

Xiao Hong and Hong Kong Literature

Jieqiong Zhou*

Xijing University, 1 Xijing Road, Chang'an District, Xi'an City, Shaanxi Province, China.

Jieqiong.zhou@163.com

* corresponding author

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Abstract: Since the 1980s, the study of Hong Kong literature has attracted more and more attention. By 1997, when Hong Kong returned, the heat had reached a peak. Xiao Hong, with her unique literary language, literary genre and artistic characteristics, has become a female writer with strong artistic personality in the modern literary world of China. Her short and bumpy life experience is also a frequently discussed topic in the literary history. Xiao Hong's period of literary creation in Hong Kong is a very important stage in her creative career and a harvest period of her representative works. The geographical and cultural characteristics of Hong Kong have a great influence on Xiao Hong's high-yield and high-quality creation at this stage. Therefore, the purpose of this paper is to explore the relationship between Xiao Hong's literary creation and Hong Kong literature, so as to explore the influence of Hong Kong's years on Xiao Hong and different reflections on its influence on Hong Kong literary world. In this paper, we will use the research method of specific analysis to compare the data and come to a conclusion. The results of this study show that Xiao Hong's departure from the mainland is an escape of experience and significance. Compared with the mainland, Hong Kong is undoubtedly the place for Xiao Hong to decompress and release. Therefore, the understanding of Xiao Hong's works can be divided into two different stages, from the background to feel the artistic conception of literary connotation displayed in different stages.

1. Introduction

Xiao Hong is a modern female writer who is controversial both in front of and behind her. There are great differences in her emotional response and reading experience in her circle of friends, critics and readers [1]. The fate of Xiao Hong is the intense specimen of modern women's seeking liberation and independence in early spring. Xiao Hong's creative career is the same tune and different tune in the tide of the times from the beginning to the end. Xiao Hong, with her unique sharp touch on the sensitive core of Anti Japanese War, enlightenment, women and other topics, has become an odd number that cannot be covered by a single literary standard. The biggest difference in Xiao Hong's evaluation is the creation in Hong Kong. Hong Kong on the edge gives Xiao Hong an important creation precipitation. Xiao Hong is not born with mature and mature writing style, her creation and thinking have obvious growth and transformation [2-4]. Her works in different periods have different ideas and styles. In the later period, her works show a higher pursuit. In Hong Kong, her works such as *Mabel* and *Hulan River* biography tend to be mature, unique in style, changed in emotional tone, and more calm recollection and thinking.

In the literary space during the Anti Japanese War, Hong Kong as a "transit station in exile" has special value. For Xiao Hong, Hong Kong not only provides a relatively stable external environment, but also provides an opportunity for creative consolidation away from the main venue of the Anti Japanese war [5]. In Hong Kong, Xiao Hong ruminated on the familiar and written themes, characters and themes, forming a unique Anti Japanese writing based on life stand and compassion aesthetics [6-7]. This promoted Xiao Hong's self-development in literature. It also showed the different ways of linking writers and the times in the dialectical relations of alienation and return, edge and center, and provided another experience of literature during the Anti Japanese

war. The literary world of Hong Kong before and after the war has always been regarded as the literary peak brought to Hong Kong by the writers from the south. Due to the different historical situation, the difference between the two periods is still large. Before the Anti Japanese War, there was a large number of literary circles in Hong Kong. Because of the goal of Anti Japanese, we came together to form a united front. The literary world was full of flowers, and we achieved a lot in creation. After the Anti Japanese War, especially in the late 1940s, the situation of Hong Kong's literary world changed greatly, and the ruling left wing was about to blow up a storm of criticism to clean up the literary world for the establishment of new China [8-9]. In this severe form, the creation is rather shrinking.

With the continuous in-depth study of Xiao Hong's literary works at home and abroad and the combination of the author's own experience, the research of experts and scholars are aware of the different experiences of Xiao Hong in the two stages, changing the traditional inherent cognition of people in the past [10]. However, Internet technology is not only a tool to assist the development of new curriculum resources. The image of Xiao Hong in film and television works needs to be analyzed from the dual understanding of literature and art and film and television art. From the macro perspective, Xiao Hong's image in the art should be viewed, and the integration of literariness and film art expression should be explored. It is also the innovation of this paper. In order to explore different art forms for Xiao Hong image building means and effects, to supplement the study of Xiao Hong image in film and television, to enrich the study of Xiao Hong image.

2. Method

2.1 Core Concepts

(1) Xiao Hong

Xiao Hong is a modern Chinese woman writer, one of the four talented women in the Republic of China, known as "the literary God of 1930s". Her name was ronghua, originally Zhang xiuhuan, and later changed from her grandfather to Zhang Zhuying. The pen names are Xiao Hong, Yin Yin, Lingling, Tian Di, etc. In 1911, he was born to a landlord family in Hulan District, Harbin City, Heilongjiang Province. The loss of a mother in childhood. In 1932, I met Xiao Jun. In 1933, the first novel "abandoned children" was published under the pseudonym of whispering. In 1935, with Lu Xun's support, he published his famous work the scene of life and death. In 1936, he traveled to Japan and wrote prose lonely life and long poem sand grain. In 1940, he arrived in Hong Kong together with Duanmu, and later published the novella "mabele" and the novel "biography of Hulan River". On January 22, 1942, he died of tuberculosis and malignant tracheectasis in Hong Kong. He was only 31 years old.

(2) Hong Kong Literature

Generally, tracing back to the source of Hong Kong literature, most of them began to engage in literary creation after the southern scholars came to Hong Kong during the civil war between the Kuomintang and the Communist Party of China. Based on the historical background, from 1927 to 1937, a large number of intellectuals and cultural figures came to Hong Kong to escape from the war. Most of them had a passing mentality. Therefore, they wrote about the "barbarian" side of Hong Kong in the south, or expressed their feelings about Hong Kong's being ceded. In 1949, the second group of important southern scholars came to Hong Kong, some of them continued to think about colonizing Hong Kong, but many began to think about the value of Hong Kong's local culture, and stayed in Hong Kong, bringing a new cultural scene to Hong Kong. Compared with Taiwan literature, Hong Kong literature is more free and open, which is obviously related to the uncertainty of British governance of Hong Kong during the colonial period. Based on this uncertainty, the early British government did not set up a long-term cultural policy for Hong Kong, and the laissez faire attitude gave Hong Kong literature a relatively large degree of freedom. In addition, since the 1950s, works called "green back culture" have appeared in Hong Kong's literary circle, generally referring to a group of literary magazines and books that were directly or indirectly funded by the United States. At the same time, left-wing publications have formed another voice in the literary circle to

compete with them. Under the interaction of the two, Hong Kong's literary circle has flourished.

2.2 Research Methods

The first is to use text analysis. This paper is based on the careful reading of more than 70 biographies of Xiao Hong, selected some representative biographies of Xiao Hong, Xiao Hong's comments, Xiao Hong's paintings and Xiao Hong's biographies for intensive reading and detailed analysis, including Luo Binji's biographies of Xiao Hong, Xiao Feng's biographies of Xiao Hong and Cao Gecheng's my aunt Xiao Hong. , Guo Yubin's biography of Xiao Hong, Ji Hongzhen's daughter of Hulan River: the whole biography of Xiao Hong, Ge Haowen's biography of Xiao Hong, Ding Yanzhao's biography of Xiao Hong, Wang Xiaoni's low flying human bird - Xiao Hong's life in exile, ye Jun's biography works and biographical novels. The second is comparative method. In exploring Xiao Hong's works, the author compares the differences between Mainland and Hongkong works. This paper adopts a contrastive approach to compare the different versions of Xiao Hong's biographies written by the same biographers. Comparing the simultaneous interpreting works of Xiao Chuan with the same type of different biographies, we compare the works of Xiao Hong biography with those of Xiao Hong in the same period. Through parallel comparison, horizontal comparison and vertical comparison, this paper makes a detailed study of the common and different features of Xiao Hong's image in biography. The third is theoretical analysis. To explore the reasons for the change of connotation and artistic conception of Xiao Hong's literary works and its influence on Hong Kong literature. Xiao Hong's literary choice also contributed to the self-development of Xiao Hong's spiritual subject. Different from other writers in Northeast China, Xiao Hong's works are full of subjective emotions. Xiao Hong is not the "three northeastern provinces" that describe the political landmarks under the national position and national consciousness, but infiltrates the Hulan River small city and back garden into a unique "my city" with emotion, which is the thought of returning to the roots and the memory of homesickness. When Xiao Hong constructed her own literary world in Hong Kong, the aesthetic transition with unique characteristics played a role. At this time, her subject consciousness is determined, her literary personality is strengthened, and her literature has become another home.

3. Experiment

3.1 Experimental Data Source

In this study, 120 teachers and college students were randomly selected for investigation. These teachers come from different majors and the teaching subjects also include multiple categories. The selection of these research objects is mainly based on education development level factors, hobbies, family education factors and economic factors. The comprehensive consideration of these factors is conducive to the representativeness and typicality of the experimental data.

3.2 Experiment Implementation

In order to have a more comprehensive understanding of the changes in the literary style of Xiao Hong's works under the background of Hong Kong Literature and the influence on Hong Kong literature, based on the analysis of the relevant original works, the author combined with the overall style of the literary works under the background, combined with the ups and downs of Xiao Hong's inner world, the form of the text, the effect of communication, and the way of the audience's acceptance, all made a totally different impact in the past. The spread speed and scope of literary works have been improved unprecedentedly. At the same time, the two-stage questionnaire of Xiao Hong's works was formed by asking for the advice of the tutor and the teacher. There are 15 questions in the questionnaire, which are divided into two parts. The first part of the questionnaire is the basic information questions, 6 questions in total, in order to understand the gender, age, education background, major, school location and other basic information of teachers and students; the second part is the survey of respondents' participation in the study of Hong Kong Literature and Xiao Hong's character, 9 questions in total, in order to understand different researchers' different

perceptions of Xiao Hong's life style, handling methods, character characteristics, advantages and disadvantages. In the process of practice, it's easy to bring in your own feelings, which makes Xiao Hong's biographies have a strong emotional color.

4. Discussion

4.1 Data Visualization

In the questionnaire survey, a total of 120 questionnaires were sent out, and 100 questionnaires were recovered, of which 92 were valid questionnaires, the effective recovery rate was 92%, and the experimental results were valid. The basic information of the respondents is shown in Table 1.

Table1. Respondents' Opinions on the Style Change of Xiao Hong's Works

Writing Style	Environmental Science	Personal Experience	Character traits
	35%	44%	47%
Social Influence	Promote	Weaken	No Matter
	13%	23%	53%
Emotional Color	Free	Strong	Pathetique
	56%	23%	42%

4.2 Analysis and Discussion

According to the statistics, Xiao Hong wrote 35 novels in his whole life, which can be divided into 16 from 1932-1934 in the early stage, 15 from 1934-1939 in the middle stage and 4 from 1939-1941 in the later stage. There are 21 works about mainstream discourse, accounting for 64%. The main discourse introduced in the early works is class oppression and struggle, with 11 novels represented by trek, accounting for 61% of the total in the early stage; one of the middle works is related to class discourse, that is, the story of Wang Si accounts for 0.7% of the total, eight of which show the main discourse of anti war, accounting for 60%; and the last one is 0. From the perspective of non mainstream discourse, most of these works were created when she left the mainland twice and left the mainstream discourse environment at that time. Tokyo wrote six articles, four of which belonged to non mainstream discourse, while Hong Kong totally avoided the mainstream at that time. Xiao Hong therefore.A lot of criticism. And from the content of these works, as time goes on, they are gradually moving towards the concern of personal existence feelings, highlighting the expression of personal experience. What's interesting is that once she leaves the mainstream discourse environment, she will recall her childhood.

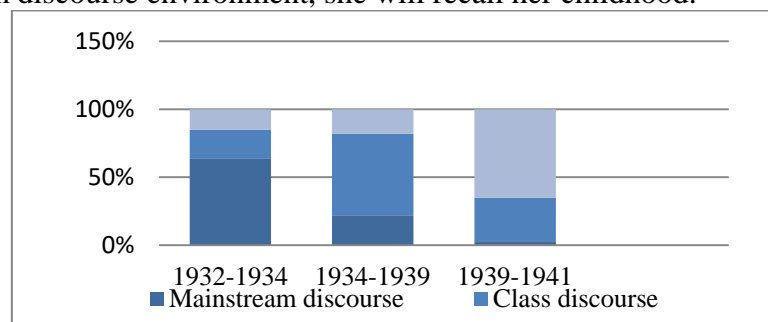


Figure1. Characteristics of Xiao Hong's Works in Different Periods

5. Conclusion

This paper shows that Xiao Hong expresses different special emotions in different creative environments, brings different aesthetic experiences to readers, and probes into how to use the background of the times to analyze literary works comprehensively from different perspectives, so as to draw a more consistent view of Xiao Hong's psychological state and influence on Hong Kong

literature.

This paper focuses on the different images of Xiao Hong's works in different historical backgrounds. With the diversified development of literary form and the change of literary form environment, Xiao Hong in Hong Kong period was almost completely isolated. She had no friends or contacts with any literary groups, and the society also ignored her. Even when the biography of Hulan River and the march of small town were published, they were not recognized as they should be. She is still continuing her unique personality style, immersed in her own small world. Of course, it is also difficult for local people to have a sense of closeness and empathy for such works. This distance is not only the space and time gap between the past and the present in the sense of physics, but also the gap between the dialogue and communication between the past and the existence in the sense of Psychology. Looking for and approaching a real Xiao Hong is still a long way to go.

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