

Exploring the Cultural Logic Determined by the Production Mode from the Earth Trilogy

Binjie Chen

School of Foreign Languages, Zhengzhou University of Industrial Technology, Zhengzhou, Henan, China

Keywords: Pearl s, Buck, The earth trilogy, Productive way, Cultural logic

Abstract: In 20 century American novelist Pearl S. Buck successfully portrays the life of Wang Long family for three generation from the degree of culture in the Earth trilogy, revealing the changing life style and productive way in country and town of China. The paper is aimed at the real reason for the changing of life style, in fact, the evolvement of the productive way and how Pearl S. Buck show the cultural logic determined by it through expatiating the life style of Wang Long and his sons and grandsons.

1. Introduction

Pearl S. Buck, as the first female writer in American history to win the Nobel Prize for Literature, with her cross-cultural perspective, she is in a special identity between Chinese and Western cultures, calmly detached from the radical Chinese society Change, observe Chinese society from an objective and neutral standpoint, in order to correct Westerners' distortion of Chinese people. Yao Junwei summarized this very well: "Pearl S. Buck was very successful in combining her own emotional connection with China and the Chinese people with the distance that she was required to keep intellectually required to keep in mind in the process of describing China and the Chinese for Western readers. She appropriately grasped the division between the two." [1] In the "The Earth" trilogy, she vividly and truly describes the life in the Chinese countryside and towns, and she has a simple and indomitable feeling for the working people of China. Perseverance expressed deep respect. The novel revolves around the life of the protagonist Wang Long, his sons and grandsons for three generations, vividly showing the historical and cultural changes determined by the mode of production. This article will explore the development and changes of the production and life of the protagonists. Cultural logic.

2. The Introduction of the Earth Trilogy

The narrative form of the "The Earth" trilogy itself can be said to be Pearl Buck's understanding and interpretation of the events and existence in China at that time. It constitutes a historical narrative form for us. Our interpretation of this work today is through understanding and interpretation. Explain the narrative form of the work to understand the historical events of China at a specific time. All these narratives contain the subject's ideology, which is ultimately determined by the mode of production. [2] The development and changes of Wang Long's family for three generations were adapted to the changes in China's production methods at that time. The protagonist, Wang Long, was a poor peasant at first. Later, he experienced the recurrence of rich and poor and the change of class status caused by two accidents. His children and grandsons experienced changes from rural to urban, and each assumed different social roles.

3. The Social Background of the Earth Trilogy

In the early twentieth century, due to China's backward economy and production methods, land played a pivotal role in society at that time. Fei Xiaotong believes that "Chinese society is rural"[3], and the traditional farming concept makes people follow the tradition of asking for life from the land. The significance of land to individual life and family prosperity is beyond everything, and it

has a close spiritual connection with the personality of the Chinese. Pearl Buck is well versed in this mystery of China's agricultural civilization, and she regards the land as the thread that runs through the "Earth". It is the land that maintains the survival and destiny of farmers, and the prosperity and decline of farmers are all related to land. "Earth" most truly shows the simple and profound feelings of ordinary Chinese farmers like Wang Long's love for the earth and love for the soil like life. Pearl Buck philosophically described Alan and his children as "brown like the soil" [2]. When Wang Long was about to marry Alan, and his joy was beyond words, Wang Long did not tell his father this mood, but found an outlet for his emotions on the earth. When dawn just arrived, he couldn't restrain his excitement and ran to the field to check the wheat ears he had just pulled out. When Wang Long married Alan on his way home, he did not forget to take Alan to the temple to burn incense and worship the Buddha. At this time, the land has become a symbol of a good harvest and a prosperous life. Therefore, Wang Long admires the land, admires it, loves it, and is willing to show his voice to it and share his happiness. Through the simple narration of Wang Long, a wider picture rolls out. Countless peasants have worked hard on the land. They are patient, simple, tenacious and unyielding. All their hopes are placed on the land. They hope that the blessing of the gods of the land and their hard work can be exchanged for a smooth and generous harvest in the coming year. The increase in the quantity and quality of land ownership can improve the quality of life of farmers to a certain extent and ensure a prosperous life. No wonder when Alan said to Wang Long, "They must have become poor step by step, because the old lady told me that they wanted to sell land, and wanted to sell some of the land south of the house. That land was just outside the city wall. They used to grow rice every year. Because it's a good land, it's easy to draw water from the moat." Wang Long thought for a while, suddenly made up his mind, and said to Alan: "We want to buy this land." [1] Indeed, Wang Long has a unique foresight. The land purchased greatly improves the quality of life. Even when the rare natural disaster came and Wang Long's family fled to the south for refuge, although they sold all their belongings, there was one thing they did not sell, and that was land. Wang Long kept telling himself: "At least I still have Land-I left my land". [1] The land is still there, and hope is still there. The historical relationship between the land and ordinary farmers like Wang Long will not be severed, and they will certainly continue to thrive on this land.

4. The Earth Trilogy Shows the Historical and Cultural Changes Determined by the Mode of Production

China in the twentieth century is undergoing drastic social changes. The feudal power is decayed, foreign powers invade, and warlords segregate their territory. In this social background of internal and external troubles

Under the circumstance, China's feudal production methods also took various forms and were increasingly disintegrating. The description of Wang Long's sons in the "The Earth" trilogy is determined by the inherent logic of agricultural production methods. When Wang Long went through thousands of hardships to lead the family back to their homeland and start a prosperous life again, his sons showed different identities in the change of production methods. First of all, the eldest son is empty and desolate. He has inherited the tradition of the landlord class's unscrupulous descendants. He does not need to fight fiercely like capitalism to survive. [1] The eldest son despised the poor people who lived in the front yard, who was like his father. He believed that the existence of the poor class made their family's honor discredited. He said to Wang Long: "It is even more disgraceful that the guests have to go through those gates. The ordinary people who come in and out from the gate are always loud and noisy, and they are still stinking." [1] The eldest son inherited the traits of unscrupulous descendants, and compared with each other and spent extravagantly, not only to show the wealth of the family. I bought the front yard where all the poor lived, and bought them generously. I bought finely carved tables and chairs, silk curtains, etc., which are rare and expensive items to expand the style of the home. The eldest son no longer lives on the land like his father Wang Long's generation, and they are no longer closely related to the land. The eldest son's survival method is the alienation of the fierce competition of capitalism. As a rent collector behind the scenes, he keeps raising the taxes of the poor living in the front yard to

maintain his extravagant life.

With the intensification of social contradictions in China at that time, the original feudal land ownership relationship was disintegrated, and replaced by land sublease, the land production relationship of obtaining land rent. Wang Long's second son survived by this production relationship. After he inherited his father's land, he did not resell it as his elder brother did in exchange for silver. Instead, he sub-leased it to a farmer to contract to collect high interest. This way he can easily make a profit and make the farmer more motivated to engage in work. . Although the second son's production method is a substantial progress, he still hasn't got rid of the feudal mode of management. This mode is still based on the feudal land ownership system, and it inevitably characterizes the second son's feudal small peasants. Consciousness means careful planning of his business and obtaining benefits from various channels. Even before he sold the food and exchanged it for silver taels to his third brother, he did not hesitate to change hands many times to obtain the difference. Even the 25 taels of silver that Wang Long ordered to give Lihua on his deathbed was deducted by the second son for indirect reasons.

The survival mode of the third son, Wang Hu, is directly manifested as a product of a special social background. Pearl Buck recorded the survival state of this product with a keen cultural perspective. At that time, the feudal forces in China were in control of the country's economic lifeline, and the backward production methods made the country declining, while foreign powers took advantage of the incursion, the country was turbulent and torn apart, and warlords were able to rampage. The third son, Wang Hu, became a member of the warlord. He regularly took a considerable amount of silver from his second brother to recruit and buy horses, maintain the expenditure of the army, and actively seize the territory and expand the sphere of influence. The bloody battle is a specific historical manifestation during the warlord rampage period. And the way of survival of his son Wang Hu is no longer to maintain a certain relationship with the land like his brothers, but to completely draw a line with the land, ending the production method of working on the land.

The "Earth" trilogy finally describes Wang Long's grandson, Wang Yuan. He is no longer influenced by Chinese feudal ethics like his father's generation, and his mode of production appears to be a product of the old Chinese feudal society, becoming a land cultivator, land owner or A warlord who fought by force. He walked out of China, felt Western culture, received advanced Western education, and deeply felt the responsibility of the young people in the new era to bear the glory of the country. The end of the novel is an imaginary future provided by Pearl S. Buck with his two cultures for farmers. Wang Long's grandson, Wang Yuan, received Western education, and finally returned to his ancestral homeland, using what he learned, Efforts should be made to improve the labor and production conditions of the farmers, and to achieve a new harmony with the earth-forming a new mode of production. [1]

5. Conclusion

By expounding the production and lifestyles of Wang Long, his sons and grandsons, Pearl Buck demonstrated the evolution of the production and lifestyles in rural and urban areas in China, and used an integrated approach to form the land, heirs, and families of the entire nation, including all classes. Overall thinking on major issues such as patriarchal clan system, warlord separatism, and social development. [4] In this overall thinking, Pearl S. Buck shows two cultures, especially the influence of the mode of production on her cultural logic. This cultural logic is instilled in the history of changes in the mode of production, from the laborious land farming of the Wanglong generation under the feudal land ownership system to the various feudal land ownership relations of the sons generation, and finally the grandchildren's acceptance of Western education. Use knowledge to change destiny. The expression of this cultural logic is also diverse. Just as in the stage of market capitalism, the form of cultural expression is realism, and the stage of monopoly capitalism is realism. The situation that Pearl S. Buck was in at that time only made her choose this. Manifestations. [2] Pearl Buck's situation at the time only made her choose this form of expression. [2] In this cultural logic, Pearl S. Buck also entrusted her vision of Chinese farmers. She envisioned

a bright future for farmers-relying on the knowledge learned to form a new harmony with the land.

References

- [1] Yao Junwei. “Cultural Relativism” [M]. Southeast University Press, 2001.
- [2] By Pearl Buck, translated by Wang Fengzhen and others. “The Trilogy of the Earth”[M]. Lijiang Publishing House, 1998.
- [3] Fei Xiaotong. “The Fertility System in Rural China” [J]. Peking University Press, 1998.
- [4] Yao Xipei. “The Worlds of Pearl Buck: The Tragedy of Cultural Conflict” [J]. “Chinese Culture”,19891.