

# A Study on the Nonfiction Writing Features of Wang Zengqi's Works

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**Abstract.** Wang Zengqi's works often take real life as the background, and show the texture of real life by carefully depicting characters, plots and environments. He does not advocate grand themes or emphasize the publicity of discourse expression, but shows his observation, analysis and thinking about the event itself with a clear subjective intervention posture. This paper studies the characteristics of non-fiction writing in Wang Zengqi's novels and prose works, and discusses his interaction with non-fiction regional literature in his works, including the influence of region on him and his writing of the region. It also tells the aesthetic implication of Wang Zengqi's non-fiction writing from three aspects: characterization, narrative and stylistic language, as well as his inheritance of China's traditional non-fiction literature in expression and thought. According to these non-fiction writing characteristics, people can find that Wang Zengqi's works have unique literary and aesthetic values, and have a far-reaching impact on modern literature in China.

## 1 Introduction

### 1.1 Background and purpose of the project

With the development of literary theory, people's discussion on "authenticity" and "fiction" in literature has become more and more intense, and more attention has been paid to the existence of real events or archetypes in literary works. Non-fiction writing is the product of this trend of thought. The purpose of this research is to understand the non-fiction writing characteristics in Wang Zengqi's works, explore his unique expression and language style, and let readers better understand the creative style and ideological connotation of Wang Zengqi's works. At the same time, by studying Wang Zengqi's nonfiction writing, readers can think about the influence of this writing style on modern and contemporary literature in China, and provide useful reference and enlightenment for nonfiction writing in contemporary literary circles, thus broadening the boundary of literary creation and promoting the development and progress of modern and contemporary literature research in China.

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## 1.2 Research status at home and abroad

The stylistic concept of "non-fiction writing" was born in the United States in the 1950s and 1960s. It is based on the principles of "loyalty to facts" and "restoration of truth", and includes literary genres such as novels. It began to attract attention in China around 2007, and was gradually popularized under the promotion of People's Literature and other magazines. In recent years, more and more attention has been paid to the skills and techniques of non-fiction writing, including using scenes to make metaphors, enriching the application of dialogue, describing the details of characters and selecting unique perspectives. These techniques are widely used in many fields, such as character reporting, travel writing, historical writing and investigative reporting. Subsequently, the blending of non-fiction writing and fiction literature aroused the interest of researchers. Some writers and scholars began to explore the boundary between fiction and non-fiction, including how they infiltrated and influenced each other. Among them, some novelists mentioned that although some works are fictional in characters and plots, there are some non-fictional motives behind them, which will also give the works a sense of realism and non-fiction.

As a writer with great achievements in the history of modern literature in China, Wang Zengqi has attracted wide attention with his unique style and profound connotation, and there are countless researchers of his works. However, in the study of his works, there is relatively little discussion on the subject of non-fiction writing. Only in 2013, the Journal of Changzhou Institute of Technology (Social Science Edition) published a document entitled *The article faintly recalls childhood-on the non-fiction elements in Wang Zengqi's novels*. The author Chen Ying analyzed and discussed Wang Zengqi's non-fiction ideas, non-fiction elements, non-fiction charm and causes, summarized the non-fiction writing characteristics in Wang Zengqi's novels, and also made a preliminary exploration and analysis of Wang Zengqi's non-fiction writing techniques [1]. The literature points out that Wang Zengqi's works not only retain the authenticity of reality, but also integrate into the writer's artistic processing and imagination when depicting real life and characters, so his works are not only of profound social significance, but also full of literariness. However, although this document provides a certain foundation for the study of non-fiction writing in Wang Zengqi's works, the overall research in this field is still in a relatively blank state. It can be seen that the current research on non-fiction writing of Wang Zengqi's works is aimed at stylistic style, artistic characteristics and cultural connotation, while research on non-fiction writing techniques is relatively scarce.

Therefore, there is great academic space and research value for the study of non-fiction writing in Wang Zengqi's works. By analyzing its manifestations and characteristics, its role and significance in literary creation, and comparing it with other writers' non-fiction writing techniques, it will help readers to understand Wang Zengqi's literary creation thoughts and artistic achievements more comprehensively and promote the development of non-fiction writing theory.

## 2 Non-fiction writing characteristics of Wang Zengqi's works

For readers, it is very common to see the scenery of his hometown in Wang Zengqi's novels. Those characters who seem to exist only in the text use their language to tell readers that they are in that corner of the world.

### 2.1 Non-fiction writing characteristics in the novel

Traditional novels pay more attention to the integrity of plot development, with the beginning, development, climax and ending as the standard template. They attach importance to the plot,

coherence and tension of the story. In contrast, Wang Zengqi's prose novels are short in plot and do not pursue integrity, directly ignoring twists and turns, and rarely have the climax that traditional novels often have. He likes to downplay the plot, weaken the plot, the core factor of the novel, and even cancel the whole plot.

In the characterization, he did not pursue the characterization of typical characters, but infected the characters with the atmosphere of his works. The characters are the carriers of emotions or the atmosphere of writing, and it is important to reproduce and taste life, which is different from the characterization of characters in traditional novels. He himself once said that "the style of a work is the character of a character".

The narrative style most commonly used in traditional novels is also different from Wang Zengqi's prose narrative style. Wang Zengqi's prose narrative style does not use character activities to promote plot development, but replaces causality and dramatic conflicts in traditional novels with descriptions of countless natural environments and life fragments. For example, the representative work *Three Chens in Hometown* has the characteristics of diluting the plot and blurring the characters to enhance the environment and weaken the contradictions, which shows Wang Zengqi's unique pursuit of the work.

## **2.2 Non-fiction writing features in prose**

Wang Zengqi's prose is famous for his meticulous description and observation. He is good at capturing the details of life and expressing his feelings with a small view. In particular, there are many classic works about food. Among them, *Duck Eggs in Dragon Boat Festival*, which was selected as a primary school textbook, is an article that readers will think of when Wang Zengqi is mentioned. The text describes in detail the characteristics and making process of Gaoyou salted duck eggs. It says, "As soon as the chopsticks are tied down, the red oil will come out." Gaoyou salted duck eggs have always been a popular online food. It can be seen that Wang Zengqi's works created from real life experiences convey sincere feelings. In addition to writing about food, his writing about plants is meticulous and not boring. For example, *The Grape Month Order* shows the growth process of grapes for twelve months a year in chronological order. From the heavy snow in January, when the grapes are sleeping in the cellar, to the spring breeze in February, when the grapes are coming out of the cellar, the subsequent farm work is recorded in details. This includes farm work like watering, spraying, tying and pinching. The use of anthropomorphic techniques are adopted in the expression, such as describing the grapevine as "stretching and spreading, staying cool and fast", which not only endows the grapes with vitality and emotion, but also enhances the works [2].

Wang Zengqi attaches importance to humanistic care. His prose works are full of thoughts and concerns about human nature, human feelings and life, showing his keen insight into social reality and profound humanistic feelings. The paper *Hutong Culture* shows the unique charm of Beijing culture by describing Hutong life. This paper not only introduces the historical changes of Hutong, but also describes the lifestyle and behavior habits of Hutong residents. The text is both plain and easy to understand, and it also incorporates the elegance of the literati, which fully reflects the diversity and tolerance of Beijing culture and shows the unique cultural landscape of Hutong to the fullest. He accurately depicts the picture of life and the feelings of characters in poetic and concise language.

## **3 Non-fiction writing in Wang Zengqi's regional writing**

In Wang Zengqi's creation, the works with local background are rich and varied, and there are many non-fiction elements among them. His novels and essays are often set in his hometown of Gaoyou, Jiangsu, and of course, there are other cities where he has lived, such

as Kunming. Through the delicate description of the local customs, he shows his deep feelings for them.

### **3.1 Non-fiction regional literature with Gaoyou and Kunming as the background**

Born in Gaoyou, northern Jiangsu, Wang Zengqi's childhood experience living in a water town has shaped his character and provided original creative experience for his novels. When he paints a natural and beautiful environment with vivid brushstrokes, he substitutes people with the beautiful scenery of the water town in the south of the Yangtze River, which is of course his retrospect and recollection of his hometown. For example, the water-wandering nunnery and Xiaoying's home described in *Shou Jie* are all places with the characteristics of water towns in northern Jiangsu. When writing Xiaoying's home, it is a river on three sides, like an island. There are mulberry trees and vegetable gardens on the island, and pomegranate trees and gardenias are planted under the eaves [3]. Gardenias are fragrant in summer. "When the wind is downwind, you can smell them in the water chestnut temple" [4]. There is also the Bailian Lake in *Ji Ya Ming Jia*, which is also full of Jiangnan flavor. "Bailian Lake is a small lake ... There are many branches by the lake, and reeds are densely grown. The new reed is very tall and dark." These landscapes, which exude the aura of water everywhere, spread genre paintings in front of readers.

Kunming is also an important place for Wang Zengqi to grow up. The nonfiction works with Kunming as the background mainly focus on his detailed description and experience of life in Kunming. For example, *Green Cat*, *Chicken Feather*, *Down and Out*, *Lao Lu* and other works all describe the unique life of sojourners in Kunming from the perspective of outsiders. Through delicate brushwork, these works show the living conditions and customs of Kunming people, and their tenacity and optimism in the face of difficulties.

In *Eating in Kunming*, he recalled the famous old restaurants at that time—*Dongyuelou* and *Yingshichun*. It can be said that Wang Zengqi knew a lot about Kunming cuisine, and he also introduced the rice noodle crossing the bridge, braised chicken rice noodles, braised chicken rice noodles, milk bait, fried chicken fir in the government aisle, soft and glutinous walnut candy and *Yuxi* in turn. In these descriptions, he not only expresses his unique views on food casually, but also integrates the textual research of food origin and folk culture into the description of Kunming's food, which shows Wang Zengqi's understanding of food culture [5].

Wang Zengqi particularly valued and appreciated *Career*. This novel tells the story of a child selling food in the streets of Kunming from the perspective of The National SouthWest Associated University students. The works skillfully combine life in Kunming with life in The National SouthWest Associated University, which not only shows the atmosphere in Kunming, but also reflects the blending of academic atmosphere and folk life.

In addition to novels, Wang Zengqi also wrote some modern poems with Kunming as the background, such as *Street View of Kunming*, *Spring in Kunming*, *Putao* and so on. The poetic and modernist style of these poems enables readers to see that Kunming has enriched Wang Zengqi's literary creation with local background.

### **3.2 Non-fiction regional literature and its influence on Wang Zengqi's creation**

Non-fiction regional literature always revolves around a specific place, and it is also integrated with the author's deep feelings. In the process of describing the natural scenery, humanistic environment and customs of the region, it shows its unique cultural charm and social features. Careful and humorous writing and true emotional expression can best

resonate with readers, which is one of the reasons why Wang Zengqi's works are widely loved.

Many writers will bring the "soil" of their hometown when they create. The "soil" here does not mean "tacky" but "local". Wang Zengqi's works are no exception, full of description and inheritance of regional culture. He makes good use of the perspective and brushwork of "observer" to describe the natural scenery, human history and social features of Jiangnan water town. Moreover, he has deeply excavated and displayed the regional culture, which makes his works not only have artistic charm, but also enrich the regional cultural connotation of modern and contemporary literature in China. For example, the two representative works, *Take the Ring and Notes of Da Nao*, show the customs, emotional world and living conditions of the local people through the delicate description of life in the water towns in the south of the Yangtze River, so that readers can feel the real and vivid life scenes.

In his daily writing, Wang Zengqi pays the most attention to the local customs, street life and cultural customs around him, and there are 41 essays related to the description of cultural customs in Kunming writing [6]. For example, in *The Customs of Kunming*, Wang Zengqi described that the necessities of Kunming locals during the Spring Festival are-Pinus massoniana, "the needles of Pinus massoniana. The ground is green and there is a room full of rosin. The customs in Kunming, as elsewhere, don't sweep the floor from the first day to the fifth day ... "In his prose, customs are no longer the embellishment factor of his works, but the center of aesthetic photos [7]. For another example, in *Rain in Kunming*, Wang Zengqi described the Miao girls selling Yangmei in detail. "All the Yangmei sellers are Miao girls, wearing a flowery hat and shoes embroidered with flowers." By writing the folk culture state of Kunming, it presents the characteristics of different regions for readers, and through these beautiful folk customs, the true feelings are vividly conveyed to readers [8].

In the writing of *Gaoyou*, his hometown, there are also many places to talk about folk customs. For example, in *Three Chens in Hometown*, the custom of "welcoming the God of the Games" is vividly described. In this scene, the "incense worshippers" are dressed in black shoes in Tsing Yi and tied with red velvet balls, and every ten steps they put the bench on the ground as worship, followed by "music tent", "flower burden", "tea burden", "dragon and lion dance" and "stilts" [9]. The description of folk customs here shows Wang Zengqi's deep feelings and memories of the local customs of his hometown, and also reflects people's awe of nature, their wishes for life and their persistence in tradition. These customs brought him a lot of fun in his childhood, and also brought readers vivid feelings and experiences of traditional folk customs [10].

The folk content in *Three Stories by the Bridge* is mainly displayed by describing the local special food and the customs and habits of the story background. These descriptions enrich the plot and theme of the novel and make readers feel the mysterious beauty of traditional folk culture. For example, in *Cha Gan*, Wang Zengqi described the production process of dried tea, including the selection of materials, processing and cooking of tofu, as well as the shape and color of dried tea. This detailed description not only shows the local food culture, but also makes readers feel the charm of traditional crafts and local customs [11]. Although *The Ghost Clock* mainly tells the protagonist's bizarre experience, the story's background is a small town, and the customs and folk beliefs in the town also complete the story. For example, the elements such as "Bell Tower" and "Temple Fair" all reflect the local customs and culture.

It is difficult for readers to see from these regional literary works that the place provides rich creative materials and sources of inspiration. Each region has its own unique cultural tradition, historical accumulation and local customs, which provide writers with a broad creative space. Writers can draw inspiration from local historical events, myths and legends, folk customs and other places to create works with local characteristics. At the same time,

regional literature has influenced the style and language expression of the works. Wang Zengqi's simple and natural expression and sincere feelings are closely related to his regional culture and historical background.

## **4 The aesthetic implication of Wang Zengqi's nonfiction writing**

Nowadays, the world situation is unpredictable, and people gradually stop paying attention to the grand theme of history and politics, and turn their attention to the "micro-history" around them. Non-fiction literature just caters to this trend of the times, showing a tendency to deconstruct grand narrative, and showing the aesthetic characteristics and charm of postmodernism by depicting mediocre and trivial daily scenes in real life. From the perspective of artistic creation, this unique aesthetic feature is mainly reflected in characterization, narrative, stylistic language and so on.

### **4.1 The embodiment of aesthetic implication in characterization**

As far as characterization is concerned, Wang Zengqi's writing mainly reflects the history, real-life details and personal feelings of ordinary people, such as Yao Youduo in *Veterinary Medicine*, the wheelwright in *Wheelwright*, and Chen Xiaoshou, a male obstetrician and gynecologist in *Three Chens in Hometown*. They are all little people, and through these little people, they show the living conditions and emotional experiences of the bottom people, reflecting the changes in society and times [12].

When expressing characters, Wang Zengqi sometimes uses the unique expression technique of "atmosphere is the character" to let readers find the personality of the characters in the style of his works. For example, Chen Si, the second chapter of *Three Chens in Hometown*, does not directly write about the characters, but spends a lot of space to write about the grand occasion of the Games. In this lively and noisy atmosphere, readers are unconsciously brought into the environment and have an insight into the characters. Wang Zengqi did not directly describe the characters' personalities and psychology, nor did he set contradictions to enhance the story of the novel, but the characters posted more cooperative products. Because the personality of the characters has been integrated between the lines of the works, it is superfluous to add pen and ink.

Because non-fiction literature is "narrative" and "documentary", its text language must be "denotative" and mainly narrative discourse. The language of non-fiction literature is objective and plain, which is different from the gorgeous and diverse words and language styles of traditional literature, and also has the characteristics of dialect, colloquialism and popularization.

An Account of Da Nao describes the scene of women swearing in dialects. "They don't avoid being cold in their mouths, how can men talk?" It can be seen that the characters in his works are in harmony with the environment, and the village women who grew up in the fields and countryside have a savage and vigorous vitality. The unity of these characters and the environment makes the characters more three-dimensional and real. The natural original ecological language style is an important indication for non-fiction writers to present people's living conditions, and it is also an inevitable choice for non-fiction literature to text language. Its aesthetic implication has become the carrier and source of non-fiction literature's appeal, affinity and shock [13].

## 4.2 The expression of aesthetic implication in narrative

In terms of narrative style, Wang Zengqi's nonfiction works are written in the first person, emphasizing the author's sense of "scene". The authenticity of the story, the personal experience and the presence of the scene are all important parts. Works like *Marriage and Revenge* are all trying to "present the original ecology of life" and tell personal destiny, emotions and spiritual demands [14].

The narrative structure always adopts a dual narrative, one explicit and one implicit, one detailed and one sketchy. Through detailed description and narration, the main plot and characters of the story are displayed, and at the same time, the reader's thinking is hinted and aroused subtly. Taking *Famous Chicken and Duck* as an example, on the dominant level, Wang Zengqi described in detail the past events of Yu Laowu and Lu Changgeng diving ducks. These vivid scenes and specific behaviors let readers directly feel the superb skills of the two famous artists and their love and investment in their respective industries. However, at the hidden level, it shows the examination of real life through brief descriptions and obscure hints. Two questions at the end of the novel: "How did these two old people come to this place? How are they doing?" Just like the sentence at the end of *Border Town*, "This person may never come back, maybe he will come back tomorrow." A simple narrative without an answer leaves readers with endless imagination. This implicit narrative makes the theme of the work deeper, which causes readers to think deeply about life, fate and other issues.

The choice of narrative perspective is just right, for example, the camera-type external perspective often used in novels is like a photographer carrying a camera. What readers can see is only the picture taken by the photographer, and the part outside the picture needs readers to imagine. This perspective is reflected in *Down and Out*, *Lao Lu* and other works, which only describe people or things they have seen without too much explanation, so that readers can fill in the blanks by themselves. There are also commonly used omniscient narrative perspectives, such as *Shou Jie* and other works, which show the whole story in an all-round way and describe people and events from multiple angles.

## 4.3 The expression of aesthetic implication in stylistic language

Wang Zengqi's nonfiction writing, in terms of style, many of his works tell stories in the form of "oral records", "memoirs" and "personal statements". Without the ups and downs of the plot, there is more sense of plainness. Even works that reveal the theme of curiosity, such as *The Ghost Clock*, are not deliberately rendered. This also makes Wang Zengqi's nonfiction works often present a prose and poetic style. He is good at integrating narrative, description, discussion, lyric and other expressions, which makes his works have both the randomness and freedom of prose and the charm and artistic conception of poetry. This style makes the work full of poetry and beauty while telling real events and characters, which brings readers a unique aesthetic experience.

Taking *Taishan Pian Shi* as an example, Wang Zengqi did not write in the traditional way of travel, but wrote his unique feelings about Mount Tai from his own perspective. It doesn't describe the grandeur of Mount Tai too much, but pays more attention to the small and ordinary places of Mount Tai, such as the mountain people, stone carvings, wild vegetables and so on. This writing not only embodies the randomness and freedom of prose, but also shows Wang Zengqi's unique and poetic understanding of Mount Tai. The words are full of awe of nature and love for life. The whole essay not only has the characteristics of scattered form and concentrated spirit, but also has poetic beauty.

In addition, Wang Zengqi's non-fiction writing often adopts an open structure in structure, and does not stick to the traditional linear narrative. He is good at using jumping writing

without confusion and clarity, and can cross-narrate events and scenes in different times and space, forming a narrative effect of staggered time and space. For example, in *Three Chens in Hometown*, through three independent and interrelated stories, the fate changes of the Chen family in different historical periods and geographical backgrounds are shown. This narrative way across time and space gives the works a sense of history, and at the same time allows readers to taste richer cultural implications. This structural way of testing the author's thinking makes the work full of tension and layering.

Moreover, his non-fiction works also have unique characteristics in language use. Language is plain and natural, neither too gorgeous nor too interesting, which can not only accurately express the essential characteristics of things, but also convey deep emotions. Full of life breath and local characteristics is his "label", without showing off too much skill or rhetoric. The works with true feelings are closer to the readers' real lives and resonate with readers. Readers can feel that this is literature about "people" in his works, and show humanistic care and feelings of helping the world in the literature of "people", which not only pays attention to personal destiny and feelings, but also pays attention to social changes and development. Of course, this is one of the reasons why Wang Zengqi's nonfiction works are popular with the public.

Non-fiction writing itself exists as a kind of creation, but creation itself is not an end, and its purpose should be reading and acceptance by readers. At the same time, Wang Zengqi, known as "genre painter", makes his works not only have the power of thought, insight into human nature and society, but also the beauty of literature and art, so that readers can enjoy aesthetic art while reading the truth of society.

## **5 Inheritance of China's traditional non-fiction literature**

China's traditional non-fiction literature is a literary form with profound historical and cultural connotations, covering a variety of styles. These works are often based on real events and characters, and then presented to readers with wonderful stories through the author's in-depth exploration and careful polishing. Many of Wang Zengqi's works reflect his inheritance of China's non-fiction literary tradition.

In Tang poetry, readers can see that poets describe everything and show their unique charm and beauty. Wang Zengqi naturally conveyed this beauty like the scenery. In the novel *Shou Jie*, he described the natural environment around the water-wandering nunnery in detail. "There is a small river outside the nunnery, and there is a stone bridge on the river. The river is black and shiny, like a pool of thick ink. Moss is embedded in the crevices of the stone bridge railings. To the east of the stone bridge is a field of water chestnut, and to the west is a reed swing." This description of the environment from point to surface, from coarse to fine, gives readers full of sense of picture and imagination [15]. In the essay collection *Plants on Earth*, various plants are also written. When writing about chrysanthemums, not only the shape and color of chrysanthemums are written, but also the varieties, cultivation methods and related historical stories and poems of chrysanthemums are mentioned. This exquisite depiction of every grass and tree shows its profound brushwork.

In addition, Wang Zengqi's works still convey the same practical spirit as ancient prose. Pay attention not only to personal feelings and life experiences, but also to social phenomena and philosophy of life. *Yi Bing* is to describe the social structure and character activities of a traditional town and reflects the local customs and life of the society at that time. There is also the article *Hutong Culture*, which expresses the unique understanding and thinking of traditional culture through the writing of *Hutong* life in Beijing. It not only praises the leisure and harmony of *Hutong* life, but also points out its closure and conservatism. This concern and reflection on society, in-depth analysis and reflection on traditional culture, just reflects the characteristics of ancient prose.



The note-taking of ancient novels is an important feature of China's classical novels. This style, which is between essays and novels, mostly focuses on anecdotes and folk tales, pays attention to describing tiny things and appearance characteristics, and pursues aesthetic delicacy and exquisiteness. It has the characteristics of sketchy writing, concise narrative, short length, flexible form and eclecticism. The novel *Yi Bing* takes the form of notes, and records the trivial things of life in a small town in a concise and lively tone. The characters in the story are vivid, such as those who run pharmacies, butcher shops, teahouses, fortune tellers, and vagrants. Everyone has their own personality characteristics, and each character is "tenable". Wang Zengqi shows the living conditions of small-town residents in a straightforward way. The whole story is full of realism and human touch without too much decoration and rendering. This way of recording little stories in life with concise strokes echoes the characteristics of notes in ancient novels.

It can be said that Wang Zengqi's nonfiction works deeply inherit the tradition of China's nonfiction literature with his profound literary skills and his concern and thinking about real life. These works not only show Wang Zengqi's ability to understand and use China's traditional non-fiction literature, but also provide people with valuable cultural heritage and artistic enjoyment.

## 6 Conclusion

As a descendant of "Beijing School Literature" and a favorite pupil of teacher Shen Congwen, Wang Zengqi fully affirmed Shen Congwen's influence on the formation of his creative style, and often claimed to be "Shen Congwen's interpreter". However, due to his unique personal experience, literary style and ideas, and also influenced by the changes in the background of the times, he was able to innovate and develop based on inheriting Shen Congwen. The peak of their creation belongs to two eras. Most of Shen Congwen's most influential works were born in the 1930s. At that time, although the new culture movement still lingered and the atmosphere of ideological emancipation and individuality was still there, it still could not shake the mainstream position of narrative literature. Therefore, even the creation of lyric novels was influenced by narrative literature to a certain extent. He was good at depicting the scenery and national culture of western Hunan with a lyrical style, and his language was simple and natural, but he had a certain idealistic color. Most of Wang Zengqi's mature works were born in the 1980s. Through the continuous practice of previous writers, especially writers such as Lu Xun, Zhou Zuoren and Feng Zikai, the novel has formed a certain theoretical system for reference in style, paying more attention to detail description and plot arrangement in literary style, and accelerating social change and urbanization. His works are closer to real life, often reflecting the blending and changes of cities and villages, paying more attention to the complexity of real life and the diversity of human nature.

On the one hand, Wang Zengqi's works have strong realistic characteristics. He takes real life as the theme, and reflects the social style and people's living conditions through the depiction of characters and environment. On the other hand, it has a strong local color. Taking his hometown Gaoyou as the background, through the description of local customs, it shows Gaoyou's unique regional culture, which makes his works have high literary and historical significance. Now, Wang Zengqi's works once again show rich connotation and value with its non-fiction writing characteristics, considering from the aspects of real life, detailed description, local color and life thinking, and providing readers with new opportunities for in-depth thinking and sentiment. As one of the important writers of modern and contemporary literature in China, his works deserve new attention.

Finally, Wang Zengqi's works originally contained a profound humanistic spirit and rich cultural connotation. In addition, these characteristics may be further highlighted and strengthened with the background of China's traditional non-fiction literature. His works may

dig deeper into the essence of China's traditional culture and pay attention to the development and changes of modern society, so that readers can have a deeper understanding and knowledge of China's traditional culture and modern society while enjoying his works.

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