

The Art of Secession-on the Sense of Diaphragm, Loneliness and Its Turning Narrative in Lu Xun's Novels

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Abstract: Lu Xun's novels have created a “split” literary world, and there is often a “potential” gap between the characters in the novels. This “gap” makes them in an isolated state and further creates their own loneliness. Corresponding to this sense of isolation and loneliness, Lu Xun's novels show a distinctive turning narrative in art.

1. Introduction

Lu Xun is a world-class realist master who has contributed a number of literary masterpieces to modern Chinese literature. However, this “contribution” is by no means optimistic, but with “blood” and “tears”, “like a wounded wolf howling in the wilderness at night, with anger and sadness mixed in the miserable wound”, thus he cannot help feeling lonely and lonely, but he is not addicted to personal sentimental emotions, “sometimes he still cannot help shouting a few times to comfort the brave man running in loneliness, so that he does not fear the precursor”. The most striking character of Lu Xun's novels is that they are closely connected with the local soil and life of the bottom. They always focus their attention on the soul of the bottom people, closely monitor their living conditions and mental state, ruthlessly dissect their humble personality, express their life with deep sorrow and anger and deep depression and ambition of “mourning their misfortune and anger without dispute”, transform the people with the ideal of “letting individuals arrange the masses” and “making material contribution while Zhang Lingming” and enlighten the public with the idea of “building up people”, guide the life with the philosophical implication of “resisting despair”, and aim to “resist with the intention and aim to return. “Lu Xun's novels always have endless power. They change with the times, keep pace with the times, and are often updated. They are truly inexhaustible spiritual resources.

2. The “Split” World: “Diaphragm” and “Loneliness”

Lu Xun created a “split” world of novels, in which there are various opposites and conflicts. The characters living in the novels are “separated by a sad thick barrier”, which makes the close friends and relatives “speechless” and become the most familiar strangers. The feeling of isolation between people has thus emerged. Sincerity has also become a luxury. Osawa, who is full of “deception” and “deception” in his interpersonal relationship, is unable to move because people's inertia and numbness have made them unable to move without whipping. They can only become puppet zombies and fall into the abyss of perdition along the wheel of history. The madman in Madman's Diary, Lu Weifu in Restaurant, Wei Lianshu in Lonely Man, and Zijun in Regret for the Past are holding the banner of “democracy” and “science”. They are like flies circling around “flying in a small circle, then flying back to the original place”. Even they feel “this is really ridiculous and pitiful”. The heterogeneity of madman's thoughts makes the people of old China panic and uneasy. It takes western thoughts as reference and basis, strikes directly at the hypocrisy of the feudal system, and deeply analyzes the “cannibalism” nature of the feudal thoughts that safeguard the feudal rule. In the sharp opposition between western humanism and Chinese traditional “cannibalism”, the feudal forces in a dominant position and a large number forced the other party to yield with their inherent feudal ethics system and feudal ruling power, and incorporated them into the inherent ruling system, so that the madman could only “go somewhere to wait”. The economy

of Lv Weifu, Wei Lianshu and Zi Jun, who were forced by the feudal system, was clamped down by the feudal society. Even though they were independent in thought and tried hard in practice, they could not escape the encirclement and interception of the feudal forces and eventually became the victims of the feudal system. It is worth noting that in the confrontation between the awakened and the feudal forces, we can more or less feel the gap between the two. Awakened people shouted loudly, trying to wake up the sleeping citizens in the "Iron House". However, their numbness, ignorance, bad habits and the harsh rule of feudal forces made it difficult for their voices to reach people's hearts. As a result, the awakened people were isolated. Their thoughts were regarded as heresy and were not accepted by the citizens. They deeply felt forced by alien forces and had a strong sense of loneliness.

There is also a gap between the people at the bottom in Lu Xun's novels. They have bad feelings with each other, and talk about trivial matters around them with dignity on the surface. However, there is no substantive communication in their hearts. They only maintain a form of communication. The exchange between them is only for the sake of "face" under the feudal system and to maintain the so-called "dignity", thus flattering each other. At the same time, it also shows us the ruling order and strict hierarchy of Chinese villages under the semi-feudal and semi-colonial conditions in the 20th century. The "communication" of the viewers in "Showing the Public" is not the real communication. The "communication" between them does not form a complete circuit, so it can only be called "self-talk". It is also this kind of self-talk that has caused people to become alienated from the outside world. It is fine for one thing, but when everyone falls into it, not only people are isolated from the outside world, but also people are separated from each other by a "sad thick wall barrier". It is the shielding of the external world as a medium of communication that makes the communication between people only stay in physiological instinct, rather than conscious spiritual acquisition. Everyone feels that he is "isolated" from himself, which is precisely the "isolation" of others. They are trapped in a ridiculous situation similar to "others are hell" and cannot be freed. What is more sad is that they do not seem to realize the survival dilemma in this absurd situation. They are still "zombie optimists", addicted to the position of spectators, and cheerfully "appreciate" the withering of life one by one. They do not seem to realize the change of position between the two. They may also sit in the "public display" seat and become the plaything of spectators. They lack a deep sympathy based on humanitarianism and become mechanical puppets. "Blessing" in the old woman Wei, Liu Ma and Xianglin sister-in-law, the three are all working women at the bottom, deeply eroded by feudal ethics and oppressed by the feudal hierarchy. They should have been united in their hatred and fired at the common enemy. However, the old woman Wei and Liu Ma turned their heads against the weaker Xianglin sister-in-law, colluded with the fourth wife Lu and pushed them into the abyss of death. As dissident forces, Mrs. Wei and Mrs. Liu directly caused Xianglin's tragedy. However, the root cause was the difficulty of her choice (in fact, she had no choice) due to the restriction of feudal ethics and personal living conditions under the oppression of feudal hierarchy, pushing Xianglin's wife step by step into the bottomless abyss. As the supporting force of the feudal system, feudal thought is the only spiritual resource of the toiling people at the bottom (folk culture is also imbued with feudal thoughts). Until there is no real entry of new spiritual resources from outside, they have been living under this set of discourse system and quite agree with its authority. They have no doubt about its correctness and rationality of existence. Under such a cultural atmosphere, they will only create the isolation and loneliness among Xianglin Sister-in-law, Liu Ma and Wei Old Woman. However, the coldness of the feudal system often nurtures iron-like hearts. They lack "empathy" based on human nature. This can also explain why old woman Wei is so fierce and cold that she feels at ease and has no sense of guilt after "killing" several lives. The seven catties and seven catties' sister-in-law in "The Storm" censured each other once they met the "storm" and blamed each other. Once they were caught, they became angry from embarrassment and criticized without looking at face. The gap between people's hearts and the meanness of human nature instinct were revealed. Ah Q, Xiao D and Wang Hutong are the weak at the bottom of the society. They do not fight against the strong but bully the weaker. The gap between them prevents them from uniting against the common enemy. They are oppressed by each other and are in a

relatively isolated state. Only when others need labor tools can they think of them, so that sometimes even Ah Q feels lonely.

The feudal rulers in the ruling position treat the people at the bottom with a condescending attitude. They cannot get along with the people at the bottom with a truly equal attitude. Therefore, they cannot have real and effective communication with the people at the bottom. They do not understand the people at the bottom. The people at the bottom also seem to have a natural fear of "little people". The different positions of oppression and oppression have caused the separation between the two. Lu Si's master and wife in "Blessing" do not understand Xianglin's real psychological state and demands. They only regard Xianglin's experience as "ominous", and Xianglin's wife also recognizes this position. However, there are some deviations in their understanding. Sister Xianglin has a natural sense of submission to feudal ethics, rather than a genuine understanding of identity. This estrangement will inevitably lead to Sister Xianglin's self-isolation. In *The True Story of Ah Q*, the ruling class represented by Zhao Taiye ruthlessly oppressed the working people at the bottom represented by Ah Q. It is impossible for them to have "spiritual communication". On the one hand, Zhao Taiye and others regard themselves highly and disdain to communicate with them. The so-called "communication" is nothing more than declaring their ruling status and demonstrating their ruling power. On the other hand, Ah Q is deeply afraid of Zhao Taiye and others. Under their sticks, they have lost the most basic human rights. Once the current situation changes, they will climb to the top of the existing ruling class and become their rulers. The two are in a tense confrontation and there is a deep gap between them. There is also an insurmountable gap between Zhao Qiye and Qi Jin in "Storm" and Qi Master and Ai Gu in "Divorce". They maintain their respective faces, leave room for conflicts and maintain a false interpersonal relationship, while the weak and weak are often at a disadvantage and struggling to the edge of loneliness.

Relatives and friends are supposed to be the closest and most important communication objects in life, but the relationship between relatives and friends under feudal rule often presents pathological characteristics. Due to the cruelty of feudal rule, everyone is in danger, even relatives are often in a state of sharp opposition. Feudal codes and ethics put relatives and friends in an unequal position, severely restricting the healthy development of self-mind. In this situation, relatives and friends relations cannot appear in a normal and healthy appearance, but only in a distorted and pathological way. The madman in *Madman's Diary* and his brother are always in an inexplicable contradictory relationship, which makes it difficult to form an effective dialogue. Peijun and Jingfu in "Brothers" are model brothers who have nothing to do on weekdays. Once one party has something to do, they often consider the problem from their own perspective. Although they are helpless under the difficult situation of survival, they also fully demonstrate the evil of selfishness that comes from my instinct. In this situation, separation is inevitable and loneliness is also natural. Gao Erchu and his good friend Wan Yuanpo in "High Old Master Q" maintained the hypocritical personal dignity of feudal intellectuals and perfunctory to each other. Juansheng and Zijun in *Regret for the Past* show "loneliness and sadness without love"; "I" and "Wei Lianshu" in "The Lonely Man" and "I" and "Lu Weifu" in "On the Restaurant" are always in a tension that seems to be inseparable and close to each other. They have never looked at each other seriously. The two sides are in a vague isolation state.

The awakeners who are marching forward are soldiers marching in the dark earth. They are as lonely as "dead fire" and are proudly independent in the ice and snow. Although they know that the end is bound to die, they are still unwilling to give up resistance. They are also like the lonely passer-by. Although they know that there is a "grave" ahead, they do not want to stop. They are more like the "shadow" in the darkness, leaving only vanity and darkness. Their soaring air and heresy in their character have caused them to be isolated from the outside world, making them ghosts like shadows. Most scholars are more willing to attribute this type of division and its loneliness to the consequences of intellectuals' separation from the masses. However, if we delve deeper, we can easily find that there are many ambiguities in this process. The explanations they provide are obviously interfered by ideology and political rights, which obscures the underlying

cultural structure. As far as literature itself is concerned, the commonness of this kind of characters in Lu Xun's novels shows profound philosophical and cultural connotations. The separation between Xia Yu and the lower-class people in "Medicine" is very obvious, and the loneliness caused by it is self-evident. But is Xia Yu's lonely tragedy caused only by the subjective reason of breaking away from the masses? There are obviously deeper reasons for this. First of all, the closed cultural system and its cultural effectiveness strictly control people's thoughts and even consciousness, making their thinking mode highly identical. Such cultural space and the feudal system directly supported by it do not have the space to accommodate new ideas. Therefore, only by completely breaking this system can we hope to see the light of new ideas. Secondly, the folk culture cultivated by folk soil has certain resistance to feudal culture, but it is also deeply influenced by feudal culture and has a great degree of feudal attachment, showing a mixture of ruling discourse and folk discourse. Therefore, Xia Yu can't combine with the public even if he wants to. The era didn't have such combination conditions. Only by relying on the impact of ideological revolution and violence time and again can he really break through this closed and self-sufficient feudal discourse system. Only by breaking up and breaking up the external framework system before entering the internal clean-up can the so-called real reconstruction be possible. Finally, the loneliness of these awakened people is faced with the dilemma of choice, the dilemma of survival and the danger of schizophrenia. They are in an era when the situation is reversed. The strong contrast between reality and ideal makes them face hard choices. They are always in a state of "quasi-schizophrenia", extremely nervous and sensitive. Although the "madman" in "ever-burning lamps" has traces of continuing the "madman", it has actually "changed the world". The "madman" is facing the oppression of all people, his living space is continuously squeezed, and he is facing a severe survival dilemma. His thoughts and the people's thoughts are two separate worlds. Whether the ever-burning lamps are extinguished or not involves the issue of different positions and discourse rights. However, for a "madman" whose survival cannot be guaranteed, he has already been eliminated before the game starts. He is very different from Wei lianshu and the "madman" category, because Wei lianshu and others can choose to "retreat" to save themselves, but the "madman" in the new stage has more courage and perseverance than them. he will never turn back. moreover, he also seems to have a premonition of his own destiny, just like the "death fire". even though he has long watched the tragedy of fate, he still cannot turn back. this contains Lu Xun's philosophical implication of "resisting despair". Awakening people like "madmen" feel more lonely than "madmen". If the former is a wounded wolf and can lick the wound alone at night, then the latter has already overcome the instinct of licking the wound. They are more willing to fight with the wound and resist fiercely.

3. The Interpretation of "Split": the "Other" and "Hell"

The sense of separation in Lu Xun's novels is everywhere. It is not only as simple as dislocation in people's understanding of each other, but more importantly, it is the embodiment of "alien forces". As a kind of "nothing", hidden or present, it always reminds people of the state of spiritual isolation between people from time to time. When we return to the "iron house" situation, we will suddenly find that the separation has caused mutual incomprehension between the awakened and the sleeper, especially the awakening's hesitation and doubt about their own behavior, and to some extent even caused the awakened "schizophrenia". In Lu Xun's novels, the relationship between people is in a paradoxical situation of "others are hell". The relationship between the two, especially the relationship between the soul, is in a very anxious and tense state.

When we go deep into this "split" world, it is not difficult to find the gap between people. It blocks the information loop of communication between people and distorts the original meaning of information. In essence, this is a "nothing matrix" like "a wall of ghosts". Any resistance is futile. In an environment where everyone is in hell, it is impossible to build real trust between people. All efforts will eventually become boring. Therefore, such communication efforts and attempts are doomed to failure. People always try to return to themselves. When they move towards this goal, they will suddenly find this kind of expectation impossible. However, they are not willing to adopt

retreat strategy. Coupled with the infiltration of a closed and cold environment, they eventually form their selfish character. They lack a broader perspective and a view of life itself. Even the so-called awakened ones can only save the masses in from the mire as heroes of the world from their own perspective with capitalist humanitarian compassion and capitalist revolutionary ideas. However, the facts have proved that this is only their wishful thinking and the real wishes of the peasants are not understood by them. On the other hand, farmers lack the right to speak because of the lack of cultural knowledge, and they cannot convey their own voice upward. The isolation between the two seems doomed long ago.

In *The Diary of a Madman*, the ideology of the “mad man” was not included in the society at that time. The feudal system at that time was quite stable, and new culture and new ideas could hardly be integrated into the original system. Therefore, Lu Xun's proposal to break the “iron house” and to “break” before “establish” was based on such a historical reality. Some people may doubt this, believing that Chinese culture has been inclusive since ancient times and can cite a lot of historical evidence to verify the rationality of their doubts. This is because they have ignored the specific historical changes in the process of inheriting Chinese civilization. When the wheel of history entered the Ming and Qing dynasties, how much of the “inclusiveness” we were proud of was worth pondering. The arrogance and arrogance of the feudal dynasties in the Ming and Qing dynasties led to their self-denial, while the closed-door policy made the external cultural resources available to them increasingly scarce, the culture supported by the feudal system gradually solidified, and the long-term lack of fresh blood made the Chinese culture gradually aging. under such circumstances, can we still dare to say that the Chinese culture at that time was “inclusive”? “Madman” tried his best to break this state and build an ideal society in which his fate “no longer eats people”. However, this kind of idea is the envy of feudal forces such as “eldest brother”, and conflicts between two new and old cultural systems are inevitable. Due to the strong feudal forces, the new culture is in a suppressed state. As the opposite of the feudal conservative forces, the “madman” represents a kind of “alien force”. The feudal forces will not allow the development of this thought, so they will try their best to suppress its development. It can be said that the oppression of the awakened by the feudal forces is absolute and is a hostile state. However, the awakened people's attitude towards the feudal forces is rather ambiguous. They both want to resist in order to survive and have illusions about the feudal forces, hoping that they will take the initiative to awaken and stop “cannibalization”. However, the ending proves the bankruptcy of such illusions. Lu Weifu, Wei Lianshu and Juan Sheng not only failed to achieve their goals, but were attacked by feudal forces and the real society and ended up as “redundant people”.

4. The Symptoms of “Split” Include “Resistance” and “Isolation”

Lu Xun's novels contain great tension, which has inherent contradictions in the novels, but also cannot ignore the internal environment of “separation” and “isolation” between the characters in the novels. As we mentioned above, the characters in Lu Xun's novels are full of various kinds of barriers. People cannot talk to each other from the spiritual level. There is an invisible fence between them. Whether they are enemies or “colleagues”, they are regarded as enemies of each other in their hearts. They are all fighting for their living space. In the harsh environment, the weak (including the awakened) must make efforts to feed back the feudal forces in order to gain their legal status in order to gain their own survival.

“Madman” in “*Madman's Diary*”, “Xia Yu in” *Medicine* “,”Madman “in” *Everlasting Lights* “,”Lu Weifu in “*On the Restaurant*” and “Wei Lianshu in” *Lonely Man* “are all premature infants of the old era, with congenital hypoplasia and inevitable deformity after birth. They all bear the imprint of a semi-colonial and semi-feudal society. Their ideas were transplanted directly from the West and did not integrate well with China's soil. They wantonly sought resources through a purely Western revolution and thus sought their own legal status. As far as the real purpose is concerned, they are the same as the feudal conservatives. In the face of history, they are just ants, longing for rights with primitive instinct. The so-called “revolution” is only to change the life of “enemies”. However, whether the society is really progressing or not does not seem to be in this proposition.

What we want to affirm here is not an ideological “revolution”, but a “revolt” from the perspective of “folk” opening. Civil resistance comes more from the true nature of human beings. The understanding of “resistance” in “political discourse” is based on an unequal oppression. Civil resistance breaks away from the national discourse and reverts to the discourse of human nature. The resistance of Ah Q and Mei Jian Zhi is hardly a struggle with national liberation meaning. They are more revenge in the folk sense. Their hearts have a potential sense of resistance, which can be triggered only by a sudden change of heart. Ah Q's resistance is a helpless choice after a series of basic rights have been deprived. It is a necessity of “wanting to be a slave but not doing it”. As a result, his resistance is weak. Moreover, his resistance is only to gain the resources to oppress others and obtain such a legal status. Therefore, his resistance is still in a primitive state among the people. Eyebrow ruler rebelled with an obvious sense of revenge. This kind of revolt is a kind of folk revolt with modern color, because he avenged his father and at the same time inadvertently shouldered the historical significance of “reforming Gankun”, which made his revolt appear more complicated. Whether it is Ah Q or the brow ruler, they are all loners on the Chinese earth. No one is willing to take the initiative to understand them. Their resistance is like a worm between heaven and earth and will eventually dissolve in the numerous and complicated history.

Whether ancient or present, their resistance is doomed to be a lonely and tortuous road. They are talking with history with uncertainty. In the dimension of history, they are also destined to be just passers-by, waiting for them is not far away from the grave, their grasp of history is completely in a perceptual level, is completely a kind of self-feeling grasp. The tragedy of Ah Q is the best proof. It is completely in a kind of blind optimism of self. It lacks a detailed grasp of reality and history, resulting in the loss of self. This isolation between man and history is an important cause of personal tragedy, and it is also the historical source of countless self-loneliness. This vague, emotional and random grasp pushes it into an unknown world.

5. The “Split” Art: “Turning” and “Irony”

Turning is a narrative factor common to many texts, especially realistic literary works, because it is very difficult to arouse readers' interest if the whole narrative process is to shape characters, plot and story. Therefore, “turning” provides a possibility for the text to achieve the effect of “winding path leading to seclusion”. In Lu Xun's works, the narrative of “turning point” is widely used. It is often linked with the sense of isolation and loneliness in the works, providing necessary preparation for reaching the depth consciousness of the works. In Lu Xun's novels, there is such a logic: the heavy turning of the works often leads to changes in the atmosphere and emotion of the text. A considerable part of these changes are related to the sense of isolation in the works, which further generates the loneliness contained in the text. Of course, the three are also absolutely nonlinear and simple. There is a more complex three-dimensional cross relationship between them, but this linear relationship is the most direct.

When it comes to the “turning point”, we should first mention “hometown”. leap soil's “master” has formed the “sudden turn” of the whole text. all the brewing and assumptions before this, have vanished with this master. the old friendship has become “the song of yesterday”. I really feel the separation between “I” and leap soil and my loneliness, but the real loneliness is hard to say, because the real loneliness has no object to talk to. it is the constant accumulation of the heart and is trapped in the “array of nothing”, so “I” cannot speak the true heart. The turning point in “Kong Yiji” comes suddenly but is also very clever. When Kong Yiji wanted to teach the store clerk the different ways of writing the word “Hui”, he was ridiculed and rejected by the clerk. At this time, his unbearable grief, dignity and personality were gone. Even the children had realized Kong Yiji's status and situation, and Kong Yiji's resources to deceive himself were unsustainable. He really felt the loneliness of himself. “Tomorrow” in the fourth sister-in-law in the only spiritual pillar was destroyed, suddenly feel the world's helpless and nothingness, when dealing with the turning point of “Bao Er” death, she obviously lack the necessary psychological preparation, so when the incident happened, she went into the dead end of death, inadvertently gave up the consciousness of life. The conflicts between seven catties, seven catties of sister-in-law and Zhao Qiye in “The Storm”

constitute the turning point of the novel and the tension of the text. In these conflicts, the transformation of their status also resulted in the transformation of tension and loneliness. Both of them regarded each other as hostile forces, thus one of them was doomed to be lonely. Lu Xun injected a strong critical spirit into the transformation of expressing this loneliness, and made an anatomical criticism of the two sides' immorality and false personality. "Ah Q lost Zhao's qualification under Zhao Taiye's slap. Under Zhao xiucai's bamboo pole, he lost the chance to propose marriage and sell his labor force. In the revolution of 1911, he lost the fortune of the revolution under the sad stick of the fake foreign devils. I lost my right to live under the butcher's knife. "It can be said that each failure of Ah Q is a turning point, but there are two turning points that are particularly noticeable. One is the loss of the opportunity to propose marriage and sell labor. One was to lose the right to live. In dealing with these two things, Ah Q cannot completely eliminate them with the "spiritual victory method" because it has already threatened the existence of his individual life. The article also implicitly expresses Ah Q's consciousness to a certain extent. When he has consciousness, he seems to understand the hardship and loneliness of his own situation.

Sister Xianglin's tragedy was completed in several turns. Kidnapped by her mother-in-law and sold to a mountain village, her husband's death, Mao's death, Lu's master's aversion, and meditation on her soul tortured her body and soul time and time again, gradually pushing her into the mire of despair. However, the separation between her and others is deepening step by step. People do not understand her. She gradually becomes a soliloquize loner. The loneliness of Lv Weifu and Wei Lianshu is accompanied by the narrative turn of the text. The former heroes have now become the people they once despised. This different situation oppressed their hearts and kept their evil consciousness at all times, making them self-abuse, self-killing and become "superfluous people" in the world. Zijun and Aigu had fought fiercely and decisively, but in the cruel reality, their edges and corners were gradually smoothed away and they had to bow to reality. Their loneliness comes from the gap between people and the isolation between people. This loneliness from the heart deeply reflects the indifference and absurdity of going out in the world and is a strong indictment of the alienation of healthy human nature.

6. Summary

"Two more than one soldier, the lotus halberd hesitates alone". The loneliness and isolation in Lu Xun's novels are determined by Lu Xun's life posture and harsh environment, and are also linked to the turning narrative in the text. In the tension of the tension art of the text content, we can see the real state of people's hearts in that era.

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