

The Creative Concept and Practical Expression of “Mythorealism”——Taking Yan Lianke’s Series of Novels “PaLou” as an Example

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Abstract:

Yan Lianke is one of the most influential writers in contemporary Chinese literature. In recent years, Yan Lianke’s creative concept of “Mythorealism” has attracted the attention of many scholars. The creative concept of “Mythorealism” advocates abandoning rigid logic and pursuing “non-existent truth, invisible truth, and truth concealed by truth” in order to achieve true social reality. Its “Palou series” novels, rooted in the PaLou Mountains of Henan, particularly demonstrate Yan Lianke’s exploration of his “Mythorealism” creative philosophy, and are also a powerful practical expression of Yan Lianke’s “Mythorealism” literary view. This article attempts to analyze the literary content and creative techniques of Yan Lianke’s “Palou” series of novels from the perspective of “Mythorealism”, and explore the value and limitations of novel creation under the guidance of the “Mythorealism” creative concept. This content has accumulated useful experience for Chinese realism creation and has positive significance for re-examining Yan Lianke and contemporary Chinese realism creation.

Keywords: Mythorealism; Yan Lianke; series of novels “Palou”.

1. Introduction

Yan Lianke is one of the most prominent and controversial writers in contemporary Chinese literature, and is also known for his outstanding series of novels. So far, Yan Lianke has been tirelessly writing, and creating four series of literary works: the “Yaogou Series”, the “Dongjing Jiuli Series”, the “Heping Junlv Series”, and the “Palou Series”. Among them, the “Palou series” novels are rooted in the Palou Mountains in western Henan. Since Yan Lianke published works such as *Palou Mountains* and *Tiangong Tu* in 1994, he began to consciously construct his own creative imprint and set the story background of a series of novels in the Palou Mountains. Afterwards, Yan Lianke published nearly twenty works, including *Shengsi Laoxiao* (1995), *Nian Yue Ri* (1997), *Riguang Liunian* (1998), *Palou Tiange* (1999), *Jiaying Rushui* (2001), *Shou Huo* (2004), *Dingzhuang Meng* (2006), *Feng Ya Song* (2008), and *Zha Lie Zhi* (2013), constructing an extremely large and rich world of “Palou” novels.

It is worth noting that after the publication of *Nian Yue Ri* in 1997, Yan Lianke began to make bold attempts at realistic literary creation. As a result, Yan Lianke broke away from the inherent mode of traditional Chinese real-

ism writing and turned to the so-called “Mythorealism” writing path. This creative process is also the construction process of Yan Lianke’s “Mythorealism” literary view. His subversion of existing literary concepts has also sparked a debate in the academic community about “Mythorealism”. Scholars have mixed opinions and opinions on the literary concept of “Mythorealism” itself and the creative practices represented by the “Palou series” novels.

However, in the current research on Yan Lianke’s “Mythorealistic” novels, there are relatively more works based on text interpretation, and most of them only focus on the creation of single works or single series of novels as research objects. The combination with the theoretical interpretation of “Mythorealism” by the author and scholars is insufficient, and the research is not systematic and in-depth enough. For example, Nanfan’s “Resistance and Tragedy - Reading Yan Lianke’s *Riguang Liunian*”, Zhang Libing’s “Anti Modernist Narrative under the Fear of ‘Survival’ - Interpretation of Yan Lianke’s *Shou Huo*”, and so on; Research on “Mythorealism” has mostly focused on interpreting the theory of “Mythorealism” or explaining its phased development, such as Sun Yu’s “Yan Lianke’s Mythorealism” and “From *Shou Huo* to *Ri Xi* -

Revisiting Yan Lianke's Mythorealism"[1-4]. This article aims to explore the formation process and theoretical connotation of the theory of "Mythorealism" based on the theoretical interpretation of "Mythorealism" by Yan Lianke himself and the critics, combined with Yan Lianke's creative process and the literary background of the emergence of "Mythorealism" theory. Under the creative theory of "Mythorealism", an analysis and study of Yan Lianke's creative practice in "Palou" novels is a beneficial attempt to re-examine Yan Lianke's literary creation value.

2. The Creative Concept and Practical Expression of "Mythorealism"—Taking Yan Lianke's Series of Novels "PaLou" as an Example

2.1 The Connotation of Yan Lianke's "Mythorealism"

Yan Lianke has formed a unique literary creation perspective in a new context. In 2011, he published a lengthy paper titled "Discovery Fiction" in the second issue of "Contemporary Writer's Review", formally proposing and interpreting the creative concept of "Mythorealism", which has attracted widespread attention and controversy. In "Discovery Fiction," Yan Lianke pointed out that "Mythorealism" means "abandoning the surface logical relationships of inherent real life in creation, and exploring a 'non-existent' truth, an invisible truth, a truth concealed by truth Far from the prevailing realism... it relies more on the human soul, spirit, and the creator's special imagination based on reality"[5]. That is to say, "Mythorealistic" novels are not limited to objective descriptions of the real world, nor do they focus on exploring the causal and logical relationships of the objective world. Instead, they hope to trace the relationship between reality and the soul, and express the absurd reality of society through the depiction of the divinity of rural areas.

Firstly, Yan Lianke proposed the concept of "zero causality" based on a systematic review of literature since the 19th century. Yan Lianke divided realism into four types: structural realism, worldly realism, life realism, and soul realism. On this basis, he explores the causal relationship between novels and the real world, and divides the internal spiritual system of novels into several levels: full causality, semi-causality, internal causality, and zero causality. He believes that most of the works of 19th century writers have a reason for their actions, which is the emphasis on collective experience and the masking of individual unique experience. However, "zero causality" is the opposite: "Zero causality is like a person walking

in a wilderness without roads, because there are no roads or road signs, so you cannot know where you have gone, where to stop and how to stop [5]." From this perspective, it can be seen that Yan Lianke hopes to resist rigid literary concepts through a more free and individualistic spirit.

On this basis, Yan Lianke emphasized the creative foundation of combining "myth" and "reality". To resist the mediocre realism, he advocates the integration of reality and spirit, and engages in a dialogue between existence and nothingness. What Yan Lianke pursues is a mysterious spiritual experience that comes from reality but is different from reality. Therefore, when ordinary language expression appears weak in achieving this goal, myths, religions, etc. become more effective means of description, serving as the "means and channels for Mythorealism to lead to truth and reality"[5]. The bizarre and fateful factors endow the novel with a strong aesthetic color.

2.2 The Realistic Content in Series of Novels "Palou"

2.2.1 The writing of extreme suffering

The harsh natural environment has always been an important label in Chinese rural novels. In *Riguang Liunian*, Yan Lianke provided a detailed description of the geographical location of Sanxing Village in the Palou Mountain Range [6]. "It is the border of three counties, but in the thousands of years of historical records of the three counties, there is no origin of Sanxing Village... fleeing from Shaanxi to the deep folds of the Palou Mountain Range." The geographical barrier made the Palou Mountain Range an isolated island, and also gave Yan Lianke a world where he could imagine and describe freely. The western part of Henan Province, where the Palou Mountains are located, has been a developed agricultural area since ancient times. The small-scale agricultural economy is fragile and vulnerable to frequent natural and man-made disasters, leaving a mark of suffering and terror on it. In his work *Nian Yue Ri*, Yan Lianke depicts a desperate situation of people struggling to escape during an "eternal drought", leaving only a "vague end of the world" in the field: "Wheat died in the fields due to drought, and the mountains and valleys became barren and empty. A world of dry and withered colors [7]." In the traditional context of small-scale agricultural economy, being forced to a desperate situation by natural disasters and man-made calamities and enduring long periods of suffering and survival in the wilderness has become an inevitable fate for the people of the field.

Apart from the extremely harsh natural environment, Yan Lianke's depictions of the harrow people often come with some kind of physiological defect. In the novel *Riguang Liunian*, the lifespan of the people from the three sur-

named villages is difficult to live beyond 40 years due to the influence of “throat blockage disease”. The people of the three surnamed villages struggle to break free from the curse of “not surviving beyond 40 years”[6]. In *Shou Huo*, Yan Lianke meticulously describes the innate disabilities of the Shouhuo Zhuang people and assigns different territories based on the types of physiological defects. Even during the annual “Shou Huo Qing” festival, they celebrate the festival in various absurd ways: deaf people touch each other’s earlobes to know what to say; Blind people compete with each other to see who has the most sensitive ears... [8] Extreme physiological defects push the Palou people to a more severe survival situation and become an important carrier of the content and structure of the novel.

In addition, contemporary Chinese literary circles have shown deep concern for the intense collision between modernization and traditional agricultural civilization. Compared to the fierce resistance of writers such as Zhang Wei to modernization and industrialization, Yan Lianke’s attitude on this issue is much more ambiguous. On the one hand, he expresses his “worship of the city”, but on the other hand, he resists urbanization and industrialization, and even demonizes them [9]. In *Riguang Liunian*, the three surnamed villages are isolated from the world and have very little connection with the city. The stimulation brought by the city has triggered the worship psychology of Sanxing Village towards the city. People seek money and status through extreme behaviors such as selling skin and prostitution, becoming lives alienated by money. The construction of the Lingyin Canal ultimately brings not nourishment for urban modernization, but dirty water polluted by urban industrial civilization.

2.2.2 Confrontation against rural power discourse and reflection on human nature in rural environments

The setting of extreme environments and suffering constitutes the background of the “Palou” series of novels, while the exploration and reflection on rural power discourse and local human nature constitute the main content of Yan Lianke’s “Palou” novels. Foucault believed that “discourse” is “the will to exercise dominant control in society and history that has discovered methods of packaging, disguising, enveloping, and purifying itself in the language of truth, discipline, reason, utility value, and knowledge” [10].

In the “Palou” series of novels, Yan Lianke portrays the struggling lower-class people and those in power at higher levels, thus revealing the operational characteristics of grassroots local power and the alienation of people and society caused by the erosion of power. In the book *Zha lie Zhi*, this phenomenon is extremely evident. After the

reform and opening up, the operation of power became more rampant under the package of commodity economy and capital. Kong Mingliang arranged for the village chief to steal the train, but the village chief fell to his death, and the grief and anger of the deceased’s relatives were easily appeased by building a house. At the same time, in order to develop the economy, he also secretly supports various speculative and dirty trades [11]. In *Shou Huo*, building the “Lenin Memorial Hall” on Hunpo Mountain has become a paradise dream for the local people, but in essence, the ugly act of performing “Jueshu” to make money, and even making Shouhuo villagers pretend to be filial sons, has completely fallen under the power and selfishness of County Mayor Liu Yingque. The efforts of the Shou Huo Zhuang people to integrate into the modern human process are destined to end tragically [8].

In rural society, the loss of control and disorder of power discourse stems from the deprivation of lower-level discourse power and the subsequent blind worship of higher discourse power. Under the demands of survival and development and the prevalence of collectivism, it is inevitable for groups to ignore their own discourse power. And the regional rulers of the highest power, such as village chiefs, town mayors, and county chiefs, are undoubtedly supported. In the book *Riguang Liunian*, village chief Sima Lan believes that the Lingyin Water flowing through Lingyin Temple has a miraculous effect of prolonging life. So the whole village followed the village chief’s lead without thinking. For them, directionality is equivalent to rationality, and even more important than rationality [9].

It is worth noting that in the novel “Palou” series of novels, Yan Lianke is skilled at depicting the overlapping of unrestrained sexual and power discourse. In the novel *Ji- anying Rushui*, primitive sexual impulses and revolutionary advocacy always go hand in hand. For Gao Aijun and Xia Hongmei, who have long been under ideological and political oppression, sexual desire and revolution are mutually causal. The revolution has stimulated the demand for sex, and sexual satisfaction can also stimulate passion for revolution, and the two are mutually causal. Yan Lianke’s overlapping description of power and sex is actually an attempt to deconstruct the grandeur and toughness of political power discourse through the irrational factors of sexual desire [12].

2.2.3 The pursuit of rural utopia and the disintegration of the “rural community”

Yan Lianke’s depiction of the Palou Mountains is an almost closed community, which, as a whole rural world, has an extremely strict set of ethical discourse and power system.

Sociologist Joel S. Migdal pointed out that the Chinese ru-

ral society, which appears to be stable and balanced on the surface of society, is a “historical domination of inward forces” [13]. However, when the desires, capital, and other elements referred to by modernity invade the rural society, this stable and balanced Chinese rural society undergoes a mutiny. In *Zha lie Zhi*, small villages rise to become super metropolises, while people, in order to gain benefits and power, are willing to overturn the original order until the moral, ethical, and social order is fragmented [11].

Behind the fable like and absurd creation, Yan Lianke attempts to reflect on local culture and question the spiritual fate of contemporary people through novel writing. The unbalanced development of modern China has made cities and rural areas, as two different living spaces with different attributes within a social community, become utopias imagined and longed for by each other due to their heterogeneity [14]. In such works, Yan Lianke attempts to explore the spiritual homeland of the countryside in his worship and fear of the city. The main thread of the work *Feng Ya Song* is formed by the repeated homecoming and departure of the intellectual Yang Ke. After suffering setbacks abroad, Yang Ke attempted to find an emotional home in his hometown, but the city and modernization had already eroded his hometown beyond recognition. Yang Ke turned to the ancient city of the “Shijing Gucheng”, where intellectuals and prostitutes coexisted harmoniously [15]. However, this harmony contains sharp irony, and behind the seemingly stable state lies the loss and absurdity of contemporary social spirit.

In fact, Yan Lianke conveys a paradoxical absurdity through this series of works: people pursue utopia in a rural sense, which in turn leads to the disintegration of the original order [16]. In *Jianying Rushui*, Gao Aijun and Xia Hongmei are committed to promoting advanced ideas in rural society, but villagers who have been in Chenggang Town for a long time are wary of this. During this process, Gao Aijun and Xia Hongmei also went astray towards alienation. At the same time, the wave of modernization is impacting the rural community. Gao Aijun and Xia Hongmei attempt to build an ideal “utopian” world in the rural society, hoping to replace the traditional rural moral order with modern social laws. And this ideal ultimately crumbled amidst people’s loss of control and disorder. The ideal of utopia has not been realized, and the traditional rural order has also been overturned.

The situation described by Yan Lianke is precisely such that “the basic elements of rural culture, such as traditional rural culture, cultural subjectivity, and rural autonomous space, are cut off, squeezed, and occupied in the process of transformation and modernization, while the linkage mechanism for maintaining the integrity of rural culture

has not been established, that is, the situation of ‘breaking first and not establishing’ “. However, the narrative on this issue still revolves around rigid calls for “returning home” and simple solutions such as criticizing human nature [17].

2.3 The Construction Method of the World of “Palou”

2.3.1 Ultimate absurd narrative and realistic details

A large amount of absurd plot is filled in the “Palou series” novels, which adds great tension and readability to the novels, and most of the time constitutes the core plot of the story. The curse in *Riguang Liunian* is that the villagers of the three surnames cannot survive beyond forty years; In *Nian Yue Ri*, the old man nourishes the corn tree with his own body and leaves a few corn seeds for the people of the Palou Mountains; In *Shou Huo*, Yan Lianke set up a dream of heaven to purchase Lenin’s body, and the “Jueshu” tour formed under this driving force appears even more absurd and bizarre. But it is precisely this absurd narrative technique that allows Yan Lianke to freely depict the narrative in the world of “Palou”, and instead provide a more detailed description of the rural society in the process of modernization.

However, in contrast, the numerous details in the novel are highly authentic. The plot of *Shou Huo* in which disabled people from Shouhuo Village perform a “Jueshu” tour to save money to purchase Lenin’s body is absurd and bizarre, but Yan Lianke’s detailed and bloody description gives people a real shock: “There are blood footprints every foot on the new yellow canvas, deep red, sticky... But the smile on his face is sweet and brilliant, as if he has finally defeated himself [8].” Although the plot of the tour by the disabled theater troupe is absurd, the oppression and suffering of the lower-class people depicted behind it is even more shocking under this description. In the first chapter of *Zha lie Zhi*, it is stated in the “Author’s Statement” that the main author and professor of *Zha lie Zhi* is Yan Lianke, and a major event is attached afterwards, breaking the boundary between reality and fiction. However, in the final appendix of the novel, the author also revealed that the manuscript was burned by the government after completion, raising doubts about its authenticity. It can be seen that the author does not conceal the fictional nature of the novel.

2.3.2 Diversified literary styles and language pursuits

Yan Lianke also conducted bold experiments and attempts in terms of style, language, and other aspects in the “Palou” series of novels.

Yan Lianke boldly attempted the literary style of “Suoyuan” in *Riguang Liunian*. “The so-called Suoyuan style

refers to a literary style that narrates a story in reverse chronological order until its original state is revealed. The characteristic of Suoyuan style is to structure the story in reverse chronological order, with the purpose of tracing the original state of things [18]. “The structure of Suoyuan style is similar to that of “reverse chronological” narrative, both having reverse chronological parts, but fundamentally different from the two. In *Dingzhuang Meng*, Yan Lianke attempted to construct a lengthy narrative from the perspective of the undead. The work records the whole process of Dingzhuang from selling blood to the spread of AIDS from the perspective of “I” who was poisoned by villagers. On the one hand, the narrative from a child’s perspective highlights the twisted and profound nature of human nature. And this narrative perspective can break through the limitations of time and space while being mysterious, and promote the expression of the theme more deeply through various aspects of narration.

At the same time, Yan Lianke also conducted language experiments in the novel “Palou”. Yan Lianke fully utilizes the Yuxi dialect and gives readers a huge impact through the unfamiliarity of vocabulary and sentences. There are a large number of dialect words in *Riguang Liunian*, and behind these rare dialects, there are unique lifestyles and life forms of the people in this region. Behind the “Renrou Shengyi”, which means “human flesh business”, is the alienation of local people who sell skin and engage in prostitution in order to seek financial status; The theories of “Ming Du” and “Ming Tong” also have a guiding effect throughout the entire novel. Afterwards, Yan Lianke became more adept at using dialect writing in *Shou Huo*: words such as “Da Jie Nian”, “Hong Nan”, and “Hei Nan” depicted the deep suffering memories of the people in western Henan; The title “Shou Huo” is also a dialect of western Henan, meaning “happiness, enjoyment, joy, and exhilaration”[8]. This undoubtedly highlights the highly refined process of the alienation and loss of the living villagers in the wave of capital and commercialization, and the shattering of their utopian dreams in the novel. In addition, another important feature of the language in the novel “Palou” is the extensive and innovative use of reduplicated words, such as “Hong Langlang”, “Xing Nainai”, “Huohuo Lala”, “Cuicui Lala”, “Wuwu Haihai”, and so on. These reduplicated words are mostly combined arbitrarily, which has led to many criticisms, but the colorful and vivid reduplicated words also bring to life the core of the suffering in the novel “Palou series”.

2.4 The Value and Limitations of “Mythorealistic” Novels

2.4.1 The value of „Mythorealistic“ novels

After the reform and opening up in the last century, the market economy rapidly took off, and under the new production relations, society faced tremendous changes. The contradictions and social problems of the new era also called for the return of realistic literature that focuses on practical issues. After the stylistic experiment of avant-garde novels, the realism literary trend returned to the public eye in the mid to late 1990s and sparked a new wave of creative enthusiasm. However, the realistic literary creation during this period did not achieve significant breakthroughs, “emphasizing the ‘identity’ between the text and reality. The ‘sense of reality’ in novels is equated with ‘closeness to life’... Most use ‘omniscient’ narratives, as well as closed structures where contradictions are ultimately resolved (or hinted at being resolved) “[19].

Therefore, after realizing this dilemma, many writers began to make attempts to seek the reconstruction of literary value and creative methods. During this period, writers such as Jia Pingwa, Mo Yan, and Yan Lianke began to turn to folk cultural resources for innovation and breakthroughs. Yan Lianke’s “Mythorealism” was also proposed in this context and context.

However, beyond innovation, the literary concept of “Mythorealism” still adheres to the essential characteristics of critical realism with “intervention” as its core. That is to say, the creation of “Mythorealism” is still a type of Chinese realism literary system, but Yan Lianke attempts to break the inherent patterns and solidified logic of traditional Chinese realism writing with different perspectives on reality in the new era and literary context. This undoubtedly injects new vitality into the contemporary Chinese literary world and provides more possibilities for the writing of realism in contemporary Chinese literature. Secondly, the “truth” proposed by “Mythorealism” is the “inner truth”, which is the truth of the soul, pursuing the exploration of the inner truth presented by society and life through the ultimate writing of reality. This way of expressing creativity through the participation of subject consciousness continues the literary subjectivity creation that experienced a brief break. The creation of literary subjectivity can be traced back to the creation of Lu Xun and others during the May Fourth Movement. Later, Hu Feng, Lu Ling, and others made certain developments in theory and creation, but this creative model did not have a significant impact in a specific historical context. However, Yan Lianke’s theory and creative practice of “Mythorealism” continue the subjectivity of literary creation, re-

quiring novels to fully reflect the author's value judgment of the world, and to analyze and explore the real world. This subjective intervention in creation breaks the inherent pattern of realism writing and is an important attempt to break through it. From this perspective, the creation of "Mythorealism" holds significant importance in contemporary literary history.

2.4.2 The limitations of "Mythorealistic" novels

The unchanging theme in the "Palou" series of novels is the extreme depiction of suffering. Of course, the repetition of the theme of suffering in writing cannot conceal the value of Yan Lianke's literary creation, but from his creative practice and self analysis, readers can also see the dilemma implied in Yan Lianke's "Mythorealism" writing. The setting of extreme living conditions can help to showcase the struggles and hardships of the lowest class people, and is also an effective way to test human nature and dissect the discourse structure of rural power. This habit is gradually becoming extreme in the creation of "Mythorealistic novels". On the one hand, habitual repetition of the same theme will inevitably weaken the connotation and depth of expression of the work, and also affect readers' reading experience, leading to aesthetic fatigue. This feature is highlighted in Yan Lianke's flattened treatment of character images. For example, Xian Ye in *Nian Yue Ri* and You Sipou in *Palou TianGe* are representatives of the spirit of rebellion, while Liu Yingque in *Shou Huo* and Sima Lan in *Riguang Liunian* are incarnations of those obsessed with power, and so on. The "mythorealistic" novels consciously serve the theme of the work by shaping characters and deliberately exaggerating certain characteristics of the characters, which undoubtedly damages the vividness and richness of the character images. In addition, the repeated depiction of extreme suffering implies that resistance to suffering has become the single narrative theme of this series of works. Yan Lianke attempts to showcase the difficulties of survival and the nobility of resistance through the difficulty of conquering suffering, thus highlighting the tragedy of the works in extreme contrast. However, the narrative loss of control that arises from highlighting suffering and resistance will inevitably undermine the expression of the novel.

Secondly, observing Yan Lianke's "Palou" series of works such as *Riguang Liunian* and *Shou Huo*, it is not difficult to create a sense of "resistance but inability to resist fate". The chapter titles of the novel *Shou Huo* demonstrate this characteristic: the fifteen volumes go through the stages of "hair beard", "root", "stem", "branch", "leaf", followed by "flower", "fruit", and finally returning to "seed". The novel *Riguang Liunian* uses the so-called "Suoyuan Style" to narrate the life and actions of village chief Sima Lan in re-

verse. And Sima Lan's failure also formed an unbreakable cycle with the struggles of previous generations. However, the excessive portrayal of suffering and the emphasis on difficult to resist fate will inevitably weaken the artistic expression of resistance. The excessive pursuit of "destiny" will inevitably lead to the loss of the main consciousness of the work to a certain extent, and the protagonist's resistance appears absurd and meaningless in this context.

3. Conclusion

This article explores the connotation of Yan Lianke's "Mythorealism" and the creation of "Mythorealistic" novels represented by the "Palou" series under the guidance of this theory.

This article is first based on the theoretical interpretation of "Mythorealism" by Yan Lianke himself and the critics, combined with Yan Lianke's creative process and the literary background of the emergence of "Mythorealism" theory, to explore the basic theoretical connotation of "Mythorealism" theory. On the basis of this theory, this article analyzes the basic content of the "Palou" series of novels. In this series of novels, Yan Lianke focuses on the writing of the suffering of the lower-class people, and elaborates on the confrontation of rural power discourse and the reflection on human nature in the rural environment. This ultimately focuses on the relentless pursuit of rural utopia and the disintegration of the "rural community" caused by the pursuit of folding wings. This article also analyzes the creative approach of Yan Lianke's "Palou" novels. On the one hand, Yan Lianke constructed a "harrow" world with extreme absurdity and details, and on the other hand, he also made active attempts in terms of style, language, and other aspects. Finally, this article explores the value and limitations of Yan Lianke's "Mythorealism" novels. This article argues that Yan Lianke's "Mythorealism" novels continue the subjectivity of creation and provide more possibilities for the creation of realistic novels. However, beyond this, the writing of realistic content inevitably encounters many problems in terms of content and form under nonrealistic writing techniques: repetitive writing of extreme suffering, falling into the trap of "fatalism", and so on.

This article analyzes and studies the creative practice of Yan Lianke's "Palou" novels under the theory of "Mythorealism". This is a beneficial attempt to re-examine Yan Lianke's literary creation value and is of great significance for exploring the possible development and related research of contemporary Chinese realism literature.

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