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MODES OF POSTCOLONIAL RESISTANCE IN RED SORGHUM BY MO YAN

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ABSTRACT:

The article probes Red Sorghum to extract modes of postcolonial resistance by taking into account the ideas of Frantz Fanon and Ngugi Wa Thiong'o. Mo Yan harshly criticizes colonial invaders in his native land and applies Fanon's theory i.e. violence in return of violence and glorifies his own primitive culture. The author reacts against the mainstream literature and promotes multiculturalism in literary canon as Ngugi Wa Thiong'o did. Mo Yan firstly explores serenity of his culture, secondly intervention of colonial invaders who manipulate the simple rustic life, and finally presents resistant activism which tries to maintain the precolonial atmosphere by struggling to shove off the colonial powers. Mo Yan. This is a qualitative research which investigates Mo Yan's way of reaction against the powers who try to intrude in the normal functioning of rustic life in Northeast China.

INTRODUCTION:

In this article, the focus is on the concept of postcolonial resistance portrayed in Red Sorghum, which involves the native population's resistance against colonial powers in order to preserve their homes, identity, and desire for liberation. The researcher explores how Mo Yan presents this resistance in the novel, highlighting instances of armed struggle for survival, colonial brutality, and a deep love for the motherland as key themes. Red Sorghum novel by Mo Yan,

was published after a considerable amount of time in the 1980s. Initially, it was released as a magazine article and later adapted into a film. After gaining immense popularity and publicity, Mo Yan published it in book form, making some edits and adding important new events. The novel ignited a revolutionary fervor among the general population in China, contributing to the cultural revolution. From a political perspective, *Red Sorghum* serves as a document of resistance by the common people against the Chinese government, and numerous events in the novel are symbolically linked to actual historical events in China. An example of such symbolism in the novel is the 'Mid-Autumn Festival' incident, where the Japanese burned down an entire village, killing 'three hundred fellow villagers'. This event is representative of the Chinese government's brutal actions against resistant communities, such as the Tiananmen Square Massacre that took place in 1989 (Yan, 2003, p. 11).

According to Mo Yan's (2003) depiction, in the novel, the Japanese burned down the village and left, causing flames to rise up high and cover half the sky, while the full moon appeared blood-red. The story itself trails Fanon's theory of violence, which encourages the practice of violence against oppressors to fight and preserve one's identity. The protagonist, a bandit, employs violent tactics such as ambushing the Japanese convoy to resist and rebel against their oppressive rule. Mo Yan also portrays verbal violence in the novel, using strong and aggressive language to describe the colonizers or invaders. For instance, he writes, 'Jap dogs!' and 'Jap sons of bitches!' as screamed by Commander Yu while emptying his pistol. These phrases are repeated several times in the novel, highlighting the intense hatred that Mo Yan has for the colonizers. Through recounting the stories of 'bandits, [like] Yu Zhan'ao as heroes in dark and turbulent periods' Mo Yan mixes 'aesthetic value of the fiction' to bring 'histories to life' (Peng, 2017, p.177).

REVIEW OF LITERATURE:

Mo Yan holds vital significance in Chinese prose fiction. Wang Xinyan (2014), a member of Nobel Prize committee, observes that Mo Yan's writing style incorporates elements of magical realism, folklore, history, and current social realities, while being deeply rooted in his cultural nativism. Robert Con Davis Undiano (2012), in his one review: *A Westerner's Reflection on Mo Yan*, claims about *Red Sorghum* that one can easily grasp the essence of Chinese culture and history even after one reading as the novel covers a significant amount of true Chinese history. Song (2014) in his thesis work argues, 'The story-teller in the novel seamlessly brings an end to the historic drama of the red sorghum clan' (p. 10). The mid-1980s marked with a significant literary shift in Chinese history, as a new generation of writers and filmmakers emerged following the end of the 'Cultural Revolution'. This new wave of artists, which included a group of filmmakers who graduated from the Beijing Film Academy in 1982, became known as the 'Fifth Generation'. Their work had a profound impact on Chinese literature and social activism, marking a new era of artistic expression after years of political upheaval (Singh, 2013, p. 3). According to Xiaoping Song's collection of critics' ideas on Chinese writers of the 1980s, the use of the novella as a literary form was not accidental, but rather connected to the social reality of the authors' circumstances. In Mo Yan's *Red Sorghum*, the author produces a domestic saga with epic magnificence and pathos, portraying a

variety of characters on the red sorghum land which exhibit paradoxical traits, such as strong emotions and chivalric souls, as well as a mixture of love and hate, goodness and evil, honesty and deceit, and greed and self-sacrifice, as noted by critics De-wei and Michael Duke (1993). He (2020) has compared Red Sorghum as novel and film screened by Zhang Yimou and “closely analyzed from the perspective of intermedial performativity” how the novel and film both contributed ‘to counterculture movements in the mid- to late 1980s China, which is in many ways similar to the 1960s in the United States and Europe in terms of cultural radicalism’ (p. 433).

THEORETICAL FRAMEWORK:

Mo Yan is a lover of native culture and commits violence where it is needed, so to probe the modes of resistance, ideas of Ngugi Wa Thiong’o and Frantz Fanon serve the purpose of theoretical framework of the paper.

Ngugi Wa Thiong’o is a Kenyan patriot who worked for the freedom of Kenya and was the one who totally abandoned the language of the colonizer and promoted his own language and culture and invoked the rest of the world to promote multi-culturalism. About his drama, Fanon describes that ‘A Grain of Wheat is a festivity of independence and a warning about’ the deficiencies of ‘national consciousness’ (Thiong’o, 1993, p. 21). Ngugi Wa Thiong’o wrote about colonial oppression on Kenyan peasants in a mild manner and in the Gikuyu language. However, his work was met with intense response from critics who expressed their disapproval of his use of a regional language. Despite this, the openness of voices from non-European centers at the time allowed Ngugi to continue his research on regional languages and to explore themes of identity and exile. As advocates of multiculturalism began to raise their speeches for the elevation of their own culture, arts and traditions, Ngugi provided an interpretation of indigenous cultures that highlighted their global significance, while also elevating the dignity of ordinary individuals. This was noted by literary critic Gikandi (2009), who acknowledged Ngugi’s efforts to highlight the importance of local cultures and their global significance. Ngugi’s arguments gained more support as questions emerged regarding Europe’s identity and role in the colonies. Culture was the focal point of Ngugi’s works, and he maintained that literature from Africa, South America, and Asia had the potential to contest the dominance of a singular culture. Among these, African literature was particularly significant, as it presented characters who would rather die than be ruled over in a place where they could not define themselves. This point was emphasized by Ngugi in his writings, as noted in his work from 1993.

According to Felix Moumie (2004), Fanon possessed a vivid and tangible personality that was characterized by aggression, violence, anger, and a deep love for his country. He detested cowardice and manipulation, and was known for his austere, incorruptible, and resolute nature. In essence, Fanon embodied a revolutionary spirit that was contained within a compact frame of 60 kilograms of muscle and bone.

Regarding decolonization, Fanon viewed it as a violent process that involved the use of ‘red-hot cannonballs and bloody knives’. This highlights the

magnitude of the event and its historical significance, as it cannot be overlooked or underestimated. Decolonization is a forceful phenomenon that demands attention and recognition (Young, 2003, p. 128).

Fanon believed that the colonizers inflicted damage upon the psyche of the colonized by painting a bleak picture of their lives. He argued that it was essential for the native people to comprehend their own position in society as well as that of the colonizers. Fanon was a revolutionary figure who fought for the independence of Algeria, and his ideas have been the subject of numerous cultural critiques.

Alessandrini (2005) compiled a book on Frantz Fanon's perspectives on cultures. In one essay by Michael Azar naming 'In the Name of Algeria: Frantz Fanon and Algerian Revolution,' critiques Fanon's use of the word 'spirit' in *The Wretched of the Earth* when referring to Algeria. Azar argues that Fanon believed Algeria to be a spirit that had been attacked by Europeans, and that 'we' needed to reclaim that spirit. Fanon's use of 'we' reversed Eurocentrism and instilled a sense of revolutionary spirit among the Algerian people.

Fanon (1965) advocates for the freedom of thought for natives without the psychological burden imposed by the whites. He emphasizes the importance of valuing and celebrating one's own culture, aiming to restore its glory. According to Fanon, native intellectuals are wary of Western culture, which they fear could engulf them, jeopardizing their lives and identities. Instead, they seek to reconnect with their people's pre-colonial roots, enjoying the oldest springs of life within their culture. (Fanon et al. 1965, p.154).

In his book *Black Skin, White Masks*, Fanon (2008) argues that only certain nations are vulnerable to colonization, based on the expectation and perceived need for it. When Europeans encountered such peoples, they established colonies under the guise of 'civilizing' them, although this was often unconsciously desired by the future subjects themselves. Fanon attributes this phenomenon to the psychological pressure experienced by natives, who are made to feel like 'beasts, brutes, and dung' that exist solely to cultivate crops like sugar cane and cotton for the benefit of the colonizers. Fanon advocates for the development of a sense of self-importance among natives, who should recognize their humanity and reject the dehumanizing labels imposed upon them by colonial powers.

In Mo Yan's novel *Red Sorghum*, the protagonist Yu Zhan'ao and his companions fight to preserve their village's cultural identity. Mo Yan abrogates foreign languages and instead encourages his indigenous language through his writings in Chinese. He also glorifies his own primeval culture, discouraging a single cultural perspective in world literature and supporting Ngugi Wa Thiong'o's concept of multiculturalism. Mo Yan prioritizes his culture and native language over international language and readership, rejecting Eurocentrism. *Red Sorghum* showcases postcolonial themes through following: colonial brutality, armed postcolonial resistance and resistant patriotism.

Colonial Brutality in Red Sorghum:

Ngugi Wa Thiong'o (1993) acknowledges that he presented a toned-down depiction of colonial oppression on Kenyan peasants in his commentary on his literary work *A Grain of Wheat*. Likewise, Mo Yan provides a detailed portrayal of colonial brutality in *Red Sorghum* to bolster the argument for resistance. He presents various events of brutality perpetrated by colonizers to elucidate their image in front of the readership. During 1930s, Japan emerged as the most westernized supremacy from the East and acted like Western colonizers in its attempt to colonize some northern Chinese territories. The colonizers committed numerous brutal acts, which incited revolutionary and resistive attitudes among the local Chinese people. As Frantz Fanon noted, colonizers view native people as raw materials and exploit them for maximum gain (Fanon, 2008, p. 73). Mo Yan (2003) portrays in his writing how colonizers exploit and manipulate the mentality of the colonized by showcasing their oppressive actions. For instance, Yan describes how the Japanese seized the locals' mules to work on the Jiao-Ping highway, indicating their complete disregard for the natives' property rights. Yan also illustrates the brutal and ruthless tactics employed by the Japanese, such as the murder and butchering of people alive, defiling their living spaces by defecating and urinating in them, and leaving a human head in a bucket. Through such actions, the Japanese aimed to establish their dominance and authority, demanding unwavering obedience from the locals. These acts effectively weakened the psychological resilience of the natives, reinforcing their subjugation to the Japanese as absolute masters who could act with impunity against any hint of rebellion. According to Fanon (2004) the colonized are addicted to the warfare as their psychologies are adapted to the violence. "His corpse, after being hacked to pieces, had been scattered around the area," the author writes in *Red Sorghum*, describing the brutal actions of the Japanese. 'His flesh jumped and quivered like a huge skinned frog as the skin was taken off his body' (Yan, 2003, p. 31). It is a portrayal of the extract when a Japanese commander arranges a native to strip his fellow resident, on resistance he was compelled to do this forcibly. The author exposes the brutality of the colonizers in full detail when Japs compel others to skin the villager. Through his writing, Mo Yan seeks to shed light on the oppressive and violent nature of colonial powers, whether they originate from abroad or within the region. He accomplishes this by providing explicit details of the gruesome act of skinning a villager, which serves as a metaphor for the broader brutality and exploitation inflicted upon colonized peoples.

By exposing the darker side of colonialism, Mo Yan hopes to challenge and ultimately dismantle systems of oppression and domination. He also critiques the Chinese government for its oppressive behavior towards the community. Yan's writing, such as *Red Sorghum*, has been accused of inciting revolt, and even individuals who are not respected in society, such as bandits, become heroes when they rebel against the enemy. In the novel, Yan portrays the Japs and some native Chinese as foes, symbolically criticizing the Chinese government. While he directly condemns the Japanese, Yan also indirectly criticizes the Chinese for allowing the Japanese to colonize their nation. As

Fanon suggests, a nation cannot be colonized unless it is willing to be colonized, and Yan's writing points to some hidden 'conscious relationships' and 'economic and social context' that facilitated the Japanese invasion. Fanon also emphasizes that the white man's arrival in Madagascar caused immeasurable harm to the natives and their land, and that this was due not only to their psychological readiness but also to complex political and economic factors. Mo Yan attribute the phrase 'puppet soldiers' to refer the Chinese individuals who collaborate with the Japs and serve as their agents. The Chinese, in the novel betray the locals to obtain weapons like 'machine-gun's, which symbolize economic power as Chinese themselves couldn't manage these. In *Red Sorghum*, a Chinese army officer Detachment Leader Leng, and a bandit Commander Yu, who becomes a resistance hero in Mo Yan's story, plan to ambush a Japanese convoy. However, Detachment Leader Leng ultimately betrays Commander Yu by abandoning him in the middle of the battle. The novel depicts the brutal aftermath of this betrayal, with tortured cries and movements emerging from the field of sorghum where the battle took place. Despite almost defeating the Japanese, Commander Yu loses most of his army, and Detachment Leader Leng arrives only after the battle to collect weapons. He abandons Commander Yu and his remaining soldiers, leaving them to die, simply to obtain a few machine guns. This is what Yan criticizes and is in line with Fanon's argument that native people can facilitate the colonization of their own nation. In the novel, Commander Yu manages to destroy the Japanese convoy, but Detachment Leader Leng arrives later and arrests him, even though Yu's army had already suffered significant losses due to the Japanese machine guns. Mo Yan portrays how some individuals, both colonizers and natives, prioritize their own economic interests over the well-being of their nation, weakening it in the process. This is demonstrated through the character of Detachment Leader Leng, who abandons Commander Yu and his army in order to secure machine guns from the Japanese. Fanon argues that such natives who facilitate colonization only make it easier for the colonizers to take over, but also emphasizes that only those who have experienced slavery and independence can truly understand and fight against colonial oppression. Fanon himself is an example of this, as he is seen by Aime Cesaire as a 'theorist of violence' who understands that violence is sometimes necessary to resist the barbarity of colonialism (Young, 2003, p. 129).

Mo Yan, like Fanon, is a writer who depicts violence and often portrays violent characters who respond to violence with more violence. He doesn't differentiate between violent characters from invading nations or those from victimized nations. In Mo Yan's view, violence to protect one's home is a commendable act, and he glorifies characters such as Commander Yu, who fight for their homeland, but condemns those who fight for money and power, such as the Japanese and 'puppet soldiers'. In 1938, a significant number of people from villages and counties in northern China were forced to provide their services for the construction of the Jiao-Ping highway, a project undertaken by the Japanese. The Japanese exploited the simple rural people, destroying their agricultural systems, and seizing their land. As a result, people and their livestock faced starvation, and lands were ravaged by droughts. Yan's novel *Red Sorghum* recounts the story of local laborers from Gaomi, Pingdu, and Jiao counties spent four hundred thousand mandays in the service of the Japanese army to build the

highway. The agricultural losses were immeasurable, and villages situated along the highway were stripped of their draught animals, as stated in the book (pp. 16-17). Mo Yan has recounted historical truths that reveal the scenes of colonial brutalities, so the author becomes the voice of the native peasants and glorifies the 'bandits' who are typically considered scoundrels, burglars, and robbers in Chinese society. Mo Yan's satirical view highlights that the well-educated and influential people are less concerned about the mother-land and more concerned about monetary benefits, whereas rural people understand the value of their homeland.

Yan's portrayal of the violent actions of the hero and the villagers in response to the brutal acts of the colonizers serve as a form of justification, similar to Fanon's advocacy of violence as a means of resistance against oppression. The violence of the resistance movement is seen as a direct result of the violence inflicted upon the colonized peoples by the colonizers, who have created a cycle of violence and oppression. By depicting this violent resistance, Yan highlights the underlying causes of the violence and calls into question the legitimacy of colonial power.

Armed Postcolonial Resistance in Red Sorghum:

Frantz Fanon (2004) is famous for his bellicose and radical ideas, particularly in African occupied territories, where he promotes violence in response to violence from colonial masters. Fanon sees decolonization as an act of violence, stating that it "reeks of red-hot cannonballs and bloody knives" (p. 3). Mo Yan in *Red Sorghum*, advocates Fanon's theory of violence as a necessary response to aggression, as the entire novel centers around an ambush carried out by native villagers against Japanese troops. The novel's opening depicts the destruction of a Japanese convoy that had been harassing local folks. Mo Yan writes, "My father, a bandit's offspring who had just turned fifteen, was joining Commander Yu Zhan'ao's forces - a man who would ambush a Japanese convoy on the Jiao-Ping highway and go on to become a legendary hero" (2003, p. 10).

The novel's opening lines establish the tone of impending destruction, as the protagonist's father joins forces with Commander Yu to ambush Japanese troops on Chinese land, specifically Jiao-Ping. Mo Yan portrays Commander Yu as a legendary hero because of his efforts to resist the Japanese. The novel challenges the notion that bandits, who are often associated with uncivilized behavior, can become heroes if they fight against the Japanese. Mo Yan supports the villagers' resistance and their determination to protect their homes. In the resistance movement against Japanese soldiers, even the women - typically seen as the weaker sex - play a crucial role. During the battle, Grandma offers valuable advice on how to stop the Japanese vehicles, and Dai Fenglian, also known as the "beautiful champion of women," commands the male members of the society. However, it is clear throughout the novel that Dai Fenglian's character is not merely a pretty face, as she possesses a commanding personality and is considered a hero of the resistance movement. In his novel *Red Sorghum*, Mo Yan portrays Grandma, a female character, as a national hero and a driving force behind the resistance movement against Japanese aggression. He gives voice to the subaltern sex and challenges the male-

dominated historical narratives. Yan depicts Grandma as possessing commanding personality traits, commanding even male members of the society. She is a trailblazer of the anti-Japanese resistance, and her actions make her a national hero. Throughout the novel, Grandma's presence and actions are significant, and she prepares food for the soldiers while they are on ambush. Her excitement for the reactionary action is heightened by the fact that her loyal servant was skinned by the Japanese, and she has a grudge due to her property loss. Yan's portrayal of women in the novel is distinct, as he shows female character presenting first sacrifice. Yan also depicts Grandma's power by showing her standing between two male characters with their weapons drawn, placing herself in a position of control. Mo Yan introduces the death of Grandma in the opening lines of the novel, using a dream-like writing style. The second paragraph then shifts to Grandma's sacrifice when she farewells her man and son and encourages them on leaving for a resistance excursion against the Japanese. Despite the confrontation movement, Mo Yan portrays an unpleasant and rebellion attitude towards male's misconduct towards females, as seen in Grandma's marriage plot, which represents patriarchal dominance. However, through Grandma's resistive attitude, Mo Yan gives voice to women and their struggle against this domination. Mo Yan asserts that the children's mentality is shaped by a desire for revenge against the Japanese, as exemplified by a scene in which a young boy urinates on a Japanese grave and sings a song about preparing for battle. This reflects the violent spirit that was internalized by Chinese families, for whom survival was the primary concern during that time. Similarly, Frantz Fanon argued that the psychology of the colonized was shaped by the attitudes of the colonizers. The colonizers made the native people envious of their status, and as a result, they desired to emulate the colonizers and adopted their language and practices. Fanon also posited that the colonized became addicted to violence, as their psychologies were molded by the pervasive violence of their circumstances (Fanon, 2004, p. 40). The Japanese soldiers had a profound impact on the psychology of the Chinese people whom they colonized. Some Chinese became revolutionaries, while others became "mimic men," who adopted the ways of the colonizers and allowed themselves to be subjugated by them. In his writings, Frantz Fanon referred to the people of African colonies as "beasts, brutes, and dung," who were exploited to cultivate sugar cane and cotton (Fanon, 2008, p. 73). Similarly, in Mo Yan's novel, many Chinese collaborated with the Japanese and became "puppet soldiers," serving as the hands of the colonizers. Fanon urged the native people not to become like raw materials but to develop a sense of self-importance and resist the colonizers to fight for their rights. He believed in the necessity of violent resistance, stating that it was necessary to counteract the pervasive oppression experienced by the Algerian public (Kawash, 2005, p. 237). Mo Yan (2003) shows hatred for the colonizers by presenting the following comments by Commander Yu: "use your gun on the Japanese first. After you've finished them off, anybody who says he wants to sleep with your mom, you shoot him in the gut. Not in the head, and not in the chest". Commander Yu utters these words to the character of Father in the novel when Father intends to fight with a Chinese local who abused him (p. 28). He places the Japs intruders at the top category of foes than the mother seducers. Mo Yan strengthens the avant-garde spirit like Frantz Fanon who encourages terrorist activities against colonizer's terrorism and affirms this as something very significant in freedom drive to keep colonial masters and other

assailants at hit list so does Mo Yan and keeps Japanese at hit list. Felix Moumie, a famous Black leading light from Cameroons, represents Fanon's disposition as "the most concrete, the most alive...Aggressive, violent, full of anger, in love with his country, hating cowards and maneuverers. Austere, hard, incorruptible. A bundle of revolutionary spirit packed into 60 kilos of muscle and bone" (Young, 2003, p. 128).

Mo Yan's novel portrays the hero as someone who causes the most significant number of Japanese casualties, regardless of their social class or status. He emphasizes the importance of fighting against the Japanese invaders and defines anyone who fights them as a national hero, regardless of their background. In his harsh tone, Mo Yan glorifies the rebellion against the colonizers and prioritizes the motherland and national identity.

Resistant Patriotism:

At the center of postcolonialism lies a deep affection for the motherland, as it defines the identity of its inhabitants. If the land is truly yours, it bestows upon you a distinctive and authentic identity. The colonizers, however, undermine the native identity, which is why Frantz Fanon sought to reclaim his original identity and fight for a revival of the precolonial past. Fanon (1965) wanted to rekindle the native culture and encourage individuals to embrace their own unique culture and identity. He stated that native intellectuals now wanted to "withdraw from that Western culture in which they all risk being drowned" (Fanon, Sartre and Farrington, 1965, p.153). In a similar vein, Mo Yan argued that his predecessors possessed a deep love for their land and remarkable qualities, which were lacking in the new generation. In *Red Sorghum*, he named actual locations of his hometown and wrote, "they fought, they plundered, and they bravely defended their country in a stirring dance that makes us, the unfilial descendants who now occupy this land, pale in comparison" (Yan, 2003, p. 10). The natives fought back against the colonizers by using their tactics, looting and feeding their children, as they were not compensated for their labor. They aimed to regain their land and sovereignty, following Fanon's theory of violence. Mo Yan's novel glorifies the homeland's "black soil," which represents fertility and the native people's strength and ambition. However, Yan argues that the new generation has damaged the homeland's fertility, making it pale. In the novel, the color yellow represents industrialization and modernization, which Yan sees as polluting the motherland. For example, the Jiao-Ping highway project disrupts the serenity of Northeast Gaomi Township. Fanon's goal was to re-glorify the past and celebrate the native culture, just like how Mo Yan glorifies his land and people in the beginning of the novel. Mo Yan (2003) expresses his deep attachment to Northeast Gaomi Township, stating that he loved it with all his heart (p. 10). He portrays the motherland as a comforting and healing place, as evidenced by the character of Grandma in the novel. When she is dying from a bleeding wound, her foster son applies a handful of black dirt on it, and she finds relief in the thought of her homeland's beauty and crops. Mo Yan (2003) writes that Grandma's eyes were fixed on the "warm, forgiving, motherly, nurturing sorghum around her" and the "azure sky, deep beyond imagining" (p. 54). The author highlights the healing and nurturing effects of the native crop and the soothing effect of the motherland.

Mo Yan's novel reflects the desire of native intellectuals to reconnect with their pre-colonial past and preserve their culture and identity. In his love for his land and rustic lifestyle, Mo Yan celebrates the beauty of his homeland, including the natural beauty of crops, soil, and rivers. Sorghum, a regional crop, holds a special place in his heart, and he portrays its purifying and soothing effects. For instance, Mo Yan believes that sorghum wine can disinfect all kinds of dangerous germs and purify the house from evil spirits when sprayed in different parts of the house yard. He also draws inspiration from the aroma of sorghum wine. Mo Yan vividly describes the natural beauty of his hometown and the comforting effects it has on him. He paints a picture of the enchanting sorghum fields, the serene black water river, and the rustic atmosphere that surrounds him. He believes that the aroma of the sorghum fields and the beauty of the scene provide him with constant relief and comfort. When Father joins the liberation army during the Japanese invasion, he finds shelter in the sorghum fields, which become his constant companion during difficult times. The author is grateful for the support of his motherland in the resistance war against the Japanese and does not want to lose its purity and primitiveness. However, he mourns the loss of these qualities due to the changes brought by the colonial masters. He is particularly upset about the destruction of the sorghum fields by the Japanese during the construction of the "Jiao-Ping-Jinan rail" project. In the face of defeat by the Japanese, the villagers displayed their unwavering love for their land by refusing to abandon their homes and seek safety elsewhere. Despite their fear, the majority of families chose to stay in their broken-down homes, with their thin and tattered quilts, rather than leave behind their wells and all that they held dear. As Mo Yan (2003) puts it, "Only three or four families had gone into hiding; the others, though frightened, were reluctant to give up their broken-down homes, their wells... and their quilts, no matter how thin and tattered they might have been" (p. 130). This is a testament to the people's resilience and their determination to resist the invaders and protect their motherland at any cost.

Mo Yan's (2003) novel paints a vivid picture of the natural beauty of his land. The author is entranced by the enchanting effects of the scenery and uses descriptive language to convey his feelings. For instance, he describes the sorghum fields and the Black Water River as sizzling fiercely in the mist and singing in different tones. He also admires the water as being ice-cold, clear, sparkling, and deliciously refreshing. The author's love for the natural beauty of his land is further emphasized by the way he portrays the sorghum stalks bending down and the tough leaves sawing at his clothes and face. He also notes the rustling sound made by the stalks as they sway in the breeze (p. 12). Mo Yan's attention to detail is evident in his portrayal of the natural phenomena and regional food in his novel. He expresses his deep love for his homeland and its culture through his writing. He is particularly captivated by the beauty of the scenes of sorghum fields, river water, and the taste of local delicacies like "fistcakes" and "sorghum wine". The characters in the novel share this pride in their regional food, as evidenced by the hero's declaration that "I'm king here" and his disregard for the enemy's power when it comes to the importance of eating fistcakes. "I ate fistcakes for ten years" (Yan, 2003, p. 26). The highlighted clause in the quote emphasizes the pride and significance of regional

cuisine, which is considered as vital as a mother's milk to the people. The author places great value on his cultural heritage and intricately describes it to help readers appreciate and develop a love for their culture. Similar to Ngugi Wa Thiong'o, who advocates for multiculturalism in literature, Mo Yan (2003) expresses his passion for his homeland and cultural practices through the quote "Grandma said that the sight of the river excited him more than the sight of his own mother" (p. 12). In Mo Yan's (2003) work, a song of resistance is taught to the members of the resistance army, which declares their determination to defend their motherland. Every morning, the army trainer instructs them to memorize the lyrics, which include the lines "the sorghum is red, the sorghum is red, the Japs are coming, the nation is lost, our families scattered. Rise up countrymen, take up arms to drive out the Japs and protect your homes" (p. 44). The song of resistance taught by the army trainer in Mo Yan's (2003) work consists of two parts. The first part highlights the current state of affairs, while the second part offers hope for the future recovery process. This process requires a strong determination and the use of weapons to defeat the enemy and protect their beloved homeland. The author directly appeals to the reader's sense of patriotism and invokes the pre-colonial past. This is a way to resist against colonial invaders, whether foreign or domestic, as Mo Yan expresses strong opposition towards modern colonial powers like the Japanese and the Chinese government from the period of independence up to the Cultural Revolution. He yearns for a return to the purity and goodness of Chinese primitivism.

CONCLUSION

In a nutshell, Mo Yan shows his love for his primitive culture, rustic life and serenity of village life. He is against the modernism and criticizes modernism in *Red Sorghum*. He advocates traditional life of Chinese villages and against Japanese intrusion in Chinese affairs and becomes the mouthpiece of common people. Mo Yan explains his love for his native land through different comforting descriptions of sceneries, singing songs for his "black soil" and traditional ceremonies, on the other hand he showed if someone tries to destroy their serenity of life, they will not bear them the least. He categorically passes hateful comments for intruders to show bitterness of hate. Moreover, it is a historical piece of paper which shares some Chinese history and traditions and explains how foreign powers intruded in Chinese territory, and people showed bitter reaction against these events. Mo Yan hates the severe actions taken by the intruders and demands same reaction from the people in return to colonial brutal actions. This research paper proves that the Chinese novelist Mo Yan is more open in his modes of resistance against the colonial invaders. His diction is harsh for colonial activities whereas he is really polite and sensitive about his traditional primitivism and geographical presentation.

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