

Comparison of Local Works between Female Writer Ma Jinlian and Ma Huijuan in Ningxia

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Abstract

Early local literature, especially the idea of local enlightenment initiated by Lu Xun, grasped the main problems in the pursuit of modernity in Chinese society. It truly and effectively reflected the modern intellectuals' understanding, attitude and emotion towards the local world, and gradually integrated into the modern and contemporary local literature in the blood. Therefore, the academic community's cognition of the local world is becoming perfect. However, describing the local world from the perspective of female writers is another interpretation. This paper makes a brief description of the different understandings of the local world by combing the female writers Ma Jinlian and Ma Huijuan in Ningxia, and we can explore their fight against the environment, the tenacity of life and the struggle of beauty through their description of environmental suffering.

Keywords

Ma Huijuan, Ma Jinlian, local world.

1. INTRODUCTION

Ma Jinlian is an excellent and highly productive young writer in Ningxia, and her works have attracted wide attention in academic circles in recent years. She used the unique words to inject a touch of local flavor into contemporary literature. Far away from commerce, her novels are firmly rooted in the earth, writing about the tranquility and harmony of the countryside, morality and warmth, simplicity and ethics, and slowly flowing out of a simple and kind local world in the new century with quiet and affectionate words." Ma Jinlian's novels contain all kinds of hardships of survival and beauty of life. Through the true expression of the suffering of life and the goodness in human nature, such as a clear spring, we have washed away our long-standing dusty hearts, leaving us with deep love and strong emotion. "

Born in 1980, Ma Huijuan, a farmer in Yuchi village, Hongsibao town, Hongsibao district, Wuzhong City, has multiple identities: she is both a rural woman and a writer. She grows her own land and published two collections of local essays. She is a deputy to the National People's Congress and national women's representatives. In 2016, Ma Huijuan published his first book, *Whispering in the Wind*. Later, she successively published essays "Hope Grows in the Soil" and "Leisure Notes", co-authored reportage "Yanchi Story", and published nearly 400,000 words in publications such as "Yellow River Literature" and "The North", thus becoming a well known local "grassroots" writer. Ma Huijuan is known as a "thumb writer" because her literary creation is completely accomplished by mobile phone."During her creation, she broke seven mobile phones and wrote more than 400,000 words of prose essays." When Premier Li Keqiang attended the Ningxia delegation deliberation in 2018, Ma Huijuan made a speech, and Premier Li said that he saw the power of culture from Ma Huijuan. Ma Huijuan said, "All honor goes to words. It makes the trivial life not be boring, makes the barren land be full of hope, makes the lonely soul be redeemed, and makes the yearning heart trudge away. "

2. THE ATTITUDE OF MA JINLIAN, A REPRESENTATIVE HUI FEMALE WRITER IN NINGXIA TOWARDS THE LOCAL WORLD

(1) to reshape the local land. Reshaping the local land can be seen as the focus of Ma Jinlian's attitude towards the local land. Ma Jinlian's works have the characteristics of "returning to pre-modernity: rejecting modernity and reconstructing the past". Some scholars believe that compared with the post-1980s writers of the same period writing about the present, Ma Jinlian "is still immersed in the depths of the local without knowing it, writing about the hunger and bitterness of the past, poetry and romance." Ma Jinlian has strong feelings and dependence on the local world where her hometown was nurtured for generations. "The way of writing with the native color removes the modern shackles on the local women, and the Children's angle of view is used to find the possibility of the folk narration which is free from the grand narration of the modernity,, so that the local land which is regulated in the narrative vision of modernity can be restored to its original face, showing a simple and warm side. As a result of her selective reconstruction of the "past", she wrote a beautiful local utopia as a resistance to modernity. " As a matter of fact, as some researchers have said, she stressed that the caution of her writing attitude of "reshaping the local world of Hui nationality for readers" made her not confront modernity head-on, but adopted a narrative strategy of rejecting modernity and reconstructing the memory of "past" in the hope of returning to the pre-modern local utopia in response to the collapse of the local world of modernity."

Ma Jinlian's obsession with writing about the "past" local world is based on anti-modernity. On the one hand, modernity destroys the simple local world order; on the other hand, the local memory she chose is sparkling because of the existence of aesthetic difference, which is full of warmth and beauty of human nature. Through this strongly contrasting writing style, she expresses her nostalgia for the pre-modern local world, which is the writing of looking back at the local world born of modernity. The rustic, warm and comfortable local life with anti-modern nature is in sharp contrast with the strange, morbid modern city full of utilitarian calculation.

(2) Showing the poetry and beauty of local land in carelessness—a serene narrative strategy from the perspective of women. "As a woman who dedicated to women, Ma Jinlian's works are plain and delicate, warm and kind, with local flavor, a taste of life and a human touch. They are full of all her works, including the thick soil in the crops, the elegant white clouds under the blue sky, and the simple charm of the rural women." She described the sentimental rural love in poetic style, and expressed the real life of people in Xihaigu, her hometown, which was full of hardships but perseverance and tenacity, especially the writing of women's living conditions was full of strong humanistic care. She painted us a picture of "women's local land", which is not only a local narrative of a female writer, but also a female world. The novel "Songs in Mountains" has shaped an image of "mother". "My mother's life actually went down like this, and she forgot her plan that she had when she got married." She took root in a foreign land and grew into a towering tree. Therefore, it clearly expresses the inherent tenacity of mother, especially local women of Hui nationality, for thousands of years. However, "Songs in Mountains" is beyond the expectation of modernity narrative. "They are still indomitable and tenacious under difficult conditions, and support one family after another in the extremely bad feudal patriarchal social environment in the eyes of feminists. The novel does not criticize the meaning of local women's patience and ignorance, but expresses the affirmation of the traditional nature of the native women — — -- The goodness and tenacity."

(3) The characteristics of regional culture and gender culture in the novel discourse reflect the author's attachment to the local world. "Ma Jinlian's novel has distinct characteristics of regional culture, ethnic culture and gender culture. Local feelings and bottom life perception are the inner motive force of Ma Jinlian's novel discourse. Narration of characters' discourse and artistic conception of scenery description are the external manifestations, and listening to the

earth, the people and the heart is the generating mechanism of her novel discourse. Ma Jinlian weaves a rich local world with simple words and constructs a unique local aesthetic experience," which are inseparable from Ma Jinlian's hometown complex. As a member of "Xihaigu", "Ma Jinlian's novels show the local cultural characteristics of the west, and construct the" the world of Xihaigu "in contemporary local literature. The world created by Ma Jinlian has become a dazzling focus in the literary world. The characteristics of "Xihaigu" have attracted the attention of the literary world. After they walked out of Xihaigu, they felt the loss of morality, the lack of ultimate care and the decline of idealism in the modern society full of material desires. They tried to find another clean, determined and poetic way of survival in the local world of Xihaigu. "

3. THE "THUMB WRITER" MA HUIJUAN'S ATTITUDE TOWARDS THE LOCAL WORLD

(1) the struggle to highlight beauty in difficulties. Ma Huijuan's works are full of the texture of life, the taste of soil, the texture of emotion, and have obvious recognition. Her essay "Walking in the Spring Wind", writes about her life when she moved from the southern mountainous area of Ningxia to Hongsibu immigration area. Hongsibao was originally a deserted beach, but after years of renovation, it was still ravaged by wind and sand. A flock of sheep in a deserted sandy land in the wilderness; A dog curled up in its nest and refused to change its posture in the raging sand; they all illustrate a problem-"frequent winds are enough to numb everything to ignore it?" This description aims to explain the desolation and harsh natural environment in Xihaigu, a remote mountainous area in Ningxia." A mass of pink appears suddenly, it turned out to be a blooming peach blossom. Less than one meter of branches are crowded with flowers and bones, white in the pink, competing to bloom in this evil wind, and it seems to laugh at the raging wind. "But she can always see hope in hardship, predicament and despair. " Survival is always difficult and helpless, but in the difficulties and helplessness, everything grows!" From such words, we can feel the power of life and words. Another essay, Summer Blowed by the Wind, describes her working life. She and a group of women who cut saplings earn 70 yuan a day. "Women's faces are tanned brown and red, and their mouths are cracked with blood, but when they see the flowers cut off, they dress up with them. All have several five strings on their sideburns, the top and the back of their heads, and they can't wait to make a wreath to wear. A village woman with flowers is more beautiful than flowers, and that smile and laughter are enough to impress any mean heart. " Ma Huijuan felt the tenacity of life in her life, discovered the struggle of beauty, and presented it in the form of literature. Ignoring her name, regardless of her identity, she is just a writer. Her works are full of the texture of life, the taste of soil, the texture of feelings, and have obvious recognition. "Those lives and words can't be written by writers who live in cities and sit in study rooms.

(2) Every scene and thing in the countryside is the material in her works-she is good at discovering the beauty in the local world. The prose collection "Whispering in the Wind" contains nearly 200,000 words of her works, in which the texture of life is full of writing. Ma Huijuan's prose is to record her life. For example, "Wild Land" records that she and several farmers are laying lines for building roads."The root of literature should be deeply rooted in the soil and in life, but only recording and describing life is not literature. Literature needs to bloom in the soil. What is valuable is that there are beautiful things in Ma Huijuan's eyes. In between her labors, she saw goats, eagles, rivers, and wild horses. Several wild horses "strode calmly on the mountain with their temperament unruffled, unbridled and unsaddled". There are flowers in her heart, and she feels that she is "a person worthy of envy" in her bloated clothes, and that "this land is beautiful and serene in the twilight". Self-confidence and self-mockery, self-esteem

and self-love, fun in boredom, patience in helplessness, and yearning for freedom and a better life are all flowers in Ma Huijuan's heart and her works.

(3) Ma Huijuan's writing style: "Plain language and vivid description make people appreciate the pure beauty and warm heart in temperate brushstrokes". It is a sense of dignity in humility. Literature needs narration, description, details and figures. But they are not enough. Literature also needs some splendid things. Narration is written out of words, and those flying things behind words make words become literature. Ma Huijuan's writing is plain and simple, and there is a kind of patience and obedience, transparency and open-mindedness behind the writing. She labored for a day. "When she came home in the afternoon, her hands were swollen like steamed buns, she could not stand up straight, her face and head were covered with dirt, but she still giggled cheerfully when she held the wages of one day in her hand." "The women who have been alienated for a winter get together again, laughing and shaking in the wilderness, laughing at each other's fat bodies." It is not only a humor, but also a dignity in humility. It is just the dignity that has touched the reader's heart. With her own words, Ma Huijuan gave dignity to the people at the bottom level, and also won dignity and attention for herself by writing. She is a farmer and a writer, who cultivates farmland and writing paper. The sweat moistens the seedlings and literature. All writers like her who write for the soul while running for livelihood deserve respect and expectation."

4. A COMPARATIVE STUDY OF MA JINLIAN AND MA HUIJUAN'S UNDERSTANDING OF THE LOCAL WORLD

4.1. Similarities

1. Because they come from the same region, there are great similarities in geographical and cultural writing. "As an important part of human spiritual and cultural activities, literary creation is bound to be influenced and limited by its space. It can even be said that the diversity of geographical condition determines the diversity of regional culture, which in turn determines the diversity of literature to a certain extent. Ma Jinlian, a female writer of the Hui nationality, lives in the mountainous area in the south of Ningxia, where the natural geographical environment and human geography have certain influence on her temperament, psychology, knowledge structure, cultural heritage, values, aesthetic tendency and artistic perception. We can see the unique geographical and cultural landscape in her works, and discover the customs and the evolution of people's feelings in Xihaigu, as well as many working scenes and the daily life of local farmers. Of course, there are also her efforts to explore and philosophical thinking about future life. "

2. Influence on the masses: they have considerable influence among the writers from Xihaigu and the local people. "The unique concern and expression of Ningxia women writers' creation on the reality of human existence. Niu Xuezhi, in his comments on Ma Jinlian of the "80s", said that Ma Jinlian not only inherited the style of Xiao Hong, but also inherited the writing style of Shi Shuqing. Commentators believe that Ma Jinlian has broken through the time dimension and identity consciousness of the "post-80s", and she is concerned about the existence mode of rural life at the bottom, which shows the helplessness of people in the face of harsh reality. She captures reality with intuition and faces the modernity of people in rural society. Ma Huijuan, a female farmer who don't even know the words "male" and "female" in public toilets, have become an influential writer via mobile phone, and have also been elected as "the deputy to the National People's Congress". Her legendary growth experience has a great influence in the local area.

3. Like many western writers, the works of Ma Jinlian and Ma Huijuan are full of suffering. Because this is the true life of people in the West, what's more, in Xihaigu, the most bitter area in the world", the harsh natural environment and the shadow of traditional ideas always make

it difficult to avoid suffering and tragedy. However, they did not deliberately describe the misery of life when describing suffering, although that kind of life can almost be described as "misery". Ma Jinlian always tries to describe the perseverance and tenacity of the people in Xihaiigu in the face of hardship, and the the desolation of existence seems to have a different meaning in the face of the strong desire for survival." Some scholars have pointed out that the mainstream lower-class literature focuses its writing on excavating the realistic pain of the lower class and using the poverty of the material life to seek justice for the lower class. However, Ma Jinlian describes the lower class life poetically in a lyrical style. Compared with the poverty of material life, the poetry in difficult years is the core of her works." Ma Huijuan highlighted the struggle of beauty in the difficult predicament, and wrote the bitter and boring survival of immigrants with great aesthetic feeling, turning bitterness into sweetness.

4.2. Differences

1. Ma Jinlian takes "reshaping the local land" as its attitude towards the local world, while Ma Huijuan is more yearning for and accepting the new local world. Seek "real spirit to get rid of poverty and solve the thirst of the soul." Ma Jinlian's works aim to "reshape the local world of Hui nationality for readers" and hope to return to the pre-modern local utopia in response to the collapse of the local world under modernity. Ma Huijuan wrote more about the painful but happy days while meeting new life and challenges in the new environment after the relocation of immigrants. As she said, "Now I am concerned about the thirst of the land and the thirst of the soul. As I said in the article, the land where only crops grow is barren after all. I hope to try my best to get rid of poverty and solve the thirst of the soul." In *Out of Black Eye Bay*, she recorded the story of more than 10 families in Black Eye Bay from the difficulty of leaving their homeland to moving away and then getting rid of poverty and getting rich. Works such as "Whispering in the Wind" and "Out of the Black Eye Bay" all describe the transformation of immigrants from the old local world to the new local life.

2. The irreplaceable uniqueness of Ma Jinlian's novels "does not entirely benefit from the narrative experience gained from children's or women's perspectives", which just belittles the relationship between exterior and interior dependence between narrative form and content. It is this unique narrative perspective of girl that makes her different from other Xihaiigu writers, and it is the girl perspective that ensures many possibilities of the novel. First, these girls are rooted in daily farming life, and the girl perspective gives poetry to daily experience. Second, because girls have not received education or have a low level of education, the ethnic and religious activities in girls' perspective have no other cultural perspectives as reference and no value judgment, so they are neither mysterious nor landscaped. Third, the absoluteness and enlargement of children's thinking reflected in the girl's perspective just corresponds to the growing identity." "Seeing the world through children's eyes is a restrictive narrative perspective, but because of children's naivety and inexperience, they can express many poetic words in children's tone, thus diluting the suffering on the surface of the story. For example, "Long River" mentioned that when there is a dead person in the family, it is necessary to give a little change to the children who come to the funeral. In this way, the sad farewell has a festive meaning in the eyes of children. "

3. Different growth experiences. The growth experience of Ma Huijuan is more peculiar than that of Ma Jinlian. Ma Jinlian is a teacher who accepted professional training. With her passion for literature and her love for the local world where she lives, she has become one of the best female writers in Ningxia by more than 20 years of efforts, supporting half the sky of Ningxia literature alone; Ma Huijuan, a farmer, dropped out of school at home after graduating from junior high school. She, an ordinary farmer, is unwilling to accept fate, never gave up her dream even if she lived hard and tired. She blossomed in her struggle and realized her life value

step by step. She turned from a rural women to a writer and a deputy to the National People's Congress, her spirit and courage to fight against fate is more prominent.

5. CONCLUSION

The local world of Ma Jinlian is poetic and beautiful. Her works show the poetry and beauty of her local land carelessly from the perspectives of women and children. However, from the creative process of Ma Jinlian, she has been using seemingly careless style to deal with current problems. Ma Jinlian takes "reshaping the local world" as the focus of her attitude towards the local world. Her novels are not blindly addicted to the local world. From a deeper perspective, she consistently practices the reconstruction of the local world, and expresses the rejection of modernity. She wrote a beautiful local utopia as a resistance to modernity, which is the result of her selective reconstruction of the past.

Ma Huijuan is more yearning for and accepting the new local world. Seek "real spirit to get rid of poverty and solve the thirst of the soul." As a farmer, Ma Huijuan wrote the pastoral life to the extreme. The attitude of being positive, not complaining, and being contented in endless overworked life is put on paper by literature, which injects spiritual nutrition into the difficult and boring life and makes the new local world colorful. Ma Huijuan's identity as a farmer, special experience and sharp and free writing style make her perspective closer to life and her works more grounded.

When we examine the prospect of the local world through the local writers' perception and attitude towards the local world, it is found that "the fate of the local world in the history of modern world and its subjectivity construction process are not only faced with the interactive relationship between integration and resistance, center and edge, creation and criticism with modern planning", but also meet the question that it may die out day by day. With their advantage of being born and raised in the countryside, women's unique delicate emotion and subtle observation, Ma Huijuan and Ma Jinlian who come from the local area minimize the local confusion in the new local era, re-recognize the local world of the audience from the aspects of life, emotion and behavior; turn the homesickness and helplessness of the laboring masses and immigrants into power; accelerate the pace of urban-rural integration, and inject fresh blood into literature.

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