

## Analysis of the Use of Animal Images in "Weeds"

Ao You

Sichuan University, School of Literature and Journalism, Chengdu, Sichuan, China.

### Abstract

**In Lu Xun's "Weeds", a series of animals are used, and there are obvious characteristics in the selection of materials, some of which even appear repeatedly. This paper tries to compile the characteristics of the use of animals in the text. By combining the biological characteristics of the animals with their emotions, we can peep into Lu Xun's emotions and the imagery system within the poetry collection from the smallest details, which is helpful to accurately grasp the precise referential nature of the imagery and the meaning of the author's hidden thoughts.**

### Keywords

#### 1. Data Collation

Imagery is a result product of the combination of the writer's subjective feelings and objective reality, but also to let the reader understand the text, trying to let the reader understand the author's own meaning, but to carefully laid out, the author can only guide, give a general direction, not directly concise and straightforward type to tell the reader - to make every effort to let the reader the other side can be in constant exploration The author is only able to guide, to give a general direction, not to tell the reader in a straightforward and simple way - to let the reader find problems, solve them, and gain profound understanding in a continuous exploration. There is no profound connotation in the individual imagery, but only when all of them are assembled together, sorted and categorized, and grasped as a whole, can we come to a different conclusion, and also come to some reasons that are not easily known, to confirm ourselves and our readers, and even history. The so-called adventure of the soul is that he should not only experience, but also synthesize all his observations and experiences to identify the hidden relationship between a work and its author. Nor should he explain it by himself as much as he can, for he is not the most reliable measure; the most reliable measure, in comparison with all the previous masterpieces of mankind, explains his output by the author." [1] 'Imagery' can be converted into a metaphor once, but if it is used as part of a symbolic (or mythical) system, then it becomes a symbol, or even part of a symbolic (or mythical) system." [2] Within the 23 essays, 11 of them involve animal appearances, almost almost half of them, namely "Autumn Night," "My Lost Love," "Revenge," "Hope," "Snow," "A Good Story," "Passerby," "The Dog's Refutation," "Tombstone Text," "After Death," and "Wise Men and Fools and Minions. The fact that animals appear in so many essays also implicitly shows that "Weeds" likes to use animals and is also good at using animals, and also forms its own system in the text, which intermingles with the author's purpose.

The frequency of these, from highest to lowest, are: eight times for small insects (bees twice, ants twice, small flying insects, locust silkworms, green flies, stink bugs), three times for butterflies, three times for dogs (and one additional time for bawdy dogs), four times for hawks (owls three times, wood hawks), four times for birds (cuckoos, magpies, old crows), twice for snakes (red snakes, long snakes), and once each for pigs, fish and chickens. A complete variety of land, water and sky, fierce, bland and gentle are involved.

**Table 1:** animal use in Autumn Nights[3]

Part Name	Animals	Part Name	Animals
Autumn Night	Butterflies, bees, small flying insects, evil birds (owls)	The Passerby	bald eagle
My Lost Love	Owl, Red-clawed Snake	The Refutation of the Dog	Dogs
Revenge	Locust silkworm, horse ant	Tombstone Inscriptions	Long Snake
The Hope	Butterflies, owls, cuckoos	After Death	Magpies, crows, ants, green flies
The Snow	Butterflies, bees	The Wise and the Foolish and the Minion	Pigs, dogs, (barking dogs), bedbugs
The Good Story	Chickens, dogs, swimming fish		

## 2. Small bug sentiment and privacy

The key to Lu Xun's fondness for these small insects lies in their uniqueness - humble and unnoticed. The bees in "Autumn Night" symbolized the various schools of literature at the time, from the Yuanyang and Butterfly School, which specialized in love, to the "Life School", which was a literary research society that wrote "for life". [4] This is clearly a representation of simplicity. In "Autumn Night", the appearance of bees is "Although winter came, and after that it was still spring, butterflies flew around, and bees sang spring words. She then smiled, though she let the color freeze red and miserable, still covered." [5] bee narrative is to accompany the tiny pink flowers, "that autumn night frost, indeed, can destroy some flowers and plants ..... But no matter how much it destroys, it can't kill all the life of nature after all." [6] That is to say, the appearance of bees was synonymous with spring, and the sky was the dark reality of the time. At that time, the May Fourth New Culture Movement began to enter a low tide, and their own creative industry into stagnation, the pre-women's college tide struggle, love also suffered decadence after the vitality, this series of occurrences intricately affected the state of mind of Lu Xun creation. And again, that night sky, silent and lonely, easy to provoke people to feel the real. Since the bee here is affiliated with spring, what it represents is a hope, a self-encouragement. The date palm is a reflection of Lu Xun's spirit, resilient, a warrior who is struck at every turn, but he never succumbs to the darkness, he wants to fight, which means wandering and searching [7]. The bees in "Snow" are linked to that Jiangnan snow, which is virtual, not real, in Lu Xun's imagination, the bees are busy collecting honey, which is synonymous with the south, "the snow of the north that does not stick, in contrast to the snow of Jiangnan, is lonely ..... It is this solitude, not sticky not attached to things ..... Make Lu Xun deeply feel a warrior general character and spirit, but also the character and spirit of Lu Xun himself." [8] Bees are nectar-picking animals that need pollen, and winter and autumn in the north are the time when flowers are dying, resulting in fewer bees. And at the same time the low temperature has an effect on bee behavior, see related papers for details. [9] Spring is a vibrant site for meadow gardens, and the bee moves around, it is busy, it works hard, like a hard worker, letting the temperature and natural enemies, and still keeps itself alive, naturally becoming a spring, a warrior's favorite object. And bees are social animals, each keeping a division of labor, and internally or matriarchal society. This situation of solidarity, this harmonious scene of mutual help, and Lu

Xun's solitude form a clear contrast, the so-called sharp collision of a group's revelry and a person's silence, inside Lu Xun's subconscious, chose the bees.

And the little green insects, "the glass of the back window Ding Ding to, and many small flying insects crashing. A few came in, perhaps through the hole in the broken windowpane, and crashed on the glass lampshade ding ding. One crashed in from above, he then encountered fire, and I thought the fire was real. Two or three but resting on the paper shade of the lamp to catch their breath. .... Look at that old little green worm on the white paper cover, with a big head and a small tail, sunflower seed-like, only half the size of wheat, and all over with a lovely pale color, poor thing." [10] In Zhu Chongke's "Textual Commentary on Weeds", it is elaborated like this: "Although there is a spirit of courage and sacrifice, it is more of an unconscious bumping, lacking the real toughness of fighting and the strategy and ability of targeting and planning; and the bumping of the little green worm is also a kind of aimless exploration, Lu Xun pays tribute to them, in fact, he also has his own The attitude of Lu Xun is different from his own pen as a knife, his long-term criticism of national inferiority and authoritarian darkness, and Qiu Jin's painful and sound personal assassination methods, but the spirit of the revolution is the same and interconnected. From this perspective ..... All are but Lu Xun's split selves; they both clash in opposition and coexist harmoniously, a confrontational string of Lu Xun's own internal thinking." [11] We can see that Lu Xun's feelings towards these bugs are "love and hate", love because they look good outside, with big heads and small tails, and in color and obvious contrast, the white paper cover shows the verdant, giving a visual conflict, which is beautiful, love it because on the one hand, in this silent time, it is not sleeping, and the same lonely me On the other hand, it is brave, under the oppression of the darkness, all dare not come out, only the small insects come out, this is the general courage of the warrior, challenging the dignity and harshness of the night. There is no national criticism, simply from the environment of the family, school and other circumstances of the time to see the environment, but also from the perspective of love, from the words and actions of the female students around him at the time to interpret, set this bug is a representative of female students. [12] small green insects, that is, a kind of insect, in common parlance, and moths, these insects have a tendency to light, like to fly to bright places, the idiom "moth to flame", two kinds of spiritual breeding, one is a metaphor for self-destruction, the other is to praise the defiance of setbacks, sharpening persistence, generosity to death. Lu Xun chose the green worm because of its survival characteristics, which can be used to collude with his own feelings, so that the bitterness and lamentation can be expressed smoothly and metaphorically through a worm, allowing the reader to experience the flavor of it.

In "Revenge", ants and locust silkworms appear, "Revenge" in Lu Xun's English translation of the preface zero is said: "Because of the abhorrence of the number of bystanders in society, for the first piece of Revenge." Also in Zhang Jieyu's book is described as "In particular, he used a very special metaphor: 'In the denser veins than the acacia silkworms crawling on the walls .....' This gives a very frightening night and very disgusting feeling, revealing an intention that this description is consciously brought by the author with a different mood and attitude from the 'aesthetic'. .... By the time the watcher, and the acacia silkworm, and the ants, all give a very disgusting feeling." (See footnote 95 above, p. 97.) In his eyes this depiction reveals a sense of disgust. In my opinion, this artistic feeling is caused by the selection of objects have several characteristics, one is small, small reflects the humble, insignificant, placed in the vascular muscle combination is very appropriate, and to describe the "spectator", also inadvertently labeled, humble and small, the positioning of the spectator with a few ants, a few acacia silkworms on the Can be an analogy, a person spatial size is directly visible, and also very ironic. Second, because of the small, because more, the resulting dense, occupying little space, the number of more, naturally become a honeycomb, now the society of "dense phobia" is this, dense description of the blood vessels, highlighting the development of its system, the amount

of blood, as long as the opening of a valve, it will flow, and describe people, Lu Xun in Japan Studied in Japan and saw the video is not a crowd of people around it? All in a cloud of people next to people, in fact, the author's perspective here is out, did not enter the group of locust worms and ants, he seems to be above the sky, looking at the dense mass of the underground, is ridicule, is pain, is sad, is also helpless, is shouting. Third, the flowing style brings the picture constantly switch and carry on, if, say, they do not move, is fixed, then a frame crossed and passed, but here is constantly give forward, upward advance, seems to never break, no end, which is showing such numbness, such watchers, such never break like, will continue to fill up, a constant source of The "reserve army", in Lu Xun's mind is also thinking about when in the end they will wake up, when that blood vessels do not need to provoke people to salivate, when they will no longer come from all directions, but hold tight together, for the revolution, for freedom, for the struggle for democracy. And then specifically the locust silkworm, silkworm's in the form of a child with a black, slightly larger head, they frantically chew on mulberry leaves, comfortably without looking, waiting for the master's delivery, seemingly never enough to eat, and at this time he became synonymous with the density of the blood vessels, dare not imagine what would be at the blood vessels if crawling with such sucking worms. And when the little worm grew up, became so fat, became white, the body is soft, if allergic to this animal, but also dare not go up to touch, and it will look disgusting. And ants, more commonplace, ants are smaller in terms of size, and they have a sense of direction, as long as there is food there, as long as a partner found, will emit some kind of secretion along the way, and this information will allow more ants to attract, the collective carry, and brought to compare with these passers-by is simply a seamless contrast, passers-by also like novelty, if a person found something fun --If a person finds something interesting - such as a vegetable market beheading, they will pass one by one, as if it is fun for them to live, and then, on the day they participate, with the vegetable market as the purpose, the "rabble" along the way in contrast, with purpose and direction, and finally finish looking at the The whole process, and then go home. Of course, ants have another characteristic, that is, they have sharp teeth and secrete acid after biting, which makes people itchy. "But about an ant, in my spine is crawling ..... ; but it seems an ant is crawling up again on the neck." (p. 50, 52) Lu Xun becomes a dead person in this prose poem, a person whose soul is still in the body but already dead, the equivalent of the "living dead," watching everything as the passerby finishes his four voices, "Dead? Buzz, hum, tsk." About the interpretation of these four sounds, Sun Yushi has written. [13] The spectator here becomes an insect, Lu Xun's body is already senseless, but his life experience tells him that ants crawling on his body is very itchy, and he is powerless to resist because he can't move. When ants crawl on a person's body, the touch on the skin will make people want to get rid of it immediately, but the ants are too tiny and not easy to find the "crime scene", so they can only wait to bite you after the pain and then isolate. These are used as a metaphor for the watcher exactly, on the one hand, their own mood at the time to reveal themselves, they are powerless, helpless, and the second is to reveal the sin of the watcher, the watcher is hated, and ants, although for the individual is very small, is a matter of personal railing inside, but they are ugly, no doubt, when it happens to others, they will also brush away. The last green flies, is another step further of the ants, the green flies stop at the cheekbones, lick the tip of the nose, lips, gathered in the eyebrows, which is more serious than just the ants on the spine, flies, living in an environment that is often a filthy place, and their own attention by the flies, on the one hand, to confirm their own death is about to rot, favored by the flies, and then again, this fly and let people commit disgust, its licking, its hairy feet crawling on the body With, Lu Xun said, "I am not a great man, you do not need to come to me to find the material for the composition ....." In addition to harassment, the flies have a deliberate use. The bedbugs in "Wise Men and Fools and Minions" are much the same.

Lu Xun's choice of small insects has profound connotations, taking into account the tiny habits of life, but can be roughly divided into two attitudes, either a representative of beauty or of evil,

and they are poured with too much of the author's feelings, on the one hand, related to his own study of medicine and knowledge of plants, able to understand the nature of animal life and put it to use. On the other hand, it is also because of the complex and changeable objective environment of reality, and his own subjective inner sensitivity, resulting in a variety of states, with richness as the main rhythm, sadness and anger as the tone, and fighting as the spirit.

### 3. Butterfly Fluttering and Longing

The butterfly appears in "Autumn Night," "Hope," and "Snow," some of which have already been covered in "Autumn Night" and "Snow," so they are briefly omitted. And in "Hope" is a "stiff-falling butterfly", a kind of fall, the passing of youth, the passionate years of battle unconsciously crossed. Zhang Jieyu's book says: "This 'youth' seems to contain hope, life, and a kind of comfort for the soul; but it seems to be more than that, and even more than the superposition of these aspects. It is in these youth-related images that we see a sensual Lu Xun. The memory and understanding of 'youth', though so sad and evanescent, is also beautiful and vivid." (p. 119) Youth is as beautiful as a butterfly, but in his memory it is stiff and about to fall, that is to say, this beauty is deformed, and Lu Xun's ambivalence - his own youthful battles are worth remembering for the rest of his life, and he has found ways and means to realize the value of his life in the constant battles, and this But Lu Xun was a man who, if he lived in a high-pressure environment for a long time, and more importantly, if his previous battles were not very successful and his achievements were small, wondered if his battles were futile. Is there still meaning? The double play of hope and despair, the conflict between reality and the past and future, put him in a struggle. Lu Xun answered the question "This is youth", no matter how difficult or ineffective it was in the past, this is youth, this is my youth, there are my memories in it, I will take the front as a care, and continue to move forward. As the same genus as the bee appears, in these three pieces are beautiful imagery, but different, "Autumn Night" is haunted with pink flowers, "Snow" is the beauty of the missing, "Hope" is stiff and about to fall butterfly youth, are based on the basic form of butterflies and then introduced to different text scenes. The butterfly is beautiful, brightly colored, stirring its wings and dancing, also often liked by women and children, because of its time appearing characteristics, often in the spring back to the earth, when the flowers are blooming to pick honey, so there is the "autumn night" in the, because it is still a childhood playmate, is a kind of ephemeral symbol of good memories, so it became the "hope" in the, because of the snow-colored cold, he so became the Snow" in the extravagant hope and imagination. In fact, the butterfly also has a growth process is also easy to ignore, it breaks through the cocoon into a butterfly, is a symbol of vitality, a symbol of forward movement, a symbol of persistence, which may also be one of the reasons why Lu Xun valued it.

### 4. Dogs and Despise

The fate of dogs in China can be described as ludicrous, the incarnation of two contradictions, on the one hand we love it, like their gentleness and cuteness, either in the countryside to watch over the family, or in the city to walk the dog leisurely, but at the same time, the dog is a symbol of inferiority, "dog traitor" "dog minion ". Sun Shaozhen's "The Endless Dog" [14] describes the attitude of Chinese and Western cultures towards dogs, quite witty and humorous.

"When I think about it, this may be out of a historical accumulation of the collective unconscious of the Han people. Dog may have included the meaning of inferiority in the original meaning of the Chinese language. There is no need to describe it, just say 'you dog' is very insulting. As for saying 'dog thing', 'dog guy', 'dog son', it is even more vicious. If you say 'dog X's', it may cause armed struggle. Whatever it is, as soon as the connection with the dog happens it's bad, or at least devalued. For example, your face is long and kind-eyed, head like God and Buddha, but

once there is a slight resemblance to the dog, it is called 'God's head and dog face', lower than the swine's head and eyes. As long as the disapproval of things plus a 'dog' word will be able to turn the fragrant to stink: 'dog ideas' 'dog virtues'. Sometimes it is hated to every part of the dog: dog-headed military division, dog legs; dog eyes, dog mouth can not spit ivory; dog head dog brain, wolf heart dog lung."

In Lu Xun's writing, the dogs inside "Weeds" are roughly divided into two kinds: natural dogs and human-like dogs. Natural dog that is to say that its appearance does not have a particularly profound meaning, the natural properties of strong, randomly selected. In the "good story", the expression is quite calm, not before full of killing power, inside is relatively mild. "I seem to remember ..... Wildflowers, chickens, dogs" are the stories of his dreams, and this part is his seeming memory, which is very beautiful and unreal. At this time, the dog is the field, is the mountain vagina, is part of the landscape, and the trees and flowers constitute a quiet and harmonious picture of the rural mountains. Another category is the human-like dog, which refers to the analogy or allegorical meaning that has some relationship with people. As the article "The Refutation of Dogs", which has dog as its title, it writes about dogs in an ugly and disgusting way. In "The Refutation of the Dog," the main character is a dog, and the poet meets the dog in a dream and has a long debate, in which the dog wins. Here there is a value swap, showing that the dog is not snobbish, it is a little better than a human. .... This role-value swap is a central device in Lu Xun's dream poem, seemingly to realize the kind of 'Nietzschean re-evaluation of value' advocated by Kitagawa Shiramura." [15] In Lu Xun's dream, he loses to the dog, and the dog wins, but it is the man who flees in haste, and this difference and disparity with the usual reality produces a different meaning, why he fails, shouldn't it be "beating the falling dog"? One is that his own power is weak, he is like a beggar, his position is not a nobleman, no noble position, a dog's character is also a kind of "two-faced", to give food, and attack the fallen man. The dog's loud barking produced a reverse path, loyal to the master, guarding the home, barking at strangers often becomes a strong and weak, a vicious image in the unexplained was constantly determined. Originally, it was nothing to fall down, you can rebuke it, so Lu Xun began to scold "you snobbish dog". But the dog's phrase refuted Lu Xun's rebelliousness, "I dare not, I am ashamed to be inferior to people. The profound thing about the dog's phrase is that it compares itself to a human being, and the dog's status rises to that of a human being, which surprises Lu Xun with the dislocation and exchange of positions, but he can resist! Otherwise, resistance is to have a certain factual basis, Lu Xun could not find the fact of destruction, Lu Xun in this case produced doubts, is he wrong? Is a dog worse than a man? If it is worse, I so can not find a reason for it? Is it that the standard I have been insisting on, the goal I have been striving for more, is wrong? He also did not express a clear attitude here, unlike "hope" and so on, the dog's multiplying "and wait, let's talk ....." It frightened him, fearing that it would devour him and tear him apart. He woke up and it was a bland nightmare. "The people who should have enjoyed the right to speak but fled in disarray like an insult, giving up their right to speak to the dogs behind them, people became aphasic groups, afraid to speak, unclear, which evolved into unwilling to speak, indistinguishable. Dogs, who have always been treated with contempt, have now become the indifferent scrutinizers of human society. On another level, even dogs have been assimilated into the 'dogs of power', holding deep-rooted hierarchical concepts of government and people, master and slave. While 'I' curses its 'power', it sighs to itself that it is inferior to man, alluding to the fact that man's so-called 'distinction' is merely the result of submission to the times, and that most people are imprisoned in a rigid Most people are unconscious, transformed people imprisoned in a strict hierarchy. People are able to distinguish those that dogs cannot, and thus human power is more 'progressive' and targeted than that of dogs, and the tendency to follow the trend and pursue fame and fortune is the only way to become a common social phenomenon. Resorting to this critique of the 'less-than-dog' snobs in an almost absurd refutation scene of man and dog profoundly and sharply exposes the



nature of such people." [16] And in "The Wise and the Foolish and the Minion", the food for the survival of the minion is "worse than a dog and a pig", and the amount is small, and it is this more miserable, the more pathetic the minion can be, and the more the kind of change behind the minion can be seen - denouncing the fool. "The master is better to the barking dog to tens of thousands of times", a simple stroke, the slave is not as good as the dog situation, the slave because of the status quo, do not think about change, pedantic get it so proud of things, while the fool because of the reform but was driven away, one is this irony between the human address and the results that lead to a comical effect, the other The other is also a silent judgment on the behavior of the two characters in relative terms. But Lu Xun writes about these three characters, with a wise man interspersed among them, and a richer meaning. "More than that, it embodies a unique reflection of Lu Xun about the relationship between self and reality, a forced look at the self and its state of existence in a certain idiosyncratic ideological and cultural context. On the whole, this prose poem is still about Lu Xun and his self. .... It is Lu Xun's attempt to grasp the state of the self's mind while reasserting this reality of being in a conflicting relationship with the self, thus finding a new and viable path for the development of the self." [17] Returning to the dog, the hidden question is: What makes the bah-and-dog so delightful? What is its character? "And in the city like Shanghai where he lived at that time, the ground was crawling with 'barking dogs', which were doggy and dodgy, and the very crisp 'woof' sound conveyed their delicate and pretentious, Lu Xun was disgusted with them, and could not help but 'sneer' and 'evil laugh'." [18] the fate of the dog in Lu Xun's occurred in two directions led, Lu Xun's childhood life must also have been in contact with the dog, in childhood or was once its playmate, but at the same time, Lu Xun must have had a different experience, as time progressed, Lu Xun to the dog changed, no more childish childhood, no more fun, the dog to his life is disgusted, his lowest level of concern in the process, the dog barking makes him abhor. All of this emanation is because of the dog's own special characteristics, it is not like a chicken, duck, pig, it is closer to people and a little more intimate contact with people, but also constantly and people's likes and dislikes emotions friction, and the relationship with people to produce a multiplicity of complex relationships, these multiplicity of complex relationships inside and slight to people, not like money, etc., and human survival relationship always has a gap, so in the human subconscious inside This duality is easy to choose randomly because of the momentary burst of human emotion, so the dog in Lu Xun's writing has both attributes.

## 5. Hawk and Fierce

In "My Lost Love", the owl appears as a gift to his loved one, but I really can't understand why he would give such an item to his lover. It is really puzzling. In the preface to Weeds, Lu Xun says, "I composed My Lost Love because of the satire of lost love poetry that was prevalent at that time." From this aspect, this is just a casual writing by Lu Xun. But questions would ensue as to why it happens to be an owl. "This difference reflects the contrasting prominence of the inner temperament, the manifestation of the spirit of individuality (manifestation of a test of the lover), the criticism of social reality, and the poetic expression of the concept of life" [19] This narrative is to say that from the text, the author wanted to use the ugliness of the owl to carry out a test, but also the expression of Lu Xun's personal breakthrough, style The exaltation of individuality. And then look at the owl inside the hope, "Youth has passed away,..... The owl's unspoken words" has this narrative: the owl is a symbol of the poet's self, a self metaphor for the poet, the owl is not only an image of rebellion, but also an image calling for love, not as eloquent and lovely as the yellow warbler, but the cry is sincere, a true sadness without love and nothing to love. [20] What exactly is the biological characteristic of the owl? It is the same as the one that attracted Lu Xun to love it so much. Lu Xun was deeply influenced by traditional culture and studied under Zhang Taiyan in his early years. In the "Taiping Guangji - One Hundred and Thirty-seven Volumes" there is "Tang rate more order Zhang Wencheng, lord

morning song in the garden tree. His wife thought it was ominous, even spit on." This is to say that the appearance of the owl is a sign of inauspicious. In the "diet instructions" inside: "Do not cook at night, can attract ghosts and demons. The birds are poisonous" In traditional culture, the owl appears in the evening, and the night is the so-called ghosts and gods, with a mysterious color, at the same time, the owl's sharp eyes, special head, strange style, frightening people, make people afraid. But it is also the challenger of the night, fierce, daring to defy everything, the symbol of courage, and with this also a lot of words "lord" "lord heart" "lord talent, etc.. In "Autumn Night", it is said that "the night wanders

The interpretation of "the evil bird" is very controversial, there are mainly two kinds of opinions, the evil bird of the night swim is to the dark forces to help the accomplice; one believes that it is the author's favorite owl foretelling the news of the demise of the old era. [21] What exactly is the mood, the author is not able to make a definition for the time being. But we see that these two different tones are drawn from the two-sidedness of the owl, and the dog as said above, their having the same raw composition, resulting in the plurality and ambiguity of the text, but also different from the dog is that the owl here is derived from an ambiguity inside the environment, is the source of uncertainty, while the dog there is already able to determine Lu Xun's expressed preference for disgust, the two-sidedness at this time It is the two-facedness that is utilized, and the two-facedness that is recalled after the completion of the meaning, which is still a little different. The owl under Lu Xun's pen is a kind of stirring animal, more like it, he wanted to break the conventional at that time, preferring this kind of animal which is feared and loathed by everyone, such awareness also makes his article more a few points of harshness, more pen power, this is also Lu Xun's "Weeds" fascinating, Lu Xun also said himself that his thoughts are all in the "Weeds", the language art of which can also be seen from The art of language can also be seen in the use of a small image of an owl. And in the "Passenger" inside the vulture is more than the owl scary, according to the introduction "vulture is a larger bird, the standard bearer of late marriage, flying without flapping wings, but the use of air currents to swing straight up. Breeding en masse on high rocks in the mountains, feeding on carrion, the carcasses of large animals as the main food source." Eating dead carcasses, rocking up quickly, marrying late, used in the self metaphor of the passerby, he kept thanking the little girl for the piece of cloth she gave him to wrap his foot injury, on the one hand, thinking "this is a very rare kindness", but he could not accept it. This is not his arrogance and non-acceptance of human kindness, but the experience and lesson he has drawn from his past history and real-life struggles, that if he gets a handout from others, "I shall hover in the four nears like a vulture seeing a dead body." Therefore, the revolutionary must persevere, not be able to retreat, not be afraid of the darkness, not be afraid of hardships, and not be able to make a change of direction or add to himself a burden in accepting the mercy of others so that he stumbles. Complicated feelings - wanting to accept but not being able to accept, having concerns and worries, this path cannot be abandoned halfway.

## 6. Bird and Time

The bird here is not as fierce as the eagle, and the "blood of the cuckoo" in "Hope" is also a group of youthful pronouns, a sad tone, about the blood of the cuckoo, the cry of the cuckoo is miserable, commonly known as "Bugu", Lu Xun used it to The cuckoo's cry is a tragic one, commonly known as "Bugu", which Lu Xun uses to describe his past and to reveal his former desolation. In "After Death", magpies call and crows fly by, indicating that the dawn is about to come. In fact, it should be a false writing of joy and a real writing of sorrow, an opposite technique, its cries do not add to the noisy mood, but more contrasted with the pure, Lu Xun's dream is the body is dead, only perception, this eerie atmosphere in the bird's cries, there and fresh air and earth breath, the sense of smell used in conjunction with each other, the



environment written in a fascinating way. Next are crows, and not small young crows, but old ones, which in fact implies the concept of time, crows are often a sign of bad luck, and now there is a rural area if a certain area crows flying all over the sky, cawing wildly, or a premonition of death and death. Because the traditional belief that before the death of a person will be emitting some kind of gas, crows can smell, and will attract crows to come. The old crows here, having seen countless people die and experienced the passing of countless people, also saw my death here, providing testimonial proof to the narrative, and on the other hand, reinforcing the smell of death. From the color point of view, magpies and crows are black, the black gloom and depression of the environment also becomes the same, covered with a thick black fog. From the emotional point of view, one is "happy" and the other is "sad", and both sides are mentioned at the same time, finally referring to the same place, breeding a series of subsequent descriptions.

## 7. Snakes and Pain

"Lu Xun's starting point and his destination are both reflections on man. Rather than praising beasts and vicious birds, he is affirming the primitive vitality and wildness of man that fits in with the beasts and vicious birds. This is the discovery of the magnificent and great beauty of nature, but also the discovery and call of the magnificent beauty of human nature. With the call of wildness, he wants to recall the lost primitive vitality of human beings (especially Chinese people) in reality, and demands a return to the natural essence of human beings. In this call, there is a sense of freedom from all restraints, a sense of openness, a heartfelt joy, and, at the same time, a sense of historical anxiety." [22] Then the snake is also. The long snake in "Tombstone" is transformed into a dead wandering soul, and the dead before it "were at the time of the frenzy of the song of Hao; they saw the abyss in the sky. He was shouting loudly and running feverishly when he was suddenly struck by an unprecedented blow, an illness or an accident, and he felt that he was struggling for nothing. He died as if he were in a holy place - in heaven, without pain, without anxiety, with only a quiet life, looking down into the abyss of hell, where everything before was nothing, and in amazement he either rested, or was bitter, or regretted, like retracing his steps back to earth. But the truth does not allow it anymore, his wandering spirit is a long snake, he does not engage others, does not attack others, but engages himself, in self-criticism, in self-reflection. Is he Lu Xun? He is saying leave! Is he hoping that others will stay away from his own hostility? Or is he wishing himself away from continuing to raise the courage to fight?

And in "my lost love" inside the red snake is even more special, it is slightly poisonous, if you give a lover a cobra viper and so on, is not already an expression or a test lover, but murder her. The color of the red snake is red, which represents the hot and emotional, like fire, but also represents their own distinctive. Of course this snake imagery actually has many connotations within it, see the article. [23]

## 8. Conclusion

As a student with shallow knowledge, how much breakthrough can I make in the face of the vast amount of Lu Xun studies? I am just a framer, dismantling and patching, summarizing some discussions and gathering related materials, interspersed with some immature views, which can be said to have spoiled the whole other academic works.

The animals inside "Weeds" actually contain Lu Xun's special choices, a medium to convey his thoughts in a vivid and imaginative way. The characteristics of color, vitality, and sound influence the use of animals, and together they enrich the profound and multi-directional nature of "Weeds". The awakening and revelation of human beings was also the main tide of the May Fourth period, and when the tide has passed, we can tentatively refer to these writings as the "Lu Xun experience," which is the awareness of a sober person, a person wholeheartedly

devoted to life in suffering China, and which appears to be very The "Lu Xun Experience" is the understanding of a sober person, a person who is fully committed to the life of suffering China. The "Lu Xun Experience" is a sober person, a person who is devoted to the life of suffering China. Of course, these simple depictions of animals do not have many references as objects of writing in this modern society, because they are too "childish" to fit into the grand narratives and short shocks of modern literature, but these animals existed in that era, and are the evidence of that era. The more important thing is to capture the traces of information and to provide some lubricant for modern thought and the controversy of "modernity" in the academia or to provide an insurance policy for the nation.

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