

On the Current Situation of Female Literature Creation in Tibetan Autonomous Prefecture of Garzê

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Keywords: Female, Literary Creation, Tibetan Autonomous Prefecture of Garzê, Current Situation

Abstract: The female literature creation in Tibetan autonomous prefecture of garzê has been struggling in the gap between the mainstream literature and the male discourse hegemony. This paper makes a preliminary discussion on the female literature in Tibetan autonomous prefecture of garzê from three chapters: the current situation of Tibetan female literature, the current situation of female literature in Tibetan autonomous prefecture of garzê, as well as the current situation and thinking of the research on the female literature in Tibetan autonomous prefecture of garzê. In order to attract more scholars' attention to this group and encourage more female literary lovers in autonomous prefecture to create literature.

1. Introduction

At the beginning of the founding of new china, mr. Mao dun first used the title of “national literature”, and proposed “to carry out the literary movement of all ethnic groups in china, to combine the content of new democracy with the literary form of ethnic groups, and to exchange experiences among ethnic groups, so as to promote the development of the literature of new china in many aspects”. In tibetan autonomous prefecture of garzê, sichuan province, literary writing started late. Nowadays, literary creation is in its infancy, there are relatively few people who specialize in literary creation, while garzê female literature has been struggling in the gap between the mainstream literature and the male discourse hegemony.

2. A Brief Introduction to the Current Situation of Tibetan Female Literature

In the Field of Tibetan Literature, Female Literature Can Not Be Ignored. from the Founding of the People's Republic of China to the Period of Reform and Opening Up, There Were Few Tibetan Literary Works. for Example, Mr. Yidan Cairang Began to Publish Poems in 1958, and His Works Include *Snow Mountain Collection*, *Snow Lion Collection*, *Snow Region Collection*, *Snow Rhyme Collection* and So on. Since the Reform and Opening Up, That is to Say, from the 1980s to the Early 1990s, Many Works in Both Chinese and Tibetan Languages Have Sprung Up in Tibetan Male Literature, Chinese Works Such as Yixi Danzheng's *the Surviving Man*, Jiangbian Jiacuo's *Gesanmeiduo*, Zasadava's *Tibet, the Soul Tied on a Leather Knot*, *Tibet, the Secret Years*, *the Turbulent Shambhala*, and the Sabo's *Round Day*. Native Language Works Such as *Pine Stone* by Ban Jue, *Reunion* by Duo Jieren, *Story of Three Sisters* by Rabapinco, *Years of Ordinary Farmhouse* by Zaxi Bandian, *Youth Wave* by Duan Zhijia, *Secrets of Zhaisu Government Office* by Wang Duo and *Snow Lotus* by Caidan Duoji. during This Period, Tibetan Female Literature Works with a Seemingly thin and Firm Pace, Follow Tibetan Male Literature with a Strong Flavor of Butter Zamba, Initially Entered the Stage of Tibetan Literature. for Example, Yixi Zhuoma's Novella *Early Morning*, and *Early Morning* Have Distinct Political Color. It Tells about in the Early Period of Liberation, in Order to Protect the Red Regime, Danba's Parents Were Killed in the Fight with the Reactionary Leaders and Bandits and he Escaped from the Dead and Was Rescued by the PLA; the Color Only Magic Realism Short Story *Phantom Vision* and So on.

Since the Early 1990s, Tibetan Literature Has Been Flourishing Day by Day. Representatives Include: Alai, Yang Zhen, Mei Zhuo, Hua Mao, Deji Zhuoma, Etc. Tibetan Female Literature Gradually Bid Farewell to the History of One Language, That is, Chinese Expression, Showing a

Trend of Bilingual or Multilingual and Diverse Expression. For example, Yang Zhen's *the Edge of the Chinese Character*, the Novel *Asexual God*, Mei Zhuo's Novel *the Sun Tribe*, the Novella *Buddha*, *Highland Barley Land*, the Novel Collection *People on the High*, *Love of Musk*, the Prose Collection *Tibetan Fragrance*, *Auspicious Yushu* and so on; Hua Mao's *the Charm of Spring*, Ciren Yangji's *People on the Journey*, Zhuoma Cai Rang's *Journey of the Soul*, Mei Duoji's *Snow Erbium*, Ci Ji's *Tibetan Girl* and other Native Language Works have been published one after another. The works have expanded from a single novel to prose, novel, poetry and so on.

There are many academic achievements on Tibetan female literature. Yan Yingxiu published a paper called *a Brief Introduction to the Development of Contemporary Chinese Tibetan Female Literature in the Past 30 Years* in the first issue of *China Tibetology* in 2013, and Hu Peiping published a paper called *an Overview of the Study of Contemporary Tibetan Female Literature* in the third issue of *Tibet Study* in 2013. In 2014, at Lanzhou University, Zheng Hongna's master's thesis *the Age of the "Goddess" on the Snowy Plateau -- on the Chinese Novels of the Contemporary Tibetan Female Writers*, borrows the language of Ma Lihua: "Ge Yang, the Beauty of Tranquility; Wei Se, the Beauty of Romance; Yang Zhen, the Beauty of Modesty; Mei Zhuo, the Beauty of Elegance." It is pointed out that the literary creation represented by Ge Yang, Wei Se, Yang Zhen, Mei Zhuo, Baima Nazhen, Nima Pando, Yan Yingxiu and so on, has opened the era of "Goddess" in the Tibetan literary world; in 2014, at Tibet University, Zhuoma Ciren's master's thesis *on the Creation of Contemporary Tibetan Female Writers (Tibet)*, from the two parts of the author and the works, this paper makes a detailed study on the history, current situation and outlet of the female literature of Tibetan mother tongue. Among them, there are more academic achievements about female Tibetan authors or individual works, for example, Wang Wenting's master's thesis *Research on Mei Zhuo's Novels* (Shaanxi Normal University 2008); Xu Yin's *Female Writing in the Snowy Plateau -- on the Creation of Contemporary Tibetan Female Writer Mei Zhuo (Qinghai Lake, 2013, Issue 1)*; Huang Xiaojuan's *Female Writing in the Memory of National Culture -- on the Novel of Tibetan Female Writer Mei Zhuo (National Literature Research, 2012, Issue 6)*; Xu Qin's *Comment on the Novel of a Tibetan Writer Yang Zhen "Asexual Gods" (Research on Literature and Art, 2011, Issue 4)*; Xu Meiheng's *on the Two Minister Novels of Baima Nazhen (Journal of Hebei Radio and Television University, 2011, Issue 3)*, etc.

3. A Brief Introduction to the Current Situation of Female Literature in Tibetan Autonomous Prefecture of Garzê in Sichuan Province

Garzê, Sichuan Province is the cultural core of Kangba Tibetan area, but its female literary creation started late. In recent years, with the continuous exchange of multi culture and the increasing expansion of new media, the female literature works of Garzê in Sichuan Province have sprung up like mushrooms after rain. These literary works are presented to readers through Tibetan-Chinese bilingual edition's *Garzê Daily*, *Gongga Mountain*, *Sunshine in Tibet*, *Tibetan Poetry*, *Kang Ba Media* and other WeChat Official Account, *Tibetan Culture Network*, *Sichuan Poet--Garzê poet square* and other network columns, *Garzê TV*, *Kang Ba TV* and other media platforms, and build a unique literary world with Garzê's charm and female feelings.

3.1 Chinese Writers and Their Works

Compared with male literary works, the female literary works of Garzê in Sichuan Province have always been in a weak position of non mainstream. As far as the Chinese female literary works are concerned, although they haven't formed the general climate of literary creation, they are still quite rich compared with other Tibetan areas. Since the 21st century, more and more attention has been paid to the creation of Tibetan female literature. *Selected Poems of Contemporary Tibetan Female Writers*, *Tibetan Female Writers Series* and other books have been published successively. In 2009, *the sky pastoral* (Central Literature Publishing House, November 2009), edited by Garzê daily, included the creative works of 25 new Kang Ba literary newcomers launched by *Garzê daily* from 2006 to 2009, including the works of 14 female writers, such as Pan Min, Tian Guanglan, Wang Dan, Luo Ling, Yixi Kanzhuo, Wang Chaoshu, Cen Yao, YongCuo, Xiangqiu Zhuoma, Qin Danna,

YongChu, Yong Xi, Nan Zeren and Ben Bacuo and so on, such as *Garzê poet square, Tibetan poetry*. The wechat public platform published the literary works of many female writers, such as Banqian Gema, Santan, Yong Cuo, Zhuo Ga, Duoqia Yangzhong, Wei Yang, Rai, Luo Ling, Luoqia Baima, Mesa, and Yixi Kanzhuo. This paper gives a brief introduction to several representative female writers and their works.

3.1.1 Wei Se and Her Works

Wei Se is well-known in the Tibetan literature circle and one of the early Tibetan female writers who have entered the literary circle since the founding of the people's Republic of China. Because her prose collection *Tibet notes* was banned by the authorities, she resigned and became a highly controversial freelance writer, who has written *murder, Tibet memory*, etc. Wei Se was born in 1966 and lived in the mainland and Tibet for a long time. However, she was listed as a Kang Ba writer group because her ancestral home was Dege. The academic articles on the review of Wei Se's literary works are as follows: Yan Zhenzhong's *shaking a clear bell -- after reading "my hometown of Dege"* (Tibet Literature, 2002, issue 1); Bai Mazhen's *on the Tibet analysis of Wei Se's prose "my hometown of Dege"* (Tibet Literature, 2002, issue 1), etc.

3.1.2 Sang Dan and her works

Sang Dan, from Kang Ding, has been engaged in writing for many years. She has published many novels, essays and poems, and published a collection of essays, *"The Journey of Magic"*. Academic articles on the comments on Sang dan's literary works, include: Deng Li's *"Sang Dan's Creation Theory under Double Identity Vision"* (*"Journal of Northwest University for Nationalities"*, 2016, issue 2) and *"On Sang Dan's Creation"* (*"Alai Research"*, 2015, issue 2); Xie Jia's *"The Edge of the snow, the Sanctuary of the soul --The Comment on the Kang Ba Poetry Sang Dan's Poetry (The Edge of Snow)"* (*"Contemporary Literary World"*, 2013, issue 4) and so on. As a disabled creator of Tibetan women, Sang Dan demonstrates her unique writings charm through the poetic description of people, things and events in this special area of Kang ding. This is just like the evaluation of Mr. Yao Xing Yong from the School of Literature of Jinan University: "Sang Dan's evaluation in the Tibetan forum is not too high, but she and Wang Xiu Cai Dan may be the best and most artistically pure of the Tibetan poets. Just by her two poems, "The Sound in the Pastoral" and "The River Shines Me", we can determine the status of the outstanding poet in the China Chinese poetry during the transition period."

3.1.3 Yong Cuo and Her Works

Yong Cuo, from Kang Ding, can be described as a rising star in the Kang Ba literary world. Her works are scattered in the publications such as *Gong Ga Mountain* and *Tibetan Literature*. In 2016, she was hired as a contract writer for Ba Jin College of Literature, and published a collection of essays, *"Au Village"*. She uses clever language to describe "Ben Hui" in a transparent way, as she wrote in the article *"The Palace of Vegetation"*: "If you forget the source of life and forget the people who are nurturing your growth, your thoughts will be eclipsed by the unconcealed winds and disappear".

3.2 Native Authors and Their Works

Sichuan Garzê female native writers and creative works are very deserted, *"Selection of Poems by Contemporary Tibetan Women Writers"* (Hua Mao, National Publishing House, March 2005) contains the native language works of Ci Ren La Cuo and Jane Barram. The mother tongue expression of Sichuan Garzê female literature is still in its infancy, Native-language articles of pure literary nature are scattered in publications such as *Gong Ga mountain* and *Gangjian Meiduo*, but there are few published works such as poetry, prose, and novels. The existing personal poetry collections are mostly published in the form of internal magazines.

Ci Ren La Cuo, a native of Garzê Country, studied at the Tibetan School in Sichuan Province, she published a collection of native language poems *"The Color of Thinking"* in the form of a magazine in 1999. And now she is a Tibetan teacher at the Garzê Country National High School.

She expresses the emotional process of Tibetan women's difficult choices in tradition and modernity by virtue of the life experience blending with the Kang Zang culture. She expresses the longing and pursuit of truth, goodness and beauty with the feminine beauty of Tibetan motherhood. As she wrote in the articles *"Snow Mountain Tears for You"*: *"This world/ despite the blossoms of the flowers/ but the shepherdess on the prairie/ endure the destiny/ low-key the long tune of waiting /tears and heart/ drip between the tea bowl and the cow ring/ as if it should be/ dawn chasing the night/ holding out the round sun/ lost 19 years of youthful whispers/ shepherdess on the grassland/ sadly repeating yesterday's proverb/ turning around for housework in the bitter cold/ is this what she hopes and gains/ in this spring season/ thousands of churn piece of ghee/ is it her long-awaited dream/ shepherd girl on the prairie/ snow mountain tears for you."*

4. Sichuan Garzê Female Literature Research and Thinking

Compared with other Tibetan areas, regardless of Chinese or native language female literature creation, Sichuan Garzê is still in a non-mainstream and fringe state. For example, the representative figures of Tibetan female Chinese literature mentioned in the Xu Mei heng's *"On the Novel Creation of Three Generations of Tibetan Women Writers"* (*"Western Academic Journal"*, 2015 issue 12), Ni Jinyan's *"Poetic Narration of Tibetan Land-Analysis of the Aesthetic Language Style of Tibetan Female Writer's Chinese Novels since the New Period"* (*"Journal of Xinyang Agriculture and Forestry College"*, 2015 issue 4) and Liu Shuqin's *"Investigation on the Image of Tibetan Women in the Narrative Literature of Tibetan Women in the Transition Period"* (Jinan University, 2006 Master's Thesis) and other articles including Yi Xi Zhuo Ma, Mei Zhuo, Bai Ma Na Zhen, Yang Zhen, Ge Yang, Ni Ma Pan Duo, Duo Ji Zhuo Ga, Yong Ji Zhuo Ma, and articles has fewer names of Sichuan Gan Zi female writers. Similarly, the names of Sichuan Gan Zi female writers are less common among Tibetan women's native language writers.

From the above information, we can easily see that the multiple imbalances in the female writers group in Garzê, Sichuan: Judging from the content of the works, most of the works tell a story of a long-term deep but disappearing from the lines, the desire to leave the homeland and the desire to return to culture, the enjoyment of materialism and the persistence of truth, goodness and beauty and others swallowed them and described their complex psychological activities during the cultural transition period. Such as Sang Dan's *"Syracuse Season"*, Pan Min's *"My Family Chef"*, Ze Ren Kang Zhu's *"Proof of Time"*; In terms of authorship, most Sichuan Garzê female writers are in an embarrassing situation of multiple marginalization. First, it is marginalized in the literary circle where men are the dominant words, and the other is marginalized in the national literature circle dominated by Tibetan culture. Although many writers are authentic Garzê people in Sichuan, most of them live in the corridors of Tibetan and Chinese cultures. They don't know much about the Tibetan culture rooted in the most folk, and they often reveal their anxiety and confusion about marginalized identity. Such as Wei Se's *"My Hometown De Ge"*, Wang Dan's *"Dust Starts from the Paradise of Life and Death"*; In terms of language expression, most writers do not express themselves in their mother tongue, and there are only a handful of native speakers. As far as this article is concerned, there are 24 Chinese writers listed. Of course, there are a lot of lists, but only 2 native speakers can be listed, and there are almost no two-language creators in Tibetan and Chinese. The multiple imbalances in the identity of these writers also frame the style and connotation of different works: Creating literature with the identity of the culturally marginal, that is, the other and the coexistence of self, shows a variety of complex psychology such as confusion, awakening, and return. For example, the female Chinese writers in Garzê, Sichuan, many of their works are closer to the real situation of urban residents and public officials in the country or institution; The creation of literature with the vision of a weak main cultural person, that is, the coexistence of self and non-mainstream, shows a variety of complex psychology such as criticism, persistence, and simplicity. For example, the female native writers in Garzê, Sichuan, many of their works are closer to the real thoughts and living conditions of the majority of Tibetan farmers, herdsmen or Tibetan women, showing the injustice of social status and division of labor of Tibetan traditional women; worrying about the disappearance of fine traditional culture under the temptation of utilitarianism;

thinking about reconstructing the spirit of Tibetan nationality under the mainstream culture of Han nationality and so on. This is a group that cannot be ignored. As Yao Xin Yong of the School of Literature at Jinan University commented:” In Tibetan poets, this is a personal awakening, and it is also a double awakening as a co-construction and the nation itself.”

5. Conclusion

“The essence of life is poetic, and people are poetically perched on the earth.” Women who live in Garzê, Sichuan, rely on their keen thinking and delicate feelings, and the unique and heavy charm of this land, they are destined to become poetic speakers. Although their current poetry is like a toddler or a hoarse dream, for the locals whose hometown is in the middle of the earth, she is the closest and most appropriate poetic statement. “Unexpressed emotions will never disappear.” Sichuan Garzê female literature will also speak more poetics at a more powerful pace.

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