

A Study on the Water Imagery in Ban Yu's Novels

Jing Lu^{1,a,*}

¹Northeast Normal University, Northeast Normal University, 5268, Nanling Street, Nanguan District, Changchun City, Jilin Province, China

a. 1158229264@qq.com

*corresponding author

Abstract: As a new generation of novelists who have received much attention in recent years, Ban Yu's works mainly focus on the vivid individual experiences in the context of the Northeast Era of China, reflecting the living conditions of people in specific historical periods. The Water Image in Ban Yu's novels has appeared multiple times and is unique. This paper aims to classify and explain the types of Water Image in Ban Yu's novels, in order to further explore the aesthetic connotations behind the Water Image in Ban Yu's novels.

Keywords: Ban Yu, Novels, Water Image

1. Introduction

Ban Yu's works have been a research hotspot in recent years, and many authors have also studied the Northeast regional cultural labels on his works. For example, Huang Ping earlier placed him in the "New Northeast Writers' Group" of literary creation collectives, and many researchers have even compared him with Shuang Xuetao and Zheng Zhi for the study of the "Three Musketeers of Tiexi", but only in recent years have more articles only studied the creative techniques, narrative strategies, and unique perspectives of Ban Yu's novels. Many researchers have even compared him with Shuang Xuetao and Zheng Zhi in the "Three Musketeers of Tie xi", but only in recent years have there been more articles on Ban Yu's novels' creative techniques, narrative strategies, and unique perspectives, and the selection of his novels has been limited to Winter Swimming and Easy Traveling, which is, of course, also related to the regionalization of Ban Yu's works. However, the interpretation of overly regional labeling also goes against Ban Yu's original creative intention to a certain extent, as scholars from Zhichen have mentioned in their studies, and once the concept of the New Northeast Writers' Group and other such labels are established, the boundaries of the study will be obscured to a certain extent.

The water image in Ban Yu's novels in this paper is different from the soft climate in the Yangtze River and has the unique regional temperament of northeast China. It is cold, bleak and enthusiastic. The water image is not only full of the unique regional connotation of the people on the black land, but also has the writer's own aesthetic interest. To borrow the French scholar the book water and dreams on the imagination of matter, talking about the feelings of readers in the image of water, "it is under the imagination of form, he will feel the imagination of various entities in the open. He will identify, in the water, in the entity of the water, a closeness very different from the closeness caused by the "depth" of fire or earth. The reader must admit that the imagination of the matter of water is a

special one. When the reader has a certain understanding of the depth in the material origin, he will eventually understand that water is also a kind of fate, which is no longer just the fate of the passing image, that is, the fate of the dream that will never end, but a fundamental fate that constantly changes the existence of the entity." [1] Ban Yu also creates different imagination and narrative spaces in his novels, allowing people to feel the ups and downs of individual destiny and the complexity of the spiritual world, so as to further understand the meaning of life, life and death.

2. Types and characteristics of water image in Ban Yu's novels

2.1. Man-made space

The swimming pool "water" in Ban Yu's novels, such as swimming pool and Wei open canal, not only carries the narrative role as a spatial symbol in the whole novel, its representation in the novel also corresponds to what Michelle sees as the metaphysical literary space behind the story, The open canal and swimming pool in the novel exists objective, These things are also embedded in the writer's mind, But this specific physical space is not just about the simple real world, It combines the author's unique memory of Shenyang's region, And the rich life experience that he grew up with, This has prompted him to form a motivation to recreate it, And the metaphysical space implied by the text, It has also become a meaningful and interpretable system. The spatial form of water has not only become an important part of the narrative, but also been endowed with the author's subjective thoughts and interest as the existence of spatial image.

In Ban Yu's novels "Winter Swimming" and "Nightingale Lake," the two stories are set in Shenyang, the old industrial city that has gone to decline, and the swimming pool as a cultural symbol in the modern context shows the rupture of the past and the future. But the swimming pool is a symbol of modern civilization. In the winter swimming I go to the swimming pool closed soon, and now few people go, is close to the existence of waste, the swimming pool also with a few old folding chair, it shows the whole pool broken, also a metaphor is the earliest modern northeast decline in the big wave of social change. In the novel describes two "I" swimming process, the first time the water temperature is cold, "I" swim in the process of noisy, and when "I" sank to the bottom, the sound disappeared, on the water only dead leaves. The second time I jumped into the swimming pool water temperature is warm, and the shore and onlookers gazes, SuiFei also on the shore, different from the last time, the "I" heard the sound of the bottom, "I" felt the voice of praise, also have the voice of shout, at the bottom, the author with loneliness to describe the "I" inner activities at the moment.[2]

2.2. Natural space: canal, river, the sea

In Ban Yu's novels, the narrative image of Wei Gong Open canal is mentioned many times, which not only exists as an industrial symbol of modernity, but also serves as the specific space of the plot development in the works to accommodate the fall and rebirth of life and the fragmentary memory of the characters.

In addition to the swimming pool, Winter Swimming also mentions the open canal, which was built in the early 1950s as an artificial river, which was originally used to discharge industrial wastewater and domestic sewage, and with the aggravation of pollution, the ecological environment here is also deteriorating. In the novel, Su Fei's life background is pointed out. Her primary school was the largest in Asia, and the word "then" was quite sad, the development of the past has gone, and the factory in Tie xi District gradually declined like the open canal. The author described in the text Wei Gong open canal kills, this seems to be fiction, like urban wonders, but no matter any river, more or less accident or intentionally died, the author will Su F ei father death arrangement in Wei Gong open channel, rather than, is other natural river, this is unique, Wei Gong open canal has the human additional attribute and unique cultural historical background makes Su Fei father unnatural death

more thick. Su Fei's father is a doubt, and this doubt also makes Su Fei and her ex-husband and the hero three people have a further contact, but the next development of the story is not to explain this doubt, doubt only played the role of series.

"Canal tide" in the Wei Gong open channel has become the key to shaping the characters, the novel in the side shows the spirit of space in prison after Li diffuse tone narrative a half fictional and half true story and mentioned, chivalrous battle righteousness quite chivalrous style old standard factory children days after escape to the last place is Wei Gong open channel, but it is not now name, is just the street ditch, with a lot of oil floating inside. In Li Man's distorted memory, there is something unknown beside the ditch in Wei Gong Street. At this time, the canal and the treasure has a connection, and the dirty canal is combined with people's original desire for exploration, with a strong impact. Wei Gong open channel also becomes Li died place, his death has a strong sense of fate, in the eyes of irrational Li, Wei Gong open channel and swimming pool is as a swimming pool, swimming in the pool, will pass open channel came to his side, and under the perspective of normal Li, Wei Gong open channel is only the existence of liquid dump, and swimming pool as a modern space for swimming function. But in the end, Li Man's accidental death is that he walked down the open canal, and was entangled by the water plants to death. After the dream Li far dead brother Li diffuse told Wei Gong open channel leads to the Huang Pu river, this seemingly absurd combination, hidden is Li diffuse, psychological most original desire, and the text tension of two big images, one is as the family, hometown, painful prison memories of Shenyang, on the other end is good desire all embodiment of fantasy city of Shanghai, Wei Gong open canal as a link between the two memories of the original and foreign, is the south and the north.

2.3. River: flowing differently

Ban Yu's novel river not only has the river itself as a natural existence of concrete features, also has the author in the text abstract the concrete meaning of time, but the flow is not completely follow the laws of nature, such as like "people can't step into the river twice" referred to, but in the river behind the appearance of time constantly transformation and folding.

"The Feather Wings" compares the street to a river of a dream ", and time turns back here, which is combined with the aesthetic function of the time image of the river, which is known to people. Time is constantly turning back, and the river and sound is combined together, implying the constant change of people's situation, and the constant cycle of sinking and withdrawing. It also uses the river metaphor for the love relationship, escaping from love or completely yielding or enslaved to love. No river in the world can liberate people from such a trap, and the author uses another expression that only the river can escape such a trap. On the surface it is writing about the rivers, but it is the love between Ma Xing and his wife Cheng Xiaojing, and when their marriage was in crisis, "I" and Cheng Xiaojing was walking by the river, the river seems to wake up at night, And the wind stretches it, "I" and she is two slowly cooling planets, stranded in here, planets were roaming through the sky, But was stranded in the river, The reflection of "I" and Cheng Xiaojing in the water is like two planets, The river is the specific scene of real life when the author's story is brought about, it also metaphors the relationship between people that the author wants to express from the perspective of omniscient knowledge. In "Yu Hong", "I" and HaoJie walking by the river on the eve of divorce, "I" and Hao Jie talk about the surface of the story is Liao He name, Shenyang and Yu Hong district name origin, but the story is behind the river ebb to metaphor the change of the relationship between them, and in the marriage of the real state of Hao Jie, Hao Jie in the water as drowning people waiting for the flood, and "I" think water rise, make us separate, "I" in the water will see the mirror like Hao Jie, in another sense we are not completely separated.

2.4. The sea: flow and integration

The characteristics of the sea itself is turbulent, rapidly changing, and the sea as an image also shows the state of mind, in the coast and the sea many images without trace together, the sea is not just as the existence of natural space, and its as an objective care properties more can reflect the original desire of the characters.

In the article "Workers' Village", the author writes that "he" is like sailing a boat, and a series of scenes such as sea breeze and lighthouse things are displayed like a quick glance, and the unique traces on each person's body have become the basis for finding each other in the sea water. In 2022 new novels "slow" in "slow" at the end of a similar description, the seaside and the hero and the existence of the separate and green water color and sailing, red dark clouds these contrast color image formed the unique narrative space, the sea play the shelter effect, and the wall as the subconscious soul reflection, the hero "I" heart the most unconscious thoughts also like quietly in the morning to the white sailboat through the clouds on the water, the silent darkness fell behind.² sea of the color blue and the author describes green formed a strong contrast, the author in the waters of the state of the ship to his subconscious thoughts flow, this also has precedent in the history of literature, Forkner's "in the dying" also have related plot, the hero in the face of family death still repeats the daily behavior, but form as usual water in their eyes is a flood of dark green, ³ dark green more close to dark, also more indicates the death of loved ones, and water symbolizes invisible power, death and flow of the cycle together.[5]

3. The presentation technique and aesthetic value of water image in Ban Yu's novels

3.1. Ban Yu's novel water image and space-time narrative

In Ban Yu's novel weather not only as the background of the story, also suggests that the plot development of the temporal changes, in the text assume certain narrative function, such as "I" in the "nightingale lake" and Sue, funeral home at the way the sky under the light rain, in the abandoned blast furnace "I" began to daydream, about death and dream of the golden big fish. When the rain came up again when the author with flow of consciousness technique narrative "I" and Wu Xiaoyi first details, "I" in the rain and two female characters wound, "I" to wu, small art, and holding a wreath of comfort in the rain, and learned the Sue li brother's body missing. The author suggests in the text that we have not exist in the boundless, the rain with "I" thinking and the change of the plot, the rain and the pool skillfully combined in a, character, the wind and just blows the pool water, only cool, in this environment "I" began to think about people in the water

The final direction of the event of death makes "I" thinking about death further in the following plot Collision.[6]

3.2. Urban landscape: the aesthetics of daily life

Back to this part of this paper, the water image is contained in the specific spatial forms, such as the swimming pool, Wei Ming open canal, sea and so on. As a symbol in literature, it not only expresses the functional function of its original object, but also implies the aesthetic orientation of the author's heart.

In daily life, pure aesthetics constantly compromises to the original survival needs of human beings, which is the requirement of historical rationality, and also the trend of individual emotion. Survival is a necessary need for modern urbanites to walk, which is an individualized new daily landscape and the explicit daily landscape under the influence of the large nested pattern. At this moment and in the macro historical trend, these also constitute the daily life itself. Modern daily life is a sequence of material, language and space composed of many causal relationships. Water imagery in Ban Yu's

novel is not just the image itself without any function, it also appears as an urban landscape, such as swimming pools with modern symbols, and the continuous development of modern industrialization, the product of health and open channels, rivers also symbolize the vicissitudes of daily life, these specific representations of water imagery also show features of unconscious in daily life, for example, the unconscious connection between the swimming pool and the sea before Li Man's death implies the individual confusion and pursuit in the process of industrialization, When the northeast theme enters into the literary and artistic works, The style is more inclined to sink, rest, and escape, It is just like the polluted open canal in the text and the southern city symbolizing the future and hope. In "Feather Wings", "I" can always hear familiar pop music on the street near the old site of the chemical factory. Music, as a sound mechanism outside the daily nature, is always shrouded by the daily order. The specific landscape in the novel as a visual meaning shows the bleak and declining of the current streets.

3.3. Fable representation

In Ban Yu's novels, there are many transcendental descriptions that do not accord with real life. Liu Weicheng said in his analysis of Benjamin's language view: "The division of language is a means to express the allegorical intention. "In" Our Friends "there is a description of the weather, walking in the evening, also like walking on the yellow spring road, the left foot tripped the right foot, the shadow dragged in the waist, stumbling, the heart lit the last bit of light, like the source of blood. After "I" describe the feeling of dusk in detail, the dialogue with others has strong local characteristics of northeast China. The collision of language makes the image more tense, and also makes the reality of the special attribute of fable.

"Dialectical image" captures the past experience and combines with the experience of the present, and the key is to burst out from various cultural phenomena in the continuity of the current history and culture in the way of star cluster. In Ban Yu's novel *Perspective*, the rules of perspective are mentioned. The world is generated from the perspective of the viewer, which turns the infinite of god into the finite of man, the limited distance into the touchable time, and the future into a turbulent extinction point on the plane in front of us. Image is also another kind of frozen dialectic, these images are alternative interpretations of everyday life, not just for the present moment, and also oriented to the past, from the various cultural phenomena in the continuity of the current history and culture, such as the memory of industrialization carried on the igong Open Canal, From the first clear to become cloudy. And after being blown away by the water, we may see the reflection of each other in the mirror image in the water. At the moment of swallowing, the swallowed up itself becomes a fable at this moment, and the call in the flood is more hopeless, which is just like Benjamin's analysis of the tragic drama: "Instead the disappearance and the allegorical expression, as the disappearance itself is a fable of self-reference.[7]"

4. Conclusion

In this paper, through the study of water image in the novel, and the classification of water image in the novel, deeply analyzes the specific forms, connotation and characteristics, and the relationship between water image and space-time narrative, and the human living condition in the water image, focuses on exploring the aesthetic cultural value behind it.

References

- [1] [France] Gastongbasila, translated by Gu Jiachen, *Water and Dream- -On Material Imagination*, Henan University Press, 2017.
- [2] Ban Yu: *Winter Swimming*, Shanghai Sanlian Bookstore Publishing House, 2018.
- [3] [America] by William Faulkner, translated by Li Wenjun as *I Am Dying*, Shanghai Translation Publishing House,

2004.

- [4] *Ban Yu: A Free and Easy Journey*, Chunfeng Literature and Art Publishing House, 2020.
- [5] [Germany] Walter Benjamin, Li Shuangzhi, Su Wei, *The Origin of The German Sad Drama*, Beijing Normal University Press, 2013.