

Mu Xin's Cosmopolitan Style in Writing

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Abstract: After research, it is found that the writing of Mu Xin, a writer, has distinct global characteristics. Combined with Mu Xin's writing concept, writing characteristics and style, and the influence of his writing, this paper believes that the cosmopolitan connotation in writing mainly has the following three points: first, it has a cosmopolitan mind beyond the scope of specific nations and countries; Second, it has a global theme that focuses on the exploration of human nature; third, it presents a global characteristic in the expression form of artistic language, which mainly refers to Mu Xin's world-class aesthetic vision and creative style. Cosmopolitanism, the theme of human nature, and language correspond to the three levels of a writer's creative height, content theme, and writing technique. These three levels are indispensable, and together constitute the main frame of Mu Xin's cosmopolitan style in writing.

Keywords: Mu Xin; Cosmopolitanism; Human Nature; Cosmopolitan Style

1. Introduction

Mu Xin, formerly known as Sun Pu, styled Yangzhong, nicknamed Mu Xin, comes from "Muduo Heart Voice", a contemporary Chinese-American writer and artist, and one of the few Chinese-language creators who has attracted a lot of attention overseas. In recent years, domestic research on him started relatively late, showing a trend of increasing year by year. Due to Mu Xin's diligent reading in his youth, his tortuous experience in his youth and cultural exile in his middle-aged and old age, he has created a profound understanding of life and a broad creative vision. This widening of vision, in turn, facilitates his macro grasp when writing, and consciously examines everything with an open communication, wanton and free attitude and a broad life pattern[1].

Mu Xin's creative spirit is universal, as is his aesthetic and artistic views, which can be seen in his literary works. Combined with Mu Xin's writing concept, writing characteristics and aesthetics, this paper believes that the composition of his cosmopolitan style mainly has the following points: it has a mind and cultural spirit that points to cosmopolitanism; The theme of the world; it presents a world-class aesthetic style in the form of artistic language expression.

2. A cosmopolitan mind

The creative height and vision of Mu Xin's literary works are closely related to cosmopolitanism. "Cosmopolitan" (cocomopolitan) is derived from the Greek word "cosmopolitês" (citizen of the world), and is used to describe a wide variety of important perspectives in moral and socio-political philosophy. With the passage of time, cosmopolitanism has already evolved into an interdisciplinary concept of humanities and social sciences. From the perspective of literary creation and theoretical criticism, cosmopolitanism can be transformed into many referents with eternal significance, such as life and death, human nature and Creation themes such as family love and love torture people's souls during creation[2].

Cosmopolitanism focuses on the integrity of the world and the spirit of the world, which coincides with Mu Xin's holistic view of literature. At the beginning of his lecture on "Memoirs of Literature", Mu Xin mentioned that his literary concepts are holistic. Mu Xin believes, "The first essence of modern culture is its integrity. To be a citizen of the world, the concept of readers and the world must be integrated. Facing the world and history, one must devote oneself to it". The integrity here is a holistic view that transcends the form of nationalism, transcends the cultural limitations of the mother country, consciously integrates into multiculturalism as a citizen of the world, and rises to think about the macroscopic meaning of the world and the universe.

In Mu Xin's works, there are multiple voices in dialogue, which seem to be communicating on an

equal footing, which is similar to the understanding, tolerance and equality pursued by cosmopolitanism in cross-cultural communication. Not only that, Mu Xin's other works also embody the concept of the world. In the minds of poets, Europe is the spiritual homeland that occupies a place. The poetry collection "Pseudo-Solomon Book" is the same as "My Passionate Desires". Interpreting the author's insight as a bystander, although he has no actual travel, the writer has traveled through thousands of rivers and mountains in spirit, sharing the same autumn and water; "Shanghai Fu" created by imitating "Kyoto Fu" is the ultimate writing of old Shanghai culture. Conceived on an epic scale, like showing a documentary of old Shanghai, it restores the folk customs and customs of old Shanghai with strong local characteristics. Celebrities such as Aristotle, Laozi, Zhuangzi, the Seven Sages of the Bamboo Grove, Goethe, Tolstoy, Kafka, Nietzsche, etc. are all Mu Xin's dialogue objects, and they talk on an equal footing in the artistic jungle. He believes that only the Eastern and Western cultures can truly communicate and learn from each other, which will benefit the world: "The so-called East, China is the representative, and it is right to supply the West, because what the West lacks most is Chinese things: subtlety, Weakness prevails. Civilization begins only when the East and the West are truly interlinked On Chinese culture His self-confidence and self-confidence and his high evaluation of Western culture stem from Mu Xin's recognition of the cultural complementarity between the East and the West. In Mu Xin's creation, he shows the transboundary nature of his expression forms, which shows his unconventional pursuit of style. At the same time, in the attempt to create multiple genres, he believes that writers should not be trapped by the times and regions when creating: "Poetry and art, there are Persian styles, Chinese styles, and French styles, but don't get entangled in local colors. It can be realistic, pertinent, and rational, but don't be complacent about reflecting the era, and don't consider the era and region of art." This artistic view advocates transcending time and region, breaking through the personal limitations of writers, and opening people's horizons and creative horizons[3].

3. Cosmopolitan writing themes——taking human nature as an example

Mu Xin has written a wealth of themes in his literary creations, including the theme of lamenting the passing of ancient artistic life, works such as "Childhood Gone" by lamenting his childhood life to miss his family and life in Wuzhen, and satirizing people's perception of Essays that measure love in money, such as "Windsor Cemetery Diary" and so on. But among the many themes, "Humanity" shows Mu Xin's profound and meticulous insight in his creation. "Human nature" is a worldwide proposition. For thousands of years, writers from all nations and countries in the world have talked about this proposition with great interest, groaning and exploring it with their own creative style. Human nature is also an eternal theme in Mu Xin's works, the theme that best expresses the depth of his observations. The focus of Mu Xin's writing is not an individual, nor a certain era, but the entire universe, the whole world, and the ultimate problem of mankind. Whereabouts, sighed deeply at the loss of civilization in this era[4].

Mu Xin claims to be a "distant relative" of mankind, a "bystander" of mankind, and uses literature to observe and explore human nature. "I want to write the truth into a strange country... I hate human beings, but I am fascinated by the depth of human beings. The known human nature is enough for me to marvel, and the unknown human nature is enough for me to explore" For him, the writing of human nature is the "field of games and writing". "The Weeping of the Companion" tells the story of "I" overheard a couple's conversation on the bus, saw the weeping husband, and learned that they always tortured each other in their marriage, which caused pain, so I felt heartbroken. She took pity on them and tried to care for them, but as soon as the bus arrived at the stop, the husband got out of the car with his umbrella, waved his umbrella and whistled, and left as if nothing had happened. From this, Mu Xin came up with the idea of a conduit, and compared the emotions produced by people due to various experiences to the air flowing in the conduit. Emotions are temporary, and the human body is a conduit, carrying people's emotions. And "people who are prone to sadness are prone to happiness and survival. People with thickened tube walls are slower to be happy and slower to be sad".

Mu Xin expressed great creative interest in the loss and confusion of individual humanity in the ebb and flow of the times. In it, he incarnates as different protagonists, trying his best to portray the inner world of round characters. "Fangfang NO.4" is a short story that uses love as its cloak to explore why the inner humanity is lost. "Fangfang NO.4" tells the emotional entanglement between "I" and Fangfang in four different periods, showing her different changes. All the changes in her attitude during this period were due to the change of "I"'s identity before and after the "Cultural Revolution", which highlighted her true personality of falsehood and adaptability. When "I" was in the prosperous years of career development, she wrote to "I" to express her love; when "I" was in trouble, she chose to leave ruthlessly because she was afraid of being implicated, and "I" was rehabilitated and rehabilitated. When

she was reborn, she resumed the enthusiasm she expressed when she confessed her love, and showed her affection frequently, as if she was deeply affectionate. "I" was puzzled by such Fangfang, and finally came to the conclusion: this kind of love is something that "Montaigne couldn't answer for a while." The mystery of Fangfang has become the main feature of a specific political culture that distorts human nature. The brush strokes reveal that human nature will change with the political trend, showing that people's hearts are changeable[5].

4. Presentation of worldwide artistic language

Mu Xin once said that his writing has something in common with Tao Yuanming, like the wind. The wind represents freedom, flying without seeing the boundaries. In terms of literature and art, Mu Xin's uniqueness lies in his creation and integration of cross-style and new style, that is, haiku, as well as a Chinese style with a global aesthetic. He strives for the defamiliarization effect of cross-style writing, as well as the language style of word refinement and rhetoric.

The so-called "cross-stylistic" means that the writer advocates transcending the stereotypes and stereotypes of traditional stylistics, and realizes the leap and marriage of stylistic styles when writing. When necessary, other factors other than literature, such as painting, music, and religion, are used to express the richness of the work. inner. Mu Xin is good at experimenting and innovating in style, breaking through the original style. Mu Xin intentionally blurs and downplays the boundaries of different literary genres. When writing on some fundamental themes such as philosophy and life, he intentionally forms flexible styles such as prose poetry, poetic prose, prose novels, critical prose, and philosophical proverbs. The pursuit of innovation in content and form in ancient and modern Chinese and foreign classic literature styles is quite like "new wine pouring out old bottles", but this "wine" is mellow and fragrant. For example, he wrote poems in the form of ancient prose in the "Book of Songs", but replaced the content with themes of modern significance, forming the collection of poems "The Book of Songs", a total of 300 poems, each with fourteen lines, many of which are ancient prose and Traditional characters are daunting; another example is the prose "I won't take a walk tomorrow" which imitates the stream of consciousness novel without adding periods or paragraphs, and writing casually with the flow of my own consciousness. Mu Xin integrated other styles in his prose creation, aiming to achieve the skill of a stylist. For example, he compared prose to "windows" and novels to "doors". As long as it is conducive to the expression of the literary effect in mind, it is not surprising that the literary form breaks the stereotype[6].

Mu Xin presents a cosmopolitan aesthetic Chinese style and sense of beauty. Reading his works seems to return to the tranquil artistic life of the ancients. In "Windsor Cemetery Diary Preface", Mu Xin described in detail his experiences and scenes of watching theater in his childhood. "The small canal that is so green and whitish flows slowly, passing the corpses of wild dogs with rotten melon rinds, an earthy smell wafts from the water, and the hammers of the blacksmiths at the top of the town are tinkling..." This passage is similar to Lu Xun's "Social Opera", as if unfolding a picture of the folk customs of the Jiangnan water town. "Hammer sound Ding Ding" uses the logging Ding Ding in "The Book of Songs Xiaoya Logging", which shows the heritage of Mu Xin's classical writing. Mu Xin's language styles are colorful, reflecting the author's worldwide aesthetics in language art. His language can be biased toward Western aesthetics, classical Chinese, or modern vernacular. Whether it comes from rich and profound ancient prose or eloquent vernacular, his writing is fresh and meaningful, straightforward or uncommon, obscure or simple, with various styles, scattered in Mu Xin's multiple creative worlds. In terms of different styles of writing and language, "Mu Xin's prose has poetic characteristics; his haiku is short and powerful; his writing is elegant and profound; his philosophical thinking is like Zhuangzi's; Miao Cheng "Chu Ci and Shi Jing" . Simplicity, refinement, and simplicity are the outstanding features of Mu Xin's Chinese writing.

What is commendable in Mu Xin's works is that he created a new style of style, that is, his own haiku. His haikus are poetic proverbs, combining the forms of poetry and proverbs, reflecting the innovation of language in style. Haiku is a kind of classical short poem in Japan. It is composed of "five-seven-five" form and consists of seventeen syllables. It consists of three seventeen-syllable sentences, the first sentence is five-syllable, the second sentence is seven-syllable, and the last sentence is five-syllable. . It has strict requirements and is restricted by "seasonal language". Haiku is a unique landscape in Japanese culture and an important part of Japanese literature. The "haiku" written by Mu Xin is different from the Japanese haiku. It does not limit the number of words, does not use punctuation, does not use "seasonal language", does not have meaningful and simple content, and does not stick to the tranquil and leisurely "Zen" flavor, but it is very particular about words and

philosophical thinking. Quite a lot. There are more than 200 poems in the collection of "haiku", which are independent sentences, short and concise, with continuous splicing of images, and great leaps of thought; The era, the rat in prison, a metropolis, the station, the American election, the monastery, the vow of love, the sick, the old woman, the race, the shaggy girl, Jiangnan in China—it is the thinking and compassion for the life of all human beings and even all things in nature "For example, "The people of that race have a ruined face" shows Mu Xin's deep thinking and compassion for the human nation; A true copy of the status quo. There are many similar amazing sentences. These sentences push the poetic explosive power of Chinese to a high point, and also pull the author's free imagination longer.

5. Conclusions

Mu Xin's cosmopolitan writing not only contains his cosmopolitan spirit, but also embodies his tireless and practical way of life integrated with art, because he regards art as the most inseparable and important part of his life. Mu Xin is an artist with a lot of knowledge and proficiency in different art fields. Although he never married, he jokes that he is "married to art". Literature is his daughter and painting is his son. The cognition about the world that Mu Xin thinks about in his artistic and literary writing is not only a sober and far-reaching understanding formed in his outlook on the world and life, but also a way of experiencing the world in his personal artistic aesthetics and blending across cultural idea. This cosmopolitan literary style is not only a unique symbol of Mu Xin's life, but also provides valuable research material for disciplines such as comparative literature, world literature, and modern and contemporary literature and art, enriching people's deeper understanding and understanding of modern aesthetics and experience. Flaubert once said that an artist must be willing to sacrifice everything for art, "the first person he wants to serve is himself".

In today's era of globalization, writers should base themselves on the local culture and the culture of their own nation, and at the same time look at the world and even the entire universe, establish a global awareness on the basis of a macro perspective, regard the destiny of human beings as one, and start from their own nation. In the context of world literature, in view of the laws and characteristics of literature production and circulation in the era of globalization, writers should organically integrate works with national characteristics and the beauty of his or her motherland's works with the development of world literature, highlighting their own personality and in the cultural trend cultural characteristics, so that literary works can truly enter the stage of world literature and bloom their own brilliance.

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