

# Interpretation of Tragic Consciousness in Lu Yao's Novels

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**Abstract:** Eugene O'Neill once highly affirmed the value of tragedy: "Only tragedy is real, meaningful and beautiful. Tragedy is the meaning of life and the hope of life. The noblest is always the saddest." However, there are many ways to write tragedies. Lu Yao is often dubbed as an ethical spirit such as optimism, idealism and heroism. However, it is not difficult to realize that in the era of the loess land and the integration of urban and rural areas that Lu Yao loves, the characters he writes are essentially a complete tragedy, however, this kind of sad emotion is contained, not released through huge emotional shock. By tracing Lu Yao's growth process and his compassionate and moderate qualities, we seem to be able to understand Lu Yao's drama tragedy.

**Keywords:** Lu Yao; Novels; Tragic consciousness

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Lu Yao's novels have extremely high aesthetic value. What he depicts is not the traditional local literature, but the intersection of the countryside and the city. Many authors have set foot in this field, but like Lu Yao's continuous creation There are almost no second authors of works in this field. The rural life in childhood and the urban life after growing up gave Lu Yao a deep sense of contradiction and conflict. Based on the development of tragic consciousness and his optimistic attitude and compassionate feelings during his growth, Lu Yao is in this area between urban and rural areas. The land is constantly thinking about the relationship between the descendants of reform and opening up and urban and rural areas, as well as the human nature and its sublimation highlighted in the collision of contradictions.

## 1. Lu Yao's Life Experience and Tragic Consciousness

As a writing concept, "tragedy" corresponds to "drama". In the long-term development of social production, people have clearly experienced joy, so they can understand the power contained in tragedy from joy to sorrow. The earliest tragedy of human society mostly comes from the deprivation of life by nature. With the emergence of spiritual civilization such as literature, tragedy is flexibly applied between texts by writers. It means character symbols that symbolize the good qualities of human truth, goodness and beauty. Experienced tribulations in specific scenes, and indomitable and brave resistance, but ultimately still knocked down by invisible destiny. This kind of fate is mostly a social environment composed of human nature and human nature, and it may also be unpredictable events such as natural disasters. Tragedy is not simply the negative destruction and bad-mouthing of human nature, but through these sufferings and evils to arouse people's emotional agitation, thus confirming the importance of good and beautiful qualities to human beings<sup>[1]</sup>. People who resist tragedy and cannot understand tragedy are essentially resisting life itself, and being divorced from life itself is the biggest tragedy in itself.

A good writer must have a deep sense of tragedy. The cultivation of Lu Yao's tragic consciousness may have begun in his childhood. Although Lu Yao's name is closely linked to labels such as "optimism" and "heroism passion" in the impression of many readers, in fact, Lu Yao's life has played a tragic triumph from the first page for him. Through the words left by Lu Yao, we can still imagine a sensitive and self-respecting child growing up in the loess of northern Shaanxi facing the melancholy caused by the parent-child relationship of the old Chinese small peasant family alone. When the child grew up to six or seven years old, he had to face the lack of dependence brought by his father's dwarf image. As the eldest brother of eight children in the family, Lu Yao was adopted to his parents, however, it seems that his established fate has not changed. He only went from one poor family to another poor family-the alienation of blood relationship made him awaken his self-consciousness prematurely. In this new family and environment, he had to become independent because of his blood relationship, being on the edge of school life because of poverty, or is it the center of the experience of making a fool of himself-the awakening of self-consciousness more makes him translate the early hardships of his life into the background of the tragic character, which is reflected in Lu Yao's works.

## 2. Lu Yao's Tragic Consciousness Reflected by Characters and Destiny

## 2.1 The Elegy of Civilian Heroes

Lu Yao's literature is rooted in the rural areas of northern Shaanxi. In his later works, Lu Yao's portrayal of the "civilian hero" character and the plot contradiction of the "drama tragedy" are becoming more and more mature, and his narrative tone is complicated. Young people such as Gao Jialin and Sun Shaoping are not heroes in traditional literature. They are ordinary people in life and not mediocre people. Their greatness is reflected in their idealized life and affairs, with an extraordinary spirit of self-sacrifice. This great characteristic of ordinary is more obvious in Sun Shaoping. This kind of heroic quality similar to "good people and good deeds" is not the character's strong desire to become a hero, but a reflection of moral self-discipline rooted in the character's heart. For example, the object of Sun Shaoping's two "rescue" is not an unknown stranger, but a person who has a certain relationship with him in life but has some discord. In "Ordinary World", Sun Shaoping's hero is not only a righteous act, it is more reflected in ordinary people's pursuit and yearning for life.

It tells people clearly and unambiguously: human beings can never get rid of the disasters and chaos brought by human nature, and individuals are always in the threat of disasters and disasters, which is not only a disaster at the realistic level, but also a struggle at the ideological level. In such an environment, most people integrate into society through socialization. However, the protagonist of the novel does the opposite. No matter whether Sun Shaoping is in the countryside, school, city or coal mine, he insists on his own uniqueness. Others are grateful to him but afraid that he will become a unique part, so he can only keep a distance from him, which creates a sense of loneliness among civilian heroes. Although he argued and resisted all the time, the result must be the day when this resistance will never win, because this resistance itself is a tragedy. Lu Yao packaged the tragic core of "human nature conflict" with his consistent aesthetic style of neutralization, integrity and simplicity, so that readers will not release their emotions from pain and joy as they did when reading "Living". Instead, he thought about this sadness and exported it in a more peaceful and positive way. He used Sun Shaoping to say, "Life is always beautiful, life is so short in between; since you are alive, you should live well. Missing relatives who died early should cherish every moment of their lives. Mental depression is tantamount to suicide. Just like the old days, put yourself into life normally! Even pain should be regarded as a normal human emotion; even it is an indispensable part of our happiness in life!" This kind of words is similar to relief and reconciliation, but in essence, ordinary people living in the ordinary world can never resist the negative impact of human nature, and "civilian heroes" cannot control their own destiny on their own. Lu Yao's tragedy is an upgrade of what Lu Xun said, "Tragedy is the destruction of valuable things in life for people to see". At the end of "The Ordinary World", without much need to say, readers can also keenly perceive the fate of the protagonists. The direction of the tragic background is quietly integrated into the souls of the characters.

## 2.2 The Smashing, Humiliation and Suffering of Ideal

In Lu Yao's works, in addition to "ordinary heroes", other characters also show their own pursuit and discussion of theme issues. For example, Sun Shaoan, Sun Shaoping's brother, is different from Sun Shaoping's strong "heroism". Sun Shaoan chooses to accept fate and spend his life under the framework of fate. However, life is still difficult as he wishes. When he chooses what he wants and is given, he chooses what he is given after a lot of spiritual internal friction, however, what was given left him one by one. The life he experienced was undoubtedly his personal tragedy, but under the tragedy imposed by the god of drama, Sun Shaoan was so brave. Repeated defeats and battles make readers worry about the fate of such a strong and brave ordinary individual all the time, and its essence is also the questioning of ordinary people about their own fate [2]. The image of Tian Xiaoxia, who represents Sun Shaoping's ideal, from its appearance to its destruction, provides a clear context for the protagonist to resist the fate of the "peasants". From the beginning to doubt to firmness and then to the final failure, this is not only the tragedy of love between the two, but also implies the disillusionment of the ideal. Most of the love in Lu Yao's works is sad, which plays a role in shaping the characters with the theme of love. Such as "Liu Qiaozhen", "Xing'er" and so on.

Concluding remarks : The reason why Lu Yao's drama-style tragedy is shocking may be related to his realistic writing style. In Lu Yao's works, you can find relatives, friends, and even your own shadows in life. The emotional flow in the moment of empathy with the characters is no less than the ups and downs of joy and sorrow in pure tragedies. The tragic consciousness contained in Lu Yao's works is extremely consistent with modern people's life concepts, this may also be one of the commonalities of good works-breaking through the limitations brought about by the times, and leaving a huge treasure for human spiritual civilization with the artistic technique of "those who see it later will also feel this."

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