Study on the Ecological Thought in Guo Xuebo's Novels

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Abstract. Since the introduction of European and American eco-literary thoughts into China, more and more Chinese writers have turned their creative visions into the field of ecological culture combined with the current situation of human beings' destruction of natural ecological environment in the era of industrialization in China. The series of ecological novels written by Guo Xuebo, an Inner Mongolia writer, is more concerned about the ecological crisis. The reconfirmation of animal life and the reflection on human nature have attracted more attention in the literary world.

"Ecological literature is based on ecological holism as the basis of thought, taking the overall interests of the ecosystem as the highest value to examine and express the relationship between nature and human beings and to explore the social roots of ecological crisis. Ecological responsibility, critique of civilization, ecological ideal and ecological warning is its outstanding feature." [1] Ecological literature is a literary phenomenon that arises when human self-development and the natural environmental endurance have a contradiction. Ecological literature requires human beings to positively face the destruction of the natural ecological environment during the development, abandon the previous anthropocentrism theory, and examine the relationship between man and nature, man and animal on the basis of ecological holism, and reflect on the limitations and lack of human nature.

Under the influence of European and American ecological cultural trends, especially after the American female writer Carson published the book "Silent Spring" in 1962, Chinese writers began to pay attention to the current natural environment and ecology. A large number of writers have joined the ecological literature creation with distinctive regional characteristics, such as Ye Guangyi's Qinling ecological literature, Du Guanghui's Kekexili novel, Liu Liangcheng, Hong Ke and others' Xinjiang series of ecological novels. One of the series of grassland
ecological written by Guo Xuebo, a writer from Inner Mongolia, can not be ignored. Most of Guo Xuebo's ecological novels revolve around the story of his native and natural humans and animals in his hometown of Horqin, highlighting the seriousness and challenge of the natural ecological crisis and reflecting on the gains and losses of human beings in the process of modernization. It is worth noting that his ecological novel transcends the anthropocentrism of the past, personalizes the natural environment and non-human animals, and strives to explore the spiritual homeland of mankind in a more grand and ecological perspective. Therefore, the research and discussion of the ecological and cultural connotation in Guo Xuebo's novels has positively promoted the development and creation of ecological literature in China and the current ecological environmental protection.

1. The deterioration of the natural environment and the highlight of the ecological crisis

The ecological series novels by Guo Xuebo are named after “Desert” (“Shahu”, “Sand Funeral”, “The Soul of the Desert”, “The Desert Wolf Child”, etc.). The desert became an external representation of the deterioration of the natural environment in its ecological novels. For the relationship between human beings and the natural environment, some scholars have given a linear form of "natural (no me) -> environment (individually me) -> ecology (you have me)" [2]. Specifically, it is from the "no-self" stage of the ancient times in which humans and nature such as birds and beasts merged into the whole to the “self-reliance” after the Renaissance, with the large-scale destroying nature and then to the “you have me” stage of nature and nature after the serious consequences of anthropocentrism. Guo Xuebo's ecological novels explain the development process of the above-mentioned interaction between man and nature to some extent.

The desert in Guo Xuebo's novels is not inherently natural, but the evil consequences of human beings in order to achieve self-desire and economic development. In many of his novels, the author describes the green vitality of the previous prairie in a look-ahead posture, and reveals the devastation of human beings after destroying the prairie with a helpless brushstroke. The opening of the novella "Sha Fox" has caused people to be alert by the destruction of the natural landscape before and after the grassland. "At the earliest, this is still the fertile land of green grass. ..... Later, people think that it is not worthwhile to cultivate crops on such vast and rich land, so people began to plow the grasslands. Therefore, people planted a bane for themselves. The sand under the grass was turned over to the surface, and finally the sand, which was exposed under the sky, began to be loose, active, rushing, and attracting the wind..... The 40 million acres of fertile soil here has become today's yellow sand, a desolate world."[3] This reveals the "before and now" of the "desert", highlighting the deterioration of the natural environment is the result of the destruction of human beings. In fact, in ancient times, people and nature were not in a state of sharp opposition, but the vast grasslands continued to nourish and nurture human beings within an affordable range. The terrible thing appeared in the industrial age, people who were never satisfied were constantly asking for nature." At the end of the fifties, the raging years, suddenly entered a group of labor forces, the flag said: 'To the desert for 'food'! They dug deep into the bunker. This was destructive to the degraded vegetation. In a few days, an unprecedented sandstorm buried their tents, and they fled."[4] Anthropocentrism has caused people to do whatever they want in nature, they madly marched
into the desert and finally could not compete with the mighty nature. Such a narrative expresses the writer's criticism and denial of humankind's unreasonable desires. On the surface, human beings have plundered the resources of nature, but in fact they have seriously damaged the ecological environment and brought disaster to themselves and future generations. Facing the scary homeland, Guo Xuebo expressed his inner sorrow and sadness in the end of the novel "The Desert Wolf Child". "In the face of the increasingly deserted homeland, facing the natural environment where the wolf beasts are extinct, I have been speechless for a long time. I cried for the beautiful Horqin grassland that is disappearing. I cry for us humans."

In Guo Xuebo's ecological novels, there is a plot in which the villagers' original residences were buried in the desert. In the "Soul of the Desert", the old Ha'ersha village was covered by quicksand. In "Sand Funeral", the old Heilougou village was also buried in the desert. In the "Damo Wolf Child", the ancient city was covered by the desert. This narrative reflects the pressing of the desert on human beings after the destruction of the natural environment, constantly reducing the living space of pressing human beings, and highlighting the precarious environment. The result of mankind's domination of nature is that human beings are dominated: not only is part of the object that is materialized by another, but human beings are expelled from life, drifting in the material world.

It seems that the desert is the one which threatens the human life and invades the realm of human survival, but with the Pandora's Box opening, the culprit that destroys the ecological balance is our human beings. In Shahu, the big beard shot and killed the old sand fox, and the animal protectionist Lao Shatou shouted and tortured: "You damn old sand demon! All the roots are you! I really hate You...... Who put you out of the bottle? Who is it?! [7] After the exiled science and technology personnel in the "Sand Burial" was buried in the desert, the Lantern Lama also issued the same shocking life torture, "Damn the desert! I will always curse you! Your evil grass roots, the sinful desert - give back my white sea brothers!" [8] The narrow vision of human beings caused the destruction of the natural environment and the ecological crisis. And it ultimately jeopardizes the survival and development of human beings. In such emotional expression, the writer uses the mouth of the characters in the novel, which not only shows the reality that human activities lead to environmental destruction and ecological crisis, but also conveys his own ecological ideas and thoughts, that is, beyond the development of anthropocentrism to walk out of the thinking circle of the voluntarism-only development theory, construct the ecological holistic development thought, and return to the natural ecology itself.

2. The animal's main narrative from the ecological perspective

Animal narratives in ecological literature generally involve animal protection issues. The general animal narratives are mostly based on utilitarianism such as "resource theory" and "tool theory". The purpose of protecting animals is to seek greater benefits and better development for human beings. But the animal narrative in Guo Xuebo's ecological novels is based on the ecological perspective, transcending simple interest relations and utilitarian ideas, restoring the animal's main status, and thinking about the relationship between humans and animals on the basis of bioethics, showing the rich emotions and inner world of animals. In the traditional animal narrative theory, people tend to be "high spirits", conducting simple moral judgments and value orientations on animals, or to express people's shallow compassion for animals, or to
make allegorical representations of animals (for example, wolves represent cruelty, and the fox represents cunning). In his animal narrative, Guo Xuebo shows the unity and equality of human life and animal life on the basis of bioethics.

There are many kinds of animals in Guo Xuebo's ecological novels, including wolves, sand foxes, goshawks and irrigation. Without exception, the animals he wrote are brave, smart, kind and human, and have a rich emotional world. The white wolf in Sand Burial is human, knowing gratitude, because when he was a child, the Cloud Lantern Lama let it eat the milk of the old cow. When the old cow was attacked by the black wolf, the pregnant white wolf started fighting against the black wolf. When the thing that the Cloud Lantern Lama violated the rules and let the white wolf steal milk was disclosed, he squatted in front of the old cows and pleaded guilty. "(White wolf) sticks out his tongue and licks the salty tears falling on his mouth, then sticks out the long red tongue to pick up the tears on the face of the old lama. [9] When the captain of the dog team, Tieba, wanted to kill the white wolf, it did not want to trouble the owner and chose to return to nature." White babe is like that year. The wet tongue licked the tears, then looked up again, and went to lick the tears of the old lama's. The moist and soft tongue gently groaned and expressed infinite affection; the tail shook slightly, seemingly telling the separation. "[10] The emotional expression of the two people's tears, and the details of the white wolf's tear indicate the spiritual communication and mutual sympathy between the human and the animal, which beyond the ethnicity." Emotions" and "Sadness" the two words that convey rich inner feelings are not only the exclusive meaning of human emotions, but also the different emotions of animals with equal life. The big beard in "Shu Fox" wants to shoot and kill the old sand fox. The old sand fox that is feeding the little scorpion shows great detached maternal love and beautiful modality: "In the morning light, its coat color become redder and brighter, like a group of orange-red flames flashing, so beautiful. It is feeding a small donkey, the gentle and kind manner, seems to be unable to bear to interrupt the feeding of the little baby to escape."[ 11] Shahu chose the latter from taking care of his own individual life and protecting the youngster from being harmed. Great maternal love transcends the boundaries between humans and animals, which is admirable. As Ye Guangyu, a female writer who wrote the Qinling ecological literature, has said, "It is not only people who can feel happiness and pain, but also animals. Their lives are extremely spiritual and have their own dignity and solemnity. We should give them understanding and respect."[12]

In the long-term evolution of animals, animals have formed a set of survival rules that they are familiar with, that is friendliness and non-infringement, and obeying the law. But when greedy and brutal humans broke into the homes of animals with guns, which causes the destruction of the biological chain and the complete collapse of the value system. Whether it is the iron bar that loves to kill animals in Sand Funeral, or the beard of the old sand fox in Sand Fox, their killing of the unarmed animals is just like lifting the ice-cooled powerful shotgun. On the surface, this is the advancement conquered backwardness, and the violation of civilization by barbarism, but the actual manifestation of human weakness and ethnicity. "Running away not because its fear of the wicked, but the fear of the firearms in humans hand. Humans only can rely on guns, and they can't do anything without guns."[13] Thus, we can see that the writer's singing for animals, and the disclosure of the human beings' selfishness and cruelty.

From the standpoint of ecological holism, Guo Xuebo not only praised the spiritual connotations and beautiful emotions that from animals, but also regarded animals as an
indispensable part of the entire ecosystem. In the face of powerful natural power and natural survival rules, people have lost their absolute superiority and are in the same position as animals. In the "Sand Burial", the powerful quicksand hit humans and animals, and the foxes, hares, hawks and other birds and beasts turned to people for help. The selfish and indifferent iron bar could not help sighing: "We don't have the energy to save them at the moment. "We humans are the most important!" [14] The refutation of the Lantern Lama represents the writer's concept of ecological animals to a certain extent. "Are people important? That is your opinion. From the point of the fox, are you important?" All creatures are equal on earth. Everything that has life in the desert is equally valuable, regardless of whether it is high or low." [15] It is meaningful that we can have a glimpse of the writer's perception of the equal life relationship between humans and animals from the characters and animals name in Guo Xuebo's novels. And The White Sea and the Lantern Lama in "Sand Burial" are very fond of the little white wolf. The Lama of the Cloud Lamp called the little wolf a "white babe", while the White Sea teased the little wolf as a "li lama." "Wolf" Zhongshan's boss is called Shan Lang, and everyone calls him "mountain wolf". His two sons are named Shan Hu and Shan Long. Such a phenomenon in which the name of a person and an animal refers to each other is actually an external manifestation of the writer's ecological concept, that is, the human beings and the animals are in an equal state of life; there is no distinction between high and low, and sometimes their status and fate can be replaced.

3. Reflection on Human Nature and Reconstruction of Ecological Personality

The emergence of the ecological crisis is always closely related to the human crisis, and it is related to the selfishness, narrowness, and insatiable mental weakness of human nature. Guo Xuebo's ecological novels always have a group of destroyers of the ecological and natural environment. The authors use them to treat the nature and animals brutally and cruelly to criticize human nature. They are the big beard in "Shu Fox", the iron bar in "Sand Burial", the Hu La, the Jin Bao, the Second Bald in "The Desert Wolf Child". These people have obviously become the spokespersons of the anthropocentrism ecological position. They will not be touched by the animal's inner feelings and life dignity. The only thing that comes to their mind is how delicious the animal's meat is and how much money the animal's fur can exchange. Mysterious nature and beautiful animal creatures have become the venting object of their expanding material desires. Guo Xuebo borrowed the words of the Lantern Lama in the novel "Sand Funeral" to strongly criticize and accuse the "food culture" of human beings. "I will never let it get into the bad habits of people. People are too cruel and overbearing carnivores. If you look at those of you who don't believe in Buddhism, don't you eat them? Flying in the sky, running underneath, swimming in the water, eating almost all things, so greedy.... People, they will eat this earth up sooner or later! Hey, it's your turn, is there anyone can be saved?" [16] Sadly, these ecological environments destroyers in Guo Xuebo's novels are not an individual existence, but a group of people who destroys animals and environment unconsciously. They often ignore the laws of nature for their own interest or the immediate interests of the family, ignoring the lives of animals. People in "Crying Shazi" ignore the deterioration of the ecological environment, planting melons on the sand scorpion for economic benefit; the ruthless iron bar
in "Sand Burial" was created in the Lama and the White Sea. Hunting near the Temple of the "Su Mo"; the lama in "The Desert Wolf" kills the wolves for family interests. This has resulted in confrontation and inconsistency between human and natural humans and animals, and the natural ecological environment is facing a crisis of total collapse. It also implies the writer's hidden concern about the reconstruction of the ecological and natural environment.

In addition to the reflective criticism of environmental destroyers within the human community, the writer Guo Xuebo also created another critical perspective for us; namely, the animal-based narrative strategy, which uses animal perspectives to reflect human blindness and insularity. In the "Sand Burial", in order to make the crops untouched by animals, a vigorous dogs-beating movement was carried out, and the dog's mourning was endless. "They were abandoned by their own masters and betrayed. For the sake of temporary survival, the main people ignored the thousands of years of friendship, thousands of years of hard work, and betrayed them. The dog’s mourning expresses that how selfish and narrow-minded the man is!"[17] The writer restores the animal's subjective narrative position, on the one hand, it transcends and reverses the anthropocentrism theory, on the other hand, it also resets the animal's "discourse power" return. Both humans and animals are an important part of the natural ecology and are in an equal coexistence. In the face of great natural forces, people also have to let go of their pride and dignity, bow to the nature and return to the animal side. Before the horrible hot sandstorm coming, people and animals shared a room and got a temporary peace. "In front of this terrible and mysterious nature, I feel that I am too small and too fragile. People usually live by the spirit of all things, saying that they can win and control everything. But at this moment, they seems to be so weak, nobody can rely on, helpless, poor, not much better than those small animals."[18] Writers use animal narrative perspective to highlight the ecological ethics of human and animal equality, showing human arrogance and selfishness, in order to achieve the goal of criticism and reflection on human nature.

In Guo Xuebo's ecological novels, there are other groups of people who are opposite to the ecological and natural environment - the protectors of the natural ecological environment. They are the White Sea and Cloud Lamp Lama in "Sand Funeral", the old Shuangyang in "The Soul of the Desert", and the old Shatou in "Shu Fox". Compared with those who destroy the ecological environment, they are practitioners and protectors of the natural environment ecological value system. They understand the laws of nature and the life of animals, and strive for a balance between humans and environment, social development and natural ecological protection, instead of putting the human will above nature. The most ecological personality of the natural environmentalists is the Lama Lantern in the "Sand Burial". His character is solitary, his behavior is weird, and he is detached from the outside world. He has his own unique and extraordinary understanding of the natural environment and the earth, and to a certain extent represents the writer's expectation of the overall ecological concept and ecological personality. When he was forced to put the little wolf in the field, he looked at the back of the little wolf and gradually disappeared into the wilderness. The author wrote, "On night, the earth fully shows this transcendent temperament and embraces all the creatures attached to it, also contain all reasonable and unreasonable, complete and incomplete, powerful and weak, and all life and death, reincarnation."[19] This is a kind of transcendence. The boundary between life and death, transcends the broad realm of transcendence and righteousness, and transcends the value of human beings and ecological values. The vast and boundless land symbolizes the ecological
values of cloud lights, that is, returning to nature, regaining good humanity and rebuilding the concept of ecological personality.

The third type of characters in Guo Xuebo's ecological series novels are the image of alien intruders who come to the desert either because of their work needs or because of the frustration in their lives. After witnessing the tragic story between the people and the natural people and animals, they have intensified their understanding of nature's ecology to different degrees, and they have been inspired by the spirit and baptized by the soul. The aliens in "Sand Burial" were the reason for understanding the deserted white sea in the desert. They traveled thousands of miles to the scorpion, and they both understood the cause of the desert and witnessed the animals and animals. Hunting and killing also observes the natural laws of the ecological things, and perceives the ecological concept of the vagrant vagrants. Finally, when the Cloud Light passed away in the desert, the words of the outsider’s original plant revealed the continuity and extension of the ecological whole concept in these outsiders. “I will return. I will come back to plant the grass and restore the Nogan·Su The original color of the mold temple - green, then pay homage to you ...." [20] It can be said that through these desert invaders, Guo Xuebo restores the ecological natural system and rebuilds the confidence of the ecological personality. Guo Xuebo's ecological novels, from the standpoint of ecological holism, pays attention to the ecological crisis and natural deterioration of his homeland Horqin grassland with an enthusiastic attitude, and pays attention to the living conditions of grassland animals from the perspective of animal narrative, and criticizes people and nature with sharp and profound thoughts. The human nature is limited and has rich ecological and cultural connotations. In addition, Guo Xuebo constantly explores the road to redemption of human nature in his novels, highlighting the writer's reconstruction and thinking of the ideal home of mankind. Because his ecological novels have distinct regional characteristics and unique writing styles, they are increasingly attracting people's attention to the ecological environment and reflecting on their own limitations. Guo Xuebo's novels have contributed to the current ecological literature creation and ecological environment protection.

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