

Exploration of Theme Change of Chinese Minority Children's Literature

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Abstract: Since the foundation of the state, Chinese minority children's literature ushers in the most booming development period. It breeds rich and activate era spirit and national spirit, shows the distinct theme with children's healthy growth being the core. In the past half century, Chinese minority children's literature has been gradually integrated with world children's literature and become an important literature topic worldwide. This paper discusses modern development course of Chinese minority children's literature with theme change under contemporary awareness and proves its richness and deep connotation of children's literature under national theory.

Introduction

Every social reform in China will bring huge changes to literary circle. For minority children's literature creation since the foundation of new Chins, its significance and value have completely exceeded exploration of national history and reality. It more tends to embody the beauty of childlike innocence and the beauty of life of new generation of Chinese minority children based on requirements, expression and symbolization of literature contemporaneity. On this basis, this paper shows the influence of minority children's literature in China and even in the world and show our national spirit, children's spirit and era spirit to all. Thus, nation, children and era become the root of Chinese minority children's literature theme. It represents creative characteristic of minority children's literature and it is changing all the time in social development course.

Changes of minority children's literature theme under contemporary awareness

Intercommunity of minority children's literature theme

To discuss changes of minority children's literature theme under contemporary awareness, it is required to fuse it with ancient national traditions, treat literature theme, creation method, and language application on the whole from top to bottom and reflect its unique minority color. Thus we say that national spirit revealed in minority children's literature, including real life and inner world of national children, comes down in one continuous line, regardless of under ancient traditional awareness and contemporary thought. Only when one treats children's literature in this way can he tastes abundant human feelings and literary value, feel its regional beauty and reflect the good and the beautiful of human society in the works. We should say different eras embody different spirit of children's literature. In cruel war era, hard life reflects children's fortitudinous spirit and strong national will. It can even recall and learn as the model of adults; in the peaceful era, children's literature discloses prospect of good life and represents infinite creativity and vibrant vitality. It gives people enlightenments and hopes. Hence, we say children's literary works reflect distinct and prominent era feeling and national feeling. They have a common eternal theme in the past and present^[1].

Evolution course of Chinese minority children's literature theme

In the early stage of the foundation of China, minority children's literature was in the recovery period after the war. For most creators, this period is neonatal period and germination period. When people cheered for victory and blessed the nation entered a new period, it is self-evident to reveal true sentiments of literary creation. In this period, minority children live in a happy new life. They are full

of youthful spirit and thrive. They are the construction force of future China. In this period, creators are good at utilizing minority young heroes in people's revolution and national liberation war to stimulate current children to study hard and become the force driving development of this era together with predecessors. For example, in *Little Gang Su He* created by Mongolian writer Ao Desier in early 1950s, a agile, brave and obstinate cowboy Little Gang Su He who grows under new thought and new living environment is described. He can like an adult protect the flock of sheep bravely and wisely. Meanwhile, he can proudly show off his model worker medal in front of his chest like a kid. In the works of Ao Desier, Little Gang Su has his own unique style which is vividly shown in his thought and behavior. This works truly reflects social situation, local conditions and customs of Inner Mongolia as well as change and development of national psychology after new China was founded. They tally with era. The description of children adds flesh and blood for description of this era, and the character of minority becomes more vivid. We can say, it is the era created the proper elegant demeanor of minority children's literature, and also minority children's literature made the era more vivid.

The writer from Dong minority revealed another scene in her *Story in the Festival*. Pupils from Dong minority maintain class honor in learning, and help the students falling behind make progress and strive to adapt learning environment. All these examples embody new style and features of minority children's life after the foundation of the state as well as equality and connectivity of national friendship, and reflect harmonious social style and features. In numerous creation styles, realist style has been favored by creators. For instance, in *Xue Ruan Shan Cha Zhai* written by Jiang Nong from Bouyei nationality, the juvenile from Bouyei nationality circled round with brigands through overcoming difficulties and obstacles. The scene is ups, downs and soul-stirring. The works shows people's revolution enthusiasm during the war of resistance against aggression and expresses heroic justice feeling. The object of praise in these works concentrates upon a juvenile. Thus, readers are more impressive and are moved by the juvenile's braveness, decisive and justice. It also becomes a positive typical teaching material which encouraged new generation of teenagers to love the state, nation and people in the early period of foundation of the state. Meanwhile, it encourages teenagers to advance bravely and generate enthusiasm for life. We can say, it is just such encouraging articles that educated patriotic of children readers in that period and also promoted rapid development of Chinese society.

In the late 1970s, minority children's literature gradually revived from a heavy trauma. After great change of Chinese society, the scar was still obvious. It also influenced creative enthusiasm and direction of new generation of minority children's literature creators. Sun Jianzhong - a writer of Tujia rethought the hardships in his works in culture turmoil period. His short story *Story of Niuniu* will make readers caught in deep thought. He not just truly and sharply described negative reality in the years, but also praised and eulogized unyieldingness of minority children's literature under strong pressure. He hoped to convey positive force to vast children readers and hoped readers could believe the spirit of praising virtue and punishing vice in Chinese society and that morality force was coming back. Literature creators should criticize realism with sharp writing and give themselves fighting spirit. Thus, minority children's literature in this era was emotional. It made children readers know the effect of children readers on people's heart so as to rethink the forced distortion and serious atmosphere under the ruling of the left wing. More importantly, writers hoped to express national character and children's features of minorities. Thus, children's literature in this period also owned strong reflective nature. In this period, realism of Chinese minority children's literature was rendered to the extreme. Especially in the late 1970s when the Cultural Revolution vanished, such literature feature was especially dazzling. It symbolized people had prepared to enter the next era.

The period of 1980s is a new period for China's development. National thought and economy were in an open surging tide. Minority children's literature started to break through traditional historical pattern, gradually transformed to social perspective from traditional political perspective and became more open. Children's literature in this period increased requirements for aesthetics and education functions, while national character and children nature were more unique. *Ah, Human Heart* written by Yixidanzeng - a writer from Tibetan nationality showed incisively and vividly children's inner

world in the families at upper class. It involves religious faith, folk customs and profound cultural and historical connotation so that readers really know real living status of Tibetan children in middle 1980s. Ureltu – a writer of Ewenki nationality combined nature and children to fully show the theme of “children and era”. His *Male Deer with Seven Horns* described harmonious coexistence between the juvenile and male deer. It fully showed the scene of Ewenki forest to readers. In such harmonious environment, he described harmonious coexistence of a pair of good friends – juvenile and male deer. This works was full of local regional characteristics and harmony between human and nature. So we can easily see in the environment when social and economic development becomes increasingly stable, open and harmonious, creation mood of literature creators also became more cordial and milder, and sharp critical emotion in 1960s-1970s reduced, while the praise of life and hope were mostly expressed. The dense national life breath and national culture atmosphere made the image of children vivid and branded national features for these works. Therefore, the period of 1980s is a warm period for minority children's literature. People could finally calm down and read literature comfortably in this period.

In 1990s, China's market economy became gradually mature, and minority children's literature was faced with challenges of market economy. Each creator of national children's literature hoped to observe, know and feel changes of social form and style through new humanity perspective. In this period, social changes, local conditions, customs, morality, ethics and ecological environment of each nation also altered in terms of the theme. So, children's literature also developed to diversity. In a broad sense, literature aim that writers of each nationality pursued was almost at one direction, i.e. real and vivid reflection of national psychological state change and mutual fusion of traditional awareness and modern awareness. In the works of this period, creators did not hide children's innocence, including teenagers' ideal and call for beautiful world in a new century. In the works of Akebail of Uyghur nationality, a little girl selling Hami melon was poor, but she never asked more from customers. This shows good quality of this little girl. In Halabasi's *Haris and Maris*, wisdom and sharpness of a pair of brothers from Mongol nationality during protecting natural relics were shown vividly. Readers are encouraged except feeling good morality of new generation of children. In the era when economy and culture kept pace, minority children's literature theme changed qualitatively. It more focused on changes in the relationship among human, human nature and nature. It placed all hopes on new generation of children. In the era, all children's literature was extracted and improved under the glory of human nature, and children's literature was really given the beauty of literature, the beauty of nation and the beauty of life^[2].

Changes of minority children's literature theme under cultural background in the new century

The 21st century is a new era full of infinite possibilities. In China, rich era nature has been penetrated in national character of minority children's literature. Under the promotion of internet information technology, regional nature, exchange and evolution of each nation also became more abundant and faster.

In this period, minority children's literature is given a new mode which combines western fantasy and realism in theme. It deeply refers to stream-of-consciousness theory of symbolism of western modernist school. In He Ying of *Huang Ling* – a writer of Yi nationality, Ye Zi in Grade 2 of senior high school I a city was combined with Qiao Zi - a girl from the Yi nationality in the primary school in remote rural area through donation. They exchanged and drew forth a story that was handed down from generation to generation in Yi nationality. A young and beautiful woman teacher from the Han nationality was devoted to teaching children from the Yi nationality. It not just showed current situation of teaching in local place, but also made reality and reality complement each other, which bring interest for the works and add color to literature language. Children readers are more willing to read such works. But its essence is unique and real. The hidden plot also makes readers review. In fact, this is a literary creation idea which digs psychological states of minority children through literary techniques. It focuses the center of creation themes on a point, then digs and highlights it. Finally, a continuous literature feature forms. Such creation idea gives readers new experience^[3].

Summary

In conclusion, under the influence of different era environment, Chinese minority children's literature presents different literature charm and thinking direction. Children's literature themes in every period reflect creators' attention to and care for society and children, because children are always national future. Their growth concerns national fate. Thus, under mutual tolerance of social responsibility reason and sentiment of children's literature, Chinese minority children's literature presents magnificent landscape of national culture change. It should be deep-rooted and profound. Historical trace brought by such theme change will be especially precious in future literature development.

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