

Marginalization, Violence and Sufferings in the Novels of Mo Yan

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Writing has constantly spoken to the socio-social substances of life. An essayist, who is an individual from society have a particular economic wellbeing and gets some level of social acknowledgment and reward. In each general public, there are a few areas of individuals denied of financial open doors for their sustenance and they are casualties of social, social, and political rejection. They are underestimated, and the minimized networks are regularly the country, poor and discouraged individuals. Man feels an ontological instability, perplexity and disappointment in this time of obviously ceaseless developments and revelations. Apprehension and forlornness have turned into the contemporary talk. Logical and innovative improvements have presented humankind the new ways of life and more up to date methods for correspondence, however have not possessed the capacity to relieve human hopelessness. Information has spread, however it has not annulled war or decreased dread: nor has it made all men parallel. Rather, men get themselves more secluded, on edge and uneasy than any time in recent memory. Digital innovation has not possessed the capacity to measure the quickening separation between human personalities or the developing feeling of disappointment tormenting human mind.

Keywords: disappointment, marginalized, downtrodden, hopelessness, loneliness, misery.

Guan Moye, known as Mo Yan which means “Don’t Talk” chose this pen name to respect his mother’s warning against speaking his mind outside under the repressive Communist regime in China. Born in Northeast Gaomi Township of Shandong Province into a poor peasant family in 1955, Mo Yan is a splendid, dubious and understood Chinese writer. Having a town foundation his works are regularly themed on provincial life. Mo Yan was presented to the recently rising powers of innovation through interpretations of outside creators, for example, William Faulkner and Gabriel Garcia Márquez and additionally his comrades' works making under the "look for social roots" development and bit by bit built up his own particular anecdotal voice. In 2012 Yan was granted Nobel Prize in writing, the Nobel panel depicts him as an author " who with illusory authenticity consolidates society stories, history and the contemporary" and afterward he was hailed as a national saint, who at last satisfies the Chinese's aching for a Nobel Prize in writing. He utilizes writing to illustrate the improvement of people groups republic of China, starting with the extraordinary neediness and starvation of the early years, however the misfortune of the social upset, and on the nation's financial ascent. Yan, an objective figure, is more dubious outside of China on the grounds that many view his composition as brutal and lacking mankind, while Chinese's perusers maybe see his composition as an edification and investigation of their history and a previous lifestyle. This can be clarified with the way that essentially Mo Yan as conspicuous authors in China and he wrote constantly on towns, workers, and mistreated individuals. Yan's compositions cover a wide range from Short Stories to books. His prior works were composed by the predominant abstract directs of the decision administration.

His works include the eleven novels which are *Red Sorghum*, (1986) *The Garlic Ballads*, (1988) *The Republic of Wine* (1992) *Big Breasts and Wide Hips* (1996) *Shifu, You'll Do Anything for a Laugh* (2000) *Sandalwood Death* (2001) *Pow!* (2003) *Life and Death are wearing Me Out* (2006) *Frog* (2009) *Radish: China Penguin Special* (2016) *Red Sorghum: A Novel of China* (2016).

His narrative style bears the hall mark of the magical realism, marginalization, suffering and separation. His talent was first exposed when he was enlisted in the army. He published his first novel in 1988 and achieved his international breakthrough with the novel *Red Sorghum* which was later adopted for the film. Each of his novels has been universally praised, and each novel demonstrates the depth and the breadth of his excellent talent, he as a master of diverse styles and forms from fable to magical realism. His imagery is outstanding, and his characters richly appealing. He is quite, simply, one of kind. He wants his readers to look in his stories for reflections of human lives and hearts setup as mirrors to their own. Even though always embedded in particular socio-historical contexts, when stripped off the layers of culture created by people, the essence of a human life can be seen as universal. Therefore, Yan focuses on individuals, and their sufferings.

RED SORGHUM (1986)

Red Sorghum is a powerful voice on the brutal unrest of rural China in the late 20^s and 30^s. The first-person omniscient narrator, who assembles his family’s history, imagines the experience and heroic achievements of his ancestors against the real historical background of the second Sino-Japanese War (1937-1945) during which the Japanese invaded China with mass killings and abhorrent cruelty. In the novel Mo Yan tells the story of three generations all together “most heroic and most bastardly” caught up in these turbulent years. It is set in a region

where the sorghum is grown, the tale's as much a family history as the story of a particular time and place; a place where the Red Sorghum, which "forms a glittering sea of blood and it is the traditional spirit of the region" is also a metaphor for change and loss. The novel opens as a group of villagers led by commander Yu, the narrator's grandfather, prepare to attack the advancing Japanese. Yu sends his 14-year-old son back home to get food for his men; but Yu's wife returns through the sorghum fields with the food, the Japanese start firing and killed Yu's wife. Her death becomes the thread that links the past to the present as the narrator moves back and forth recording the war's progress, the fighting between rival Chinese warlords, and the history of his family. Commander Yu, a farmer outlaw, had fallen in love with his wife when she was the young bride of the rich son of distillery owner. Yu had murdered the husband (son of distillery owner) and this murder is one of many in a cycle in which brutality and betrayal alternate with love and sacrifice. In 1970's the narrator returns to pay his respect to the family graves, only to find that red sorghum, "our family's glorious talisman, replaced by a green hybrid, has been drowned in ragging flood of revolution and no longer exists. "Graphic scenes of violence become numbingly repetitive, but Mo Yan tempers his brutal tale with a powerfully evocative lyricism and a notable new arrival.

THE GARLIC BALLAD (1988)

The Garlic Ballads is straightforwardly political, a work of protest, an anomaly. Its plot is inspired by a real incident: In Shandong provinces, corrupt officials made the farmers grow garlic, but then forced them to let the harvest decompose instead of selling it in the market. The farmers responded by attacking the local party head quarters and burning them to the ground. A number of the arsonists were locked up. Mo Yan filled out the tale with character, added a love story and relocated it to Gaomi: he wrote this in a month, in a fit of rage. The images suffering go deeper than before. In one instance, a protester is handcuffed to a tree and gnaws anxiously on the bark, which rubbed his lips raw until the tree was spotted with his blood... He swallowed the bitter mixture of saliva and bark juice, which brought a remarkable coolness to his throat. Bark-eating was one of the common images from the famine and he makes it plain here that the era of reform has not changed the oppression of the peasantry. But his political moment did not last long. This is set in rural China; it explores the misfortune of ordinary Chinese's farmers during the revolutionary period. The very title which focuses on the word 'ballads' reveals that it is a love story in particular spiced by magic realism. The disturbing experiences make the stuff of the novel. The small dramas of the Gao and Yang families, set against a slightly larger but nonetheless miniscule back group of rural corruption gets staidly deeper as it progresses, illuminating the paradoxes of modern china and the un changing demands of love family and duty. This novel which focuses on the aftermath of an uprising a tragic story which depicts both a very specific time and place and sheds light unto basic human truths.

FROG: NOVEL (2009)

This Novel is written as an epistolary novel, made up of five books, with each book being preceded by a letter from the narrator to an unknown Japanese mentor. The novel's fifth and final book concludes with a nine-act play. For western readers, the arrangement of the novel takes some getting used to, as it is not a common format used by western authors. *Frog*, beautifully translated from the original Chinese edition to English by Howard Goldblatt, takes readers on a barbaric journey through China's history, primarily focusing on the implementation of the government's one-child policy. The policy was one of many extreme measures used to slow China's birth and population rates in the 1970s *Frog* focuses on the brutal execution strategies used by authorities to enforce this policy, and the determination of the people to circumvent it. Set in the rural town of Gaomi, China, the narrator of the novel, Xiaopao, tells a story about the life of his aunt Gugu. Gugu, a once highly-revered and well-known midwife, delivered thousands of children in Gaomi when it was acceptable for Chinese families to have as many children as they pleased. Gugu's modern midwifery skills and methods were crucial for the town of Gaomi, as the old midwife practitioners used 'witchlike' child birthing methods that were sometimes lethal to both mother and child. With the onset of the Cultural Revolution, Gugu's role drastically changes from revered midwife to hated abortionist. Gugu's unfaltering loyalty to the Communist Party is proven in the novel when she states, 'I have always been a Party member, and I will die a Party member!' Her loyalty continues to flourish when she becomes the head of the Communist Family Planning Committee, responsible for executing China's one-child policy at all costs. The people of Gaomi attempt to defy the policy, but each attempt turn out to be an unsuccessful one. It isn't until two mothers die in Gugu's care that she loses her fervor for executing the one-child policy, and is compelled to retire. It is in her retirement that Gugu feels a tremendous amount of guilt for the horrible actions she has committed in her life. She feels she must cleanse herself from these actions, and does so by creating a clay doll for each child she destroyed. The novel *Frog* is at times challenging, to say the least. Mo Yan brutally illustrates the harsh realities faced by the people of Communist China during the Cultural Revolution. This may prompt some readers to withdraw from the text, but doing so would be a mistake. Though the novel may seem to only be an alarming representation of the history of China and its people, it is so much

more than that. Yan's use of magical realism brings the novel to life. Readers are introduced to colorful characters and descriptive settings. To see the novel for its true value is approaching it with an open and interested mind. Mo Yan's *Frog: A Novel* is a dynamic work of art.

CONCLUSION

However, as a cultural conservationist, Chinese's readers perhaps view his writing as an enlightenment and exploration of their history and a former way of life. This can be explained with the fact that primarily Mo Yan as prominent novelists in China and he never stopped writing on villages, peasants, and subjugated people. Mo Yan's particular gift of appealing with culture on many levels and special narrative features resist all attempts to tame his works into being familiar ones. Moreover, Mo Yan makes a great donation to Chinese literature. His novels are not only the recollection of the essence of national memories, but also the awakening of national spirits. certainly the forms, performativity, cultural functions, and spiritual implications in Mo Yan's writing are the grand standpoint where we see the implication and direction of Mo Yan's work overall.

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