

Analysis of Xi Murong's Writing Characteristics

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Abstract

Xi Murong is a unique poet in the history of contemporary literature. With her unique female perspective and delicate strokes, she wrote the sincere pursuit and yearning for youth and love. At the same time, as an ethnic minority writer who immigrated to Taiwan, her hometown gradually changed from hometown imagination to ethnic identity, and finally reached cultural identity. She also reflected on the essential identity of poetry and poets. This rational thinking and triple identity are intertwined in her elegant and transparent words, so that readers can get the ultimate pleasure of artistic beauty.

Keywords

Xi Murong; Female writing; Minority Writers.

1. Introduction

Xi Murong, born in Chahar, Inner Mongolia, is a Mongolian nationality. His full name is Mulun xilenbo. He is a contemporary minority painter, poet and essayist. Born in jingangpo, Chongqing on October 15, 1943, he moved to Hong Kong in 1949. In 1963, she graduated from the Art Department of Taiwan Normal University. Then she went abroad for further study and completed her studies at the Royal Academy of art in Brussels, Belgium in 1966. Her poetry collections mainly include Qi Li Xiang, youth without resentment, nine chapters of time, edge light and shadow, lost poetry, I fold my love, as well as more than 50 prose collections, picture albums and anthologies. Love, life and homesickness are the themes of her works. Her style is fresh and flexible, with a blend of feelings and scenes, full of sincere love for life.

2. Writing Pure Yearning for Love under Female Identity

Flowers often represent beautiful appearance and symbol. They are not only widely used to describe and describe women's beauty, but also often used to express the typical forms and images of women waiting. Flowers will always have an infinite appearance and expression of life spirit. The flowers in Xi Murong's works are not only an irreversible youth, but also change into a period of soft and sincere love and emotion in the world. The blooming and fading of flowers is a natural phenomenon, but the withering and falling of life seems to contain infinite philosophy. Many poets at all times, at home and abroad like to use this to enter poetry, or express their feelings directly, or relieve their feelings. It seems that all people can't wait for it to wither in the short lament of life. Xi Murong keenly captured the most beautiful and cruel moment of Epiphyllum in her life. Her poems love to use Epiphyllum to express the transience of love and to compare the lost love with the moment of life and death of flowers. In this way, the secret of Epiphyllum tells the sadness and disappointment after the flash of love. In particular, the rapidly withering images such as Epiphyllum stir the heartstrings of readers, stimulate the readers' potential psychological factors related to emotion, and enable the author to reach emotional resonance and sublimation with readers through words. Perhaps, when love

comes, it hides the ending of passing, just as the blooming of Epiphyllum has already contained the fleeting sadness.

Gibran Zhong Ailian said, "the soul blooms itself / like a lotus with countless petals." In Chinese aesthetic tradition, lotus is a symbol of purity and elegance. Under the influence of two cultural thoughts, Xi Murong used the image of lotus in his poetry creation. In lotus's thoughts, "I have been graceful / not worried / not afraid", I tell my beauty in a confident tone, and I don't worry about no one to love, and I won't be afraid to love. However, the most beautiful moment of lotus bloom is hindered by troubles. After the fragrant smile, there is a woman's unspeakable melancholy. Finally, "you who have no chance come either too early or too late." It's too early, the flowers are still in bud, it's too late, the flowers have withered, and the lotus flowers don't bloom at the right time. It's always passing by. It's like love is never meant to be. It's a pity. Xi Murong's masterpiece "a flowering tree" interprets the meaning between flowers and women's love to the extreme. The poem was written by the author on a trip. A tree full of flowers attracted her attention and created this poem full of emotion and deep meaning. First of all, the title is "a flowering tree", which uses "flowering" as an adjective to modify the tree, resulting in a vague effect, showing the tranquil scene of a tree full of flowers in my mind. The whole poem uses personification to compare the flowering tree to the girl standing on the roadside waiting for her sweetheart. Through her narration, the young girl's heart of spring is expressed incisively and vividly. The first person perspective is adopted at the beginning, and the bold and frank image of a girl is shaped by the interrogative sentences with "you" and "I". The poet uses "the most beautiful" to describe the girl. The simple words remove the gorgeous modification and affectation, and reveal the idea of pure girl pursuing beautiful and sincere love. In order to realize this wish, she came to the Buddha and prayed for 500 years, just hoping to get the help of the Buddha and meet her sweetheart. "Buddha" has great tension here. It originally refers to the Buddha Sakyamuni, but it can refer to a philosopher with great wisdom who is knowledgeable, noble character and detached from the cycle of life and death. The Buddha emphasizes the emptiness of all four, so the existence of the Buddha bears witness to the madness and persistence of young girls. Finally, the woman's bitterness moved the Buddha and made her grow on the roadside that the person in love must pass. However, the woman was happy and satisfied to get such a result. She carefully bloomed flowers to wait for the man. "Caution" highlighted the woman's sincerity. "Waiting for you" seemed to be her talking with the reader, making the reader replace the man's position, which not only shortened the distance between the reader and the text, Moreover, the purity and sincerity of cardamom girl are expressed incisively and vividly. And "every flower is the hope of my previous life", which turns the invisible missing into concrete flowers, but even the specific white flowers are countless. It is metaphorically used to express the endless lovesickness and expectation of women in the poem. "When you approach / please listen carefully / that trembling night is my enthusiasm for waiting" is an exaggerated rhetorical way to show the woman's nervous and expectant psychology. "And you finally passed by in disregard / fell to the ground behind you / friend / that no petals / is my withered heart". The lover's "disregard" ruthlessly highlights the loss of the girl. At the moment, the woman is like a mogaden girl thousands of years ago. Similarly, she begged the Buddha for her beloved man, but it ended in a regrettable ending. The lasting love legend is presented in the poetry text, It also affects the reader's mind and causes strong emotional resonance. The romantic and beautiful feelings spread infinitely with the text. In the author's view, people's life is constantly passing and missing. Time ignores desire. Growth and flowers are the inevitable course of life.

3. The Identity Interpretation of Minority Writers and the Identification of National Identity

French sociologist Halbwachs put forward the concept of collective memory in 1925. In his eyes, collective memory is not an established concept, but points to the process of social construction. There will be many different collective memories as many groups and institutions in a society, and these memories are usually constructed by their respective members after a long time. Xi Murong is a Mongolian writer, but because her family moved to Taiwan when she was young, she can only use the family memory and religious memory in the collective memory to build her imagination and longing for her hometown. As a professional term in the field of anthropology, hometown refers to the hometown of a clan, or the original hometown of immigrant groups far away from their hometown. In the field of literature and culture, hometown is an aesthetic image, which expresses the recognition and return of hometown culture and spiritual home. Xi Murong's works have profound cultural heritage of classical poetry. She always uses some ancient poetry without trace. Therefore, her poetry is not only beautiful and elegant, but also the victory of classical implication. For example, the short song is transformed into Wang Wei's *Xinyiwu*. The quiet and tranquil atmosphere of flowers falling one after another gives the picture a hazy poetic flavor, setting off the gentle and gentle beauty of women from the side; "Ferry" is transformed into "travel again", which uses today's ferry to tell all the feelings of separation between ancient and modern wanderers in the world; The original whole sentence "sorrow is not sorrow, life is separated" has been changed into two sentences. The extreme pain of feeling difficult to oneself has caused one singing and three sighs in the sentence pattern, so that the lament can not be fully confided, and the pain of separation is extreme; "Enlightenment" is transformed into "picking Hibiscus across the river". The author uses his own imagination to write a woman's sad and beautiful romantic love story.

Xi Murong is both a poet and a painter. She is good at using elements such as light, shadow and color to shape visual images, so as to communicate with collective experience, so as to build her own imagination of her hometown. In the western world, the enlightenment disenchanted religion, broke the mystery of religion, and made rationality extremely publicized. However, with the continuous development of capitalism, rationality has gradually become a repressive human existence, from scientific and technological rationality to instrumental rationality. Technology, capital and machine not only deepen human alienation, but also continue to charm capitalism. Benjamin continued the Frankfurt School's interpretation of Marxist theory. At the same time, from the perspective of modern industrial civilization, he believed that the art in the era of mechanical reproduction was rebuilt in addition to the ruins of destruction. The birth of photography technology broke the "light rhyme" of traditional art, and the display value replaced the worship value. The popularization of photography and the application of montage bring people a thrilling aesthetic experience. In the transformation of pictures and the intersection of light and shadow, this unique psychological mechanism is constantly strengthened. Modern art is broken, isolated and cold. It is a closed existence related to experience and isolated from others. The visual image can help us salvage the fragments of experience in the depths of memory. Under the guidance of the visual image, the repressed individual under modern art can feel the unique experience accumulation hidden in it. In the process of spiritual training of perceiving experience through the visual image, the individual interpretation integrates the original experience and waits for the opening of the next experience journey, Therefore, the visual image breaks the limitation of experience with the blessing of experience. With the help of the painter's sensitivity, Xi Murong skillfully uses light, shadow, color and lines to outline the visual image, so as to realize the imagination and construction of the hometown under experience.

Therefore, Xi Murong's depiction of the grassland beyond the Great Wall is different from that of Chinese classical poetry. In the frontier fortress poems, the lyric subject came to the frontier either because of detention, exile, or marching and fighting. His hometown is not the frontier grassland, but the mainland. However, for Xi Murong, the frontier grassland in the frontier fortress poems is the place where she is eager to return. Therefore, the emotional tone in the frontier fortress poems of ancient China and Xi Murong is quite the opposite. And because Xi Murong constructs her hometown imagination with the help of other people's memory, the grassland outside the Great Wall presented in her poetry changes the bold and rough style of frontier fortress poetry, and more is the gentle image of pastoral style and Jiangnan style. When Xi Murong returned to her hometown, she faced the crisis of ethnic identity, especially the sense of separation when communicating with members of her own nation after losing her mother tongue. In the field of sociology, "marginal people" refers to people in the middle of two different means of production. In the field of literature and culture, because of the exchange and integration of ethnic groups, the literary creation in modern society has appeared a critical state. Cultural contact, exchange, collision and conflict among nations in this critical state, on the contrary, induce people to think about their real spiritual home and ideal attribution. The self-consciousness and cultural memory belonging to a nation are gradually condensed and maturing. As far as the cultural background is concerned, Xi Murong also has the social identity of "marginal people", and her literary creation shows the characteristics of "boundary writing". After she returned to her hometown, there was a looming gap between her and her. The most prominent performance was language. In fact, this is a very common phenomenon in the modern social and historical context. Due to the gradual acceleration and deepening of cultural exchange and integration among ethnic groups, some ethnic minority writers who have lost their mother tongue trace their national cultural identity with blood culture and religious memory full of historical memory to express their longing for mother tongue culture and the reconstruction of empirical memory; Minority writers who have their own mother tongue world either actively or passively integrate into the Chinese world to build their own unique national cultural identity. Although the former yearns for the mother tongue and the latter deviates from the mother tongue, the cultural content and cultural identity they express are national.

In view of this, Xi Murong turned to a higher level of cultural identity based on ethnic identity. "The basis, root and axis of national identity all lie in local and national culture. Without local and national culture, the foundation of identity will disappear, and the bond that maintains a nation will disappear." Xi Murong is acutely aware of the cultural survival of contemporary Mongols under the big cultural background, but she also realizes that ethnic culture will stimulate and strengthen ethnic identity under the stimulation of others. The cultural consciousness of mother tongue is the cultural cornerstone of the creation of national writers, which stores the collective memory and cultural core. Only by tracing back to the historical blood and cultural brand can we build our own ethnic culture, then no matter with the help of any national language, it is enough to reach the height of looking back on our nation and even human society.

4. Reflections on Poetic Philosophy under the Identity of Writer

"Poetic dwelling" was born in Holderlin. After Heidegger's analysis, it has become a stationery walking between history and the future. It is neither Holderlin's sole treasure nor Heidegger's private pocket. As a poet, Xi Murong also showed her philosophical thinking on the essence of poetry in her creation. The wilderness of poetry, the essence of poetry, the causes of poetry, confession and translated poetry are all her reflexive care for poetry and the identity of the poet.

Especially in "the value of poetry", when facing the cross examination of others, "if you suddenly ask me / why do you write poetry / why don't you do something / other useful things", it is "I don't know / how to answer". The charm of poetry lies in its unspeakable charm. Qing Ye Xie said: "the essence of poetry is implicit and boundless, thinking is tiny, its sustenance is between speechable and unspeakable, its reference is to the meeting that can be solved and incomprehensible, words are here and intended to be there, disappear clues and leave the image, talk and think about dimension". What he said is that poetry has the characteristics of implicit beauty. The poet's responsibility is to temper pain and convey beauty. Like a goldsmith, a poet beats his pain day and night, physical torture and spiritual suffering, but the beauty of the final product produced by the poet is the embodiment of beauty. Like Hephaestus, the God of craftsman in ancient Greek mythology, he was abandoned by his mother Hera because of his disability. After learning the art, he was accompanied by cold iron ore and hot stove all day. He honed his misfortune and sorrow in forging and created a work of art named beauty. Moreover, his wife was Aphrodite, the God of love and beauty. This couple was like two sides of life, It also explains the inherent value of the poet. Swallowing pain and creating beauty are also the best footnotes for poets in the history of ancient Chinese literature. For example, Wei Zhuang is famous for his poems among flowers. However, the "Qin Fu Yin" unearthed in Dunhuang undoubtedly shows his other side. The romantic flowers, snow and moon hidden in the poems are all condensed by the poet's painstaking pain. When the grief is deeply hidden and accumulated, "The spring water is blue in the sky, and the painting boat sleeps while listening to the rain. The people on the edge of the ridge are like the moon, and the bright wrists coagulate the frost and snow." What kind of desert and desolation should be behind the seemingly quiet years.

The evaluation and value of poets are always influenced by the trend of the times. Shen Qi, a critic, believes that reinterpretation of Xi Murong's poetry aims at re correcting and positioning the whole normal poetry writing. Since the reform and opening up, a large number of western critical methods and thinking modes have poured into China, which has compressed the time to digest these theories. While there are many theoretical works in the literary market, they have not formed their own theoretical system, resulting in the phenomenon of blindly changing the form of literary creation. In the view of critics, the creation of literary and artistic works under the influence of modern society, especially the writing of poetry, has become a plaything in the market. Its means is to create gimmicks and hot spots. Under the structural mode of binary opposition, man-made center and the marginal zone opposite to this center, and then push the marginalized creation to the front stage with the help of people's psychology and the power of public opinion, Build a new literary center. Then Xi Murong only passively acted as the favorite of market voters, rather than Mislove and misunderstanding. Whether it is the meticulous analysis of female consciousness, especially love and youth, she is far away from the creative constraints of the traditional endorsement body and interprets the unique beauty of women from the perspective of women. As an ethnic minority writer, she outlines the imagination and construction of her hometown with her own experience. As a poet, she reveals the essence of creation and provides new reference and thinking for literary creation and literary criticism in the new era.

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