

Study on the Influence of Fairy Tale Realism on Xixi's Novel Creation

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Abstract: Magic realism was introduced into China in 1970s. Due to the special historical, geographical and cultural background of Hong Kong, Hong Kong literature developed freely and independently with less ideological constraints. Ye Si and Xixi once represented the Hong Kong cultural elite and directly integrated with western culture. As early as 1950s and 1960s, they began to experiment with magical realism to write, almost following the literary trend in Latin America. The book *Flying Felt* is a linear series of the rise and fall of the Hua family, with magical realism and fairy tale realism, to write the century-old secular life history of Hong Kong (Feitu Town). This paper takes Xixi's *Flying Felt* as the main research object, and from the perspective of fairy tale realism, summarizes Xixi's "improved" writing of magical realism and diversified writing of fairy tale realism through narrative techniques and language styles in his works, and analyzes the artistic treatment of historical issues in his works. At the same time, it discusses the expression of Hong Kong local consciousness in Xixi's novels.

Keywords: Fairy tale realism, Native consciousness, *Flying Felt*.

1. Introduction

Judging from the research history of Xixi and his works, most researchers focus on urban writing, female writing and narrative skills. This paper will interpret Xixi's novels from the perspective of fairy tale realism. The purpose of this paper is to find the description of Hong Kong's local consciousness and the artistic treatment of historical issues under the obscure metaphor by studying the realistic writing techniques of fairy tales in Xixi's novels.

Xixi's writing language is concise and poetic. Her broad academic vision and broad thinking come from her keen interest in humanities, social sciences and natural sciences, and her rich literary world comes from her accumulation of China classical literature and her familiarity with foreign literature. The biggest feature of the fertile town in Xixi's works is the fairy-tale world she created with her heart, that is, the city where she lives, overlooking Hong Kong. The two perspectives form tension and blend together seamlessly, with both fairy-tale imagination and anxiety about practical problems. Up to now, literary theorists have done a lot of research on Xixi's urban literature, narratology, stylistic creativity and female perspective, especially on her urban literature, with a wide range of aspects and perspectives. In recent years, they have also emerged in an endless stream, and they have made great achievements. However, the research on her realistic fairy tales has been relatively few, and some of them have been touched upon in the overall study of her entire creation or the study of a single work, or just. The author takes Xixi's *Flying Felt* as the text, and chooses to analyze it from the perspective of fairy tale realism, hoping to be innovative and rewarding.

2. Xixi's New Interpretation of Magic Realism

2.1. The choice between "magic" and "magic"

Xixi questioned the history as well as the artistic form.

When others expressed doubts about her novel form, she asked, "What is the novel form?" In his creation, Xixi is unwilling to abide by tradition and convention for the purpose of expression, so he often carries out stylistic experiments and challenges the established language order and cultural norms. In the literary world of Hong Kong, Xixi can be regarded as the pioneer of the new situation. As a special administrative region of China, Hong Kong has always been at the forefront of China in the integration of eastern and western cultures and the development of commodity economy, and the earliest writers in China who received magical realism and started practical writing appeared in Hong Kong. The generation of Ye Si and Xixi, who represented the Hong Kong cultural elite and directly integrated with the western culture, began to experiment with magical realism as early as the 1950s and 1960s, almost following the literary trend in Latin America.

Xixi appreciates the novels of Latin American writers, especially Garcí a Má rquez, and the magic techniques are borrowed from there. Magic techniques are widely used in contemporary writers' works, such as Mo Yan's *Fatigue of Life and Death*, *Wine Country*, Chen Zhongshi's *White Deer Plain*, Yu Hua's *The Seventh Day*, etc., but they are particularly appropriate in the fairy tale context of Xixi's novels. Children understand the world with imagination. In children's minds, everything is possible, so it is reasonable to use magic techniques. There is a trade-off between Xixi's use of Latin American magic techniques in her creation. She once said that her novels retain more "magic" in magical realism and reduce the depiction of "magic". What Xixi pursues in her novels is the naive and magical bright effect, and the strange tone that belongs to Latin American land is preserved but not used.

When talking about the creative methods of Xixi's novels, critics often take magic realism as the crown, which seems to be too serious, because the techniques used by Xixi are different from those used by Latin American magic realism as mentioned above, and their magic techniques are just one of the many modern artistic skills that Xixi has learned for his own needs, and it is not the only one.

When Xixi wrote *My City*, he used fantasy techniques to moderately improve Latin American magical realism. For example, "a man pricked my arm and gave me a needle, which made my arm angry on the spot." I only give him marshmallows. "[1]"Some walls are soft. When I hammer the nails in, they shout: There are cigarettes, let's smoke. They like smoking, so they bite nails in their mouths. Some walls are hard and fierce. When nails see them, they get scared and have to bow. "

Xixi, like a "urchin" who constantly breaks the convention and challenges it, tries various narrative forms and writing skills. History, myths, fables, news and encyclopedic knowledge are all brought into the surreal spiritual world by her light fairy tale brushwork. The magical realism in Latin America is more about the cold and cruel social reality and historical problems, while Xixi has not fallen into the popular social criticism mode in her creation, and what she shows is the improved writing with magic but without magic.

3. Fairy Tale Realism Elements in Xixi's Novels.

3.1. Childish language style

The story of Feitu Town consists of *The Story of Feitu Town* (1982), *Apple* (1982), *The Town Curse* (1984), *Strange Tales of a Floating City* (1986), *The Grey Lanji of Feitu Town* (1986), *The Supplement to the Wonder of the Universe* (1988) and *The biggest feature of the fertile town* described by Xixi is a fairy-tale world created by him. However, the fertile town was not only created by Xixi's imagination, but also looked out at the real world, that is, Hong Kong, the city where she lived, in her own fairy tale world, and the two perspectives formed tension and merged into one. Therefore, the creation of Xixi's fairy tale realistic novels and its language expression form are the core of this section.

Xixi's use of fairy tale elements is inseparable from her love for fairy tales and children. Some commentators pointed out that it is an eternal "childhood spiritual temperament" that constitutes the essence of fairy tales. [2]This "childhood spirit temperament" constitutes the purest writing posture of Xixi. The unique narrative discourse of fairy tales is a bridge between the author and the reader, and the author's exploration and simulation of the reader's aesthetic psychology makes it possible for the reader to communicate from the surface to the deep in the text. Fairy tale language therefore presents a unique charm.

Give an example from *Flying Felt* to explain this language style.

"Secondly, the Dutch Aquarius has been traveling since it was born and refuses to stay in one place for too long. For example, a bottle of toilet water can be used for a year and a half, and the bottom is flat. You can keep it on someone's dresser for a year, and you can at least feel sorry for yourself when you look in the mirror for half a year. Another example is a wine bottle. When the wine is finished, the wine bottle is thrown away. For decades, I still don't know what kind of mud pile I am lying in. As for the Dutch water bottles, they are eternal travelers who come back soon after going out, and they are always in a hurry and can't settle down. " (*Flying Felt Bottle Travel*)"

This kind of fragments all reflect childlike innocence and interest, which makes the whole novel ripple with a relaxed atmosphere. There is a similar writing in Xixi's *My City*, in which the protagonist Aguo "I nod my head to them" and

other words imitate the tone of children. Xixi used to throw a childlike perspective into life to deal with his own novel narrative, and at the same time used humorous and personalized language to attract readers, so he was even more impressed by the author's witty conception and design. At the same time, Xixi properly grasps the use of exaggeration, personification and metaphor, which makes the ordinary scenes in life vivid, makes the novel naive and magical, and is full of relaxed atmosphere. Whether personifying an object or exaggerating a trivial matter, her writing adds richness and implication to her expression, which makes her works closer to the character of fairy tales.

3.2. "Mask" under the real problem

Xixi's inquiry about history is full of modern consciousness, but unlike some southern writers, Xixi is not interested in the dark side of society. She holds a friendly and understanding attitude towards "My City" and only gives some gentle irony at most. She said: "I prefer the effect of comedy to the method of sadness and depression." The current situation is that when there are too many tragedies and all of them are written like this, I want to write happily, even if people will think that I am just writing something funny. "[3] It's not that Xixi didn't see the historical and social problems in Hong Kong, but that she didn't want to "brutally" reveal the scars of Hong Kong. She preferred to observe and discover the city as an observer and treat these problems with a relaxed attitude.

So how does the author express heavy historical problems and serious social reality problems? The novel should not only describe the cruelty of history, but also the darkness of social reality, but it should not be too straightforward and inflexible, because if the description of reality is too straightforward, it can show the truth of reality to the greatest extent and realize the realistic creative idea, but it will destroy the essential characteristics of fairy tales' fantasy and strangeness, and too inflexible will also make readers lose interest. Therefore, it is necessary to deal with the application and combination of realistic creative methods and fairy tales.

In 1975, a Danish freighter transported more than 3,000 Vietnamese refugees from the sea to Hong Kong, which became the beginning of the refugee tide in Hong Kong. In 1979, the British government signed an agreement on behalf of Hong Kong at the United Nations conference in Geneva, making Hong Kong a "port of first asylum" and promising to accept Vietnamese refugees unconditionally, which has brought endless troubles to Hong Kong ever since.[4] Xixi wrote in the book: "In the military camp, each of them was assigned a bed, and some were canvas beds. They spread the canvas and put the nails into the wooden frame. None of them has a pair of chopsticks, but an iron bowl. They queue up for dinner every day. They choose clothes in a big room, which is full of clothes. They can take as much as they like. Only a few people who go to the mountain are looking for their loved ones. Others only bring food and water and talk kindly to those who come face to face: Are you hungry? You are hurt. So they gave medicine to the bleeding wound and food to the hungry body. Many coats and shoes are put on strangers. "[5] Faced with the problems left over from history, Xixi did not choose to write directly, nor did he choose to show his position on political issues. In her own way, she artistically treats these cold and hard questions, making readers read them more soft, delicate and thought-provoking. In Xixi's pen, the refugee camp is full of poetry, as if it had become a paradise for refugees. This language expression is also

influenced by the childlike imagination in fairy tale realism.

In the face of environmental pollution in the city, she wrote: "Isn't a good street paved and built?" However, in less than half a year, another group of workers came, digging, digging and digging holes in roads or sidewalks. Moreover, this dirt ditch is still very long. Gravel is turned up and piled up on the road, sediment is flying everywhere, and the air is full of white ash and black powder. Boss Ye is miserable. All the furniture in the shop is covered with a thick layer of sand. On weekdays, dust is easy to blow into the store, so boss Ye always dusts all the furniture with a feather duster several times a day. [6]"Chapter 10 of *My City* describes the imagination that the city is wrapped in plastic sheets, which is also a flexible application of her realistic writing techniques in fairy tales. Then, through her language, she expresses the sense of alienation between people and between people and cities, and gradually there is an impenetrable barrier and metaphor.

For the heavy theme of colonial history, Xixi treated it lightly. In Xixi's novel "*The Story of the Grey Lanes in Feitu Town*", Shoulang, whose history has been covered for a long time, gained the right to speak. Let's listen to the child's voice: "Actually, who is my biological mother is no longer important. What matters is: the right to choose. Why don't I have the right to choose and always have to be at the mercy of others?" Shoulang's situation symbolizes the embarrassing situation of Hong Kong during the Sino-British negotiations. In this process, Hong Kong is only an object to be dealt with and has no right to participate in the choice. The British put up the "public opinion" sign, and the China people also conveyed the wishes of Hong Kong with the "*Song of Seven Sons*". No one really listened to the voices of the people of Hong Kong. Xixi's unexpected questions questioned the tradition and everyone in the tradition, which made history clear in an instant. [7]

Fairy tale novels, as a special literary form, can reflect the society and reality, but it reflects the real life of the society in a way and with a sense of proportion. Generally speaking, fairy tales adopt a way of refraction and reflection, rather than the reproduction of reality. Brandeis compared the expression of fairy tales to "masks" in *On Andersen*, indicating that the real life reflected in fairy tales should be the real life with masks. From the above analysis, Xixi's fairy tale novels integrate the real social reality into absurd and wonderful fantasy, which not only has a clear understanding of reality, but also has the fantasy of fairy tales, which truly realizes the natural integration of reality and fantasy, and she also puts on a mask for real life and Hong Kong history.

4. Conclusion

The above three chapters are my thoughts based on Xixi's works and reading experience, and after consulting some documents. Through the study of Xixi's integration of fairy tale elements into novels, we understand Xixi's moderate improvement of magical realism writing and the theory of fairy tales and novels, and gain different levels of

understanding of fairy tale elements in novel theory, works and readers' feelings. It is precisely because of the uniqueness of both novels and fairy tales that fairy tales have attracted people's attention. Whether the research community agrees with the name of fairy tales or not, such literary works are real and have research value. The innovation of literary creation lies in its ability to maintain vitality forever, be eclectic and learn from others. Xixi's absorption and reference of fairy tales makes her novel creation unique. Through the study of Xixi's novels, we can see that the writer has a tendency to integrate fairy tale realism into novels in his creation. The author thinks that Xixi's narrative art has built her unique novel world—just like the city life she wrote, it is endless and growing. She views the modern city with the view of animism, and endows the reinforced concrete city with new vitality. As the cell of the city, people will be redeemed after every "catastrophe" through unremitting efforts. Xixi shuttles between reality and surrealism, "what should be" and "what is" on the flying carpet woven by words, providing a new way and a new angle to look at reality. Finally, I will return to the earth, explore new interpretation space and meaning of life in my daily life, and wander around the streets of "my city" to find new possibilities. The summary of the realistic literary view of fairy tales must return to the enlightenment of magical realism to contemporary novel creation. In this regard, Xixi responded in practice. Magic realism originated in Latin America, trying to reproduce social and political elements from rural myths and historical legends. Marquez once said: "What seems magical, illusory or magical is actually the basic feature of Latin America." Latin America has always been a place full of wonderful artistic reality, which may be natural, social or spiritual. So Xixi is actually dreaming for Hong Kong, adding some illusory phantoms to this too solid place. Xixi, she is a dreamer in Hong Kong. Xixi used fairy tales to express Xixi's Hong Kong complex, and all her novels about the city were full of deep theme of praying for Hong Kong and deep love for Hong Kong.

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