

## Original Paper

# A Brief Analysis of the Aesthetic Effect of Wu Nong Soft Language in Lu Wenfu's Novels

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### Abstract

*When Lu Wenfu, a contemporary writer, began to write novels in the 1950s, he set his foot in Suzhou, an ancient and deep modern city. His novels focus on the characters in Suzhou's alleys, winding and quiet alleys, with the most ordinary ordinary people as the protagonist, so he is called "Lu Suzhou". "Wunong Soft language" is one of Lu Wenfu's ways of expressing the regional culture of Suzhou, and "Wunong soft language" is just a symbol of Suzhou people's elegance and gentleness. The Wu dialect reflects the softness and delicacy of Suzhou people incisively and vividly. It has a unique aesthetic effect.*

### Keywords

*Lu Wenfu, Wu Nong soft language, aesthetic connotation*

### 1. Dialect Art

The influence of regional culture affects the writer's personality and his artistic style. "Folk customs constrain and influence writers, as well as the tone, rhythm and narrative style of novels", Kao said. Lu Wenfu is deeply influenced by regional culture and embodies regional characteristics in dialect of his works. However, some people once thought that dialect writing would lead to insufficient pattern of works, limited reading group, and not conducive to the spread of works. Ye Shengtao gave the answer to this question, he said: "If you look at the components of local dialect, it is not absolutely not used, but only limited to certain situations. For example, if the dialogue of a character in a work uses the dialect of a certain region, which can really increase the effect of description and expression, it can be used at this time. If a writer feels that a certain aspect of the dialect is particularly expressive, and there is no equivalent in Mandarin, he or she is willing to recommend it for conversion into Mandarin. This is a specific case, and it can be used in this case". The dialect in Lu Wenfu's works is properly used, without the overflow and burden of Wu dialect. It is elegant, clear, simple and concise. And it naturally

uses the soft language of Wu And Nong in the dialogue of characters, which lightly highlights the people in the southern river town and the delicate and beautiful Wu language.

Lu Wenfu's works were deeply influenced by Wu culture and absorbed the essence of Suzhou Pingtan in terms of language structure and artistic style. He was eclectic and learned from others, and naturally integrated the written language and Wu dialect together to achieve the effect of both refined and popular tastes. From the text, suzhou pingtan art not only influenced lu Wenfu's narrative style, but also influenced his language art. Some of his works are as light and beautiful as pingtan, and his skillful use of Su Bai makes his works reveal strong local characteristics. In "Gourmet", there is a direct su Bai into the text, like Zhu Ziyue to Zhu Hongxing noodle restaurant to eat morning noodles when the waiter shouted: "zai, a bowl of fried shrimp, to wide soup, heavy green, heavy to cross the bridge, hard point!" The use of dialect here is not only concise and clever, but also funny and playful, full of rhythm. It not only describes zhu Zi-ye's attention to eating noodles, but also shows su Bai's humor and lightness.

## 2. Dialect Rhetoric

First of all, one of the rhetorical functions of Wu Nong's soft language is to copy the sound form in the description of characters' language, so that "readers can see people by speaking". The most superficial manifestation is that the language of characters can tell where people are and what identities. Such as in "gourmet" Lu Wenfu Kong Bixia: surface matching which "gosh, zhu Nai (you) is in the listen (where) an old man living talking root, Nai, (we) the woman will do what? (what) food, some dishes, burning operation does not not (no) is something to get it play play (play)!" This woman's su Bai sounds like singing, but it is not so good to understand. This brief few words into: 僚 (you) ahli (where), 僚 ni (we) do what case (what), Chen Chen did not (no), baixiang (play) case these nifty su Bai, like big beads and small beads falling jade plate like crisp ears, beautiful sounds. The Kong Bixia pretended to push to take off the description is a typical representative of the suzhou dialect in the novel, not only shows the jiangnan amorous feelings and strong local color language, make readers a look at will know that is the suzhou dialect, also convey the cultural connotation of the multilayer, it is a life for a long time in political situation in the woman in the scope of the current political situation at that time, with flexible manipulation, grasping the vision and ability. Kong Bixia needs to be busy with the livelihood of the old business, on the other hand, also out of technical itching. The meal was not a relief to her, but it was a ray of light amid her difficulties. In spite of her heart's consent, there was an air of dignity in her lips. A few seemingly simple su Bai, depicting a good at dealing with the shrewd face of a woman. Secondly, the rhetorical function of Wu Nong's soft language is also reflected in the influence of the language style of contemporary novels. The influence of dialect on the formation of writer's language style is the expression of the rhetorical function of dialect at a high level. Mature language style with distinct personality is one of the main signs of artistic maturity of a novelist. There are subjective and objective conditions for the formation of a novelist's language style. The so-called "style as the person"

refers to the relationship between language style and the author's personality. Lu Wenfu fell in love with Suzhou at first sight, and the soft soil culture of Gusu also brought up the modernization of Lu Wenfu's creation. Lu Wenfu was influenced by The Wu culture, rather romantic talent of the atmosphere, the formation of elegant reclusive style of celebrities and graceful and calm cultural style. The formation of the language style of the work is also restricted by objective conditions, such as the objective object reflected in the work has a great influence on the language style. The quiet and deep of The Alley is related to xu Wenxia's new life and bold love in the old society reflected in it, and the depression of the Hawker family is related to the tragic fate of the peddlers in the great Revolution reflected in it, and so on. From the perspective of objective conditions, the characteristics of language materials and style used by writers are also the objective basis for the formation of their language style. The application of dialect plays an important role in the formation of the language style of novelists. The language style of Lu Wenfu's novels is handsome and secluded, which is related to his humorous and carefree personality. "Suzhou, an ancient city, is now asleep", the author begins in "Deep Alleyway. She lies quietly in the canal's embrace, like a lily in a silvery bed". The soft and quiet language of prose poetry sets a warm and light tone for the whole text. A summer shower beat against the Windows of the train as it crossed the Jiangnan Plain. The green plains are bathed in shower smoke, and white backwaters stretch here and there like veins of green leaves. The farmhouse with white walls and black tiles, the fishing boats dotted in the misty rain." This painting of jiangnan water town with thick makeup and light wipe always appropriate reveals another kind of loneliness and coldness. Lu Wenfu wrote the people and scenery of jiangnan water town always have a leisurely and comfortable free and quiet realm, the su Bai under his pen has a light, gentle, clear water tone, writing alive suzhou people's assiduous pursuit of leisurely and comfortable life.

### 3. Endnotes

Language is the key to the emergence and development of culture. The language is extensive and profound, and Wu Nong soft language is a wonderful flower. On the basis of inheriting his ancestors, Lu Wenfu carried forward the Wu cultural tradition. His works not only constructed the characters with unique characteristics of The South of the Yangtze River, but also made more readers understand the humanistic feelings of the South of the Yangtze River with the highly infectious Wu dialect. MAO Dun said that Lu Wenfu "strives not to step on the footprints of others in each short story, nor does he step on his last one", and "strives to make a surprise victory in theme and expression mode". Due to the penetration suchou dialect soft language, Lu Wenfu works represent the suzhou elegant gentle folkway, write lived in suzhou alleys civilians the life emotional appeal of quietly elegant, leisurely and comfortable writing through the exquisite and tender, Sue white dialect, novel finely life of the masses is full of fireworks, overall sending out the beauty of the graceful and restrained qing li, let a person easily characters in the novel, The selection of the civilian perspective also integrates Wu dialect as an

inseparable part of the novel. Lu Wenfu pioneered the “alley novel” and spread the traditional Wu culture more widely, providing opportunities for the younger generation of Suzhou writers such as Fan Xiaoqing, Zhu Wenying and Ye Mi to learn from.

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