

# Discussion on the Beautiful Article View of Zhang Chengzhi's People and Justice as the Core\*

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**Abstract**—The connotation of Zhang Chengzhi's literary view is rich and varied, but the people and justice run through their creations and are always discussed with the view of beauty articles. The beauty article view of the people and justice as the core is not only the embodiment of Zhang Chengzhi's construction of literary ideals, but also the sign of the writer's humanistic responsibility and the feelings of his home country. Thus, it not only enhances the appearance and status of contemporary Hui nationality literature, but also provides experience for national literature and Chinese literature.

**Keywords**—Zhang Chengzhi; people; justice; beautiful article view

## I. INTRODUCTION

"One era has the literature of its own." Therefore, the emergence and formation of the literary view has its special political, economic, historical and cultural background. The literary view is a concept of literature. As a special ideology, it has different forms in the minds of writers in ancient and modern times. The literary view of contemporary Hui nationality writers, including Zhang Chengzhi, presents the characteristics of secular and spiritual, traditional and modern, ethnic and national. The literary view that regards people and justice as the core of literature is vividly reflected in contemporary Hui nationality writers. For example, "Muslim's Funeral" and "Muslim Children" have made people and justice an important connotation and enhanced the sense of weight and sense of history. But the people and justice run through the creation of a lifetime, and it is afraid that none of them will be compared with Zhang Chengzhi.

\*Fund Project: The Central University Special Fund for Basic Scientific Research Operation Funds to Support Graduate Projects of Northwest Minzu University: A study of Islamic Culture and Contemporary Hui Literature in the Context of the Pluralistic Integration of the Chinese Nation —Taking Ningxia Contemporary Hui Literature Area as an Example (Yxm2018002); the phrased achievement of the research project of Gansu Province's higher education institutions: "Islamic Culture from the Perspective of Literary Geography and the Study of Contemporary Hui Nationality Literature — Taking the Ningxia Contemporary Hui Nationality Literature Area as an Example (2018A-110)".

The beauty article view of the people and justice as the core is not only the embodiment of Zhang Chengzhi's construction of literary ideals, but also the sign of the writer's humanistic responsibility and the feelings of his home country. Furthermore, it not only enhances the appearance and status of contemporary Hui nationality literature, but also has no inspiration for national literature and Chinese literature.

## II. SON OF THE PEOPLE

Zhang Chengzhi's literary creation began in the Mongolian poem "Arat-un hu nbohn-a" ("Being the Son of the People") after the postgraduate examination in 1978. At the beginning of his creation, he regarded the "people" as the core of literature and published poems under the pseudonym "Son of the People". In the essay "Aldingfu's Begins to Babble", Zhang Chengzhi recalled the use of the "Son of the People" as a pseudonym under the strong literary impulses of youth: "In the subconscious, I am a son of the grassland and needs a Mongolian name. But it has to go beyond the bloodline. Since some of the Mongolian writers have been named the son of the shepherd (Malaqinfu) and the son of the hunter (Ankeqinfu), then I am called 'Aladingfu' (the son of the people)!" [1] It is precisely because this pen name transcends the grandeur of bloodlines. When the writer wrote this essay in 2009, he still expressed his gratitude for this pen name: "Maybe now, I am more than the babble year, I tried to say something like this, and I also prefer the name 'Aladingfu'"[1].

Zhang Chengzhi's "The Desert of Beautiful Articles" is not only a theoretical interpretation of his beautiful article view, but also a programmatic theoretical chapter that traverses his creative career. It is also an explanation of the specific content of his aesthetic view. At the end of the article, Zhang Chengzhi elaborated on the connotation of the beautiful article view of the people. He pointed out:

"After all, we have the basis of the two senses of people and freedom. We can continue to observe life, comprehend history, and capture art. All I want to say is that in the process of pursuing the beauty of my ideas in a desperate way, I hope that I can always hear the people and history in

my ears. I tried to correct my direction and posture with the sound I heard, and to reconcile passively and actively." [2]

It can be seen that Zhang Chengzhi not only regards the people, freedom and other content as the core in the establishment of the beautiful article view, but also corrects the direction and posture of his creation with the footsteps of the people and history. Following the theoretical gist of the beautiful article view, Zhang Chengzhi relied on the three cultural and spiritual resources of Inner Mongolia, Xinjiang and the Loess Plateau and his own life experience in the early works to create the "Why the Cyclists Singing for Mother" and "Black Horse" "River in North", "The History of the Mind" and other excellent novels.

Investigating Zhang Chengzhi's style changes will help to fully explore Zhang Chengzhi's literary thoughts to a certain degree. Zhong Yiwen said: "If a writer's temperament and personality determine his writing genre, for Zhang Chengzhi, the novel is obviously closer to the unconscious choice, or the occasional creation. Prose is a genre that conforms to his personality and disposition and practices his ideals." [3] Zhang Chengzhi has undergone a distinct stylistic change under the guidance of the literary thoughts of the beautiful article view. He had elaborated on his own style changes in many times in the postscript of "Crossing the Dead Sea", "The Spirit of Cleanness" and the article interviewed by the China Reading Newspaper — "China Is Still the Country of Prose". This change is more adaptable and consistent with the author's view of the people's justice and freedom and fairness, and the core of the aesthetics is more intensely expressed and preached. In the case of Zhang Chengzhi, who is good at expressing the ideas of cognition, essays, and academics, the novels with "fictionality" as the essential attribute often appear to be difficult to control, and thus damage the artistic value of the text. In terms of the writer's unmanageable situation in the style of the novel, the novel "Golden Ranch" is more telling. In the essay "Ten Times of Rewriting 'Golden Ranch'", Zhang Chengzhi detailed the painful experience of repeated revisions and the outcome of his failure. In fact, as early as in "Absurd Hero Road", the writer has already expressed the idea of revision — "Probably, I will rewrite 'Golden Ranch', which is a work that I have written badly. When I wrote it, my ability was not enough, the environment was turbulent, I was too shallow to see the world, and I was ashamed and angry when I thought about this book. Rewrite it again, I am thinking about it." [4] The writer, in the principle of his own deletion, turned out the original text into a "golden" that was unsatisfactory, and declared the end of "ranch". However, due to livelihood, "Golden Ranch" was published frequently, and "Golden Grassland" disappeared in the field of literature.

At the beginning, Zhang Chengzhi used the Mongolian "Aldingfu" as his pseudonym and published the Mongolian poetry "The Son of the People", but this does not mean that the "people" in Zhang Chengzhi's literary world is a narrow national concept. Although his previous works gave him specific textual content such as Inner Mongolia, Xinjiang, the Loess Plateau, especially the Muslims of Xihaigu region, the writer's true high-mindedness did not end with the specific content of the text. From the investigation of Zhang

Chengzhi's entire creative career, it can be clearly perceived that the writer's literary connotation of the people's connotation has a human and world orientation that transcends national boundaries, language, culture, ethnicity, color, religion, and sect. The characterization in the specific text is the more diversified world of writing vision and cultural reference. Therefore, the late literary writings of Zhang Chengzhi extended to the land of Jiangnan, Spain, Palestine, Mexico, and the Arab Mecca, and added the world elements of cultural civilizations such as Spain and Arabia on the basis of previous cultural references. As far as religious culture is concerned, the integration of Buddhism and Catholicism into Zhang Chengzhi is not only valuable, but also a transcendence and change. It is an important symbol and embodiment of the writer's continuous development and maturity. The essence of this is the mature and perfect artistic representation of the writer's literary view.

It is still the most convincing to let the author and the text speak. When Zhang Chengzhi answered the question about how to define the "people" in the "Southern Weekend People Weekly" in 2005, he said:

"The 'people' I am talking about is rich, both simple and selfish. On the one hand, we pursue support from the people to obtain positions, and on the other hand, we have always struggled with their selfishness and feudalism. There is no need to worry about the deification of the people. What is important is that when people are discriminated against and their basic rights, including the right to believe, are discriminated against and trampled on, intellectuals must speak for them. As for the dark, feudal, and irrational things in that world, someone needs to be patiently fighting. To remove evil weeds, we must first stand a position." [1]

Zhang Chengzhi pointed out the two sides of the dialectical unity of the "people": simplicity, greatness, darkness, selfishness, and irrationality. The writers get support from the people from a position, and at the same time remove the "evil weeds" from them. In this sense, the novel "Black Horse" has a strong persuasive power. Even in the "The History of the Mind", Zhang Chengzhi's passionate praise on Muslims on the Loess Plateau, after the party and the country's poverty alleviation and their own efforts, they are basically out of poverty and constantly rushing to a well-off society. But the money accumulated has not made people noble. In a prose of "Helping Yourself", he expressed the selfish, stubborn and irrational feudal dross of the small-peasant nature of the Muslims in Xihaigu region after the economic prosperity, and the resulting circumstances that make life difficult and noble are ruthlessly exposed and severely criticized.

### III. TAKING JUSTICE AS THE BASE

Justice is the base of Zhang Chengzhi's beautiful article view, especially in the context of the world still uneasy and the hegemonic power is still spreading. Zhang Chengzhi holds the banner of justice highly in his writing, especially in his late prose writing, demonstrating the humanistic responsibility and conscience of safeguarding world peace and defending justice. Therefore, Zhang Chengzhi's

discussion of the dimension of justice is in the text. For example, the humane pioneers once believed that people have the right to pursue justice in history, and people should be absolutely human. "[5] 'I am only determined to shout out justice, return it to my parents, and return it to the world that raised me.' [6] 'People's self-esteem and nobility are more important than anything else. The justice and quality of literature are more important than anything else.' [7] 'Because justice is the foundation of literature. Justice is also the principle of summing up history.' [8] 'There is no art with justice as the core, but in the end it is just some rubbish — that is the case with a large number of fake poets in China. However, the lack of artistic justice has always made it difficult to do resilience — there are many fans of the world's literature and art. In the end, they are just some losers' [8] and so on.

These citations are enough to show Zhang Chengzhi's theoretical cognition and practice of literary justice. Justice is not only a principle of summing up history, but also an important magic weapon for presiding over the fairness and justice of the real world and defending the peace of the world. When literature becomes a special art form for cognizing the world, justice is both the foundation of literature and the root of literature. Only by giving the dimension of literary justice will the character and status of literature be promoted, otherwise it will become garbage. Literature highlights the long-term significance and value because of the connotation of justice. Justice has expanded its influence because of the artistic propaganda of literature. It is in this sense that Zhang Chengzhi not only regards justice as the foundation of literature, but also is good at writing and expressing justice from the perspectives of history, nation, country and world, thus revealing Zhang Chengzhi's humanitarian thought with justice as the core.

With the constancy of the principles of righteousness, justice, and freedom in Zhang Chengzhi's view of beautiful article, Zhang Chengzhi, who is in the age of his seventies, in the essay "Walking Half Step in Thirty-three Years", which concluded the literary resume with the latest summary of thirty-or-more years, quoted the views of Japanese writer Miyazaki Haotian, who is worshipped by Chairman Mao, in the "Revolutionary Q&A" — "The arrival point of the revolution is the brothers from all over the world" to summarize the ultimate goal of literary struggle in thirty-three years: "It is not a door, nor a faction. It is not a narrow religious country either. It is the justice of the world we are striving for. It is International - the real Internationalism." [9] Zhang Chengzhi used this to transcend the connotation of sublimation of his own literary thoughts and beautiful article views, trying to complete the possibility of advancing to the world and mankind. Therefore, it should be seen that Zhang Chengzhi did not limit justice to the national community because of national attributes. On the contrary, the justice in Zhang Chengzhi's literature is human-being and cosmopolitan.

In order to achieve the scientific nature of the people, justice and other connotations in the beautiful article view, Zhang Chengzhi introduced the reference of multicultural civilization in his creation from the beginning, and

constantly enriched and developed it, in this way, to continue to transcend and sublimate his own literary ideas and create ecology. In this regard, Zhang Chengzhi has also repeatedly identified and confirmed himself. For example, in small essay "Today' Vol.104, Zhang Chengzhi's Album — Compiled into a Small Quote", the author clearly wrote:

"For me, there are about five aspects of my own walking experience and the national culture that affect me and what I want to ask for. They are also the first five parts of this small series: Mongolia (1), Xinjiang (2), Loess Plateau (3), Spain (4) and Japan (5). The relationship with these different cultures, of course, has different depths and advantages due to the difference in the way of entry and depth. The external language also has different appearances. But the former three, as I used to describe, are the three continents in which I lived, and the latter two are increasingly becoming the eyes of world history (6) and China (7)." [8]

At the same time, Zhang Chengzhi expressed his joy and happiness in the vision of a diverse "other" civilization in many places. For example, in "Xinjiang of the Heart", he wrote: "I have sang for half a lifetime — love for the other." Yes, the dignity of the other, the principles of the other, and the civilization of the other, all of them are because that the so-called humanitarianism is the respect for the other." [8] Another example is "the attention and study of the other's culture is actually a manifestation of humanitarianism. I want to use my pen to express the beauty I feel and explain the civilization I know. From Mongolia to Xinjiang, from Kazakhstan to Uighur, and from Spain to Mexico, you suddenly discover that when knowledge becomes in one piece, you will feel happy." [1]

#### IV. CONCLUSION

Guided by the literary thoughts of the people and justice as the core of the literature, Zhang Chengzhi's literature presents a unique and heterogeneous literary ecology and creative style, which has created Zhang Chengzhi's distinctive cultural consciousness and aesthetic paradigm. To a certain extent, it is the writer's inheritance and recreation of the authenticity of the contemporary Chinese literature with realism and the literary characteristics of the people. Because of the mutual reference between multiculturalism and civilization, the connotation of the people and justice is more scientific, breaking through the narrow nationalist fence, highlighting the world dimension of the people and the humanity in justice, and highlighting the strong humanistic responsibility and the feelings of the homeland. Thus, it not only enhances the appearance and status of contemporary Hui nationality literature, but also conveys fresh nutrients for minority literature and Chinese literature, making it more colorful and multi-symbiotic.

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