

## The Aesthetic Implication of Aikebaier Mijiti's Chinese Fictions

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**Keywords:** Aikebaier Mijiti; implication; aesthetic character

**Abstract:** Aikebaier Mijiti's Chinese fictions are obsessed with the construction of metaphors and symbols, the search for metaphysical meaning and the thinking of the common state of human living condition. Its implication not only benefits from his compound bilingual thinking, but also relates to the creative atmosphere of communication, variation and innovation.

### 1. Introduction

Aikebaier Mijiti is a famous writer of the Kazakh ethnic group of China. He is not only nourished by the traditional culture of Kazakh, but also influenced and smelted by Han culture and some other cultures. In addition, the advantages of bilingual thinking have contributed to the unique meaning of his fictions. The unique characteristics of a certain ethnic group seem to be less obvious in his fictions, and instead, a common emotional experience is presented in his fictions.

Aikebaier Mijiti is not a famous writer making a great sensation in the literary field, but he has his own unique pursuit. In the preface for the anthology of stories *Oh, Fifteen-year-old Hardily...*, Wang Meng once said that Aikebaier never fills content in according to the ready-made structure, and instead, he is watching and thinking deeply all aspects of life, captures the emotions, entanglements and conflicts of people from life and makes the unique renditions in his novels.<sup>①</sup> In spite of limited space, his fictions is featured by rich thought and spiritual exploration -- the sensitivity to life, thought of history, insight into the society, soothing and deep artistic structure<sup>[1]</sup>; The rhythm full of alien mystery is extended and filled in the narrative. The most important thing is that they are unified in the metaphor and polysemy of the meaning, attracting readers to explore more deeply. There are two rendering paths for its implication texture.

### 2. Implied meaning but naturally-come sense

Although Aikebaier "still faces the reality of living", but his attention is more paid to the commonality of human existence. The world of his fictions has entered "a series of long-term propositions that are sufficient to guarantee the vitality of novels", such as the exploration of the essence of human beings (*Underflow*), the discussion of the relationship between man and nature (*Ambitious*, *Underflow*, *Nurman and His Hunting Dog Barris*), exploration of moral (*Wooden Raft*, *Small Silent Courtyard*), thought of human survival and future (*Red Calf*, *Swan*) and meditation historical trajectory (*The Lame Wild Horse*), etc. For a writer engaged in realist creations, these propositions have helped him achieve the promotion in the search for literary aesthetics again and again. His works reflect the style of realist creations which touch on history and never evades reality. He pays attention to the truthfulness of the details, the appreciable presentation of the plot and the depiction of characters' psychology and modality; but at the same time, the description of his works "transcends the concretization and enters the vast world of rich and profound meaning", which reflects the art purpose of modern fictions, namely "stride across the description of 'this sideness' to the performance of 'that sideness'". "The sense of life in his works is intertwined with the sense of history, expressing the heavy and tenacious struggle of human individual for survival in the collision between the ideal and reality.

His novellas, such as *Small Quiet Courtyard*, *Underflow*, *People Removing Tombs*, *Angle--Target*, *Oh, Fifteen-year-old Harlidy*, provide the combination of thinking and rhythm, the atmosphere of thinking and supplement, the illusory but full content and the uncertain trend of story,

which are naturally condensed in his works. Each article can give readers an indescribable and looming sentiment, but they exist, tempting readers' thinking and inspiring their mind. This uncertain but directional trend is the commonality of Aikebaier's creations -- the combination of meaning and implicitness. His descriptions are mostly concerned with the local conditions and customs of the Kazakh steppe. However, simply describing the customs of a nation and shaping impressed image of a few Kazakhs cannot achieve the final aesthetic requirements of the literary works. Only when these characteristics of an ethnic group serve the final aesthetics required by literature, or when these characteristics are integrated into the author's unique understanding of life to produce profound literary charm, they can light brilliance and form excellent works. Therefore, it does not make much sense to comment with traditional phrases which are used to comment on the creation of many other ethnic minority writers, like "presenting characteristics of the times" and "full of national features".

What is the implication? In ancient Chinese literary, it is interpreted as "the long-lasting meaning of words". Hegel held that implication is the "inner vitality, emotional soul, style and spirit"<sup>[1]</sup> of art, and "the metaphysical implication is a high aesthetic realm that only excellent works can achieve". Aikebaier is good at exploring the ultimate meaning of life through concretization in his fictions, reaching universal and eternal spiritual experience and philosophical thinking.

Here takes the mini story Angle -- Target for example. In this story, a hunter on a national boundary wanted to hunt a grouse, and he could aim at it according to his original distance. In order to be foolproof, he slowly moved to the edge of the river near the boundary, but when he arrived at the river, the grouse suddenly crossed the river and fell to the birch trees on the other side. At this time, the grouse was under the "jurisdiction" of the neighboring country. Even if it was in touching distance, the hunter could only sign looking at the bird. At the end of the novel, there are quite meaningful words like this: "He didn't understand, for a moment, why to guarantee complete success turns out to be nothing." Some people say that "this theme is calling for the world's unity and calling for the abolition of national boundary". It may be one of the many regrets that express life<sup>[2]</sup>, but it reflects the thinking of the most common regret in people life.<sup>[1]</sup>

### 3. "Fuzzy allegory" text

Metaphorical novels such as Nurman and His Hunting Dog Barris, Wooden Raft, Swan, Red Calf, especially the three ancient themes The Lamé Wild Horse, Resentment, The Man Wearing Antelope Skin, presents a tendency "fuzzy allegory"<sup>[3]</sup> because of the multi-vocal symbol construction. In the anecdote fictions Resentment and The Man Wearing Antelope Skin, the virtualized history constitutes a strange and mysterious atmosphere of the novel. Resentment describes the weakness of mighty Battle Jalken behind his reputation as a great hero, the struggle between the good and bad of human nature, the conflict and contest between good and evil, and the regret after his good nature asserts itself. He harmed others and was harmed by others in the same way. This life cycle is intended to express the old maxim "coveting gains ahead without being aware of danger behind". Sartre also once said: If you treat others with malice, then they will be your hell. When Jalken died, he stared straight at the blue sky and seemed to have seen something hidden in the depths of the inscrutable sky. But it needs the readers to understand what he found by themselves. "Blank" is unique value of Aikebaier's novels in aesthetics. At the end of the story, the narrator said that he told this story about the hero because he thought of his grandfather, for that the story was told by his Grandpa. Why does the narrator mention his grandpa? Maybe grandpa is a metaphor of old maxim. Therefore, this story is a Kazakh-style warning -- how should people coexist with each other in harmony and how to be a "philosophical metaphor and moral symbol"? In this sense, this fiction transcends the category of Kazakh culture and has general and universal meaning -- thinking about the common destiny and living conditions of human beings.

The Man Wearing Antelope Skin is also a moral symbol and a metaphor. The reason why hunters wore antelope skin is to lure antelopes and hunt them -- with the purpose to survive. But the hunter was mistaken and killed for being like an antelope by another hunter because he was wearing an antelope skin. The young man who accidentally killed the hunter regretted and pleaded with the

hunter's sister to kill him. At this point, “a wit and concealed theme has arisen”: One hunter struggling to survive killed another hunter who was also trying to survive. This seems to be another cycle of life relationship: the former wanted to survive but cannot, while the latter regretted and wants to die but was rejected. What the novel conveys to us is Abstract philosophy of life, including the expression of ideal and reality, the sigh of human beings' helplessness and pessimistic fate dominated by mysterious power, the optimism of human virtues, etc. *Wooden Raft*, *Swan* and *Red Calf* are about modern themes. However, the construction of their symbolic metaphor tends to be holistic, and the “fuzzy allegory” tends to be stronger. The main theme of *Wooden Raft* seems to criticize that Muhtar and his son are not grateful after being rescued. In fact, through the image construction of symbols and metaphors, this work conveys an appeal for mutual understanding and equal dialogue among ethnic groups. Muhtar, Muhtar's father and Sayram Lake form an organic whole, becoming good beginning of the novel. Sayram Lake is a mysterious lake. The Sayram Lake (here also indicates the excellent tradition of the Kazakh) has not yet been recognized and understood, and the valuable spiritual resources of the Kazakh have not been further developed, just as the mysterious beauty of Sayram Lake. The underdeveloped Kazakh is the “other” in the eyes of advanced nations. In the fiction, the author obliquely expresses his own condemnation of ethnic discrimination. The author is digging and highlighting the national character of Kazakh. He attempts to express a desire that the national self-esteem can be cherished and the national character can be understood.

In *Swan*, the six-year-old Harrimanthly devoutly and obsessively traced and searched for the existence of swans. The swan is a symbol of beauty and purity. Harrimanthly's pursuit makes us “look back at the filth of the secular world and think about what human beings should pursue”. Obviously, the strong symbolic metaphor of Aikebaier's novels has greatly enhanced the rich and profound implication of the novel. It is this kind of metaphor and symbolic reinforcement, overly calm narrative sentiment and atmosphere and the reinforcement of the “implication” that make readers resonate with the soul, which “can only be achieved through the cooperation of appreciation”; and this is inseparable from the readers' ability to perceive and experience<sup>[1]</sup>, that is, the their accomplishment.

#### 4. Conclusion

Aikebaier is obsessed with the common state of human existence, the search for metaphysical implication and the construction of metaphor and symbol, which is directly related to the advantage of his bilingual thinking. This makes him able to navigate the ancient Kazakh culture and freely deal with Chinese culture and foreign cultures. The most important thing is that, he put his own creations into the overall framework of contemporary Chinese literature, extensively studying and absorbing the artistic skills and experience of writers of Han nationality, capturing the modern features and opening his mind. For example, the formation of metaphors and symbolic factors that constitute the rich and profound implication in Aikebaier's fictions is closely related to his bilingual thinking. On the one hand, the ancient folk culture of Kazakh has the tradition of moral admonition and aesthetic consideration of the object of the universe, which has formed the spirit of diligence and exploration of the Kazakh writers including Aikebaier. On the other hand, the Han culture and foreign cultures have provided a broad vision and skills for Aikebaier's creations. In other words, the overall Chinese literature has been the key to shaping his writing style and it is the direct factor forming the rich meaning of his works.

#### References

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