

The cultural thought of the new era is explained by the inheritance and development of strange novels in the Wei, Jin and the Southern and Northern Dynasties

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Abstract: China's strange novels have gone through several stages from the strange stories of the Wei, Jin and the Southern and Northern Dynasties inherited from ancient myths, pre-Qin books, unofficial stories, 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 then Ming and Qing novels have made the strange stories reach their peak. The inheritance and development of China's novels in Wei, Jin and the Northern and the Southern Dynasties coincided with the new policy of promoting, developing and innovating 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 and the Southern and the Northern Dynasties, this article explains the similarities with the thought of cultural inheritance and development in the new era.

Key words: strange novels; inheritance and development; new era; cultural thought

1 Introduction

According to the records of *Han Book, Arts and Culture*, "novelists flow out of officials". Lu Xun believes that "even if it did, it would be the origin of a fiction book, not the origin of novels [1]". Although myth is the origin of novels, the material of novels does not only come from myth. Lu Xun talked about the formation of primitive mythology in *a Brief History of Chinese Novels*. He believed 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 nature. In the Xia, Shang and Zhou dynasties, there were witchcraft, yin-yang and five elements, religious superstition and legends. *The Classic 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, as well as fluffy hair wearing a jade hair ornament, who is the master of the destiny of Heaven and the punishment of Heaven [2]." These materials are constantly used in strange novels, adding many myths and strange stories.

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

and Northern Dynasties on the previous generation

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

The formation of strange stories in the Wei, Jin and the 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 and the Southern and Northern Dynasties. By the Wei, Jin and the Southern and Northern Dynasties, the creation of strange novels had reached a prosperous stage, and strange novels with various themes sprung up. Buddhism advocates for the "pursuit of goodness". 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 the cycle 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 puritanical talk in the Wei, Jin and the Southern and Northern Dynasties also promoted the spread of strange stories. At the same time, puritanical talk plays a great role in the collection of scholars' anecdotes.

2.2 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 *On the Table of the Classic of Mountains and Seas* that "the book of *The Classic of Mountains and Seas* came from the time of Tang and Yu. In the past, floods overflowed and spread across China. People have lost their bases, rugged hills, and places nestled against trees. Gun had no merit. Therefore, Emperor Yao sent Yu to succeed him to the throne... Yu's qualities are clear and trustworthy." Liu Xin believed that the records of mountains, rivers, animals and plants in the book of *The Classic of Mountains and Seas* in the Han Dynasty were true. The Wei, Jin and the 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 the late Wei, Jin, and the Southern and Northern Dynasties, attention had already been paid to the structure, so that the artistic achievements of Zhi Guai novels in Wei, Jin and the 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]." The strange stories of the Wei, Jin, Southern and Northern Dynasties developed on the soil of that time, so they reflect the social reality of that time, and the meaning of the era will also change, and so on. Compared with the previous generation, there are still many innovations and developments in the strange novels of the Wei, Jin and the Southern and Northern Dynasties, which are not discussed in detail here.

3 The inheritance and development of supernatural novels from the Wei, Jin and the Southern and Northern Dynasties

3.1 Inheritance and development of Tang Dynasty

In *Biography of Yingying*, Zhang Sheng often asked Zheng about his mood and said, "I can't do anything. It's my desire that's causing trouble, nothing". Zhang Sheng is coming to Chang'an. He first told Zheng with emotions. Cui doesn't seem to have anything unpleasant to say, but Zhang Sheng's expression of sadness and anger is touching. On the eve of his departure, Cui said, "I will never see Zhang Sheng again". The next day, Zhang Sheng left to the west.

It can be seen that the plot of strange novels in the Wei, Jin and the 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 storyline changed from single line to multi line, the characters became personalized, emphasizing the description of the characters. From the actual record of the Wei, Jin and the Southern and Northern Dynasties to the fiction of the plot, the plot is more colorful.

3.2 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, the scholar bowed to the monk, "Ten thousand blessings! Where are you going now? Are you going to the West to seek Buddhist 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.

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

In the Ming and Qing Dynasties, strange tales from *Liaozhai* and *Journey to the West* achieved high achievements in strange stories. The stories of strange tales from *Liaozhai* mainly come from the legends and folk stories of the Tang Dynasty. The plot is detailed and euphemistic. Ghosts and apparitions have human character and characteristics. The creation of strange tales from *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 has been 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.

4 The inheritance and development of ghost novels and the similarities of cultural thoughts in the new era

New era cultural thought is based on Marx's innovation and views culture in a changing and developing way. The interpretation of the strange novels 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 from this that the importance of literary works lies in feeding their historical background through reverse understanding of the text. 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, we should also innovate. This is the correct path of literary development.

5 Conclusion

From the inheritance and development of Wei, Jin supernatural novels of pre-Qin myths, literary works, and so on to the influence of Tang legend, Song and Yuan vernacular, Ming and Qing novels, the changes in supernatural 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 consistent with the 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. It is necessary for us to 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.

Conflicts of interest

The author declares no conflicts of interest regarding the publication of this paper.

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