

The Characteristics of Neo-sensationalism of "Shanghai Fox Trot"

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Abstract: "Shanghai Fox Trot" is a short story written by the author Mu Shiying in the first issue of Volume II of "Modern" in 1932. The author Mu Shiying depicts various social morbidity of the voluptuous life in metropolis at night through a series of unrelated pictures by means of editing and combining. He outlines the colorful night scene of Shanghai, and expresses the creative characteristics of novels in new sensation school incisively and vividly through the use of modern art techniques to make it jump like movie lenses. "Shanghai Fox Trot" is an unprecedented new experience of the author Mu Shiying's novel technique.

1. Introduction

The novel "Shanghai Fox Trot" has a very unique feature that can give people a very different feeling when reading. Through the superb writing skills of the author Mu Shiying, the bustling, turbulent and fornication of Shanghai at night is thoroughly depicted. The difference between this short story and the previous novels lies in the fact that through the unconstrained storyline, it stitches together the labouring people who are struggling at the bottom with the fraudulent, hypocritical and extremely luxurious fragments, making people feel a great contrast in the crossing of time and the jumping of space. On the contrary, this kind of disorder and discontinuity of the plot can bring great shock to people's hearts, which makes people fall into deep thinking. "Shanghai Fox Trot" is originally a series of incoherent clips, but by using a series of montages to organically connect all the incoherent clips, it is as intoxicating as watching movie art. The difference between the novels with the characteristics of neo-sensationalism and the traditional novels is that the traditional novels pay more attention to the description of the story and the shaping of the characters, while, the novels with the characteristics of neo-sensationalism pay more attention to the description of the changes in the psychological emotions of the characters. "Shanghai Fox Trot", with the characteristics of neo-sensationalism, depicts the physical movements and language features of the characters so as to make the characters more more life-oriented and personalized, and the characters it represents will not be empty at all.

2. The writing background of "Shanghai Fox Trot"

The novel "Shanghai Fox Trot", published in the first issue of "Modern" Volume II, is not only a typical urban novel, but also a work with very neo-sensationalism. In this novel, the author Mu Shiying's inner voice from the soul is depicted at a glance. In the beginning and end of the novel "Shanghai Fox Trot", a sentence is echoed: "Shanghai, a paradise built on the hell!" This sentence deeply expresses the inner feelings of the author Mu Shiying. Shanghai is hell, and Shanghai is also a paradise. This contradictory descriptive psychology is closely related to the family atmosphere of the author Mu Shiying. Mu Shiying's father used to be a banker. When Mu Shiying was 16 years old, his father died of illness, so he fell to hell from a affluent living environment. This great sense of difference made Mu Shiying deeply feel that Shanghai is not only a paradise but also hell. This novel, "Shanghai Fox Trot", is based on the background of the decline of Mu Shiying's family and the author's personal experience that the sentence at the beginning and the end of the novel comes into being. At the age of 16, the author has experienced the farewell to life and death as well as the various forms of life, which makes the author have a deep understanding that Shanghai is both heaven and hell.

3. The storyline of "Shanghai Fox Trot"

The novel begins with robbery and ends with a man's attempt to commit suicide. It depicts the living conditions of various characters in the big city Shanghai. The characters covered in this novel include capitalists, concubines, young masters, taxi dancers and robbers, and so on, almost all the characters in Shanghai in the social background at that time are included. Ten pictures are depicted in the novel, which contrasts heaven and hell to a great extent. On the one hand, it is the bourgeoisie's excess and corruption. On the other hand, it is the proletariat who had not eaten any food for four days, and the mother-in-law was eventually forced to take her daughter-in-law to prostitution. On the one hand, the producers play cards and gamble in East China Hotel, and they are desperate for luxury. On the other hand, the proletariat died silently and tragically under the pillar. Although this short story has only 5,000 words, it is very profound in describing the ambiguity and disorder of Shanghai's urban life. In Shanghai, a seemingly prosperous metropolis, there are actually two distinct lives of heaven and hell. Here morality is not held high above the head, but is ruthlessly trampled under the feet. Sin is highly praised here by those who live in heaven. Although Mu Shiyong is not a the left wing writer, he is able to express the reality of the gap between the rich and the poor in Shanghai, a metropolis. People living in heaven are leading a befuddled life as if drunk or in a dream, which is evil, corruption and degeneration. The people in hell are struggling on the death line, which is heavy, hungry and dark. What is unique about this novel is not the fate of which person is the main line of this novel to show the promiscuous in Shanghai, a metropolis. The author Mu Shiyong profoundly reveals the fall of society through the overall change of Shanghai. For the individuals, they are overwhelmed by the burden of life, becoming insignificant pieces of debris that are arbitrarily trampled.

4. "Shanghai Fox Trot"----test on skills

The reason why the critical power can be further strengthened in the novel by comparing the paradise degeneration with the hell sinking has a lot to do with the loyal writer Mu Shiyong. As the author Mu Shiyong wrote in his "Cemetery": "I can stand on the top of the world and be able to shout out loudly, 'I am loyal to myself and also loyal to others. No matter what kind of society needs to be faithful!'" It is with his own "faithfulness" that the author Mu Shiyong has carried out a very profound depiction of "Shanghai Fox Trot" with his very deep perceptual knowledge and his very sensitive perception of life. This novel is a brand new experiment by the author Mu Shiyong on the novel skills. Mu Shiyong said: "This "Shanghai Fox Trot" is just a fragment of the novel "China in 1931", it is just a new experiment and exercise in writing skills." "Shanghai Fox Trot" is indeed a very bold experiment in terms of skill. In fact, the title itself is just a symbol. While, through one lens after another, novels depict the plot of the story without interruption, flashing like movie lenses to make readers have a deeper feeling about Shanghai, a metropolis.

5. The characteristics of neo-sensationalism of "Shanghai Fox Trot"

5.1. Conversion of perspective

In traditional Chinese fiction, most of the perspectives used make people feel unkind. The narrative perspective describes the small fiction in an omnipotent way by the author. From this narrative perspective, the author knows all the inner emotional changes of any character in the book at any time. And the very big difference from traditional novels is a change in Mu Shiyong's narrative perspective and a change in the way of narrative by using a large number of characters' perspectives. And this is an extremely important sign that distinguishes it from traditional novels. In the narration of the novel "Shanghai Fox Trot", the author Mu Shiyong clearly presents the very secret inner emotional world of the characters in front of the readers in the way of narration from the perspective of characters. This narrative has a remarkable significant subjective color. The structural crisscrossing of "Shanghai Fox Trot" is mainly drawn through ten different perspectives by the author. And these ten pictures depict a series of scenes, time and characters. No matter which

picture is the subject of each perspective, there is also a subjective consciousness. These ten pictures can express the effects that cannot be achieved by the traditional description methods in the depiction features. This way of synaesthesia is incomparable to traditional methods of description. This novel with the characteristics of neo-sensationalism depicts the subjective feeling and intuition very profoundly. "Shanghai Fox Trot", a novel with neo-sensationalist features in its creative techniques vividly depicts the colorful night scenes in the metropolis Shanghai, and at the same time depicts the real life of all living creatures in Shanghai at night.

5.2. Psychologization of subjective feelings

Psychologization of subjective feelings is that the author uses intuitive speculation to feel the characters' psychology. For example, when describing the whole process from the first fall to the last death of a worker lifting wood on a construction site, the author describes all the psychology of the injured worker. In fact, they are all the author's inner feelings subjectively. Through the author's subjective inner feelings, they are given to the characters. Because without the author's subjective feelings, no one will understand a person's inner feelings when he is about to die. The novel is written like this: The arc lamp on the top of the big wooden frame is like the moon in the night sky...A woman who licks cinders...There are two moons...The moon was swallowed by the heavenly hound...The moon is gone. From the beginning of the "two moons" to "there is no moon", we can see the feelings and hallucinations of the injured construction worker in the moment before death. "There are two moons", indicating that the eyes of the injured construction worker have begun to blur. And "There is no moon" means that the injured construction worker has closed his eyes.

5.3. Intuitive feelings

In one of the author's novels, Mu Shiying writes as follows: "The legs on the street that are white painted, the legs of the poles, the legs of all the still life...". The objective reality in Mu Shiying's novel is arranged according to the subjective consciousness of the protagonist. When the hero in the novel only pays attention to his legs, the market will become a world full of legs. And there is another passage that describes the author's intuitive feelings: "Floating skirts, fluttering horns, delicate heels, heels, heels, heels, heels. Fluffy hair and men's faces. White collar for a man's shirts and a woman's smiles." The depictions of these very intuitive feelings are very fast and the rhythm is very fast. In such a fast-paced rotation, people gradually lose their authenticity.

5.4. Stereoscopic structure

Whether it is in ancient or modern times, there are always problems or confusion in the process of creating novels. This is why a novel must be written start from scratch and proceed step by step in order. No matter what kind of things you encounter, they have to be in order of arrival. Novels, unlike dramas and movies, can show things that happen at the same time. The stereoscopic structure of a novel requires that what is about to happen should be depicted in a queue. The narrative style of the novel requires a flat introduction to the plot of the characters in the story, which requires to make the stereoscopic life form a parallel spatial structure. In the process of creating novels, the author Mu Shiying attempts to apply the form of stereoscopic structure. The plastic arts of cameras and montages are introduced in the novel to outline the stereoscopic structure.

5.5. Personification

The novel written by the author Mu Shiying is mainly based on the pursuit of human feelings. This feeling is somewhat exaggerated in some sense, so in the process of the author's novel creation, all the nature and scenery are given to people's emotions and forms. "Shanghai Fox Trot" shows a perception, capture and depiction on the emotions of a city. In this novel, the author tries to express the crazy rhythm in the metropolis Shanghai he feels through the form of a film-like prose. The film space art and montage used in this novel have caused the novel to be incomplete in narration. It is precisely because of the fragmentation of the picture and the unpredictable scene that the rhythm of the metropolis can be thoroughly depicted. In the background of a very fast-paced background filled

with life and love, the city text expresses the decadent fragments of people's spirit, and then makes the text more stereoscopic and holistic.

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