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THE POSITION “SEARCHING FOR ROOTS” HOLDS IN THE LITERATURE GENRE OF FEMALE AUTHORS AND THEIR CREATIONS IN CHINA

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ABSTRACT

This article is dedicated to women writers of the 1980s, who are an integral and important part of Chinese literature. In the works created in the mid-80s, the writers not only described the horrors of the recent past of the people, but also tried to analyze and observe the flaws that still persist in the society that hinders the development of the country. As a result, journalism has developed rapidly, and the direction of "search for roots" has emerged. In the literature, the development of this direction was a peculiar necessity, because after the Cultural Revolution, many writers realized the poverty and backwardness of existing literature and actively sought to take literature to a new level.

KEYWORDS

China, women's literature, "Searching for Roots", Western literature.

INTRODUCTION

Women's creativity is an integral part of the Chinese literary process. The emergence of women's literature in China dates back to very ancient times and covers a large period in terms of development. The state of China, the hearth of ancient civilization, has undergone many dangerous, conflicting political processes throughout its historical development. In particular, the twentieth century was a period of various

revolutions and political upheavals. Women's literature also developed in tandem with the times. Today, China has become a country with a female literary environment that is radically different from the ancient times when the names of female artists were used anonymously. "Women's literature" 女性文学 is officially used as a literary term in China. Women's creativity has formed a huge literary heritage, and to

this day its various aspects are being studied by world synologists.

THE MAIN RESULTS AND FINDINGS

1978 marks a new page in Chinese history. China opened its doors to the whole world that year. Such profound changes in society are explained by the abandonment of revolutionary radicalism and the step towards reform [1]. Many intellectuals who were oppressed during the Cultural Revolution came to light. The country was in dire need of strong and skilled professionals. These processes also had a significant impact on the literature.

Chinese scholar Hong Zicheng recommends that the literature of the 80s be divided into two stages: the period before 1985 and the period after it [2]. The beginning of the 1980s was a period of "opening up" and "assimilating" different ideological cultures, "a model of the cultural revolution" and the development of ways to destroy social realism. Humanism in the spirit of enlightenment and modern literature have come to the public's attention. If the "literature of thoughts of the past" that replaced the "literature of the scars" took the path of criticizing the cultural revolution, in the 80s this topic was ignored. Young authors began to turn to free creativity, to different themes, not to a sad past. New styles began to flourish. The work of writers such as Thomas Eliot, Virginia Woolf, Norma Meyler, Donald Barthelm led to the development of the Chinese avant-garde.

Features such as the disappearance of boundaries between time and space, the real and imaginary worlds, the "flow of consciousness", the addition of folklore elements to the texts of works, the growth of the supernatural began to be used effectively by Chinese writers to re-evaluate reality. CCP Chairman Hu Yaoban's call for "creative freedom" in 1984 paved the

way for writers' creative fantasies. In Chinese social discourse, this period was called the "New Age of Enlightenment." In the 80s, interest in Nietzsche's philosophy, Freud's psychoanalysis, Sartre's existentialism increased. Their theory had a profound effect on the worldview of Chinese writers and poets. Many modernist and postmodernist works by Western and Latin American writers, such as Proust ("In Search of Lost Time"), Kafka, and Joyce ("Ulysses"), have been translated in large numbers, and have inspired Chinese writers to form new styles.

In December 1986, thousands of students took to the streets of Beijing to demand reform. The slogan "Let hundreds of flowers bloom, let hundreds of schools compete" was on the agenda. Writers and poets who had been forced to create due to the political situation for many years now began to write their thoughts openly. According to O. Ryabchenko, who studied this period specifically, in previous years such a diversity of genres and literary directions was not observed. The scholar notes that during this period, three generations of writers simultaneously created in the field of literature. The first is the older generation born before the 40s, the second is the middle generation born in the 40s and 50s, and the third is the generation of writers born in the early 50s and 60s [3]. Each generation of writers has their own creative principle, their own ideas, and their own approach to reality.

The older generation was committed to the ideas of the revolution, and as the famous Chinese critic Wang Men pointed out, this generation was responsible for the future of the country's literature [4].

The middle generation was the artists who were exiled to the villages during the years of the Cultural Revolution, who, although somewhat abandoned revolutionary ideas, still focused more on creating a new system of values, understanding the essence of

existence. The translation of Marquez's "Hundred Years of Solitude" and the strong influence of this work led to the emergence of "literature in search of roots" in China. The founder of this line is 韩少功 (Hán Shǎogōng) [5].

The writers of the third generation, on the other hand, are in favor of an individual approach to the creative process, a true expression of reality, raising the issue of the tragedies of the cultural revolution and its impact on the psyche and destiny of people. The main principle of the creators of this period is the Truth.

In the works created in the mid-80s, the writers not only described the horrors of the recent past of the people, but also tried to analyze and observe the flaws that still persist in the society that hinders the development of the country. As a result, journalism also developed rapidly. The "search for roots" direction emerged. "Search for roots" 寻根文学 (xúngēn wénxué) is an important cultural direction, and this concept has begun to be used in the sense of a symbol of national cultural traditions. In literary processes, too, it acquired a specific content. In December 1984, the Council "New Age Literature: Retrospective and Forecasting" was held in Hangzhou. Among the council participants were writers and critics of the younger and older generations. There were also Han Shaogun, Li To, Zhen I, A Chen, Li Qingsi, who belonged to the "educated youth". After the meeting, its participants began to write articles one after another, reflecting their views on the literature of "search for roots" 寻根文学 (xúngēn wénxué). The articles written included works such as Zhen Wanglun's "My Roots," Li Hanyu's "Regulating My Roots," and A Chen's "Culture Limits Humanity." Among them, Han Shaogun in particular stands out for her activity in this stream. Her article "Roots of Literature" 文学的根 was

accepted as a manifesto of this literary movement [6]. Han Shaogun said, "Literature has its roots, and the roots of literature must go deep into the foundations of traditional national culture. If the roots are not deep, the leaves will not bloom," she argues. All this paved the way for the formation of the concept of "return to the roots" literature.

In the literature, the development of this direction was a peculiar necessity, because after the Cultural Revolution, many writers realized the poverty and backwardness of existing literature and actively sought to take literature to a new level. In the process, they considered it appropriate to refer to Western literature, especially modernist literature, if necessary. Having some understanding of Western literature, however, they realized that neither copying from Western writers nor mastering their school would still help to create an original work of art. The various opinions expressed in the critique of this process coincided at one point: Chinese literature could communicate with the world only if it was founded on a broad cultural layer [7].

The direction of "search for roots" had a strong influence on literature. Political ideology has somewhat deviated from its critique of reality. The creation of prose works accelerated. In prose, there was a deep interest in the culture, customs and daily life of different regions. The young writers from the "Educated Youth" came across a very rich culture and were amazed at its potential. The profound philosophy reflected in the treatises on Confucianism, Taoism, and Buddhism fascinated them. While Chinese national traditions dominated the content, they were also creatively influenced by the narrative style in the works of Richard Flunker and Garcia Marquez.

In the language of prose, on the one hand, there was a desire for purity and simplicity, and on the other hand,

there was a desire for the Venyan language, rich in its visual means. In the composition, structure and narrative style of the works, there is an imitation of ancient stories.

The main representatives of this direction are Dan Yumei, Wang Zentsi, Zhang Zhengji, A Chen, Zheng I. The main feature of the work of these writers is that they made effective use of Chinese folk myths and legends about goodness, beauty, kindness in their works, emphasizing the authenticity of these sources and their relevance to eternity.

The most common theme in the mid and late 80s was "a return to the original concept of literature it represents". This, in turn, increased the role of literature in the spiritual realm in the processes that took place. It also demonstrated that in a sense it was moving away from the field of enlightenment, and that the topics raised in the literature were multifaceted. They followed the principles of removing social responsibility from literature, being skeptical of the slogan "interference in human life", criticizing works that promote social and political issues, and paying more attention to literary styles and forms. It was during this period that the idea of "poetry for poetry" was born, and avant-garde prose was developed, exploring the possibilities of language and storytelling. As a result, the concept of "personal creativity" has emerged in poetry and prose, and among poets and writers there have been cases of abandonment of major social and political issues.

Magazines founded at that time also played an important role in the literary process of the 1980s. One such publication is Today (founded on December 23, 1978 in Beijing), which features works by Shi Zhi, Man Ke, Bei Dao, and Yan Li. The magazine focused on the work of young poets, mainly members of the "new artistic movement." The launch of the "Literary

Almanac" under the magazine gave ample opportunity to popularize the works of writers and poets. However, soon the magazine came under pressure and closed. Women are almost non-existent among poets. We see that women are more creative in prose.

The 80s and 90s in the history of Chinese literature are characterized by a high level of development of women's literature. It should be noted that "from the late 70s to the mid-80s, the country underwent a profound cultural transformation, and women artists took an active part in this cultural and linguistic transformation" [8].

The influx of a large influx of female artists into prose of literature is seen as a cultural phenomenon of the 1980s. During these years, Chen Xenja, Bin Xin, Liu Ying, Lin Shuhua, Bai Wei, Lo Shu, Din Lin, Su Xuelin were the main force of this movement. In the literature, the proliferation of women's names, first and foremost the issue of women's liberation, was put on the agenda as a social problem. The reformers, who consisted mainly of intellectuals, supported women in every way. There is an important aspect that needs to be addressed here. Writers who entered the literature in the early 1980s were not formed as a specific gender group. Chinese critics, readers, and writers themselves argued that there should be no difference between female and male writers. After all, male and female writers were equally active in "scar literature", "search for roots" and other areas. The internal connection between gender and creativity, the concept of women's creativity and women's literature only began to be promoted in the mid-1980s. The main reason for this is that some writers began to raise the issue of women in their works and began to express the views of women [9]. It was during these years that women artists themselves took the opposite approach to the question of whether "women's literature" existed.

Some writers did not want to emphasize their gender identity, while denying the existence of "women's literature". It seemed that belonging to "women's literature" leads to a contempt for their creative abilities. However, the entry of modern western feminism into literature, the increasing creative experience of women writers, led to a radical change in the attitude of literary circles to the concept of women's literature.

Hun Zitsen points out that from a youth perspective, female artists make up two categories [10]:

The first category includes those who entered the literary scene in the 50s and 60s and earlier (Yang Jian, Wei Jun, Tsung Pu, Zhen Min, Hong Tsunin) and middle-aged writers who showed their activities after the Cultural Revolution (Zhang Jie, Chen Jun, Day Qing, Lin Li, Ho Da, Day Xouin, Han In, Chen Nayshan).

The second category consists of women artists (Wang Ani, Zhu Lin, Tie Nin, Xu Xiaobin, Liu Sola, Di Yunmin, Shu Tin, Zhang Kankan, Tsan Xue) who were included in the "educated youth". These were mostly born in the 1950s and "sent to rural areas" during the Cultural Revolution.

The work of these two categories of women not only led to a qualitative change in "women's literature", but also became an integral part of the history of literature in the 80s.

CONCLUSION

In short, the late 1970s and early 1980s marked a new stage in the history of the Chinese people. The implementation of the "open door" policy in the country led to significant changes in both the political and cultural spheres. Reflecting the bitter experiences of recent history, depression and insecurity, "scar literature" and "literature of thoughts about the past"

were replaced by "literature for the search of roots" aimed at assimilating positive and humane ideas from the past. In the 80s of the twentieth century, three writers and poets of the older, middle and younger generations simultaneously created works in the field of literature. The older and middle generations were direct participants in the recent past and history of the country, a generation of artists who experienced the consequences of the "cultural revolution", and it was their work that led to the development of "literature for the search of roots." Young artists, on the other hand, began to eagerly embrace the experiences of world literature. A free approach to the artistic interpretation of reality was observed in the work. The translation of many works by Western and Latin American writers, such as N. Meyler, Barges, F.Kafka, J.Joys, M.Prust, T.Eliot and V.Vulf led to the influx of consciousness, modernism and postmodernism techniques into Chinese literature, and the development of Chinese avant-garde literature. In the 80s of the twentieth century, a large group of women artists entered the literature. As a result, this process was perceived as a "cultural phenomenon". Among them were Zhang Tsze, Lin Li, Wang Ani, Zhu Lin, Tie Nin, Xu Xiaobin, Liu Sola, Tsan Xue. The work of these women not only led to a qualitative change in "women's literature", but also became an integral part of the history of literature in the 80s. From a genre point of view, it has been observed that many genres of novels, short stories and essays have been created in women's literature.

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