Local Echo under the Impact of Modern Transformation: On the Rural Tradition and Modernity Breakthrough of Xiangxi Phonetic Scene in Shen Congwen's Novels

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Abstract. This paper takes rural transformation as the background, focuses on Xiangxi area, adopts the unique angle of view of sound landscape, innovatively adopts the sound landscape theory, takes Shen Congwen's local literature representative masterpiece "Frontier City" "Changhe" as the core research text, deeply explores the social transformation special period Xiangxi local culture retention status and modernization breakthrough path. At the same time, based on the sound landscape with strong local color, such as the folk songs and folk songs, the quay Xianfu bugzi, and the ferry voice, the paper systematically analyzes the "local ethics" carried by different sound scenery, and explores the penetration and reconstruction of the traditional local sound system by the modern sound scenery under the urban development background. Finally, it presents the characteristics of the transformation period of the local sound landscape in Xiangxi, emphasizing the need to accept the reasonable modernization elements on the basis of preserving the traditional sound landscape culture, and providing the theoretical reference and practical direction for exploring the virtuous blending of cultural inheritance and modernization development in Xiangxi.

Keywords: Shen Congwen; Xiangxi novel; Miao common culture; modernization transformation.

1. Introduction

This research focuses on the outbreak of the War of Resistance Against Japan and the fall of the family state. The western region of Hunan was involved in the flood of the times, and the modernization construction impacted the rural land that had been closed for a long time. Shen Congwen, who is located in Beiping City, though far away from his native land, has a deep attachment to the western part of Hunan. His creation always takes the western part of Hunan as the core carrier [1]. This study is of great significance to fill the gap of "phonetic landscape study" in Shen Congwen's native literature and enrich the dimensions of interpretation of native culture.

The research is mainly carried out from three aspects: First, combing the sound landscape form of Shen Congwen's novels in Xiangxi and carrying on the local ethics; The literature analysis method is used to find and read the text of Shen Congwen's native literature and relevant research documents in academic circles, such as Wang Xin's "The Beauty and Sadness of Cui Cui: A New Exploration of Characters in Frontier City," Yao Shun-yu's "Emphasizing the Beauty of Human Nature in Cui Cui: From the Anti-Modernity Theory of Frontier City" and Ling Yu's "Turning from Frontier City to the World" [2]. The advantage of this method is that it can systematically comb the existing research vein, accurately locate the problem of "the lack of sound scene research," and at the same time, it is beneficial to deeply interpret the details of sound scene such as the boatman's number, the dialogues of villagers and whistle of whistle in the text [3].

The ultimate research goal is to reveal the artistic features and cultural connotations of Shen Congwen's novels in Xiangxi and to provide theoretical references for the adherence to local civilization and the breakthrough of modernization. In order to achieve the goal, a detailed reading and comparison of the core text "Border City" and "Changhe" was carried out, focusing on the three core issues of the sound scene form, Miao customs correlation and practical significance, and emphasizing that sticking to the essence of the local civilization is not conservative, but complementary to achieving sticking and breaking through. .

2. The Sound Landscape of Shen Congwen's Xiangxi Novels

In the 1920s, the writers of local novels in the context of enlightenment stood in the position of modern civilization to examine the rural areas of China when describing the customs of their homeland. However, Shen Congwen discovered the vitality and health of the rural world, created a colorful "West Hunan World," and observed the West Hunan region with the eyes of a rural from West Hunan, so that the "West Hunan World" presented a special form. The Xiangxi literature written by Shen Congwen is not only a simple scenery, but a sound of special writing method, which is not only the background sound of environment, but also reflects the existence state, cultural characteristics and modern impact [4].

2.1. Types of Sound Landscape

Xiangxi phonological scene is automatically divided into traditional and modern in chronological order. The former is the self-evolution of local society in the flood flow, and the latter is the forced implanting of external civilization in the modernization development.

2.1.1 The original visual and auditory symbols of western Hunan

In the context of Xiangxi novels, the native audio-visual symbols refer to the elements of sound and vision which originate from Xiangxi native land, traditional manners and customs and are hard to be separated from daily life. At the same time, it also plays the function of carrying culture and transmitting the ethical order of the local society, such as meeting firecrackers and suona sound, grinding stone grinding sound, hanging floor loom, etc.

Taking the classic work "Frontier City" as an example, many original audio-visual symbols are deeply integrated into the hero's life. On the sound, grandfather struggles when the boat "Eye Eye Eye," with the flow of the rapid change, sometimes light as whispers, sometimes calm as sighs; Visually, the ferry wooden structure, tied with cables, quietly moored at the ferry entrance of the tea chamber, and blended with green mountains and waters. This group of audiovisual symbols is the miniature of Xiangxi life. The rhythm of the boats followed the flowing water and did not pursue the speed, which also corresponded to grandfather's "slowly come" life attitude [5].

2.1.2 Modern audiovisual invasion of life in west Hunan

Modern industrial civilization has been developing since modern times, and the western part of Hunan cannot escape the erosion of modern culture, the original sound scene has been broken, and the "mechanical" and "benefit" have formed a great impact on the local society. The industrial machinery noise gradually replaces the natural sound. In Xiangxing Sanji, "the motor sound of the small fire wheel" replaces the traditional boats and boats. The roar of the motor is sharp and the smooth flowing sound of the former Japanese Yuan River is in sharp contrast. The time order of "sunrise and sunset and rest" in the traditional countryside no longer exists. The appearance of the mechanical sound constantly compacts the "slow rhythm" lifestyle of the countryside. The anti-war gunfire sounded [6], the power conflict is increasingly sharp in the "Long River" "soldier's footsteps" "bolt pull sound, frequently appeared in the original tranquil villages and towns; In Xiangxi, the "gunfire of warlords fighting" broke the lively atmosphere of the Dragon Boat Festival, and this kind of sound with the nature of violence made the pure land in Xiangxi fall victim to the war.

2.2. Regional Social Sound Scene Depth Interweaving

The sound scene of regional community in western Hunan is deeply interwoven, which is embodied in natural environment and national culture. Firstly, the natural environment is located in the intersection of Wuling Mountains and Xuefeng Mountains in western Hunan. Secondly, the special national culture has great influence. The depression of the horn and the crispness of the bamboo tube in the sacrifice of Miao people echoes the echoing of the mysterious land and constructs the mysterious scenery color of the gods.

The special national culture injects the distinct spiritual core into the sound scene, covers the mysterious sound scene veil for this land, constructs the dialogue space between man and God. Xiangxi as Tujia, Miao, Dong and other multi-ethnic settlements, the sound scene of different nationalities in this collision and fusion: Tujia's play with cheerful instrumental music to convey the enthusiasm of life, Dong songs with accompany-free harmony to show the group tacit understanding, Miao songs with high music to describe the feelings of the mountains. These different sound scenes are not separated from each other, but permeate each other in public spaces such as festivals and fairs. Finally, the "regional nature" of the sound scenes transcends the boundaries of a single nation, becomes the cultural symbol shared by all nationalities, and condenses the unique regional cultural identity-it is known as "the native land of western Hunan" when the familiar trumpets and songs are heard, and thus the sound scenes become the invisible bond between the regional emotions and the cultural roots.

3. Double-Sided Characteristics of Sound and Landscape in Western Hunan

Shen Congwen's Xiangxi literature constructs a vibrant "Xiangxi world" through the in-depth analysis of the sound and landscape of Xiangxi. The sound and landscape of Xiangxi in his works always show the double characteristics of "solidification imprint" and "persistence in expression". The former is a regional cultural symbol constructed through literature, while the latter is the persistent guardian of cultural authenticity behind the symbol.

3.1. Solidification Imprint and Persistent Expression of Soundscape in Western Hunan

The daily iconic sounds in western Hunan are endowed with special cultural significance, such as the moonlit night singing in Border Town, which is not a simple singing to express emotions, but a symbol of Miao customs' marriage and love tradition and pure emotions. Shen Congwen binds specific sounds with the landscape of western Hunan, forming an inseparable combination. For example, the dragon boat drums of the Dragon Boat Festival appear repeatedly in many works, forming a fixed collocation with landscape elements such as Tuojiang River, docks and crowds, and finally solidifying into the soundscape symbol of festival culture in western Hunan.

Through the description of sound and landscape in Shen Congwen, it shows that sticking to the authenticity of western Hunan culture is the real core of culture.

He tried his best to capture the original ecological sounds that were not polluted by modern civilization, such as the shouting of the old boatman in Border Town, the whisper of *, the echo of folk songs, etc. He emphasized the simple Shan Ye atmosphere and adhered to regional culture. The ferry picks up and drops off pedestrians free of charge, and even if someone stuffs money, it will be returned by grandfather. The sound of the oars and the ferry together symbolize the ethics of "valuing righteousness over profit" of Xiangxi people, which is in contrast to the hypocrisy and repression of urbanites. They are "witnesses" of local feelings and bear the spirit of mutual assistance handed down from generation to generation by the Chadong people [7].

3.2. Adhering to the Essence of Local Civilization is Not Conservatism

Shen Congwen's literary creation in Xiangxi is based on the pursuit of local essence. With his unique perspective and creative style, he has opened up a new world for modern Chinese literature, which is reflected in many of his works.

The writing of "oar sound" in "Border Town" is not to reject the convenience of small firewheels, but to criticize sailors for being forced to speed up sailing in order to make money, thus losing their original simplicity. Previously, sailors "sounded high and low when they rocked their oars, echoing each other to adjust their strength, and sometimes joked about the woman who washed laundry on the shore." This is the calmness of the residents who lived in this land and coexisted with nature for hundreds of years [8]. After the sound of motors replaced the sound of oars, the sailors "paddled desperately in order to dock in front of the small firewheel to grab business, and the sound of trumpets

became an impatient urging, and their faces no longer loosened", and even argued over meager rewards. In The Long River, the author's description of the "sound of stone mill" in the mill is not to admire the use of stone mill, but to attach to the scene when the stone mill is turning. In Shen Congwen's description, "inside and outside the mill, people often gossip, adults and children take turns to replace them, and the rustling of the millstone is mixed with laughter and questions and answers". This sound contains fireworks unique to western Hunan. Similarly, the description of "the sound of electric rice mill" does not deny the use of the machine. "As soon as the machine starts, the rumbling sound makes people's ears heavy, and the rice millers all wait silently by the machine, and no one is willing to say more. There is only the cold and hard sound of iron pieces colliding in the mill." In the author's opinion, although the machine is fast, it wears away the warmth of local society.

However, the occasional "little firewheel whistle" from the dock broke the tranquility, but it didn't make Xiangxi residents give up their tradition-* still played love songs with konoha, and the old boatmen still hummed old ballads at the ferry. This is definitely not to refuse the convenience of modernization, but to keep the emotional foundation of Xiangxi residents. Shen Congwen's "persistence" is not persistent protection in the traditional sense. What he longs for is not to keep Xiangxi in the closed past, but to coexist efficiency and warmth in the modern transformation [9].

4. Local Feelings and Cultural Thinking

Shen Congwen's literature in western Hunan is full of rich local feelings and profound cultural thinking. Shen Congwen depicts the unique natural scenery in western Hunan with delicate brushstrokes, such as the green mountains and green waters of Chadong town in Border Town, and the pastoral scenery is picturesque. He also showed in detail the folk customs of western Hunan, such as dragon boat racing and singing songs during the Dragon Boat Festival, so that readers could feel the unique cultural charm of western Hunan. The description also contains cultural thinking. Taking the western world of Hunan as a reference, Shen Congwen criticized the negative impact of modern civilization. He saw that the natural lifestyle that has not been excessively eroded by modern civilization in the materialistic social torrent is what modern society lacks. He hopes to rebuild his ideal by describing the beautiful humanity in western Hunan [10].

4.1. Integration of Personal Experience into Soundscape Writing

Shen Congwen's personal experience has a great influence on his writing of sound landscape in western Hunan literature. Shen Congwen lived in Phoenix, western Hunan in his childhood, and he was interested in traditional living customs. According to the Autobiography of Congwen, when he was young, he often watched Nuo operas with his family. The "ups and downs of singing", "the sound of gongs and drums with vivid rhythm" during witchcraft sacrifices, and the "long sound" of horns in ceremonies were deeply imprinted in his auditory memory [11]. In addition, the "sound of Konoha playing" and "mountain songs" heard in Shan Ye in childhood have also become the inspiration for * to express his feelings with Konoha in Border Town. When he was young, Shen Congwen was wandering abroad, and his experience of sailing as a sailor and clerk provided him with a lot of materials. He is accompanied by the sound of oars, sailors' trumpets and flowing water every day. The carrying trumpets and vendors' shouts at the dock are very familiar with the sound of looms in the diaojiao building. These real experiences make his labor soundscape not only a record of sound, but also bear the living conditions of real Xiangxi people. As an adult, Shen Congwen left Xiangxi for the city. The noise of modern cities was in sharp contrast with the tranquility of Xiangxi, which also made him miss his hometown more and more. In Shanghai, Beijing and other cities, he often recalled Xiangxi, and this emotion after leaving his hometown made Xiangxi soundscape transcend the region. Shen Congwen's rich and real personal experience injected a vivid breath into the writing of Xiangxi soundscape, formed a deep emotional link, and also made readers resonate with Xiangxi soundscape.

4.2. Literary Soundscape Description Continues to the Protection of Realistic Local Culture

The rural soundscape world constructed in Border Town shows a quiet and rustic scene of rural life. The drums of the Dragon Boat Festival seem ordinary but also have multiple functions, which reflects the author's thinking about reality and symbolizes the traditional customs and cultural atmosphere of the western Hunan world. Shen Congwen's writing of sound landscape in Xiangxi literature has been further extended to the protection of realistic local culture. Shen Congwen's description of the sound landscape in western Hunan makes readers feel the unique charm of local culture in western Hunan. With the wide spread of his works, some traditional customs and cultural elements in western Hunan have received more attention and protection [12]. The hero's life scene has become an important local scenic spot, and the local culture of western Hunan conveyed through his works has inspired people's awareness and sense of responsibility for the protection of local culture. His Xiangxi world has become the spiritual home in people's hearts, prompting people to pay more attention to the protection and inheritance of real local culture, so as to avoid these precious cultural heritages from gradually disappearing in the development of modern society

5. Conclusion

The soundscape of western Hunan in Shen Congwen's novels is the echo of local culture under the impact of modern transformation. The native soundscapes, such as boatmen's songs, Miao songs and folk songs, and the daily sounds of diaojiaolou, deeply carry the etiquette and customs tradition of "valuing justice over profit" in western Hunan and the social ethics of neighborhood harmony; However, modern invasive soundscapes such as whistle at the dock and the hustle and bustle of the city clearly symbolize the tearing and reconstruction of the closed countryside by modernity, and become the soundscape imprint of the transformation of the times in the text. Through the comparative analysis of the two kinds of soundscape writing, the research conclusion is further drawn: Shen Congwen not only expresses his deep attachment to the local tradition through the original soundscape, but also puts forward the local development path of "sticking to the cultural essence and moderately breaking through the modern encirclement" through the collision of the two kinds of soundscapes, and makes it clear that the local culture should take the inheritance path of creative transformation and innovative development instead of completely denying it.

This study provides many valuable reference significance for the future research direction of Shen Congwen's local literature and soundscape, and opens up a new perspective for the research of local culture. Future research should focus more on three directions for in-depth exploration: first, explore the deep relationship between soundscape and the identity of Miao and Tujia nationalities in western Hunan; second, compare the similarities and differences between text soundscape and real soundscape in combination with field soundscape; third, explore the practical enlightenment of soundscape writing on "soundscape inheritance" in the protection of contemporary local culture, so as to make the research more realistic.

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