

Sense organ writing constructs the construction to the human nature desire with to open the solution : Elaboration text of Chu Tien-wen's *Century's end magnificence* and Patrick Suskind's *Das Perfume*

Abstract

The German writer's classics of Patrick Suskind's *Das Perfume* on behalf of the work are the novel which in 1985 published, In 1992 Taiwan feminine writer *Century's end magnificence* has published in Chu Tien-wen's *Century's end magnificence* book of the same name short story *Century's end magnificence*, two books around publish only differ for seven years, actually same grasping does take the sense organ writing as the theme and carries on writing.

Patrick Suskind's *Das Perfume* Pulls 18th century Europe romanticism time the time background, and penetration novel lead Ge Nui carries on to that time under French Paris this city and the inhabitant lives engraves delimits, makes up from the smell seizes to the young girl body fragrant perfume refinement, and discusses in the human nature desire each kind of possibility. Chu Tien-wen's *Century's end magnificence* directly cut into the author itself body place 80's century's ends after modern Taiwan to carry on the observation at that time, penetrates the lead this feminine model profession, writes ponder which to the sense of smell, the color, the matter, the emotion, the human body worship and so on many faces, then writes in Taipei this city the person I sparsely to leave, with because pursues in the pop culture process the institute unceasingly to appear the life variable vicissitudes with bleak which not helps, reveals the century's end Taipei's life landscape with nothing left.

Sensory writing for depicting a solution to the natural human desire for openness: Elaborations on the texts of Chu Tien-Wen's *Century's end magnificence* and Patrick Suskind's *Das Perfume*

Abstract

In this research, both *Das Perfume*, a novel published in 1985 by the classic German writer Patrick Suskind, and *Century's end magnificence*, a short story by the Taiwanese feminine writer Chu Tien-Wen, contained in an anthology bearing the same name and published locally in 1992, are examined for elaboration. Only seven years separate the publication of these two books, both of which use sensory writing as the literary technique for thematic development.

Patrick Suskind's *Das Perfume* gets its background inspiration from 18th-century European romanticism. In this penetrating novel, the protagonist Grenouille (the French word for "frog") is distinguished by the fact that he himself has no odor but does possess a very keen olfactory sense. Grenouille, a rejected Parisian orphan, moves around in various regions of France. After serving as a subject for an amateur scientist's experimentation with a so-called "lethal gas" and deceptively gaining access to the laboratory of a famous perfumer, Grenouille begins to compensate for his deficiency by becoming a serial killer to collect scents from various beautiful young women.

Chu Tien-Wen's *Century's end magnificence* brings sensory writing to late-20th-century Taipei. This writer ponders the olfactory sense, the colors, the matter, the emotions, and worship of the human body with many faces from the perspective of pop culture. Modern Taiwanese life is depicted as a bleak living landscape where nothing remains.

[UNEDITED, continued]

Does this article namely want to penetrate compares the Chu Tien-wen's *Century's end magnificence* and Patrick Suskind's *Das Perfume* two texts, how the research sense organ writing attempts to carry on, the China and the West different city and under the cultural difference city and the human nature desire constructs the construction with to open the solution..

Key words: Chu Tien-wen's *Century's end magnificence* 、 Patrick Suskind's *Das Perfume* 、 *Sense organ writing* 、 Human nature desire

[EDITED by Dr R, continued]

The aim of this article is to make a penetrating comparison between the sensory writing in Chu Tien-Wen's *Century's end magnificence* and Patrick Suskind's *Das Perfume*, with attention to cultural differences between the East and the West regarding the natural human desire for openness.

Keywords: Chu Tien-Wen's *Century's end magnificence*, Patrick Suskind's *Das Perfume*, sensory writing, natural human desire

Editor's Notes:

(1) Your English is **incredibly poor!** Therefore, I had to use much guesswork in my re-writing—not merely "editing."

(2) In your title and elsewhere, I revised "Sense organ writing" to "Sensory writing" because the word "organ" is unnecessary (i.e., redundant) in this literary context.

(3) Also in your title, the phrase "constructs the construction" is **very redundant** and somewhat nonsensical. Likewise, the same phrase is equally redundant and nonsensical in the text of the Abstract.

(4) Also in the title and elsewhere, the phrase "*Century's end magnificence*" is grammatically incorrect. "*End-of-century magnificence*," "*Magnificent end-of-century*," or "*Magnificent century's end*" are all possible corrections. Is "*Century's end magnificence*" the actual English title of the anthology and the short-story, or is it your translation of a title published only in Chinese? If it is your translation, you should choose one of my corrections.

(5) The protagonist in Suskind's novel is named "Grenouille"—NOT "Ge Nui." Your use of this romanized Chinese name strongly suggests that you have read only a Chinese translation of the novel.

[Editor's Notes, continued]

(6) The punctuation mark [、] comes from your Chinese fonts. Do NOT use this mark when writing English. Use the comma [,] instead. Notice the difference in their respective positions in relation to the Roman-alphabet characters and the shape of each mark. The comma is, in effect, a period with a tail hanging down.

(7) See:

http://en.wikipedia.org/wiki/Das_Parfum .

(8) If you have any questions about my revision of this abstract, you may contact me at