

Paradox of the Ethos and Literary Creation

A Comparative Study of Mo Yan and Herta MÜLLer under the Vision of Nobel Prize in Literature

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Abstract—After Herta Muller won the 2009 Nobel Prize for Literature and Mo Yan won the 2012 Nobel Prize for Literature, these two writers have attracted a lot of controversy. The controversy focused on narrow nationality on literary content performance and political themes. Nationality is the essence of a writer to live on and the theme presents the ideology of its work. Nobel Prize awards has its own criteria in the scale for the Nationality and subject tendentiousness, Herta Muller and Mo Yan's Nationality and political themes are not complementary, it is a contradictory unity in the pattern of text, which is due to the complexity of the thought and the local identity of the writers.

Keywords—*Herta Muller; Mo Yan; ethos; paradox*

I. INTRODUCTION

As we all know, the Nobel Prize selection is a game of a variety of factors, winning is not just a personal honor, but the honor of nation and country. Once a writer get the award, comments immediately ensued, and the starting point and the flaunt of these comments is worthy of our attention. Its pervasive pertinence and criticize at all levels all angles indeed brought great distress to the winners. And many simple comparisons about whether the write deserve the award has came out. Artistic works in the end should attribute to its political, religion, belief, ethnic, psychological process of its creation, aesthetic sight, these discussions on ontology and originality are what we should study. Some critics believe that the Nobel Prize with obvious political overtones, and it take Western values as the standard, largely deviated from the pure literature orbit and evolved into a political game. Admittedly, in the winners' list indeed are mainly Western writers, but the award itself is not a scientific experiment, it is to find out excellent work under self-imposed idealism creation principles and the Reality Spirit principles. Highest standards of excellence, different people have different views.

II. THE LITERATURE OF HERTA MULLER UNDER DEMOCRATIC SPIRIT PERSPECTIVE

In 2009, Nobel Prize choose Romanian-born German writer Herta Mueller which sparked considerable controversy. Because Muller won the Nobel Prize for literature, so the comments and disputes become more and more. Comments focused on two aspects: First, experts and scholars have mixed attitudes on her award-winning; second is the content creation

stage in the form of her life experiences and work are questioned. Some even point directly to the content of the complexity and politics for her work, commentators have even pick up Muller's vulnerable group disadvantaged group "the suffering of minorities in Romania suffered compared with great misfortune the Second World War brought to humans, is like a river to the sea, is quite different, is not universality. "[1]. I was very surprised, according to the citation's view, only write the greatest misfortune of human then the work can called universality? This universality is recognized by all mankind? If this suffering universality is the highest standard for literature, then the real world must manufacture and cater to this suffering which brought historical changes to all humanity? This metaphysical view is really a political weapon. How to treat this problem is actually very simple. Each writer has their own creative horizon, different horizons makes their different styles which resulting in a different theme. Different styles, different themes have no so-called universality nature of distinction. Universality is not about scale large or small, strong or weak, but in the interpretation of national spirit, the depth of the aesthetic and artistic dimension. National spirit is the writer's unconscious shape, it is the most essential of thinking neurons, Herta Muller herself is the German minority in Romania, and her thinking essence embodies her national consciousness.

Living conditions for Herta Muller is destitute, she has no home, home is elusive, afraid to ask, Unspoken both in the spiritual world and the real world. This kind of experience has put a heavy soul into her work. She describes such a heavy weight everywhere in the state. Herta Muller lived under dictatorship for thirty years, this is her condensed writing theme after she was hurt, this is not some political commentators say theme is politics, this is her life is politics itself. She did not do it on purpose but all of her hidden motive is in her artistic conception. Under this motivation, Herta Muller's pen as became the suffering incarnation of "homeless", Romania "homeless" people talk about their confusion and despair. This is thousand Herta Muller's unfortunate life but it is good fortune in world literature relating to the sublimation of sadness.

We can not deny the complexity and political content of Muller works, and we do not evade its ideological limitations and strong racist stance. Both 2 things are everywhere in her works. Based on Muller's life experiences and "different entrants' identity as the premise, we can find the roots for the

so-called political and ideological limitations. Herta Muller's world is all about "different entrants," Herta Muller world is always the Romanian Germans, she took this as a source of life and soul of Creation. Muller was born in Romania, but she is not local major nation, she is minority Nordic speaks German; she had contact with many aspects of Romanian society, and then she came to Germany to experience this entirely different society; after she came to Germany, she is not native Germans, she is a German who grow up in a completely different environment. This is her real life encounters, and also the life mark of her. She can not decide born, ethnic and racial attribution, in the beginning of her conscious she is ignored, discriminated, the edge state is a mark of her life. This is the spiritual shackles she can not get rid of in her whole life.

Some scholars and critics tend to take this point to explain that Muller's works is political or her creation is cross-cultural, I beg to differ. Muller's thought and the political thought in her work is determined by her life experiences, which is not for politics but it is politics itself. If you must say it is political, then that is the creation motif in ideological field. That motif is to revolt against tyranny. As a member of this vulnerable minority, she has a strong national consciousness. As Muller's winning speech "a word cycle" mentioned the "handkerchief", is not asking that question to a handkerchief but is expressing a strong sense of loneliness. This loneliness and a strong sense of dignity come from deeply in the soul from the national consciousness. Handkerchief is fig leaf of Herta Muller works, it is heart cries and appeals for "different entrants", in Romania it is go against with the social and political themes in that time and in Germany too. However, there is no universality in the eyes of critics, which is contrary to the writer's original intention.

III. MO YAN'S LITERATURE WORLD IN THE IDENTITY OWNERSHIP PROBLEM

After Mo Yan won the Nobel Prize for Literature, it also caused a huge controversy, mostly of them are about his identity. Mo Yan is considered as a red writer, a hack writer and his personality is attacked. During Mo Yan's creation course, he does have a red background he has military experience. Mo Yan is also deeply influenced by ideological emancipation and literary boom of the 1980s. However, this period he does not begin the real creation. Mo Yan starts to write novel since the year of 1984. In "Qiu Shui" novel, the word "Gaomi Dongbeixiang"[2] appeared the first time, since then, as if a wandering farmers have a piece of land, Mo Yan as a literature tramp, finally got a place to settle down. Gaomi Dongbeixiang is the growing environmental of Mo Yan's novel, in which the authentic emotion is the true story. Mo Yan is telling his story in his own way. His way is the well-known bazaar storytellers way. The source of his life and soul of his creations is Gaomi village, the place he loves and hates. The real living conditions and habitat in mind is not good in childhood memories. During Mo Yan's 21 years living memory, there is hate in childhood dropout, there is hunger, loneliness pain, there is pain for no book to read. This is the Chinese nation's unique cultural complex, but also the geographical complex. China has always been an agricultural society with a high degree of peasant mentality. Mo Yan is a

farmer's son in his blood but in his heart, Mo Yan is a scholar. Therefore, their origin and beliefs are contradictory paradox. In Mo Yan's works, we can often see teenagers come from his prototype. For example, the boy suffered beating in "dry river"; the silent boy in "Transparent Carrot", Mo Yan recalls, he did something wrong and beaten and he did pulled blacksmith bellows on the bridge construction site. Mo Yan fled home in the living consciousness, but attached to the home in the creation, it is a true portrayal of writer.

Mo Yan who was born in 1955 in Gaomi, Shandong province, is one of the generation experienced squally political showers and winds of reform, also this generation is growth and mature under the heavy extrusion stubborn by the era. The late seventies and early eighties, after the "New Poetry" campaign begins, Chinese literature gradually get rid of the status of a political tool, until the "Roots" Literature and the "avant-garde fiction" appears, it continue to undertake a Modern Cultural Transformation since May 4th movement. Unlike the May Fourth Movement new Literature major writers who had abroad study background, Mo Yan is to obtain his secret vigor of words from the soil of daily oral language from folk culture. Nobel award jury said Mo Yan's works "combined hallucinatory realism with folk tales, history and contemporary very well". Mo Yan himself has said, the folk lore is his source of creation. The modern Western literature influence him by means of a cross-culture (transculturation) methods, for example Latin American magic realism, itself is local practice who is familiar with French surrealist Asturias Marquez and other Spanish writers. Interestingly, the acceptance process of magic realism for Mo Yan is also a recreation process, with the Chinese folk culture factor it forms the ultimate success of his own illusion of realism, it will flow into the world's literature ocean, and finally became the public culture resources for promoting transnational exchanges and expanding common human experience [3].

In recent years, the Nobel Prize for literature awards shows the unprecedented attention for the theme of exile and return home. The theme appeal is the first meaning of the writers' works. In the two-dimensional world with double standards of art and ideas, writer was no longer lonely creator, but a direct participant for intersubjectivity. Exile is the beginning of suffering, also suffering of literary history. Exile literature is a kind of memory literature, thoughts literature, scar literature with a strong closure, therefore it is always alone. In modern society, it is basically the soul cry. But their talk is often a lack of audience, and it is not through modern media's promotion. They live in an isolated spirit, world, tenacity and perseverance. Writing and telling this mind history is genuine and it is the personality presence for the national consciousness. Returned home is to find the root. It is an unbreakable literary complex. When they won the Nobel Prize, it is a matter of great consternation, their names and works very strange indeed, even their personalities are very eccentric. Their work is purely words under spirit pray sense which is precisely the Nobel Prize valued.

Herta Muller and Mo Yan are between exile and return home. Herta Muller has no home to return, she is the minority and lives in other country, and home is a fig leaf for the dignity [3]. Dongbei Gaomixiang is the product of Mo Yan's

miserable childhood, return is a Chinese style of spirit convert. These two is similar in between exile and return. They have a similar dilemma, one is they already become an exile, no matter when they go, including return to their homeland, their "exile" fate will no change, this is a spiritual exile, and it is the literary life. Second, in the interpretation of theme, itself contains with strongly nationality. They are the nation's spokesman. Muller shouted with dignity and independence of democratic consciousness in the world of literature; Mo Yan shows colorful characters in the stage of Dongbei Gaomixiang, and let them enjoy the acting.

On the question of nationality, Herta Muller is the spokesman of "different entrants", Mo Yan is the narrator of Dongbei Gaomixiang and Chinese society, as the nationality writers, their starting and finishing point have a strong national consciousness, on behalf of their native literary roots, the two writers have their own style on the interpretation of their work's theme and also they have their own unique aesthetic pursuit. They show clearly love and hate, clearly theme, prominent personality in their works which is reflected in the function of literature. It is understandable expression in literature, as literary content, each writer has their own aesthetic horizon, without border or good or bad aesthetic division. The evaluation standard shall not be changed after the work has won the Nobel Prize for Literature. Therefore, we should respect the aesthetic horizon and social origin of the writers, we evaluate the works from literary aspect and use a correct view to evaluate their works under the principle of artistic.

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