

MODERN CHINESE LITERATURE AS REFLECTION OF SOCIAL PROCESSES

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Abstract: *in this article the development of Chinese literature in the era of reforms is included and new literary trends are analyzed. Author states that modern Chinese literature reflects all social processes that take place in Chinese society after the certain time, and also reveals the CCP's regulatory role in identifying "priority" of artistic but literary directions. An assessment is given, to the processes associated with the reorientation of literature, towards the market and opens the outside world, which led to their partial depoliticization.*

Keywords: *scar literature, Root Search Literature, Literature of reforms; cultural market, commercialization PDA.*

СОВРЕМЕННАЯ КИТАЙСКАЯ ЛИТЕРАТУРА КАК ОТРАЖЕНИЕ СОЦИАЛЬНЫХ ПРОЦЕССОВ

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Аннотация: *в статье рассматривается развитие китайской литературы в эпоху реформ и анализируются новые литературные тенденции. Автор утверждает, что современная китайская литература отражает все социальные процессы, происходящие в китайском обществе по прошествии определенного времени, а также раскрывает регулирующую роль КПК в определении «приоритета» художественных, но литературных направлений. Дается оценка процессам, связанным с переориентацией литературы на рынок и открытием внешнего мира, что привело к их частичной деполитизации.*

Ключевые слова: *рубцовая литература, литература по корневому поиску, литература реформ, культурный рынок, коммерциализация, КПК.*

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The development of literature during the period of reform and opening up was determined primarily by the cultural policy of the CCP. In the late 70s - early 80s. XX century the theme of the "cultural revolution" has been the leitmotif of the work of many Chinese writers. The literature, dubbed "Scar Literature," described the horror and suffering of "ten years of tribulation" and sharply denounced Maoism. Examples of such works are Jly Xinhua's story "The Scar", and Liu Xinu's story "The Wand of Happiness." Shen Rong "Middle Age", Feng Jicai "Shout", etc. At the same time, the press already then positively assessed those writers who in their works began to pay more attention to the preservation of national specificity. They were opposed to the authors who began to imitate the "Western modernists". In order to depict the new atmosphere in the country more vividly, they were recommended to creatively use the slogan propagandized for decades, "put foreign at the service of China, put the ancient at the service of modernity." This theme sounds in the novel by Mo Infeng "The Song of the General" (1980) [2].

The novel describes the different fates of three generals who found themselves on opposite sides of the barricades during the Cultural Revolution. The main hero - the commander of the air force formation, opposed the "gang of four", went to prison, lost his family, but remained faithful to the ideals of the revolution. His childhood friend, Polntkomnsar, who never dared to openly defend justice, helps him to confront the supporters of the Quartet. The novel received the Mao Dun Prize. The author of the novel "In the Valley of the Lotus" Gu Hua describes a Chinese village in the 50s and 70s. XX century The plot revolves around the heroine, who was doing a small trade in the market, was able to earn money for a new house, for which she was enrolled in the "new fists" and was ruined. Her husband committed suicide. But justice triumphed: at the end of the "cultural revolution" it was rehabilitated, and the guilty were punished. By the mid 80s. many non-critical writers tried not only to realistically describe the horrors of the recent past, but to analyze the phenomena that persisted in Chinese society, which hindered the country's progress. At this time, there was a flourishing of artistic journalism. This genre, new to Chinese literature, aroused great interest among readers, since for the first time in many decades, writers were given the opportunity to touch upon topics that were previously inaccessible to them, to speak the truth about the problems they observed in modern China [3].

Among the publicists, the prominent representative was the writer Liu Binyan. In his essays, he tried not only to describe the complex processes that were taking place in the country, but also to find the reasons that hinder its "healthy" development. He saw the reasons for these in the corruption of administrative and party officials who came to power during the years of the "cultural revolution". It is they, according to Liu Binyan, who are still opposed to the new course aimed at improving the life of the people, and hinder the creation of a favorable environment for modernization in China [1. P. 353]. In the documentary story "People and Werewolves" ("Zhenyao zhngjian"), in the essay "Eternal Merits, Eternal Sins" (co-authored with Yu Itasm) and other works, the author vividly illustrated that the attitudes and slogans "cultural revolution", which help some cadres to create lawlessness and arbitrariness. Over time, the direction of "literature of scars" was replaced by a new one - "literature of reflections." This indicated that Chinese society was gradually coming to a calmer comprehension of its past. The authors sought to describe the historical processes in the country, to reflect the life of a real person and his fate. Wang Meng's works are a striking example of "literature of reflection". With the progress of the transformation in Chinese society, "accusatory enthusiasm" has ceased to meet the current ideological needs. By the mid-1980s. In literature, criticism of the "cultural revolution" lost its sharpness, and the propaganda of the "four modernizations" and the creation of a new image of a socialist person during the period of reforms came to the fore. These are, for example, the novel by Zhang Qi "The Reformer" ("Gaygezhe", 1983), the story of Chiayi Zilong "Symphony of kitchen utensils", etc.

The rationale for the goals set for themselves by the representatives of the literature of the "search for roots" is quite biased and contradictory. But their concern about the break with the culture of the past and the resulting gap between contemporary Chinese literature and world literature shows the deep discomfort that writers felt about the cultural and ideological vacuum - a consequence of the events of the recent past. Root-seeking literature saw traditional Chinese aesthetics, Western modernism, and South American magical realism as an antithesis to totalitarian party dictatorship and a source of inspiration for their creativity, thus striving to further liberate Chinese literature from the subordination of art to politics, postulated by Mao Zedong at the meeting in Yanan. One Hundred Years of Solitude by Gabriel García Márquez, in particular, has inspired many writers to seek out mystical elements from their country's past. For example, in the works of Zheng Yi, Zheng Wanlong, Zhang Chengzhi, Jia Pingwa, Han Shaogong, Wang Anyi, Mo Yan and other writers, the action takes place not in cities, but in remote rural areas, where myth and reality are intertwined. The combination of myth and reality is used to see China in the synthesis of temporal layers, ancient and modern at the same time, through the prism of a new artistic perception, the impulse for which is, first of all, the modernist search by the author of his own self in art

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