



The Cultural Thought of the New Era is Explained by the Inheritance and Development of Strange Novels in the Wei, Jin, Southern and Northern Dynasties

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Abstract: The strange stories of the Wei, Jin, Southern and Northern Dynasties inherited from ancient myths, sub books of the Pre-Qin Dynasty, unofficial history, folk stories, etc. to the prosperity and development of the Wei and Jin Dynasties, the legends of the Tang Dynasty, the vernacular books of the Song and Yuan Dynasties, and the novels of the Ming and Qing Dynasties made the strange stories reach the peak. The inheritance and development of China's novels in Wei, Jin and Northern and Southern Dynasties coincided with Xi Jinping's new policy of carry forward, develop and innovate in the excellent traditional culture of China. In order to meet the needs of the times, Marxism should also keep pace with the times, continue to inherit, develop, innovate and change in combination with China's national conditions. From the inheritance and development of strange novels in the Wei, Jin, Southern and Northern Dynasties, this paper explains the similarities with the thought of cultural inheritance and development in the new era.

Keywords: Strange Novels; Inheritance and Development; New Era; Cultural Thought

1. The inheritance and development of supernatural novels in the Wei, Jin, Southern and Northern Dynasties to the previous generation

1.1 The formation and causes of strange stories in the Wei, Jin, Southern and Northern Dynasties

According to *Hanshu · Records of Arts and Culture*, “novelists flow out of officials.” Lu believes that “even if there is, it is only the origin of novels, not the origin of novels.”^[1] Although myth is the origin of novels, the material of novels does not only come from myth. Lu talked about the formation of primitive mythology in a brief history of Chinese novels. He believes that mythology and primitive religion are inseparable, and mythology comes from primitive religion. This is because in the primitive society with backward productivity, Chinese ancestors feared and feared nature. In the Xia, Shang and Zhou dynasties, there were witchcraft, yin-yang and five elements, religious superstition and legends. The book of mountains and seas has a strong color of witchcraft, recording a wealth of strange animals and plants at home and abroad and strange people. “The queen mother of the west looks like a human being, with a leopard tail, a tiger's teeth and a good roar, and a Peng hair and Dai Sheng. She is Si tianzhili and five disabled.”^[2] These materials are constantly used in strange novels, adding many myths and strange stories. The formation of strange stories in the Wei, Jin, Southern and Northern Dynasties was also influenced by the divination thought and immortal alchemy in the Han Dynasty. The Han Dynasty's immortal alchemy was unprecedentedly developed, resulting in a large number of immortal themed literary works and fairy alchemy stories. The story materials in these literary works and the popular fairy prescriptions were also used in the strange novels of the Wei, Jin, Southern and Northern Dynasties. By the Wei, Jin, Southern and Northern Dynasties, the creation of strange novels had reached a prosperous stage, and strange novels with

various themes sprung up. Buddhism advocates the idea of “turning to the good”. At the same time, it also publicizes the idea of “good is rewarded for good, and evil is rewarded for evil”. The thought of “reincarnation of life and death” also has a great influence on the creation of strange novels. “Comparing the mentality of scholars in the Jian’an period with that in the heyday of the Han Dynasty, the change is undoubtedly huge.”^[3] In addition to the influence of religion, the prevalence of talk in the Wei, Jin, Southern and Northern Dynasties also promoted the spread of strange stories. At the same time, talking about wind plays a great role in the collection of strange stories by scholars.

1.2 Inheritance and innovation

The supernatural novels of this period inherited the fairy tales created by the ancestors and the spirit of recording at the same time. The spirit of recording already existed in the Han Dynasty. Liu Xin said in the *shangshanhaijing* that “the book of mountains and seas came from the time of Tang and Yu. In the past, floods overflowed and spread across China. The people lost their base, rugged in hills and nestled in trees. He had no merit, but Emperor Yao sent Yu to succeed... His quality was clear and trustworthy.” Liu Xin believed that the records of mountains, rivers, animals and plants in the book of mountains and seas in the Han Dynasty were true. The Wei, Jin, Southern and Northern Dynasties’ supernatural novels inherited the previous generation in the documentary spirit. This also leads to the short length of strange novels. In terms of innovation, compared with the past, strange novels in Wei and Jin Dynasties appear in an independent mode and tell stories in short and high-quality language. The plot is more complicated than the myth of the previous generation. In terms of structure, it has begun to pay attention to the late Wei, Jin, Southern and Northern Dynasties, so that the artistic achievements of Zhi Guai novels in Wei, Jin, Southern and Northern Dynasties have reached a certain height. “Strange Tales in this period widely reflect the darkness and chaos of the social reality of the Six Dynasties and the suffering of the people.”^[4] Strange tales in the Wei, Jin, Southern and Northern Dynasties were developed on the soil at that time, so they will reflect the social reality at that time and the implication of the times will change. And so on. Compared with the previous generation, there are still many innovations and developments in the strange novels of the Wei, Jin, Southern and Northern Dynasties, which are not discussed in detail here.

2. The inheritance and development of supernatural novels in the Wei, Jin, Southern and Northern Dynasties

2.1 Inheritance and development of Tang Dynasty

The biography of Yingying says:

“Zhang Sheng often asks Zheng’s feelings and says,” I can’t do anything. “It’s done because of desire. Nothing. Zhang Sheng will come to Chang’an. He first tells it with emotion. Cui seems to have no difficult words, but his face of sorrow and resentment is moving. On the eve of his departure, he can’t be seen again, and Zhang Sheng goes West.”

It can be seen that the plot of strange novels in the Wei, Jin, Southern and Northern Dynasties is short, a few words explain the whole story, and there is almost no characterization. In the biography of Yingying in the Tang Dynasty, the plot was more complex, the story line changed from single line to multi line, the characters became personalized, and began to pay attention to the description of the characters. From the actual record of the Wei, Jin, Southern and Northern Dynasties to the fiction of the plot, the plot is more colorful.

2.2 Inheritance and development of Song Yuan vernacular script

In the Sutra collection of master Sanzang of the Tang Dynasty, the second place for monkey Walker in the journey reads:

At noon one day, when he saw a scholar in white coming from the East, he bowed to the monk, “ten thousand blessings! Where is the monk going now? Is it not to go to the west to get scriptures?” the master folded his hands and said, “I have a royal edict for all living beings in the East. If there is no Buddhism, I can get scriptures.”... The monkey Walker left a poem and said: “Millions of miles to the other side, now to master Sasuke... If the future goes to the devil, look at the magic power in front of the Buddha.”

It can be seen that the language of the song and Yuan vernacular script is vernacular, interspersed with vernacular

poetry, which is easy to understand, the characterization is more detailed, the language of character conversation is further increased, and has its own characteristics and mark of the times.

2.3 Inheritance and development of supernatural novels in the Ming and Qing Dynasties

In the Ming and Qing Dynasties, strange tales from a Liaozhai and journey to the West achieved high achievements in strange stories. The story of strange tales from Liaozhai mainly comes from the legends and folk stories of the Tang Dynasty. The plot is detailed and euphemistic. Ghosts and ghosts have human character and characteristics. The creation of strange tales from a Liaozhai has been carried forward on the basis of inheriting the previous generation of strange tales in terms of narrative techniques, characterization, story development and structural logic. It has reached the peak of Chinese ancient strange novels in artistic creation. A large number of allusions are added, which is the development of strange novels. "Strange Tales from a lonely studio has been popular for about 100 years since it came out. During this period, many people imitate and praise it."^[5] It can be seen how high its status is.

3. The inheritance and development of Ghost Novels and the similarities of Xi Jinping's cultural thoughts in the new era

Xi Jinping's new era cultural thought is based on Marx's innovation and looks at culture in a changing and developing way. The interpretation of the strange texts of each era is not only to understand the stories, but also to understand and excavate the cultural connotation of this era and further understand the history of this era. It can be seen that the importance of literary works, through the text to reverse the understanding of "feeding" its era background. The text connotation and content of strange novels in each dynasty are developing and changing, so we should look at them from a different perspective when studying strange novels in each era. The cultural works of each era serve the public, and the literary works that the public really needs are the cultural works representing this era. To meet the needs of the public, we should continue to innovate in the inheritance of the previous culture and in combination with the needs of the public in the new era. The same is true of literary works produced under culture. While inheriting the excellent achievements of previous works, they should also innovate. This is the correct path of literary development.

4. Conclusion

From the inheritance and development of Wei Jin Zhi Guai novels to pre-Qin myths, Zi Shu, and so on, to the influence of Tang legend, Song Yuan vernacular, Ming and Qing novels, the changes of Zhi Guai novels are obvious. The reason is affected by many aspects. The most important is that the strange novels in each period are most affected by the social and economic development level and social reality at that time. This is the same as general secretary Xi Jinping's idea of cultural construction in the new era, and the policy of cultural construction will change along with the development of society. Only by continuously creating new culture on the basis of inheriting China's excellent traditional culture can we make the culture vibrant. we must spread Chinese culture well, spread Chinese culture to the world, let the world know China, understand China and build the image of a Chinese cultural power.

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