

# Exploration and Creation of Philosophical Variants of "What is Novel"

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**Abstract:** Olga Tokarchuk, one of the most influential contemporary Polish novelists, won the 2018 Nobel Prize in Literature for her novel *Airliner*. Because of the professional training and practical experience of psychology, his works are full of many descriptions of sensory experiences. Her award has brought great surprises to the writing of novels that are groggy and faint, or that writers are almost unprepared for it. Her works are different in that she has explored the noumenon of the novel, not only incorporating the myth, folklore and epic, but also permeating the philosophy.

**Keywords:** Art; Philosophy; Ontological Exploration.

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## 1. Introduction

It may be said that this novel's exploration, what is commendable, the French novel has long been carried out experiments, but also to create some of their own show satisfaction with the text, such as Beckett, Simon, Duras. But as long as we have read their novels, it is not difficult to see the difference between the period, here to say that we must abandon the inherent duality of thinking, not always good or bad with such extreme thinking to think. At the same time, we also admit that the French Neofiction writers use philosophy to study the novel body, less than satisfactory is not well integrated, the work inside and outside are stiff. Olga Tokarchuk's work is different, generally speaking, with a good fusion, with strong exploratory creativity. Below on this in conjunction with the text for a more detailed writing [1].

## 2. Modern Novels and the Way of Thinking of Writers

Wen Yizai Dao is no stranger to us. More or less, we all know that Han Yu proposed it in the face of the prosperity of Buddhism and Taoism at that time. What exactly is the Dao pursued in the article?. Han Yu also has "the original way", "the original nature" the article, has carried on the research combing similarly to this. If you study Han Yu's works carefully, you will find that he did not say clearly what the way of writing is. With the passage of time, today we who are weak in ancient prose are more likely to understand it by literal meaning. Therefore, prose has become the carrier by which writers express their feelings and cognition. When you think about it carefully, it is still the dualistic thinking mentioned above that is at fault. We have to make sure that there is a dichotomy between subject and object. In addition, some literary theories are the same way, distinguishing between works, writers, and readers, and analyzing them with naive and low-level logical relations. Thus, restraint has reduced the creativity of the writers themselves [2].

Our twist dichotomous thinking or unthinking text and Tao to do weight comparison, stereotype coagulated thinking instantly give judgment, Tao for heavy text is light, so we began to misunderstand and constantly work on the Tao, the most important is that we understand the Tao is not deep

complex real Tao. We attribute Tao to a certain emotion or an era, and force it to be narrow and shallow. Proud to create a fixed truth of the fog, the writer's writing seems to be only in the existing channels flowing, afraid to cross the thunderbolt, who overflows is wrong, will be suppressed by all invisible forces, including writers themselves.

Olga Tokarchuk does not know the idiom Wen Yizai Road is not clear, but it is certain that she must have carried out such thinking, which gives the novel unlimited attention and exploration. She not only saw the rift between the subject and the object in the novel's exploration, but also saw the neglect of the novel, that is, the noumenon. Don't underestimate the discovery after it is said. If a writer discovers this by his own thought, he will find the key to creativity. Therefore, it is only natural that such astonishing works as *Cloud Travel*, *Houses by Day*, *Houses by Night*, and *Old Age and Other Times* appear [3].

## 3. Fiction as Art

The novel is art, and art is also extremely perceptual and rational. Schiller's theory of game has given a driving force for progress, or a more direct understanding of the general meaning. Easier said than done. Olga Tokarchuk has used his stock of knowledge to tackle the problems he has come up with. Her breakthrough can be seen in the title of *Cloud Travel*, which includes a section on the relationship between people and travel, reminiscent of Cuidebo's theory of drift, which is a basic practice of situationists and a means and technique for travelling quickly in a variety of settings. Here's how it works. Floating in the air, we use map navigation when we go out. Even though we've traveled many times, we wonder if we're going the right way. Maps are the easiest way for city dwellers to achieve a sense of belonging, from one place to another, always wanting a place to go[4].

Many headings are illustrations of this drift. The map becomes a key medium. Headlines, places, and nowhere. This is a reminder of the desolation and assimilation of the modern world and the loss of its own characteristics. Similarities gradually become the same. Headlines, back to your roots. This is where there can be landing points in the fight against drift and fantasy. It is where the buds are dense. Headlines, fixed points, maps of emptiness, making maps of emptiness

are absurd. Let alone looking for landing points in them.... In any case, there is a paradox within them. The landing point is not the nature of the city man. On the contrary, it is the essence of the city man's existence that he wants to escape the non-stop movement that he wants to dissolve[5].

This paradox is also found in *Cloud Tour*, where the characters find their home and find it easily but stay for a short time. In the body will appear for a long time to leave to continue drifting sound, a metaphysical existence does not allow a long stay, want to live to have to continue to swim. This thought runs through the plot and the text of the novel. The first section is entitled *Here I am*, the second is entitled *The world in your mind*, and the third is entitled *Your mind in this world*. When we study these three headlines, we will find that there is an interesting connection between them. Interesting can be changed into advanced complexity, but also into philosophical thinking. These here are popular direct expression, look at the specific content of the novel feel more profound. I exist in silence in the night, in pure silence in pure darkness, to be exact, bold and rough into a vacuum, and I realize that I am in a predicament. The world in your mind, the subject and the object become blurred, layers of peeling-apart, you and the mind, seemingly separated into one entity, how to say are reasonable, the body includes you and the mind? As for the thinking of the brain nerve center of these, can also be used in this way postponed thinking, both how and how the mysterious logic of the re-emergence[6].

What and what should not be rashly to understand, as to understand the very emotional and very rational, see the boundary and not see the boundary, the boundary itself is what naturally become the object to think and explore. The third section title, in this world your mind, the field expansion, people and the world of two fields of integration, both what paradox to a higher level. In the content, standing on the bank, gazing at the river, I know one thing: Flowing things are always better than stationary things, even though flowing brings all kinds of risks. It is not difficult to see that the source of this discourse in the Western philosophers at the beginning of their exploration of the universe of nature, the argument that the natural world is composed of fire and water by a number and indefinite equivalence, the core of which is ten thousand logistics. The writing of Olga Tokarchuk, a philosophically flexible transformation, produces a magical effect that is not obscure but interesting to the recipient[7].

Unlike Olga Tokarchuk, he often writes the names of philosophers and philosophical jargon, and even more often takes a keyword or episode for his own philosophical thinking, such as sexuality and vertigo. Olga Tokarchuk would transform the minds of his philosophers, with as few names and philosophical jargon as possible. Even if there are individual appearance, it is also done without traces of the deconstruction and construction with a strong self-understanding[8].

#### 4. Ontological Exploration of Novels

In *The House During the Day*, *The House During the Night*, Olga Tokarchuk jumps out of *The Cloud* to explore the outside of the novel, instead of being satisfied with the interwoven experiment of philosophy, scene and theme. First, a metaphysical attempt has been made on the narrator, the person we often speak of. The person we often talk about is nothing more than the first person, the second person, the third person, you and I, or he, or at best, the physical personification. Our lack of creativity stems from the rhetoric

of anthropomorphism, which we first came into contact with in primary school. No one understands it better than we do.

Olga Tokarchukhan Orhan went deeper than Pamuk. The first chapter of *The House of the Day*, *The House of the Night*, was a dream, and the first sentence said, I had a still dream the first night, I dreamed, I saw it pure, pure vision, without body or name. The dream becomes the narrator, what kind of dream is it? I will dream a dream, in the dream of their own, metaphysical illusory to see themselves, is pure to see the pure vision, there is that kind of both what and what paradox, the dream to see their own dreams, this view is pure, into a pure vision. Immediately after that, there is no body or name. All this explains this dream, which is different from ordinary dreams, that is, the narrator, the narrator of the bodiless organ. This narrator is perhaps her own words, can create a fourth person? I feel that this fluid, bodiless narrator has transcended the fourth person. Because the space of the narrator itself is absolutely unfixed, and it touches the exploration of what the world is made of, Kant's material self Lao Tzu's Tao forerunner's uncertain, one, fire, Olga Tokarchuk's ideal narrator I understand as such[9].

We can imagine, with a constantly changing narrator to tell, think all interesting, creativity will be opened up, the writer will go to constantly reserve knowledge, reopen imagination, ideas, thinking. The subject is the medium of disappearance, I think so I have a new interpretation, I think I am in between the broken disappear, everything flows, the novel is no longer limited to text is no longer limited to carry Road, novel has a new possibility. Divination, fire, boundary, smell are the objects of writing. Experience is no longer the only thing. Beyond my thoughts, therefore, I am. Like the chapter, who wrote the biography of the Saint, where he learned it all. We also rarely ask, myth is who created, which subject, this subject in the end what?

Archaic and Other Time will be the most primitive home set to archaic, space can be established in time to explore, in fact, drift or landing. There are chapters throughout the book, the timing of the game, the game we talked about earlier, Schiller has interpreted this, so what kind of exploration is going on in this book? At this time, Olga Tokarchuk returned to the original transformation of the world. Still full of illusion.

To put it bluntly, there is no sense in reading the text, nor will there be much breakthrough, careless will fall into the mud of old thinking, then the more struggling into deeper. Up to now, the exploration of form and content has been going on, either for the importance of form or for the importance of content. The exploration of form is often the beginning and achievement of the novel revolution. At one stage, the writers are infatuated with the writing of decaescence, which is not good for the development of the novel itself. Our modern writers, or rather novelists, rightly give themselves such a name, but seem to think little about what the novel really is[10].

Following the development trend of art itself, we need to explore the novel itself. What are the factors that form a novel? Language, structure, plot, rhythm, thought, imagination, thought, gaze... What is the relationship between language and fiction? Wittgenstein, a master of linguistics, explores whether language is manipulated by human beings or by language, or what kind of vague relations exist between language and human beings. Does the novel have to be so thoughtful? Some people will certainly say that there is no need, this is a matter of philosophy to bear, where the novel has so much skill, what randomly involved. What I want to

say is that the novel has such a big ability, the novel can develop in this direction, and will develop very well[11].

Reading the works of Olga Tokarchuk gave me the greatest enlightenment is a new understanding of the novel. The novel is a novel and not a novel. If we read a lot of western philosophy, we will see the same dilemma of western philosophy. It is not inconceivable that they meet the same dilemma, because they are constantly being subdivided and innovated, countless doctrines and modern postmodernism, which is now quite recognized. Once we speak of it, we are very complicated and alienated by modernism, and we are hungry for spiritual emptiness. Some people say that metaphysics began to collapse, Western philosophy seems to have come to an end, I do not know what kind of development, phenomenological linguistics structuralism has been divided into these very fine conceptualism will continue to be subdivided, difficult degree can be imagined[12].

## 5. Philosophy and the Possibility of Modern Novel Writing

At this time, why can't we put two predicaments together, bold guess, if Western philosophy want to continue to move forward, can rely on another carrier to continue? Conversely, in the long history of being expressed, can the novel be pushed forward by another kind of speculation that has already begun? Specifically, the novel will fill the vacancy stage in the history of western philosophy, the history of western philosophy will also fill the vacancy stage in the history of modern fiction.

What drives the revolution of the novel is that imagination can make up for the dryness caused by analytic deconstruction of philosophy. Since the emergence of scientific positivism, we have gradually broken the apotheosis of chaos, no longer believe that these temporary can not be explained by logic. For novel creation, this is absolutely misleading, the novel is not scientific positivism, the novel is art, perceptual rational perception. As human beings, it is impossible to live completely in a magical world. People need to be surprised. We need to be unbelievable. The reason why we cannot write good works has much to do with the vision and experience given by the big cities where we live. The first thing that our big cities show is that there is nothing immaterial here, which can't be continued. There is nothing that cannot be explained by material. People's spirit and spirit are eroded and gradually mechanized. But people can't completely accept those dense and unbearable things that can't be seen inside them. Resistance from time to time comes up, which leads to anxiety, depression and other symptoms.

Similarly, the novel, that is, the person, is constantly being solidified machinery, remember, here not only the writer, more is the novel body, the novel by someone who has the right to speak but artistic ideology has not evolved falsely play, this is the whole novel or seriously, is the whole art trend of tarnish and mutilation. Now that Olga Tokarchuk has seen it all, she's going to do the novel a justice, as Milan Kundera says, if anyone ever asks me who else I should trust? My answer was both ridiculous and sincere. I trusted nothing but Cervantes' demeaned legacy. This, I think, is also the best part of Milan Kundera's *The Art of Fiction*, the defamed legacy of Cervantes. Sometimes we are funny, constantly proposing innovations in the novel, but not taking steps, or not at all, and the adventure but fascinating innovations are over[13].

Olga Tokarchuk's Nobel Prize -winning speech, *The Gentle Narrator*, says a lot about exploiting our frozen creative imagination. The novelist is an inventor and can invent many metaphysical things, a similar meaning that is expressed in Naipaul's collection, *Miguel Street*, *The Thing Without a Name*. Literature has splendidly reserved all the rights of the grotesque, the illusion, the provocation, the ridicule, the madness. Said Olga Tokarchuk. Yes, we must always bear in mind that the novel's intrinsic ability not to be deluded by add-ons, the incalculable ruin of inversion and complacency.

The novel revolution has been mentioned several times, only during the absence is that we rarely ask, what is the novel? Like the great discussion of aesthetics at that time, some people said only what is aesthetics, not what is aesthetics. We have enough answers to what a novel is, and they are extremely superficial, often saying, for example, that whose novel is the good one (the real one), which is misleading and difficult to elaborate. Now it's time to explore what a novel is. Even if it is difficult to reach that point, we should gradually force ourselves into such a trajectory. Still, we should not oppose each other all at once, and we should not be extreme in saying that the novel is still a story. The creation of the form is too empty. Of course, there must be a means of inviting the audience to intervene. This is also a means of attracting a large number of readers, but it does not conflict with what the novel is[14].

Following the direction of art itself is what the creator of art, in this case the novelist, ought to stick to. In the course of the development of modern fiction, so many writers are accomplishing this mission. Gabriel Garcia Marquez is accomplishing the ultimate in the integration of fiction and human history. Milan Kundera is accomplishing the exploration and speculation of the novel and human existence. Peter Handke is the sharp weapon for him to accomplish the crossing and combing of the boundary between the novel and the audience. Cao Xueqin is accomplishing the interweaving and separation of the Oriental aesthetics and the worldly sophistication. After all, the significance of human existence remains. Olga Tokarchuk is accomplishing the experiment and creation of what the novel really is... As we grow older, we will increasingly find that the powerlessness of life makes the emptiness so vast that it is too small to ignore[15].

## 6. Summary

The creation of art needs to go deep into the subtle to analyze and ponder. It is difficult for us, who are born in the Oriental mind, to intervene and grasp. But it will not and cannot be a step that stops us from making progress. Olga Tokarchuk provides us with a clear and vague idea. We should not only read, but also bravely try. Philosophy is the study of the basic and universal problems of the world, the essence of the world and the relationship between human thinking and existence. Philosophy is difficult in most people's eyes. Nowadays, many scholars believe that the development of philosophy is very difficult. Similarly, many people think that the exploration of novels is also at an end. It presents works (texts) that are beyond the category of novels and in the category of novels.

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