

The Hometown Writing of Contemporary Hui Writers*

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Abstract—Hometown theme has been an extraordinary expression in the history of Chinese new literature as one of the core motifs of literature. Contemporary Hui writers continue the tradition of Chinese new literature, and have made valuable exploration and writing on the theme of hometown in their creation. Their homes are written in a double dimension of living homes and spiritual homes. This article explores the writing of the living home of contemporary Hui writers.

Keywords—contemporary Hui writers; hometown writing; historical narrative; realistic dilemma

I. INTRODUCTION

Hometown theme has been an extraordinary expression in the history of Chinese new literature as one of the core motifs of literature. Due to the deep-rooted agricultural civilization foundation and the social transformation language environment of nearly one hundred years, Chinese local literature (especially the novel style) has not only become the focus of Chinese new literature, but also become an important carrier for writers to write their hometown. Whether it is Feiming, Shen Congwen in modern writers, or Wang Zengqi, Moyan, and Jia Pingwa in contemporary writers, they are trying to express the strong sense of hometown in the aesthetics of "three styles of painting and four colors" [1]. Contemporary Hui literature continues the tradition of Chinese new literature, making local literature an important part of contemporary Hui literature, and thus is among the gardens of contemporary literature. It also makes the theme of homeland one of the core themes of contemporary Hui literature. As far as living homes are concerned, contemporary Hui writers have made valuable exploration and writing from the dual dimension of history and reality.

II. PRESENTATION OF HOMETOWN IN HISTORICAL NARRATIVE

The contemporary Hui writers' narratives of history show

*Project: the phased 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 characteristics of grand construction, and also highlight the suffering and destiny of the Hui people in history, and then present the living homes of the Hui people more realistically. In other words, contemporary Hui writers have realized the purpose of presenting their homes in the historical construction of national suffering. However, what writers deserve to admire is that they do not regard literature as a tool for confessing national suffering, nor do they write their hometown desperately to make sad. They are good at capturing the beauty of their hometown from the suffering and hardships and making poetic artistic treatment.

Zhang Chengzhi's writing on the Inner Mongolia grassland reflects the value appeal of seeking hometown and motherhood. The writer successfully vented the emotion of smoldering through the image of the grassland and the image of Mongolian Eji. However, in Zhang Chengzhi's works, it is better to reflect the theme of the hometown is to find and return to the Muslim community, such as "Huangni Cabin" "Soul Course" and so on. "Huangni Cabin" focuses on the sorrowful lives of poor croppers in a particular historical era. Their sorrowful lives have always imprinted their lives on the erratic background, forcing them to experience the conditions of life in uncertain drifts. However, it is the survival of the hometown that is shrouded in suffering, and there is no place to live, but in their hearts, there is a long-lasting thought of finding a warm muddy hut. They use this idea to support the hard life, even on the path of wandering on the future. Their persistence in the hometown of hardship wants to infect poetic qualities. The writer's narrative treatment of the text also shows the efforts of poetic construction. For example, "the barren hill has a good name for the moon mountain." [2] The writer uses the poetic image of the moon to reflect the living land of the coke.

When talking about the experience of Xinjiang, Zhao Guangming said: "The land in Xinjiang is very vast and desolate. People standing under its vast sky seem too small and lonely, and often feel too empty and untrusted. People here far from home have a unique attitude, looking for homes in endless homesickness." [3] Ding Fan and other scholars not only refer to this sentence as the appearance of the West in a broad sense, but also combine the special context of the

transformation of the century to extract the argument "mellow elegy of 'local affinity' and the humanistic care of the hard west". [4] If "Huangni Cabin" is the prelude to revealing the mentality of the people seeking their hometown and showing the home of survival, then "Soul Course" pushes this mentality and hometown to the extreme with a more profound historical process. . On the one hand, the writer has gone through the drifting pursuits of Inner Mongolia, Xinjiang, etc., and finally completed the final journey of the pursuit of ethnic homes on the Xiji-Haiyuan-Guyuan Region of the Loess Plateau. On the other hand, it is through this return and construction that the artistic survival of the nation can be rendered. Although Jahariyah is the narrative object, the writing of this case basically reflects the characteristics shared by the Hui people in the historical development of their hometown - desolate, bitter, poor, wandering.

The historical narratives of writers such as Ma Zhiyao, Ma Budou, and Zha Shun have made an image of the national survival home. For example, Zha Shun's novel "Qingchun Jueban" describes the vicissitudes of the Hui people in the northwestern region of China during the Republic of China, reflecting the survival of that particular historical period. Through the marriage tragedy, love tragedy and youth tragedy of Yue Wencun and Lin Shuhong, the writers interpret the national tragedy and the tragedy of the times. The writer's presentation of the national survival hometown and its poetic construction are mainly the narrative structure formed by the setting of the fate of the hero and the hero. That is to say, in the comparative narrative of the two lines, even the survival of the nation can be presented, and the historical situation of suffering can be expressed poetically. Therefore, Lin Shuhong's life of soothing poverty in Moon Lake not only deconstructed the temperament of Yue Wencun's barracks life, but also became an important symbol of the writer's poetic construction of national history and its suffering situation.

It is worth mentioning that the perspective of historical narratives of Hui writers since the new century has begun to move down. It no longer focuses on the construction of grand historical history, but in the narrative of the history of ordinary people, it shows the living homeland in the historical situation and its existing characteristics. The most typical writers in this regard are Shi Shuqing and Ma Jinlian. In short, whether it is a grand historical construction or a historical representation in the writing of ordinary people, contemporary Hui writers strive to artistically express their national survival in the historical dimension. The value appeals and significance of the writers' presentation of such themes in the national survival homes are: providing experience and enlightenment for the current and future development of the nation in the artistic writing of history.

III. DEPICTION OF THE HOMETOWN IN THE REAL DILEMMA

Since the 1990s, especially in the new century, the transformation of Chinese society has accelerated rapidly. In China, where farming civilization is the core, the three civilizations of pre-modern, modern and post-modern are intertwined. China's rural land has also undergone earth-shaking changes. In the rapid transformation but not yet completed, the lives of people in the local world are in deep

dilemma in the process of continuous modernization. In this regard, Ding Fan discussed: "The modernization transformation of China's rural society itself is different in different historical periods. If it is said that around 1900, the ancient Chinese farming civilization will decline under the oppression of modernity, around 2000, the agricultural economy and the corresponding social and cultural structure, which had been squeezed by modernity for more than a century, gradually disintegrated. The increasingly rapid growth of the capital economy and the corresponding social and cultural structure has replaced it. Although in some relatively remote and occluded places, there are still more traditional regional cultural colors and local social structures. But on the whole, the self-sufficiency of China's rural society under the squeeze of modernity is disappearing, and its structure is also static and closed to dynamic and open." [5] From the perspective of sociology, as He Xuefeng said: "The rural changes in the past 10 years have only been described as "very big changes". [6] Chinese society has changed from "acquaintance society"[7] to "semi-acquaintance society"[8] in terms of ethical relations. In the relationship of interest sources, "China tied up on the land" has become "China bundled in the market." [9] Therefore, when writers face this new social era scene, they have made new artistic expressions, and thus reflect new features in narrative vision, narrative space, narrative spiritual orientation and narrative methods.

Relatively speaking, because of the intricate reasons, the subjects of the Hui people basically live in "remote, occluded places." Although the civilization of the Hui ethnic group and its social and cultural structure are relatively stable, the impact and extrusion of modernity has become an indisputable fact. Contemporary Hui writers pay close attention to the surviving hometown and its cultural ecology of the motherland in the context of social transformation, and express their thoughts on the various dilemmas brought about by this kind of transformation through artistic means. This not only shows the characteristics of literary thoughts dominated by realism in mainstream local literature, but also shows the ultimate concern in the writer's literary stance. On the whole, Li Jinxiang's creation has special significance and case study value.

Li Jinxiang's writing of the surviving hometown in the transitional context is mainly reflected in two aspects. First, the rural "empty" phenomenon brought about by the rapid transformation of the local society. From a sociological point of view, rural "empty" means "in the unequal relationship between urban and rural areas, the rural areas are squeezed and deprived by the city in terms of politics and economy, and are gradually being subjected to the "tunneled" reality." [10] Then, the status quo of the "empty" countryside will certainly promote the writer's new experience of writing in the country, that is, the "de-ruralization" that scholars have said - "the Historical phenomena that Chinese village gradually lost its original cultural forms in the modern transformation process." [11] Li Jinxiang's short story "Hanging Lamp", "Dog Village Chief", "Lihuazui" and the novel "Savior" are masterpieces that reveal the hollowing out and absurdity of rural society. "Dog Village Chief" painfully wrote about the outflow of rural labor, and social problems such as the safety

of life, the ridiculous land, and the devastation of the countryside. By mapping the image of the dog, the writer maps out the harsh rural social reality, and makes the living home of empty, rundown and absurdity portrayed. In the face of the crisis of living in the hometown, the people born in the longevity of the village will not only make a rescue, but also respond to the sake of the village's delay and angry renewal. This is the reason why "Savior" caused family tragedy and social tragedy, and it is also the source of the symbolic hanging lamp behavior of Arthur in "Hanging Lamp". The writer in the "hanging lamp" not only created the image of Yaseye's loneliness, but also revealed the deep-rooted ideology of this kind of thinking, while reflecting the scene of the native hometown in the social transformation.

Second, the squeezing of the countryside by modernization has led to ecological destruction. In Li Jinxiang's novels, the works that ruin the rural ecology in the process of modernization are the "Savior" and "You make medicine you eat." If the criticism of the natural ecological destruction in "Savior" is a flank of the richness of the novel, then "Your medicine, you eat" concentrates on writing the destruction of the rural ecology and the serious crisis brought about by the modernization process. The novel uses "me" and Moke as the witnesses of the rural ecological destruction to tell the story, placing the various characters of the city and the various characters of the country in the conflict field. Through contrast, it depicts the greed, treacherousness, darkness of urban figures and the reckless, stubborn and simple character of rural figures, witnesses the social phenomenon of urban civilization's infringement, deprivation and engulfment of local civilization. In this erosion, a large number of ecosystems such as crops, land, and water sources are destroyed, and even the devastating consequences of peasants dying from such damage are brought about. Xie Youshun said: "The writer's fundamental mission is to have a deep insight into the circumstances of human existence. Once a problem is suspended, writing is likely to become a suspicious narcissism." [12] Li Jinxiang pointed out the living conditions of rural people in the context of social transformation through the criticism of the destruction of the ecological environment, and presented the destructive living homes to the public.

Qin Xiao said: "The 'contemporary China issue' can be expressed as China's social transformation, that is, from a pre-modern (traditional) society to a modern society. This transformation has experienced more than 100 years since the end of the Qing Dynasty. ... Until now it is still an 'unfinished plan' (Habermasian language). Re-provisioning this issue and advancing this process in an orderly manner is related to the future and destiny of the Chinese nation. And this is also a call for the social and historical sense of responsibility of politicians, social elites and the people. [13] Through many short stories and novels "Savior", the diversity of the underlying social patterns in the transition period is presented, highlighting the writer's strong National mission and historical responsibility. It also reveals the fact that "the true, good and beautiful qualities of farming civilization, together with its ignorance and malpractice, are exposed in the face of urban civilization. Similarly, the progress of urban civilization, and its various false, sin and ugly and cold and regret are also

presented in front of the ancient and poetic farming civilization." [14]

IV. CONCLUSION

The theme of the hometown of contemporary Hui literature traverses the writings of the three generations of writers in the old, middle and young generations. As far as the survival of the hometown is concerned, whether it is the writing of the old writers in history or the presentation of young and middle-aged writers in the real dilemma, they all show poverty and dilapidation. The artistic writings of the writers show the sorrow of the miserable history of the motherland, and the reflection on the transformation of reality and the enthusiasm and helpless art elegy. Therefore, the writing of the spiritual hometown of contemporary Hui literature is not only the spiritual source of the writers' poetic construction of the surviving hometown, but also an important magic weapon for the motherland's extradition of historical suffering and reality anxiety.

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