

A STUDY OF THE UNIQUE NARRATIVE STRATEGIES IN NEW IMMIGRANT WRITERS IN NORTH AMERICA—A CASE STUDY ON GOLDEN HILL

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ABSTRACT

New immigrant writers in North America have shown their unique artistic charm in both the expression of themes and the use of narrative strategies. Starting from the unique narrative strategy of new immigrant writers in North America, this study takes Zhang Ling's novel, Golden Hill, as an example, and explores the unique charm of narrative techniques from three aspects: narrative perspective, narrative clues, and narrative imagery. The transformation of multiple narrative perspectives in Zhang Ling's novels further expands the narrative perspective, skillfully blending the span of time and space; The double-line narrative structure of time and space clarifies the narrative threads, expands the capacity of the novel, and contains the author's understanding of the world, life and art. The rich narrative imagery embodies the spirit of the work, and the narrative function can also loosen the context of the text and run through the narrative structure. Through the analysis of the narrative strategy of Golden Hill, the aesthetic characteristics of narrative strategy of North American newcomer literature are further displayed.

Key Words: North American Literature for Newcomers; Narrative Strategy; Zhang Ling; Golden Hill.

1. INTRODUCTION

In the 1980s, with the deepening of reform and opening up and cross-border exchanges, the wave of immigration in China continued to rise, and the new immigrants had a different cultural background and creative mentality from previous immigrants, and presented new characteristics in terms of theme and style. Since the 1990s, the number and quality of new immigrant writers in North America have greatly improved, which not only provides different experience and international vision for the contemporary Chinese literary circle, but also enhances the influence of Chinese literature in the world literary circle. The research on the literature of new immigrants in North America mainly focuses on themes, characters and typical writers, and the research angle is wide and wide. However, there are few articles that study narrative techniques with a specific work, and there is still more room for interpretation.

Due to the special experience of cross-border living, the conflict between two different cultures provides a wealth of writing resources for new North American immigrant writers, and their novels take on a different look. Most of the new immigrant writers in North America grew up in China, with intrinsic traditional cultural genes, and then moved to North America, experiencing the different social environment, the impact of multiple values and the reconstruction of self-positioning in the cross-border, thus presenting unique individual experiences, common themes of

the times, and unique narrative strategies in the narrative. The uniqueness of this narrative is perfectly reflected in Zhang Ling's novel, Golden Hill, which provides a glimpse of the narrative strategy most often and widely used by new North American writers.

Taking Golden Hill as an example, this paper explores the unique charm of the novel narrative skills of North American newcomer writers from three aspects: narrative perspective, narrative clue and narrative imagery through close reading of the text, so as to further show the aesthetic characteristics of North American newcomer literature in terms of narrative.

2.A VARIETY OF NARRATIVE PERSPECTIVES ARE TRANSFORMED

Common narrative perspectives are generally divided into two types: one is omniscient narrative, that is, the narrator can be seen everywhere, both to describe the external actions of the characters and to narrate the inner parts of the characters, often using the third person for narration. The second is limited knowledge narrative, narrating from the personal perspective of a specific character in the work, the narrator knows as much as the character, and the narrator has no right to provide other information until the character understands the event, usually in the first or second person.

Golden Hill adopts an omniscient perspective as a whole. The narrator stands on the commanding height of the narrative and tells the story in a calm tone, reproducing the history of the vicissitudes of Chinese immigrants for a hundred years, showing the author's calm reflection and evaluation.

When Fa carried two cloth bags, long and short, through the almost uninhabited barren forest towards the city, he did not know that in a small town called Clarkletch, the last spike had just been smashed into a sleeper. The Pacific Railroad finally merged with the railroad in the central east, forming a large artery that crept through the Canadian chest. A grand celebration kicks off the opening of champagne, people in black tuxedos talk and laugh in the intervals between the clashing of wine glasses, and photos and news are turning into pencil calligraphy and quickly climbing the headlines of various newspapers and magazines.

Fa also did not know that in all the photos and news, no one mentioned the Tang people who built the railway.

No one.[1]

The narrator condescendingly recounts the activities of the characters at the same moment: after the completion of the Pacific Railroad, Fa walks through the wilderness in rags, while the white man is toasting. The bleakness of Fa contrasts sharply with the white. The narrator's calm narration highlights the survival dilemma of the Chinese workers represented by Fa participating in the construction of the railway but not receiving the recognition they deserve, and being dismissed and having nowhere to stay. Zhang Ling narrates history through a calm and objective omniscient perspective, which makes the humiliating survival experience in golden hill of Chinese workers even more bleak and tragic.

While using an omniscient perspective to present the survival process of Chinese immigrants full of blood and tears from multiple angles, Zhang Ling also uses the perspective of limited knowledge to enter the hearts of the characters, observe the surrounding life, delicately describe the rich emotional world of the characters, and reproduce the personal history.

Jinshan has been going to Golden Hill for almost two years. Before Jinshan left, Mai sighed as soon as he mentioned Jinshan. Mai's breath looks like the wind of the hall, and there is no end to walking. If Liu Zhi persuaded, Mai said that Liu Zhi did not hurt the man, and even the flesh that fell from his body did not know that he was distressed. If Liu Zhi did not persuade, Mai said that LIU Zhi was hoping that the whole family would go to Golden Hill, so that she could leave a lonely old woman to listen to all life and death. Liu Zhi are not persuasion, not persuasion is not, but forget that Jinshan was his own son, should have hurt and cried, should have been his turn first.[2]

The narrator uses the perspective of Liu Zhi to describe the world around him, paying attention to the psychology of the characters from a limited perspective, which also implies the author's own attitude towards Liu Zhi. The husband struggled to survive in a foreign country with the promise, the teenage son went to Golden Hill to help take care of his husband's business, and the mother-in-law hated Six Finger because her son repented of marriage. The husband and son left one after another, the mother-in-law spoke ill of each other, and Liu Zhi served the mean mother-in-law alone, suffering the pain of losing a loved one but having nowhere to speak. From the perspective of Liu Zhi, the narrator writes about the painful ambivalence of Liu Zhi struggling to be a wife and a daughter-in-law. Liu Zhi's helplessness in the face of his mother-in-law Mai's, the pain of being bound by traditional concepts, and the writer's compassion for Liu Zhi leapt to the page.

Through the free conversion of the omniscient perspective and the limited knowledge perspective, the novel shows the bitter migration process of the Chinese labor group and the difficult and tragic survival of individuals.

The omniscient third-person narration is conducive to showing the background of the story, introducing the characters of the story, adjusting the speed of the narrative, enhancing the objectivity of the work, and pursuing the objectification and orderliness of the narrative. It can depict life from various angles, expanding the breadth of life reflected in the work. The limited perspective not only allows the reader to view the story from different angles, but also helps the audience to understand the inner world of the characters. Readers can glimpse the psychological activities of the characters, and involuntarily share the pulse and breathe with the characters in the story, which makes this character easier to understand than other characters, which greatly enhances the realism of the work. And due to the limitation of the subjective and objective conditions of the narrator, there must be many ambiguous spaces that are not clear and unclear, and these spaces serve as blank spaces to provide readers with a broader imagination.

By adopting the transformation of multiple narrative perspectives, the narrative content of the work is richer and the narrative vision is further expanded. At the same time, the use of multiple perspectives also combines different time and space, skillfully presenting history and reality, homeland and foreign land.

2.THE TWO-LINE STRUCTURE NARRATIVE OF TIME AND SPACE

The double-line structure refers to the structural mode of using two clues to conceive the whole text, often with the parallel development and alternation of two line ideas of one main and one table, one table, and one mile to promote the whole text. New immigrant writers in North America also used to use double-line structure narratives in their creations, and their two-line structure relied more on their method of interlacing time and space.

Golden Hill is a historical writing that spans a century, accompanied by the history of immigration in Canada, showing the joys and sorrows of five generations. The overall story of Golden Hill unfolds with two clues, one is to tell the immigration history of the four generations of the Fang's family, and the other is to trace Fang's history by Amy and Ouyang in 2004. Although the chapters of the novel are designed according to the chronicle, each chapter presents a separate spatial scene. She inserts stories in the past tense through the retrospective narration of characters, and stitches together stories from different spaces to construct a grand narrative.

The novel begins with Amy returning to Zimian Village to deal with the affairs of the watchtower. In the process, Amy gradually became interested in the history of the Fang family, and thus brushed off the dust of history and unveiled the century-old legend of the Fang family. After that, the narrative is based on the clue of the protagonist Fang Defa. Fang Defa left Zimian Village at the age of 15 and embarked on his journey to Golden Hill. The period is written from 1845 to 2008, and the space switches back and forth from Zimian Village in Kaiping, Guangdong to Vancouver, Canada. Each character in the book is connected by the writer, and the geography is constantly changing, showing the life experiences and emotional changes of the characters at home and abroad. In addition, all the characters have their own story threads and backgrounds, whether it is Liu Zhi who have been waiting for the ticket to Golden Hill all their lives, or Fang Jinshan, who has an unromantic love with Mrs. Henderson, or Fang Jinshan, who turned against his father and died in a bad mood, the origin and self-exploration process of each character are small branches of the story. These branches are constantly intertwined and influence each other in the space on both sides of the ocean portrayed by Zhang Ling, pulling out many characters with two main lines, exploring the struggles and integration of migrants in multiculturalism.

The whole text begins with flashbacks, and finally ends with Amy getting married in the watchtower, combining more than a hundred years of immigration history, the love and marriage history of several generations of the Fang family, the history of patriotism and the history of immigration in Canada, and then interspersed with the love reality of Amy and Ouyang, but there is no sense of break in the narrative. The novel takes the activity scenes of generations of immigrants as the longitude and latitude, weaving the narrative time and space of the novel, and fully showing a global scene map spanning both sides of the Pacific Ocean and hundreds of years of history.

Yang Yi said: "The structure of a narrative work, because it combines multiple narrative parts or narrative units in a complex form, is often the biggest hidden meaning of the work. It transcends concrete words, and between or beyond the narrative units expressed by the text, it contains the author's understanding of the world, life and art. "[3] The double-line space-time staggered

structure is a major feature of the narrative of the novel by new immigrant writers in North America, which not only well realizes the author's creative intention, explains the ins and outs of the characters and stories clearly through the interlaced time-space narrative, expands the capacity of the novel, but also contains the author's understanding of the world, life and art, as Yang Yi said.

4.RICH NARRATIVE IMAGERY

In the works of new immigrant writers in North America, the author carefully creates many symbolic or philosophical images, adding a poetic atmosphere to the novel, making its creation have a distinct personality color, and these images can also be said to be a window to interpret the writer's heart. In addition, the imagery they write also has an extremely important narrative function, which can not only condense the spirit of the work and increase the aesthetic taste, but also dredge the context of the text and run through the narrative structure. For example, in Golden Hill, letters and watchtowers are the most representative.

4.1 Letters

There are letters interspersed in many of Zhang Ling's novels, such as Ma Ji's letter to Peter in The Other Side of the Cross, Hans's letter to Mo Yan in The Goose Crossing Moxi, and even the father's letter to his daughter Xiaoyue in To the North almost throughout the text. In Golden Hill, family letters also come into view from time to time. Since letters appear in the process of writing, there must be a spatial distance between the two parties who send and receive the letter in the novel, which to a certain extent contributes to the natural flow of the spatial transformation of the novel.

The letters in Golden Hill are even better at communicating and structuring the people and events that take place on both sides of the ocean.

In addition to facilitating spatial transformations, letters often play a key role in the plot development of the novel and become important turning points in the novel. The reason why Amy returned to China was because her mother Fang Yanling received a letter from the Kaiping municipal government, and the thick stack of letters she found in the shoes in the watchtower after returning to China added color to the story that took place on both sides of the ocean.

In addition, the use of letters has changed the narrative perspective of the novel. The use of letters provides the novel with an alternative narrative perspective beyond the omniscient perspective, which can both regulate the rhythm and tension of the novel's narrative and increase the flexibility of the narrative. Letters are easier to express people's inner world and express feelings.

4.2 Watchtowers

In Golden Hill, Watchtowers exists as a unique spatial image. First of all, from the appearance point of view, the watchtower has the characteristics of mixed Chinese and Western, on the one hand, it has the style of Western architecture, on the other hand, it retains many characteristics of traditional Chinese architecture.

Facing south, there is a Facing south, it is a five-story cement mansion with cornices attached to all sides. There are many windows, but they are extremely narrow and weathered, like shell holes that explode all over the wall. Every door and window was covered with iron bars, thickly covered with multiple layers of rust. Under the eaves on the top floor stands a circle of Romanesque small colonnades, and the columns and window frames are carved with patterns, but they have long been blurred.[4]

The cornices are an important part of the roof shape of traditional Chinese architecture, and the Romanesque colonnades are often seen in Western architecture, so it's no wonder Amy would say "If someone asks me for my opinion, I'll say this building is the most descript building I've ever seen." [5]The designer of the watchtower, that is, Amy's grandfather, Fang Defa, left his homeland and went overseas, and his ideas and concepts have been affected and influenced by external culture, and the design of the watchtower is the best proof.

In addition, the image of the watchtower runs through the entire novel, and it is also one of the internal driving forces that promote the development of the plot of the novel, which plays a very good role in connecting reality and history, hometown and other places. Because of the construction of the watchtower, Fang Defa borrowed a lot of debts, and the money for the poll tax that Liu Zhi had to pay when he went to Golden Hill was gone, and then he finally saved enough money, but the poll tax rose again, and Liu Zhi did not go to Golden Hill to reunite with his husband until the end, but spent his whole life in the watchtower. Decades later, Amy returned home from abroad because she promised her mother to handle the custody of the watchtower for her, and from the beginning of her uninterest in the watchtower, the story about the watchtower, about the Fang family's historical ups and downs spanning a hundred years also appeared, Amy also came together with her favorite object with the end of the main part of the story, and prepared to hold a wedding in the watchtower.

5.CONCLUSION

The analysis of the narrative technique of Golden Hill not only provides new materials for the study of Zhang Ling's novel, but also shows a new perspective for further detailed interpretation of the narrative technique of new immigrant writers in North America.

The unique narrative strategy of new North American immigrant writers is mainly reflected in three aspects:

The first is the alternating transformation of multiple narrative perspectives. Through first- person or third-person narration, allowing characters to move in different identities in historical events and observe the world from different perspectives to promote plot development and connect different time and space. The second is the double-line narrative structure of time and space, which makes the novel present an interlaced aesthetic, creating a unique narrative world, and the time and space of the story and the protagonist are constantly staggered and changing, resulting in a jumping and flowing novel rhythm, which effectively maintains the reader's reading interest. Thirdly, the rich narrative imagery pins on the characters' lives, destinies and emotions, and also

has an extremely important narrative function, is a “booster” for plot development, and is a “time machine” that connects the past and the present, hometown and foreign land.

New immigrant writers in North America enter the reader’s field of vision with their very personal historical awareness and narrative style, and use unique narrative techniques to express their thinking about Chinese and foreign cultures, and there is an indescribable tension in the gap between the two different cultural perspectives. Through the use of these three unique narrative strategies, North American newcomer literature has added new literary styles and colors to overseas Chinese literature.

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