

A Study of Xu Dishan's Literary Creation from the Perspective of Southeast Asia

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Abstract: Xu Dishan is closely connected with Southeast Asia. In the 1920s, the first peak of Xu Dishan's works, almost all of his works are based on the exotic customs of Southeast Asia to create a unique world. And the later works with literary value are often full of exotic customs. This paper attempts to study the religious influence, aesthetic implication and ideological trend in order to explore the real value of Xu Dishan's creation in the perspective of Southeast Asia.

1. Introduction

Xu Dishan died at an early age. Among the existing works, the readers are most attracted by his early and late works, such as "Life Bird", "Dropping the net" and "the merchant's wife", which were written against the background of Southeast Asia, the later "Mr. Dongye", "Spring Peach", "human non-human"; and so on. Xu Dishan's works, once removed from the "Mystery", will immediately lose their standard, such as the mid-term creation, "Prime Minister Fei's living room", "Three doctors" and so on, although they have a more obvious tendency of political criticism, criticism of the behaviour of the bureaucrats headed by Prime Minister Fei, who collect money in the name of charity and take it away at will; and ridicule of the doctors studying abroad, but only so, except as proof of the concern of the intellectuals for the country and the people, nothing more. The works of this period as a whole are of low literary value. From this, we can see, leaving the south, leaving south-east Asia, South Asia literary tradition Xu Dishan, creation seems to have lost the soul.

Xu Dishan is closely related to the literature of Southeast Asia. Born in Tainan in 1894, Xu Dishan's ancestral home in Chaoyang District, China, was moved back to Dengkil by his parents after an outbreak of First Sino-Japanese War. As a young man, he went to Burma as a teacher. Since then, he has paid more attention to Southeast Asia. In the 1920s, the first peak of Xu Dishan's works, almost all of his works are based on the exotic customs of Southeast Asia to create a unique world. "The bird of destiny" is set in Myanmar, "The merchant's wife" is set in Singapore and India, and "The Pearl of dropping net"; is set in Malaysia. In his later works, although "the heart of a daughter" is set in Guangzhou, he looks for his father all the way, but the scenery he sees is of Southeast Asia. The house where he lived after being kidnapped and confined by Crown Prince Guo has a cluster of green plantains growing outside the window, connected to a rockery leading to the wall behind it. ... The Indian Gauze curtains are hanging...

Since Shen Congwen, Mao Dun and others of the same period put forward the exotic style; in Xu Dishan's works, many scholars have made creative research on it. Most of these studies are limited

in the specific interpretation of a novel or prose, and less involved in the study of Xu Dishan's literary creation from the perspective of Southeast Asia. The following paper attempts to study the religious influence, aesthetic implication and ideological trend in order to explore the real value of Xu Dishan's creation in the perspective of Southeast Asia.

2. In Terms of Religious Influence, the Religious Consciousness in Xu DISHAN's Works is in Line with the Religious Culture in Southeast Asia.

The Southeast Asia region is adjacent to our country and has had frequent exchanges since ancient times. In Chinese ancient books, it is often referred to as "South Ocean" and "South Sea". The influence of Foreign Religions on Southeast Asia is obvious. For example, Confucianism for Vietnam; Theravada Buddhism for Burma, Thailand, Cambodia; Muslims for Malaysia, Indonesia; Christianity for the Philippines. In Xu Dishan's works, traces of this religion are everywhere. "Religion"; Mr. Lu Xun once said, "is the holy medicine that soothes the weary."

The Life Bird, a novel set in the "Buddhist country" of My anmar, is full of the flavor of Theravada Buddhism. For a long time, scholars often regard life bird as a tragic story of two young lovers who were opposed by their families because of their different status and finally committed suicide. Too much emphasis on resistance belies the real thing. The word "Ming Ming Niao" comes from a Buddhist story and is a paraphrase of the Sanskrit Jivajivaka, transliterated as "Jha the elder." The Life Bird is the common life bird, is a kind of bird in the Buddhism legend, two heads are one body, one glory all glory, one die all die. Tang Dufu's poem "The road to the second temple at Yuelu Mountain" reads: "The Lotus Symphony is a life-giving bird, and the golden wings return to the three-legged Crow; At the beginning of the novel, "Min Ming is sitting on the mat, holding a copy of the eight great men's awakening sutras in his hand and reading them like flowing water." Gu said, the Ba da Ren Jue Jing (the eight great awakening Sutras) is a collection of various sutras and comprehensive doctrines, such as what are now called outlines and outlines. Lecture Notes Shijiazhuang: is about the words of the Buddha's. One, the world is capricious, two, many desires lead to bitter feelings, three, the heart has no satiety, four, slackness and depravity, five, ignorance of life and death, six, poverty and much resentment, seven or five desires lead to bitter feelings, eight, life and death are still agonizing without measure; To make people aware of the pain of life and death, consciously depart from the five passions. In the dream, min-min is inspired and eventually comes to his senses. Female disciple min-ming, Jishou III all Buddhas: I have lost my original wisdom since the Kalachakra; therefore I have fallen into Samsara and become a woman. And now, by the grace of God, I have shown you cause and effect. I repent now, and no longer love heaven and man, causing untold suffering. May this night I remove all obstacles and be reborn into the land of Bliss, and May I be bold and fearless, Amitābha, hear and receive me. "A wise choice is not a passive death, said Namu Amida Butsu, it's about being positive after you had your epiphany. That's why, at the end of the novel, he writes poetically about the deaths of min-ming and Kalin's. The moon was brighter then. Fireflies flit in and out of the woods as if the people of that world had come to their wedding feast. They went into the water like newlyweds entering the bridal chamber, without flinching. ... in religious consciousness, death is not an escape, but a face of death. Because this death is not painful, but presents the unusual calm and the joyful, the astute choice only then can manifest the life value real surmounting.

After dusk, Cheng Huan and Cheng Hu's mother are buried in their own lychee garden behind the house. "It was not until the western glow went out that he stood up, holding an instrument in one hand and his daughter in the other, and walked slowly out of the garden." In ancient Chinese Confucian tradition, there has been a recognition that the worship of deceased loved ones has been elevated to the core of family etiquette. In Southeast Asian countries such as Burma, the king's

reverence for the ghosts of his ancestors, which he wrapped in gold, has been a tradition ever since. Moreover, these sacrificial ceremonies are often held on the sacred days of Buddhism. From this point of view, Buddhism and Confucianism are interlinked.

Xu Dishan is not a Buddhist, nor a Christian. Shang Jie seems to be defined as a Christian and set in Malaysia. Malaysia was more influenced by Muslims in modern times. The winning sister-in-law was kind enough to warn Shang Jie that there was talk out there against her. Shang Jie's answer was, "I don't even think about it -- I don't believe in fate -- but I deal with it the way it is, without premeditation, Xu Dishan tells us in the history of Taoism's. All things come and go according to their proper course, born when they are born, dead when they are born, have sex when they are in love with each other, reject each other when they are in love. So compliance is very important," Shang Jie said, you must be a taoist. In the merchant's wife, the tortured officials seem to have been inspired by the The Pilgrim's Progress (which obviously points to Christianity) and Allah, but after she escaped, she still thought, "There is no difference between happiness and sorrow in all things on earth: When you pretend to be bitter, when you hope to be happy; when things happen to you, when you recall, when you are bitter. She was clearly a Buddhist again! As a result, we find it difficult to define Xu Dishan and the beliefs of his characters within a single religious sect. In the long-term integration of Southeast Asia, Confucianism, Taoism, Buddhism, Islam and many other religious sects have merged and permeated each other, thus becoming a supreme moral discipline, affecting the individual's decision and destiny. Yang Yi felt sorry for the officer, She experienced the tragic changes in her life, but she spared everything, ... there is certainly a sense of pleasure from the slave life, although the heroine lack of positive pursuit, too meek to fate... "but I think, the truly strong are those who dare to face life head on. Forbearance is not a Zombie, but a rebirth. In this sense, Xiguan such figures, not only is not meek to accept the weak generation, but the real warriors. Also from the side to confirm the true Mao Dun, The fate of the concept is very containing the spirit of struggle."

2. In terms of aesthetic implication, the images of the south country in xu dishan works are similar to the aesthetic images of southeast asia.

In the discourse system of Chinese literary theory, image is a universal aesthetic pattern formed under the accumulation of national culture and psychological inheritance. There are two kinds of images in Xu Dishan's works: "flowers and plants, rocks, woods, springs" and "music" The analysis is as follows:

2.1 "Flowers", "Rocks", "Woods", "Springs":

As an aesthetic object and symbol, "flowers, rocks, woods and springs" can be seen everywhere in Chinese traditional culture. The use of such images by the ancients can be seen from the book of songs. In Xu Dishan's works, readers can also see the writer's preference for such images everywhere. The "wind orchid" hanging outside min-ming's window in "Life Bird" min-ming in a dream, see the "The trees on both sides of the formation, open a very good-looking flowers. Red, white, purple, yellow, available in all colors. As we walked, some breezes blew slowly, dropping petals of various colors, some on people, some on the ground, some still flying in the air. MINMING's head and shoulders were covered with petals and perfumed" The sight of two sisters on the hill, the autumn scene can be seen everywhere in the house. In "dropping off the net" Shang Jie's family is full of flowers and shadows" . After being stabbed by her husband and demobilized, the garden is full of roses when she talks with Mrs. Shi. After being expelled, think of the family wandering in the woods... "lowers, rocks, woods, springs" in the image of the group in the author's novels are affected by each character's nerves, touch everyone's feelings. In "Life Bird" at the

beginning of the novel, the “Wind Orchid hanging in front of min-ming’s window shows min-ming’s joy and ease, while in the dream, various kinds of beautiful fallen flowers have shown that life is fleeting and no longer obsessed with the prosperity of life, no more temptation. “after dusk”Care Home Backyard Lychee Garden, the West that cluster of Coconut Grove, not in person, his own cooking. In Chinese traditional culture, "tree" is not only a natural thing with aesthetic value, but also a cultural carrier with rich connotation. The tree is a symbol of the individual life. In Xu Dishan’s works, as an individual “tree is often seen as a carrier of life. In Xu Dishan’s works, the number of the images of “flowers, rocks, woods and springs”is as follows:

| | Flowers and plants | rocks | woods | springs |
|-----------------|--------------------|-------|-------|---------|
| Number of times | 79 | 45 | 62 | 31 |

In the cultural tradition of Southeast Asia, because of the influence of Pantheism, everything in the natural world is often regarded as living. The dead and flourishing of trees are often endowed with meaning of life. In the novel “Dead Wood and flowers” , it also compares the image of his wife, Aunt Yang Xiong, who survived the disaster to the image of “filthy soil can nourish beautiful flowers, and old and dead bodies can produce long-lived new fruits.”Southeast Asia, because of its unique geographical location, have been influenced by many cultures for a long time. All along, “God creates the world, God produces all things, all things have spirit”; the thought idea receives the widespread acceptance in the Southeast Asia region. The worship of nature, the worship of animals and plants can be found everywhere in Southeast Asian culture. In the study of the civilization process in Southeast Asia, we can find that the images of sun, moon, stars, mountains and rivers are endowed with the attributes of life by human beings. This in itself and most countries in Southeast Asia are still farming, fishing and hunting nation is inseparable, and China is just a typical farming culture of the nation. Therefore, the frequent group images of “flowers, rocks, woods and springs”; in Xu Dishan’s works are similar to the cultural traditions in Southeast Asia.

2.2 The Image of “Musical Sound” :

Jialing is good at playing Padra (a bamboo musical instrument) ; caring for Kidal’s musical sound; caring for Kidal’s musical sound; caring for his daughters’ubiquitous ‘rap with the tide of the sea, the clang of the clanking Cricket’; ‘Drop Net Luo Zhu’; from the “She (Shang Jie) from the mouth out of the sound, are consonant syllables.” ... Xu Dishan works appear in the “music”image numerous. Animals, birds, bells, tide sound, in fact there is no exact meaning, because people’s mood is different, in a specific time, a specific place has been given a different meaning. This kind of auditory image can always awaken the emotion of a particular subject. The “;thundering sound of the Sea”; disturbed the concern; the "thundering sound of the horses recalled the war. These seemingly inadvertent voices, increased the concern for the thoughts of his wife Pathetique. Our country has always had the tradition of "listening to music gives rise to sorrow”; Badara, used by Kalin in “life bird”, is an instrument of the Moon in Myanmar, “The vessel is shaped like a ship, and the front and back ends are raised like ‘peaks’. The peaks of the two ‘peaks’ are topped with twine, and the twine is threaded with soundboards made of bamboo sheets. The board is one inch wide and has a set pitch of twenty-two, with three ranges. ... With a wooden sounding box and a bamboo-wrapped cotton hammer. It is now used by Dai and Jingpo People Shangduo’s and foreshadows the suicide of the two young men at the end of the novel.

Southeast Asia is the meeting place of the four major cultural systems in the world. The continuous collision and blending of cultures also make the music culture of Southeast Asia present a prosperous situation. The People of Southeast Asia Love Music Naturally, and the music exchange with China has a long history. In the time of Emperor Dezong of Tang, the famous bill was the music that the kings of Pyu city-states had dedicated to our country. For example, even

today, the elephant-foot drum of the Dai nationality in our country is still widely spread in Thailand. In terms of musical instruments, there are many similarities between China and Southeast Asia. For example, Lusheng, which is widely spread in southwest China, looks very similar to Ken in Southeast Asia. Chinese traditional music and dance culture includes music and dance, folk song has always been the best witness of cultural change and development. Music as an emotional bond, it affects people's hearts. Therefore, whether it is concerned about missing his wife, or Jialing Love Min Ming, love to the depths, often through the music to express their feelings. During the development of Southeast Asia, on the one hand, the characteristics of local music have been highlighted, on the other hand, foreign music has been assimilated and formed a richer music culture. Vietnamese opera, for example, is deeply influenced by Cantonese opera and Chaozhou Opera in China, and the musical instruments used are almost similar.

3. In Ideological Trend, the Tradition of Qu Sao in Xu DISHAN's Works is Consistent with the Literary Tradition of Southeast Asia.

Xu Dishan was born in Tainan and grew up in Fujian Province. Fujian, also known as "Min" at the earliest, is one of the ancient "seven Fujian" tribes mainly distributed in Fujian. According to historical records, in the 334 BC of ad, the King of Yue, Sun Wujiang, was defeated and killed, and his country was conquered in Chu. Most of the Yue people fled to Fujian by sea, fusing with the Min people, and the min-yue people were formed. It can be seen that the cultural tradition in Fujian is bound to leave traces of the culture of Yue people. In the case of the "Buddhist country" of Myanmar, historians now agree that the cultural system of Myanmar derives from the three linguistic groups of the two major linguistic systems, 1977, 20 pages], all from China. The Shan people of the Zhuang Dai people family, one of the three cultural origins of Burma, originated from the baiyue ethnic group in the south of China. "after King King Goujian of Yue conquered Eastern Wu, the name "Yue" became prominent in the world, and after the Warring States period, there was the word "Baiyue", which generally referred to the ancient southeast coast and the Lingnan region and its inhabitants, "Meng Wentong wrote in his collection of history of Yue, the culture development of Baiyue people is bound to inject the blood of Yue people, and all the way down to Myanmar, the integration with the local people will certainly inject this spirit of Yue people into the blood of Myanmar people. So this also explains why in Xu Dishan's works, although relying on the background of Southeast Asia, but the cultural sentiment revealed in them are all marked with Chu.

Mr. Yang Yi has been concerned about this for a long time, "Xu Dishan is a southerner. Apart from studying and teaching in the Yenching University and studying in Europe and the United States, his main area of life and activity is in the south, and his footprint extends to Taiwan, Fujian, Guangdong, Southeast Asia and South Asia. From the beginning of Chuci, the image of the South is more gorgeous imagination, but also more "Manfeng", that is, the primitive rural flavor of the south. This fresh and super-easy southern flavor and exotic color, is the Xu Dishan novel published in the beginning of the eye-catching place, "The lake is full of tropical plants. The colors and shapes of the trees were beautiful and exotic. The golden light of the pagoda stood against the coconut palms and palm-palms of the lakeside, as if the queen were standing at the water's edge, with a few ladies-in-waiting following her with feathered jewels behind her! The sceneries in Min Ming's dream can show the amorous feelings of the Southeast Asia region."The trees on either side were lined up with beautiful flowers. Red, white, purple, yellow, all available. Some birds in the trees sing beautifully. As we walked, there was a slow breeze that dropped petals of all colors: some on people, some on the ground, some in the air. Her head and shoulders were covered with petals, and she was perfumed."

And in “Lisao”, is also full of gorgeous dream image description. “The Magnolia who sleeps by the bed,” the magnolia who drinks by the bed, “the autumn chrysanthemum who eats by the bed,” though Qu Yuan’s description reflects the fiction of reality, but the creation of the “fantasy” is really a unique landscape of Chu.”; The root of Tamarind is knotted, and the seed of ficus Pumila falls from the tree. The Laurel is knotted, and the seed of Hu Sheng is knotted. “In after dusk, chenghuan, burrow sister two people in the mountain to see is just “rosy clouds, water, Tiaoyin, valley sound, grass fragrance. “Daigo Tiannu”, “my mother and father in the forest to see is just “full of roots of Banyan”, “weeds in a stream. Xu Dishan, by contrast, is full of vivid and dreamlike images, or at least the same ones that appear everywhere in Southeast Asia.

“In the preface to nine songs, Wang Yi said, “between the city of Chu in past and the city of Hunan in name of a river, it believes in ghosts and has a good shrine. For a long time in Chu, the region remained in the period of “belief in sorcery and worship of sorcery”, is often filled with romantic imagination and passionate emotion. “Life Bird”, Song Zhi want to destroy the feelings of Min Ming and Jialing, the first thing to think of is to ask the teacher. In the traditional primitive religious belief in Southeast Asia, witchcraft occupies a large proportion. Witchcraft is closely related to religious belief. Through supernatural mysterious power, the master can make people know the future and get what they want. Wicca can’t be called a true religion, but it plays an important role in Southeast Asian culture. This point, the Southeast Asian culture and the Qu Sao tradition are also interlinked.

Xu Dishan’s preference for Taoism is consistent. Whether in early works intentionally or unintentionally revealed the preference for reclusive culture, or later dedicated to the book “history of Taoism”, history of Taoism. Xu Dishan’s achievements in the study of Taoist culture can be seen. A series of scholar images created by the writer, such as the dream deer in Mr. Dongye and the care in after dusk, are all the representatives of hermits. “To keep the way hidden.” The origins of the culture of seclusion can be traced back to Zhuangzi. “chuang-tzu shu-xing” in the record, “the ancient so-called hermit, not his body and Fu see also, not closed its words without also, not hide its knowledge without hair, when the great fallacy of life.

In Mr. Dongye, Mr. Higashino’s “strange”; can be seen everywhere. “... because of his strange ideas, always thinking that he is someone else’s money manager, not easy to use. His thoughts and words are sometimes very pedantic, his temper is very stubborn, his friends are afraid to argue with him, but he never perseveres, for learning to do things very seriously, so his friends like him very much. (in another novel “after Dusk”, care is the same, do not want to hire people, his wife died, in addition to sewing, other things are done by themselves.) Mr. Higashino likes “milk and bottles to buy. “when the bottles are used up, they are placed one by one under the wall of the house, and are not collected by those who buy the rotten tin. The room was mostly filled with bottles, except for the chairs and tables. Menglu’s desk was covered with a thick sheet of newspaper, which he did not wipe, and the table was dirty, but it was covered with newspaper, which covered him in layers, and when he felt uncomfortable, he carried it out into the yard and washed it clean with water, it’s reminiscent of Zhuangzi, Qu Yuan, Ruan Ji Lu Xun and Wei Lianshu. First of all, judging from his appearance, when Mr. Higashino picked up his wife from the dock, he was “dressed in blue cloth and wearing a pair of silk shoes. He looked like a peasant standing in front of her. “He was mistaken for a servant by the hotel clerk, “never seen a hotel like this in a torn blue coat! ; Mr. Higashino’s image was that of a true hermit! Mr. Higashino’s behavior, however, confirms the combination of Taoist humanity, nature, and Confucian social ethics. And then trace back to the source, can still be traced back to Lao Zhuang. Second, Mr. Higashino was not a revolutionary, but he had a burning sense of justice, a passion for the country and the people, and a passion for the adoption of martyrs orphans; he covered the naked corpses of women on the execution ground one by one with a white cloth, and I almost got shot. A vivid scholar image on the

paper! In the cultural tradition of Southeast Asia, due to the long-term immersion of Chinese culture, Vietnam, Singapore and other places are also influenced by Confucianism, Buddhism and Taoism. Due to historical reasons, many areas of Southeast Asia have been internalized into their own unique ideological and cultural. Therefore, it is not surprising that Xu Dishan has created classics in Southeast Asia that are both exotic and deeply marked with traditional culture.

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