

Guangxi "Three Musketeers" and World Literature

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ABSTRACT

Guangxi "Three Musketeers" (Dong Xi, Gui Zi, and Li Feng) were proposed by the famous literary critic Chen Xiaoming to praise the Guangxi troops in the literary world in 1997. These three writers' creations have their own characteristics: Gui Zi writes the human world of desire, Dong Xi pierces the daily truth with strange imagination, and Li Feng carries on the intellectual's spiritual tour through the historical parody. They are all good at describing nobody, using various modernist and postmodernist techniques, between history and human nature, and tradition and modernity, to describe the life status of the people at the bottom of society and explore spiritual and cultural issues. Their writing is an extensive absorption of world literature, forming their own unique personality in composition in the wide collection, openness and acceptance.

Keywords: *Gui Zi, Dong Xi, Li Feng, world literature*

I. INTRODUCTION

Guangxi writers rose in the 1990s, represented by Dongxi, Guizi and Li Feng as Guangxi "Three Musketeers". The consciousness of marginal subject enables them to break through the narrow limitation of region, absorb nutrition from the vast ocean of literature in the world, constantly broaden their horizons, and become the obvious regional expression in the world literature. The ups and downs of the desire of the characters in Guizi's novels, the writing of the suffering of the characters in Dongxi's novels and the description of the history in Li Feng's novels highlight the possibility of the breakthrough of the marginal culture in the world literature stage.

II. GUI ZI: STRUGGLING IN THE WORLD OF DESIRE

Gui Zi (1958–) is formerly known as Liao Runbai. His representative works include: the novel "A Rope Made of Water", and the novella "Trilogy of Wacheng": "The Girl Dozing off in the

Morning", "The River Drenched in Rain", "The Wheat Field Over Wacheng", etc.

A. The territorial origin of misery narration

Gui Zi's novels are known as the "Wacheng" series, which clearly shows that his creation is closely related to the territory. In "The Girl Dozing Off in the Morning", the mother who was forced to make ends meet was disgusted for a piece of dirty meat covered with dust, and thus, the father ran away. The mother and the daughter were struggling to find their husband and father. Later, the mother died and her daughter little Hanlu continued the trip, but suffered many mishaps in her life. A 13-year-old girl had to shoulder heavy family responsibilities. Behind her physical and mental torture is the imbalance of family emotions and the loss of social ethics. In "The River Drenched in Rain", Xiaolei's family were tortured to death under social power. As a woman who dared to face social injustice and power, although the ending of Xiaolei's death gave people endless sadness, her experience of resistance and her independent spirit of daring to speak up deeply moved readers. Behind the deep thinking is the sadness and coldness of the human heart and the moral crisis of the increasing commercialization of society. The name of "The Wheat Field Over Wacheng" shows the tense opposition between the city and the country. It is the rise of urban civilization that has caused the indifference of people's hearts and the weakening of affection between family members. Even the

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children of a family didn't know their own biological father. When Li Si was desperate, he could only commit suicide by crashing into a car. The ups and downs in it showed the "truculence" after the expansion of urban civilization.

Gui Zi's consciousness of suffering originates from "being on the edge of mainstream culture for a long time, and the dual pressures of survival and culture make his consciousness of suffering and separation by the war extremely strong". [1] Due to the limitation of natural conditions and the profound influence of history and culture, Guangxi writers' active and selective writing of marginal consciousness was formed. With the uniqueness of their regional culture and the uniqueness of their own life experience, they have achieved their unique new literary army. Gui Zi, a writer of the Mulao nationality, is just a prominent writer of marginal consciousness and suffering consciousness. It is the region, history, and the identity of the writer at the bottom of the society that make the writer consciously choose a way of writing that is alienated from mainstream consciousness and values, and use the identity of the spokesperson of people at the bottom of the society to write marginal and miserable lives. "My novel is indeed full of suffering consciousness. And my life has been full of suffering since I was a child." [2] The root of suffering is not only influenced by the times and society, but also has a profound choice of life's destiny. As far as its display form is concerned, matter is shallow, while spirit is more profound. "However, when I set a theme of suffering in my novel, the performance of life scenes is something material, but its deep meaning is spiritual, and it is the deep dilemma of people." [3] Gui Zi has a deep understanding of this issue. Suffering is not only a manifestation of the complexity and profoundness of his writing of life, but also the writer's in-depth understanding of human history: "As long as a person has life, there will inevitably be suffering. Suffering sometimes has nothing to do with wealth and poverty." "The existence of life itself is the root of suffering. The environment is of course one of the main sources of suffering, but I gave up this thing, at least I gave up the narrative about the 'environment'". [4] In other words, suffering is a kind of deep-seated "destiny" that human beings can't get rid of. As long as human beings still have classes and polarization between the rich and the poor, the narrative of suffering is inevitable. Choosing the narrative of suffering is not a set of "innovative" propositions deliberately constructed by the writer to gain attention, but rooted in the objective facts of human society and the writer's cognitive psychology of value choice.

Around 1995, Gui Zi suddenly discovered after a reading that the escape of suffering had become a

general mood of the society, but his writing persisted. "The Little Match Girl" has similar associations with Andersen, but its feelings of compassion are similar. Its sympathy and care for nobody echoed the figures of O. Henry, Kafka, Tolstoy and Balzac. O. Henry's expression of the tragic spirit of nobody, Kafka's description of the absurd situation of nobody in modern society, and Tolstoy's deep description of the spirit of human suffering have all inspired Gui Zi's enthusiasm for writing and have a huge impact on him. Foreign literature has played a key and important influence on stimulating the writing imagination of Chinese writers. From the late Ming Dynasty to the May Fourth Movement and even now, it is all the same. At that time, acute writers take advantage of the opportunity of contending for the emancipation of the mind, incorporate it into their own literary map, and turn it into their own literary writing nutrition. Under the agitation of inspiration, they can always find the echo of history. However, that is already an inseparable part of the writer's own quality.

B. Gui Zi's suffering consciousness has absorbed Schopenhauer's tragic spirit

Gui Zi worked in Guilin when he was young, and he lived with waste books and periodicals, and he happily spent time with them. "I really read lots of books", "And my biggest gain was to steal a large amount of "Foreign Literature and Art" and "World Literature" [5]. In the 1990s, when thoughts flourished, Gui Zi "greedily" absorbed the nutrition of foreign literature, which laid a solid foundation for his later literature. His outstanding realistic care and suffering writing not only have his own misery experience, but also have profound ethical and moral thinking after the urban civilization has infiltrated society and people's hearts.

Schopenhauer once said that life is like a pendulum, when the desire is satisfied, there is emptiness, and a life of insatiable desires is nothing but endless misery. "All desire is out of need, so it is out of lack, so it is out of pain. Once this desire is satisfied, it is over; but on the one hand, one desire is satisfied, and on the other hand, there are at least ten desires unsatisfied." [6] Gui Zi once said similar words: "Desire and disaster are sometimes like two feet of a person, one foot has just stepped out, and the other has followed closely." [7] His representative works such as "Trilogy of Wacheng" and "A Rope Made of Water" deeply reveal the writer's consciousness of suffering and tragic spirit. This kind of tragedy consciousness forms a unique personality in writing, so that when people think of Gui Zi, they think of keywords such as suffering, pessimism, desire, and fate. This tragic spirit is inspired by Schopenhauer's unique pessimistic philosophy. The tragic feelings of Gui Zi are in a profound fit with Schopenhauer's unique life

experience and spiritual development. Of course, the twists and turns of his own life and the looking forward to the bottom layer's spirit are the source of the Gui Zi's ability to write tragedy and suffering.

Gui Zi's writing about suffering has a character of facing reality, which is not uncommon among Chinese writers. For example, Mo Yan's wild narrative and Yan Lianke's absurd theism have deep concern for reality behind them. They wrote absurdity of reality, but its essence and core are realistic spirit and humanitarian compassion feelings. Even the avant-garde writers Yu Hua and Ge Fei still reveal a spirit of reality in their essence and bones. They have the imitation of world literature in the budding period of Chinese literature and the psychology of catching up with and surpassing expectations in national literature in the restless period. Although their early technical craftsmanship obscured their concern for life and direct exposure to reality to some extent, the retrospect of traditions in recent years has revealed the writers' successive realism character. Gui Zi always focuses on the people at the bottom of society. He expresses a realist spirit and humane compassion with highly modern technical techniques, and has achieved a balance between realistic traditions and modern techniques. This kind of technique of writing is connected with the above-mentioned writers.

C. The life tragedy of desire: Balzac and Gui Zi

Balzac and Gui Zi are masters of describing desire. They all pay attention to the changes of characters, especially nobody, in special environments, but Balzac focuses more on the influence of the environment, so he lacks a conscious awareness of the characters' choice of fate themselves. He doesn't pay attention to the causes of universal tragedies of human nature, and gives a very objective and rational analysis that the development of capitalist money society has led to the expansion of people's ambitions and the disappearance of family affection. But for Gui Zi, as mentioned above, he doesn't care much about the shaping of the environment. In other words, the environment does have impacts on characters' tragedy, but this is not critical. The root cause of the tragedy lies in the existence of an essential fate tragedy of human beings. This is a bit of existentialism meaning. It is very likely that Gui Zi accepts the influence of Heidegger's existentialism and Bergson's infinite consciousness of life. As a marginal writer, Gui Zi always feels the inspiration of a marginal fate. The unique geographical environment and historical and humanistic atmosphere have created the essential tragedy view in his life consciousness and the spirit of writing suffering. And Heidegger's exposing and opening up of the drawback of human existence, and his

unique interpretation of the poetic spirit, deeply inspire Gui Zi to explore the spirit of human existence.

Balzac's focusing on capitalist urban civilization led to his portraying of the indifference of the human heart and the decay of morals incisive and vivid. The tragic death of Old Goriot and the transformation of Rastignac are just a profound explanation of the corruption of money on people's hearts. Family affection, love and friendship seemed worthless in the face of money. This was a common phenomenon during the rapid rise of capitalism at that time. Balzac saw the harm of this phenomenon and was deeply anxious about it, presenting his thinking in an artistic way. When Gui Zi entered the literary world at the end of the last century, he also faced the pain and alienation brought about by China's commercialized and monetized society. The tense urban-rural confrontation in his writing is clearly marked. However, the villages in his works are not the rustic villages described by Shen Congwen, but the place where the "Greek divine temple" is constructed. It is also an unpredictable corner full of filth and unpredictable human hearts. The tragedy of the character's fate doesn't lie in whether he is in the city or the country, but originates from a deep human tragedy spirit. From this point of view, Balzac's thinking lies more in exploring the character's situation and the writing of tragedies from the roots of society. Gui Zi turns this narrative of suffering from a social level to a philosophical root, thinking from the depth of the nature of human tragedy. Of course, from the perspective of the thickness of the text and the changes in cultural transformation, Gui Zi is far from reaching the height of Balzac.

III. DONG XI: USING IMAGINATION TO PIERCE THE DAILY TRUTH

Dong Xi (1966-) is a writer from Hechi in northwest Guangxi, formerly known as Tian Dailin. His representative works include the novel "Trilogy of Destiny" (Zhang Yanling's words) "Slap the Nard", "Repentance Records" and "The Tampered Fate", and the novella "Life Without Language" etc. "Dong Xi", as a pen name, like "Gui Zi", seems to contain a kind of extraterritorial "ghost air" and peculiar imagination, to highlight their unique life experience. It can be regarded as his picking things up, melting the courage and implication of ancient and modern. His works are good at using peculiar imagination to construct characters with different personalities, just like Kong Yiji, Ah-Q and Mistress Xiang Lin in Lu Xun's works, having a distinctive identity, and exposing the impermanence of life and the chop and change of fate. And behind the tragic fate is the writer's deep thinking and unremitting exploration of reality.

A. *Using peculiar imagination to pierce the reality*

Reading novels, readers may feel that the characters are surrounded by a peculiar and mysterious fate. "The Tampered Fate" tells the struggle of the three generations of Wang Changchi's family to get rid of the identity of the countryman and become urban people, but the fate seems to be a net, the more you drill in, the more you fall into it. "Life Without Language" envisages three people with physical defects living together. They are three special characters: the dumb, the deaf, and the blind. The three of them are placed in extreme absurd scenes to highlight their characters. Zeng Guangxian in "Repentance Records" is a kind and timid honest man, but he seems destined to spend his entire life in regret. Everything he experienced seems to be a fault, causing a huge disaster, and he himself pays a heavy price. "Slap the Nard" describes the departure of the parents (the father ran away, the mother remarried), resulting in the tragic life of Niu Hongmei, Niu Qingsong, and Niu Cuibai who stick together and help each other in difficulties. In these novels, the protagonists are faced with different dark destinies, and they are full of life trajectories that appear to readers to be very accidental but not blunt. But for Dong Xi, "I don't think this is absurd, this is the reality of my experience. Like Marquez, we think he come up with magic realism, but he felt that everything he wrote was true." [8] Obviously, for those who are in it, Dong Xi's various imaginations and thoughts have the inevitable requirements of fictionality in the novel, but his search for the essence of life runs through them.

"From Lu Xun, I find the depth, and from Yu Dafu, I find the truth. Yu Dafu didn't pretend, didn't pretend, and dared to dissect or even expose himself, which meet by chance with me in adolescence. Later, I read Kafka and Shen Congwen to absorb literature nutrition a lot. Even with a little salary, I insisted on subscribing to "World Literature", "Literary News", "Literary Review" and other magazines." [9] This is Dong Xi's own experience of accepting different literary nutrition. It truly shows that his literary imagination is far from out of thin air. His "Life Without Language" absorbs Faulkner's writing characteristic of numerous sounds clamor, and "The Tampered Fate" shows his valuable exploration of Kundera's "fiction is an exploration of existence". His "Trilogy of Destiny" presents the tragic fate of nobody, deep thinking about reality and the painful voice of literature as an ideal chemotherapy rescue. What it presents is a black humor, an absurd life and a "tearful laugh". The irony of the language of Dong Xi's novels is indeed inspired by Kundera's ironic spirit and inspired by Mr. Lu Xun. The black humor and "tearful laugh" are not unrelated to Lu Xun's banter spirit and Gogol's and O. Henry's

inspiration. Someone once referred to his novels as "fable realism" (Zhang Zhulin), and this is because of the rich twists and turns of his characters' stories and his characters' fate sinking to the end, but the traditional background is still full of various allegories and enlightenments. This is where his charm lies. Here, Dong Xi's novels have achieved similar relevance to Kafka in allegories.

Relying on the wild imagination and marginal consciousness of the south, Dong Xi has consciously constructed an exquisite imagination to present his novel texts and demonstrate a deep dialogue relationship with the times. The writing of Dong Xi is not a superficial fiction in a corner, but a deep understanding and integration of life. Like Gui Zi, Dong Xi has reached the extreme in the exploration of novel art forms. What a writer writes is important, but what matters most is how he writes it. If the absurd life and the fate of blood and tears are expressed in an extreme form, the artistic shock they have achieved is obviously incomparable. They both have achieved a certain balance between artistic imagination and social criticism.

B. *The dialectics of conceptual novels and life*

There are three watersheds in Dong Xi's description of his writing, one is the period of unique character in "Life Without Language"; the second period is after the naming conference of "Three Musketeers" in 1997, shaping the regional collective; but now, he has entered a period of bursts of film and art blooming at the same time. The different stages of art show the writer's different perceptions and thinking about writing concepts. The uniqueness of Dostoevsky's conceptual novels and Latin American magical realism have had a profound impact on Dong Xi, and at the same time sublimated into his writing styles in different periods. He was also supported and encouraged by the writer Gui Zi who was an editor at the time. This is the appreciation between writers. The so-called conceptual novels of Tuo Shi mean that the writer first has ideas and thoughts first, and then according to this idea, trumps up a story, supplements the plot, and deduces the concepts and ideas in the image shaping and plot advancement. "The most essential thing and the final result is that all of this is the result of the normal and basic laws of highly developed consciousness, and the result of the inertia directly derived from these laws. Therefore, not only you can't change anything, but more importantly, you have no way to start." [10] But this doesn't mean that the work is "the megaphone of the times". Dong Xi's novels are not like the enlightenment novels in history, but have a strong aesthetic uniqueness and artistry. The preceding idea needs to be supported by the accumulation of life practice.

Otherwise, it can only be the deduction and illustration of the concept. Writing can't follow the trend. Writers need to follow their own heart and real experience in order to make a breakthrough.

Facing the predicament that traditional novels can't express the modern context, the breakthrough of modern writers has made a good demonstration. Dong Xi is one of the prominent ones. He uses very modern pioneering techniques to express contemporary people's emotional dilemma, which is a breakthrough in contemporary novel expression. Of course, the foundation of his emotions lies in reality, and the background of his story finally merges into the torrent of tradition. "Dong Xi doesn't deviate from the horizon of reality, 'but he produces meaning through enhanced effects'. Therefore, many of his surreal situations are still true and credible." [11] Kundera once said: "Discovering what can only be discovered by novels is the only reason for the existence of novels." [12] Dong Xi's novels, like Yu Hua's "To Live" and "Chronicle of a Blood Merchant", are not superficially showing off miserable images, but exploring the value of human life and the truth about being alive. This exploration of existence has inspired many writers, including Dong Xi, of course.

C. The absurd reality: Dong Xi and Kafka

"Because I like writers like Lu Xun and Kafka, I always want to go deep in my soul when I write. It's like digging a well. It's not bad for a writer to dig a well in a lifetime. I have written so many novels, and the one that can be mentioned by people is basically 'Life Without Language'. If one only writes about a person who is deaf, it is not called digging a well, but if one writes deafness and blindness together, does it look like digging a well?" [13] The Czech Sinologist Li Su believes: "No matter how absurd, no matter how bizarre, and no matter how incredible, Dong Xi can write with an air of importance, priggishly and reasonably. Dong Xi tells heavy stories in deft language, and the details are never repeated, as if there are no extra words. It can only be said that Dong Xi is both modern and traditional, light and heavy, rational and touching, and both like Kafka and Dickens." [14] Xie Youshun also pointed out: "He focuses his expression of his worldview in the characters and stories. He attaches great importance to the logical design of characters, his narration follows the fate of the characters, and at the same time, he also attaches importance to the story and the fun of the story." [15] The above comments are particularly prominent in two points. One is that Dong Xi's novels use extreme forms to shape absurd life and social reality. The second is that his novel is a balance and combination of form and story, and he has made a good exploration of the

connection between modern techniques and traditional stories. In terms of the novel's formal skills and absurd implications, Dong Xi has a certain resemblance to Kafka.

The absurdity of this world doesn't require much fiction, but the absurdity of the world itself. Through the images of people in the burrow, people transformed into beetles, etc., Kafka clearly presented people's psychological characteristics of fear and hesitation after being alienated into objects in capitalist society. People in this world have been completely reduced to objects, controlled by things, and people have become inhuman. The extreme imagination in Dong Xi's novels also portrays the indifference and desolation of the human heart, and the absurdity and ugliness of the world. However, his narrative still retains the power of hope after despair. The last trace of humanity's warmth and love still remains in his texts, which can be regarded as a kind of longing and tolerance after his sharp criticism of the world, which is exactly the positive force exerted by literature. In terms of ontological cognition, this is different from the writer's nihilism cognition and nihilism worldview in the capitalist world. In other words, the feeling that Kafka's novels give people is the emptiness of life and the absurdity of the world in the ontological sense, which is also a presentation of the author's pessimistic worldview. This comes from the writer's life experience and the limitations of the times. The absurdity in Dong Xi's novels exposes social morbidity and institutional limitations, and human beings' disasters are also caused by this. But the absurdity and tragedy of characters are always resolved by the last trace of warmth and light. In the worldview, Dong Xi's novels are full of power and hope, unlike the life shown by Kafka, which is completely hopeless.

Dong Xi used to compare himself as Sartre's dreams. Sartre made up his own extremely important story by showing his ticket. From Dong Xi's point of view, this is a way for the writer to intervene in society and life. Sartre's "intervention" literature to some extent inspired writers with responsibility and conscience such as Dong Xi to reveal the status quo of life in the underclass, speaking and expressing for them. Literature has never been a kind of supreme vanity and profit-seeking tool, but the basis for writers to express the true meaning of life. In this way, the writer's value emotion and social emotion have gained a high degree of harmony. Here, Dong Xi stands on the shoulders of giants and the commanding heights of the times, forming a certain degree of departure or transcendence from Kafka's novel ideas. Although, in terms of the exploration of form and the metaphor of the absurdity of human society, Dong Xi is far from the height of Kafka.

IV. LI FENG: HISTORICAL PARODY AND SPIRITUAL ROAMING

Li Feng (1968–), formerly known as Li Jinsong, is from Nanning, Guangxi. He is a master of arts and is a rare academic writer. His works have a classic atmosphere, but his creation is not confined to the academic system. Although he is fond of history, his techniques are taken from modern times. His representative works include the novels "Confucius" and "Broken Dad", the novels collection "The Death of Lu Yin", the movie script "Hero", "House of Flying Daggers", "Huo Yuanjia", etc.

Li Feng frantically read the works of Balzac, Maupassant and Joyce in his youth. In that era of chasing the new and the difference, most writers like him rebelliously read Borges, Kafka, Marquez and other modernists and postmodernists, feeling the variegated and colorful literature. Imitating and appreciating became the first bud of their literature and the ideal to start their literary career.[16] Li Feng's first literary work was a piece of imitation. In "Another Voice", he boldly portrayed Sun Wukong and Zhu Bajie as distinctive characters that are contrary to historical texts, forming a strong allegory of modern life. Li Feng said frankly that his favorite postmodern writers are Saul Bellow, Heller, Nabokov, Kafka, Solzhenitsyn, Dostoevsky and Marquez.[16] Li Feng doesn't like "One Hundred Years of Solitude", a famous work in the eyes of ordinary people, but loves such impactful works like "Love in the Time of Cholera." It is very extraordinary for the elderly to write a love scene that is different from the age, and at the same time it also makes this love obtain eternal meaning. Writing novels is not about writing about nobody or not, but about good skills and ideas and characters' being rebellious and impactful. In Li Feng's view, he disdains to write a plain novel without tension to the end. He believes that Heller wrote Yossarian's rebellion against human nature, and Kafka wrote the tragedy of the entire human race. Good novels have the characteristics of "paragraph rhythm, sentence accuracy and narrative structure". And the usual Chinese "suspicion, sadness and bitterness" have become a common problem in writing. Therefore, he prefers Ha Jin's capable and experienced narration and Coetzee's powerful imaginative narration.

A. The parody of history: the travel of the individual spirit

Li Feng's parody novels often highlight the thinking characteristics and modern ills of modern people in a classical background. His subject matter focuses on ancient history, while his thoughts and emotions focus on expressing modernity, showing the intersection of classical feelings and modern

living conditions. Later, his ancient themes turned to the depiction of modern human love, facing the contemporary social reality more directly, analyzing morbid conditions, and specifying and stating "prescriptions". Therefore, his novels can be regarded as a voice of enlightenment, which inherits Lu Xun's literary ideal of "for life", revealing problems and torturing human nature in the tension of reason and intelligence.

"Confucius" is Li Feng's first parody novel. It uses historical materials and the artistic technique of inner monologue to describe the historical activities and cultural ideals of Confucius and his disciples. Parody of history often involves great risks. Excessive "real" writing not only requires the foundation of literature and history and the edification of time, but also is a test of the writer's talent for epic transformation. And excessive ridiculous writing is not acceptable, neither, which will be denounced and criticized by historians and writers, becoming the laughing stock of history. The praise or blame in the adaptations of literary masterpieces by many screenwriters are clear examples. Between history and poetry, how to grasp the degree of writing history is a problem. The adventures of Confucius and his disciples are like the journeys of Western tramp novels and Odyssey's, full of unknowns and dangers of the journey, and at the same time arousing readers' desire to read. It is in the process of restoring historical moments and secularized historical figures that Li Feng grasps the readers' reading psychology, which is exactly where Li Feng's brilliance lies. Of course, his writing also has a young side. As his first novel, its immaturity is obvious. The monotony of the discourse of the characters has not yet formed the bitonality of the noise of the crowd. As a result, the personality is not very clear, and it can only become a symbol of the writer's conceptualization, which can't be presented with a very distinctive personality uniqueness. This can be seen in his early depiction of Wu Song, Niu Lang and other characters.

Different from the stubborn tragic fate of the characters in Gui Zi's novels, Li Feng's historical tragic narration is obviously related to cultural fate and collective cultural unconsciousness. Li Feng believes: "The value of survival should lie in the mind's experience of freedom and the expansion of its ability to perceive the world." [17] Therefore, Li Feng has his own cognitive psychology and value judgment for the characters in classical culture. What causes the characters' tragic fate is not from their character, but from a deep cultural psychology. The unconsciousness of history collides with the anxiety of modern culture to form the appearance in Li Feng's historical novels. It can be said that the fate of the text is attributed to the fate of historical culture and the fate of collective

cultural personality. But it is clear that Li Feng is not pessimistic about the characters in his works, which can be shown through the longing of the characters in his works: "It is impossible for such a trip to disappear and be obliterated, even in the distant end of time, it will still shine." As a result, although Li Feng and Gui Zi have different views on tragic fate, they have reached the same goal by different routes in deeply digging people's spiritual psychology and cultural origin.

Compared with the coldness of Gui Zi and the mystery of Dong Xi, Li Feng chooses a kind of "moderate" warmth in his narration. Of course, they are the same in pursuing the depth of the characters' psychology, the description objects of the low-class people, the postmodern and modern application methods, and the focus on the current social reality. On the surface of Li Feng's early historical writing, he writes about ancient characters, but the emotions expressed are completely contemporary, and his way of thinking and experience is modern. Later, his description of the relationship between the sexes, and his pursuit of martial dreams and heroism in film and television dramas have left the contemporary people's life and emotional commonality thinking.

B. The multiple experiences of "electric shock": the swordsman's sentiment of sword fighting

From historical and cultural novels to martial arts film screenwriters and film novel creation, Li Feng can be described as a versatile literary creator. At this point, Li Feng, like Dong Xi, is favored by film directors. Li Feng has gained the trust of Zhang Yimou and has cooperated with him many times. As a scriptwriter, his films have exerted great influence as important Chinese films for many times. For example, his screenplays "Hero", "House of Flying Daggers", and "Huo Yuanjia", and film novels "Hero" and "House of Flying Daggers", are a successful marriage between novels and movies.

The various heroes in "Hero" include Wu Ming, Fei Xue, Can Jian, and Chang Kong and so on. They either assassinated the King of Qin for the sake of righteous cause, or assassinated the King of Qin for the sake of hatred. But in the end, they eventually all belonged to the righteousness of assassinating the King of Qin and the view of under heaven. Here, Li Feng shows his heroic view, sacrificing one's private ends for the sake of the nation and the country, forgetting one's own hatred, resolving one's hatred in the greater self, as well as having the swordsman's sentiment of eliminating hatred. It can be seen that in his mind, the hero's mind is concerned about people in the whole world, not about personal grievances. However, personal grievances are an essential way to become a swordsman. No one is born a swordsman. Because being a swordsman means giving up many ordinary

and normal emotions in the world, which is an inevitable price for righteousness. It is the tension between the secular and the world that highlights the hero's greater self and sacrifice. This is the real swordsman in Li Feng's mind. The film is accompanied by dynamic pictures and advanced shooting techniques, which comprehensively make the film classic.

But "House of Flying Daggers" is about the lost and sacrificed ones in love. Borrowing the thrilling sense of tableau of the battlefield, the film exquisitely portrays the thrilling moment when the character suffers from a conspiracy for love. The tension of the atmosphere and the compactness of the plot fully mobilizes the audience's expectation. And when it comes to "Huo Yuanjia", this martial arts dream is more closely related to the nation and the country. Huo Yuanjia is a hero of the times, and is more integrated into Li Feng's contemporary understanding of swordsmen. Huo Yuanjia's swordsman identity has undergone a process of transformation, from advocating military force to advocating martial ethics, and from the ancient sects' prejudice to the integration and innovation of various sects. The director Yu Rentai also suffers from a physical disability, so people also see in the film the image of a disabled woman appear when Huo Yuanjia was taking refuge in the countryside. It was during that time that Huo Yuanjia's thoughts suddenly became clear. He understood that a real swordsman is not the best in force and strength, but the cultivation of a martial arts virtue and the development of martial arts spirit. Force is a manifestation of physical fitness, which is of course important for those who learn martial arts. But if there is no deep martial ethics and martial arts cultivation, no matter how good one's kung fu is, it will be in vain. In the end, Huo Yuanjia realized this and became an elite of the era with both martial arts cultivation and martial arts, and became a swordsman of the generation. On the basis of his hospitality throughout his life, he was also modest and prudent, and tolerate without making widely known, promoted national righteousness, and practiced fairness and justice. Since then, all schools of Chinese martial arts have abandoned their narrow sects' prejudices and created a new realm of harmony, unity and mutual advancement in martial arts in history.

Li Feng believes: "The Chinese novels I like are crude, original, expressing true emotions, unscrupulous, and the way of expression is based on the logic of life rather than literary causality or exquisite ingenuity. This kind of novel, even if it is full of loopholes, may be valuable. Writing such a novel, of course, requires hard work and a certain inner direction." [18] In other words, the chivalrous dream pursued by Li Feng puts the characters in the real environment of life for portrayal, rather than

the conceptual interpretation of being separated from the human life, it will be the rigidity and death of the characters. People can see that the various heroes in "Hero", the various battles between the people and the government in "House of Flying Daggers" and the character evolution of "Huo Yuanjia" are all realized in the realm of real character and real environment, rather than some kind of diagram of the idea.

C. The ABC of the genius: Li Feng and Ha Jin

Ha Jin is a Chinese-American writer. His creation has a distinct maternal cultural mark, but it is obviously different from the creative ideas of local writers. His representative works include "Waiting", "Crazy", "War Trash" and so on. Ha Jin's writing skills are highly appreciated by Li Feng. In "Hajin Before Genius", Li Feng believes that the stories of works such as "Waiting" are profound, and the ending gives people a great sense of strength, concise and not messy, really presenting the profoundness of great sorrow and empathy and humanity.

The so-called ABC refers to following the basic writing form, how to write the beginning, how to design the structure, how to carry out the narrative of the content plot, and how to make the ending better. This is not something a genius writer should have, nor is it something a mature writer should pay special attention to. However, Ha Jin honestly reflects how to develop according to his own writing ideas. In Li Feng's view, "Ha Jin is not a genius, but he tries hard to tell us what ABC is. He is foolish. He copied the concept of a 'great Chinese novel' from the concept of a 'great American novel', and as a result, he was attacked by the crowd. Ha Jin is foolish in a cute way, because he thinks like this, replicates like this, and really writes like this." [19] Ha Jin and Li Feng are both academic intellectuals and writers, and both pay attention to the spiritual travel of intellectuals. This may be one of the reasons for their appreciating each other. But Li Feng prefers Ha Jin to Gao Xingjian. Gao Xingjian's spiritual travel is more like an illusory spiritual travel otherworldly. And Ha Jin firmly make the character stand on a solid ground, and the character has a solid earthly foundation, which wins Li Feng's admiration. He himself writes this way. From the interpretation of ancient history and culture in the early years to the exploration of modern love series, to the shaping of swordsmen in film and television dramas, it shows that he has always paid attention to and focused on the individual spirit. This spiritual interpretation and exploration is based on the true character of the characters.

"I have always liked the themes of travel, search, and dreams, and tend to be rebellious, stubborn and sentimental in my taste." [20] This is

Li Feng's creation purpose and Ha Jin's creation tendency. In "Waiting", a military couple whose feelings are gradually indifferent, due to the limitations of the military's identity and moral emotions, have the pain of failing to realize other true loves. Ha Jin has an accurate narrative of the characters' actions and language, especially the psychology. His detailed description is lifelike, but the whole is humorous. In the tension between emotion and human nature, he grasps the character of characters and the essence of the story. Human destiny is actually a kind of search and travel. The "on the road" mentality is the common choice of Ha Jin and Li Feng. As an overseas Chinese intellectual, his experience is generally complicated and rough, which also provides good material and accumulation for Ha Jin to write his own mental journey into his novels. Similarly, Li Feng also has a wandering mind when he writes about famous historical figures. Whether it is Confucius, Wu Song or Niu Lang, their journey of pursuit is the spiritual journey of the writer. The writer finds a true self in the constant search.

V. CONCLUSION

Gui Zi, Dong Xi, and Li Feng have achieved themselves by virtue of their unique artistic creation personality and keen perception and extensive absorption of world literature. The reputation of the "Three Musketeers" in the Guangxi troops in the literary world is an affirmation of their literary achievements. At the same time, it also shows a certain common tendency and commonality in their creation. In terms of describing the material life status, spiritual confusion and cultural outlets of the people at the bottom of the society, they have made good exploration and efforts, making a solid and detailed intellectual analysis and thinking on the character shaping and cultural origin of marginal or historical figures. The characters they create are lifelike with the depth of cultural thinking. The tragic fate of the characters is based on a solid foundation of life, not an illusory castle in the air. They all combine traditional content expression with modern creative techniques, the expression in the novel shows no trace, and the two together push the theme to a new level in complete harmony. The human emotion expression of these three writers is extremely modern, but the content expressed is very realistic. Whether it is the mysterious exploration of Dong Xi, the peculiar and cold description of Gui Zi, or the historical gentle narration of Li Feng, they all focus their eyes and perspectives on the people and things on this land, exposing problems and bringing out the hope of healing. Although they all describe the characters' inevitable tragic fate, the warmth in their texts still gives people hope and light. This is obviously

different from the pessimistic nature of the world view of Western writers.

Their modern techniques are more of the comprehensive utilization and integration of world literature. In their texts, there are far-reaching influences from the traditions of Tolstoy, Dickens, Gogol, Chekhov and others. At the same time, there are also guidance from modernist and postmodernist masters such as Dostoevsky, Kafka, Marquez, and Borges. Of course, it is more of a subjective consciousness traction from the marginal cultural traditions of ethnic minorities. Under the mixed influence of traditional cultures from different regions of China, they choose writers and classics that are suitable for their own temperament, living environment and educational background, making a unique interpretation, digestion and absorption, thus creating their own unique charming literary works.

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