explore the human aesthetic space for culture, cultural accumulation and national culture as a new starting point, continuous research to explore the ethnicity of culture and its historical evolution, the regional characteristics of national culture and modern how to rebuild and promote the methodology. The concept of "searching for roots" is not only a renewed gaze on the spirit and culture of the region, but also, in a certain sense, completes the construction of the spiritual personality and the reconstruction of the soul of the characters in the work. In this article, I will take the regional culture of northern Shaanxi, the characteristics of folklore, the dialect of local people and the spiritual core of the people as the starting point, and analyze the characteristics of Shaanxi regional literature again. Secondly,

Shaanxi literature is a colorful piece in the history of Chinese modern and contemporary literature. Taking Shaanxi literature as the object of study, the significance of the folk spirit to literature and the cultural dimension of its core can be truly explored.

Lu Yao's hometown is located in the north of Shaanxi Province, on top of the Loess Plateau, east of the Yellow River, west of Ningxia, south to the Guanzhong Plain, and north to the Maohu Su Desert. In front of a thick layer of loess, it looks empty and silent. According to historical records, 4000 years ago northern Shaanxi was a land of rich grass and trees, but due to man-made destruction, the former Loess Plateau gradually eroded, together with the Qinling Mountains to the south. The southwest monsoon in summer could not go north, resulting in drought in northern Shaanxi, lack of vegetation, dry loess and poor soil conditions. The harsh natural environment directly affects the living conditions of the people in northern Shaanxi, as well as their spiritual life.

In the face of the cruel nature, the deep-seated culture of northern Shaanxi has a "sad and bitter" tone of life. The people of northern Shaanxi always refer to themselves as "sufferers," and they are more likely to suffer the endless suffering between life and death, so "suffering" has become the main way the traditional people of northern Shaanxi view the world. This unique "tone of suffering" is also an important cultural characteristic that distinguishes Lu Yao from other regional writers. This unique "tone of suffering" is also an important cultural characteristic that distinguishes Lu Yao from other regional writers.

2.1. Cultural Feedback

Each person is a tiny grain of dust in the torrent of the era to which he belongs, and is one of the products of the cultural background of the era, and it is the accumulation of culture in the torrent of the era that drives and develops each person, and people in turn keep pushing the progress of the era with their spiritual core.

What is literature? What is culture?

The essence of literature is the study of the expression of humanities. Literary works show the human being itself, the human feelings between people, the link between people and society. A literary existence that leaves people is divorced from social attributes.

Lu Yao's literature has always been faithful to his heart. The reason why he chose literature to write is because literature is humanism, words speak of will and feelings, and literature is faithful to the heart.

As a product of the yellow land in northern Shaanxi, Lu Yao has a deep and strong love for every inch of the yellow land and every person living there. The customs and thoughts of northern Shaanxi are the core of his works, and those unique ways of life in the Yellow Land are naturally laid out in front of the reader. Lu Yao turns his thoughts about his native land in northern Shaanxi into sweet rain, and his heavy emotions into a warm breeze that nourishes and caresses the sad and bitter life of this land. In Lu Yao's novels, he creates an imaginary but real hometown through his real life experience - a time of drastic changes, and the hometown in northern Shaanxi shows the changes of the modern civilized era and rural society.

In Lu Yao's novels, the descriptions of the landscape of the northern Shanxi plateau appear repeatedly instead of being embellished with one or two. This is precisely his self-conscious literary awareness and rhetorical behavior. In Lu Yao's novels, the landscape of the northern Shaanxi plateau, whether it is the magnificent Yellow River Mother or the quiet Dama River, or the summer fields to the winter snowfields, is filled with rich emotional content and poetic feelings. Although these scenes are purely natural objects, they reveal the mental images of the author and the characters' emotions, and are also a symbol of poetic and spiritual power. Lu Yao's novel is a great epic about the people of northern Shaanxi changing their destiny, and a hymn dedicated to the beautiful landscape of northern Shaanxi.

Life" also shows the development of kiln caves over time, from Gao Yude's earthen cave to the stone caves built by Gao Minglou and Liu Liben, which is a testimony to the rising living standards of the people in northern Shaanxi. In his novel, Lu Yao gives a detailed description of the special

architectural form of "kiln": "This arch-shaped cave building excavated in the loess layer or built on the ground is fireproof and noise-proof, warm in winter and cool in summer, and saves land. A glimpse of the quaint kiln is not only a place to live, but also a symbol of wealth and status." Sun Shaoan opened his own brick-burning factory after the production was transferred to the household, and used his own hands to repair the grand one-line three-hole kiln for the Sun family. The continuous evolution of the kiln also shows the struggle of generations of Shaanxi people.

Instead of recreating the culture of Loess for the readers, it is better to say that the culture of Loess made Lu Yao, and Lu Yao then records and feeds this land he loves so much with his words.

2.2. the elegant and vulgar under the faithful lyricism

In Lu Yao's novels, the dialect of northern Shaanxi is mainly presented to readers through the descriptions of the characters' psychological activities and the use of dialogue in their daily lives. In his writing, Lu Yao makes full use of a large number of words, slang, and tone words characteristic of northern Shaanxi, which are not obscure and highly regional in nature. Lu Yao's literary achievements are built on the barren yellow earth of northern Shaanxi, and it is through the dialect of northern Shaanxi that he faithfully explains the unique folk culture of northern Shaanxi, expressing his love and thoughts for the yellow earth in his own way.

It is easy to find that the dialogue of Lu Yao's works is mostly presented in dialect, which inevitably leads to the phenomenon of "vulgar" culture. Compared with the "Yangchunbaixue" style of writing, the "lower class" style of vulgar culture is a cultural form that exists in contrast to the elegant culture. The two have long coexisted and developed together, but at the same time have different social status and roles. The elegant culture embodies the essence of national culture and art forms, but the elegant takes the vulgar as the source and is the integration and deepening of the vulgar, while the vulgar takes the elegant as the guide and is the foundation and reproduction of the elegant.

Lu Yao's use of northern Shaanxi culture is displayed to the fullest in his literary works. These distinctive and chic Shaanxi dialects are easy to understand, and foreign readers can understand the meaning through contextual connections, allowing readers to appreciate the strong regional cultural characteristics of northern Shaanxi without causing reading barriers or reducing the reader's audience due to the use of dialects in dialogue. Lu Yao's efforts have positive implications for the writing of contemporary Chinese literature in dialects.

3. Conclusions

Lu Yao's writings have an indelible credit to the culture of northern Shaanxi. The lengthy historical and cultural background of northern Shaanxi and the cultural tone of sorrow and suffering are the thick cultural deposits in Lu Yao's heart, becoming the most indispensable cultural imprint in his life. The strong sense of suffering in the spirit of northern Shaanxi culture determines that Lu Yao's literary ideal is never "to find refuge in the sorrows and sufferings of life, but a firm spirit of resistance that makes Lu Yao assume a heavy sense of responsibility and a firm sense of mission in literature".

The world of northern Shaanxi built by Lu Yao with ink and brush is drenched with deep emotions, half soft and half hard. On the one hand, this heaviness comes from the harsh living environment in northern Shaanxi, where yellow sand, dry grass and strong wind are the natural characteristics of the plateau. Lu Yao uses the moral code of folk culture in northern Shaanxi to examine these ordinary and glorious lives in order to express the sorrow and joy of ordinary life.

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