

# The Issue of “Women's Literature” in Contemporary Chinese Literature: Creators of Style and A Wide Range of Themes

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**Abstract---** *This article addresses the emergence of women's literature has been the subject of much research in world literary studies. The main reason is that many women artists have been involved in the literature of a particular nation at a particular time. In China, the concept of “women's literature” is officially included in the scientific issue. So far, few studies on Chinese women literature have been published. The emergence of literature in this area is inextricably linked to China's political life and socio-cultural environment, which has laid the groundwork for a later stage in the history of literature. Without studying this stage of literary history, it is difficult to get a complete picture of the development of modern Chinese literature, particularly of women's literature. The research also emphasizes the influence of historical period on literature and the fate of its representatives.*

**Keywords---** *“Reform Literature”, “Cultural Revolution”, Exile, Literary Direction, Women's Literature, Socio-Political Situation, Literary Process.*

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## I. INTRODUCTION

The role, status, and rights of women in society, both in the West and the East, have always been controversial. In Chinese society, the concept of “women's literature” “女性文学” is an integral part of these issues. The study of women's works as a separate form of artistic creation is a matter of debate. Because in the literature of some nations, the history of women's art dates back to ancient times, but has been studied too late as a literary phenomenon. The notion of “women's literature” also emerged in the literature of different nations under the circumstances of different societies. In some countries there are prominent female artists, but they are not separated by the so-called “women's literature”. Today, many of the women's works are published in world literary studies. Special conferences dedicated to them are being held. The work of women has become the object of research not only by writers but also by psychologists, philosophers, sociologists and historians. Currently, there are conflicting views and approaches to the concept of “women's literature”: Literature is not gendered, literature can only be good or bad. At the same time, modern literary studies have the view that “women's literature” is an unfounded notion. On the contrary, the literature is divided, “the literature is still divided, and it is divided earlier, but only with the claim that men's literature is literature and women's literature is a reservation” [1], There was also an undercurrent of disrespect for female creativity as “nature can give women a spark of talent, but it never gives genius” [2], “women's poetry is an unconscious imitation” [3]. We think that a person has the opportunity to express their creative abilities regardless of gender. And the value of a work of art is determined by its artistic integrity, the urgency of the problem raised, the

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extent to which universal values are expressed, and most importantly, the puzzles and solutions of human destiny, the authenticity of the image of the human being.

## II. THE MAIN RESULTS AND FINDINGS

Here, let us shed some light on the notion of “women's literature”. Different sources describe this concept as follows. In particular, “Women's Fiction” is a generic term for books intended for female readers and includes romance novels. It is argued that women's literature should be differentiated from women's art [4]. Of course, female artists can write not only about women but other topics. Romance Writers of America describes women's literature as “a novel designed for business and about women whose lives are on the brink of growth”. In this definition, a woman's journey to growth reflects emotionally charged thinking, as well as her behavior and behavior that alters her relationship with other people”. In this definition, a woman's journey to growth reflects emotionally charged thinking, as well as her behavior and behavior that alters her relationship with other people [5]. Hence, “women's literature” means that a group of scholars understand the works of women devoted to women. The second group of scholars understand “works created by female artists”. We partly agree with the views of the second group of scholars. In our opinion, women's themes are phenomena that represent the thematic scope of a work, whereas women's literature is an event associated with the creator of art; Partly because we have many male writers who masquerade as a masculine artist, with the mastery of the “female language” of female spirit and inner world. The writer or poet (regardless of gender, age) must enter into the psyche of the “other” (i.e., female, male, young, old, etc.), and speak their language while creating the image.

The emergence of women's literature has been the subject of much research in world literary studies. The main reason is that many women artists have been involved in the literature of a particular nation at a particular time. And, naturally, an event occurs, then it gets its name.

In China, the concept of “women's literature” is officially included in the scientific issue. So far, few studies on Chinese women literature have been published. It is worth noting the research done by Russian sinologists. For example, According to the dissertation called “The Life and Creativity of Modern Chinese Literature writer Van Ani” by Russian scientist D.V. Lyvov, Van Ani plays a special place in the literary life of the country. This study is devoted to the study of the life and work of one of the famous writers of China, Van Ani 王安忆 (born in 1954), who came to the creative field after the “Cultural Revolution” in China [6]. Van Ani is the author of dozens of novels, about twenty essays, over a hundred stories, essays, and screenwriting. In addition, dozens of her works have been translated into foreign languages. The researcher used Van Ani's three stories and one novel. It is noteworthy that D.V. Lyvov was able to give a full picture of all aspects of her personality, both as a creative and a publicist, as well as the stages of her literary career.

N.K. Khuziyatova's thesis was called “Modernist tendencies in the works of Chinese writers of the 1980s as a search for identity in the context of globalization”. This thesis is based on the formation of modernist principles in Chinese literature and the works of the authors who worked in this direction. Along with modernist writers, the researcher analyzes the work of Tsan Seue, one of the most prominent writers of contemporary Chinese literature. He emphasized that the factors that played a major role in the formation of the modernist style of Tsan Seue were the

work of Franz Kafka, Samuel Beckett and Eugene Ionesco, and the literature of the May 4 Chinese movement in China [7]. As it turns out, Khuziyatova did not elaborate specifically on women's literature. But it is noteworthy that the two chapters of the third chapter of the thesis were dedicated to the work of Tsan Seue, a prominent representative of the literature. In addition, the scientist thoroughly analyzed the writings and methods of the writer Lu Sola, one of the first representatives of modern Chinese modernist literature. It is noteworthy that the greatest representatives of modernism in Chinese literature are women artists, as opposed to other folk literature. It was in their works that they started using the techniques of artistic creation that were completely new and unusual for the time. Because of the works of these female writers, the experience of norealistic tendencies and trends in Western literature began to be embedded in Chinese literature, which is loyal to the classical tradition.

Apart from the monographs that have been explored by the creators of Chinese women's literature, some articles have addressed this issue. Хыцысан, AA Dremireva's article "The formation of creative personality Zhang Jze" is the author of a number of novels, essays and short stories, essays in the Chinese language, whose works have been translated into several languages and received awards from the world and Chinese government [8]. For the first time, Zhang Jze's literary activity, the stages of her creative activity, and her features are being studied. It is noteworthy that the author, Zhang Jze, classifies the stages of her creation, emphasizing the themes that have served as a specific leitmotif at each stage. This approach not only explains why these topics were at a particular stage, but also provides an insight into the work of other writers and contemporary writers.

Two major social and political events of the early 20th century in the history of the country: "Sin Hai Revolution" [9] and the "May 4 Movement" [10] intensified the influence of Western liberal views and philosophical thinking on Chinese public opinion in China. The main aim of the members of this movement was to create a new culture, combining traditional Chinese culture and best practices of Western science and culture [11]. In the late 20s, Mao Zedong's literary ideology became a leading ideology. This led to a rise in the feminist movement of women during this period. The development of "women's literature" as a phenomenon in the new Chinese literature began at that time. Another point is that if ancient Chinese literature had a high role in poetry, women's experience in writing prose had increased during this time.

The war with Japan in 1937 caused China to be divided into territorial parts. As a result, different governance systems were established in different regions, and writers who lived and worked in these regions had different approaches to the same problems. War became a leading theme in this period's literature. In short, the two major events of the first half of the twentieth century China-Japan War (1937-1945) and Civil War (1946-1949) strongly influenced the development of women's literature, the essence and content of works of this period, and the creative style of the writers. In the first half of the 20th century it is advisable to divide women literature into 2 stages:

1. Literature of 20-30 years
2. Literature of the 40-50s

The most talented representatives of women's literature in the 20-30s of the 20th century are 冰心 Byn Sin Bin, 丁玲 Deen Lin, 萧红 Xiao Hoon, 石评梅 Shi Pinmey, and 吕碧城 Lyu Bichen. Their work became the cornerstone

of modern Chinese “women's literature”.If we look at their lives and their creations, we can see the impact of the social environment of that time on their lives.All of them werewell-educated or from children of rich families and took an active part in the country's life.However, as a victim of the policy, they were also sentencedto “Re-training camps” [12].In a short, they went through all the hardships of their time in their own destiny.

The most important features of women's literature of this period are the name of 冰心 Bin Sin (1900-1999).The writer's real name is 谢婉莹 Sei Wan (nicknamed “Ice Heart”). Since the age of seven, she has been writing poems.She studied at the American Christian Girls' School in Beijing and later at the Yantsin University.The May 4 movement forced the creators to come under the nickname of Bin Sin.After graduating from the university, she studied undergraduate studies in English Literature in America.Bin Sin was not only a master of prose, but he also translated the works of world writers (R. Tagore, H. Jubron) into Chinese [13]. At the same time, he taught in various universities. Bin Sin began his career by writing small poems. Concepts of Nature, Life and Death, Happiness were the subject areas of Bin Sin's poems, which later became the subject of his stories [14]. Bin Sin is also a major representative of Chinese children's literature.In her series "Letters to Little Readers," he combines the Chinese classic genre - "bitsie" (short notes) and the style of the traveler's diary specific to European literature. The author works in-depth in analysis of children's inner worlds, their imaginations, their perceptions of reality, their mother's happiness.These aspects of author's creations also caused critical acclaim.A number of Chinese critics, in particular, Van Zhefu, Juan In, and Mao Dunlar, are critical of her work. In her work “The New Literary Movement in China”,Van Zhefu wrote about Bin Sin's works: "her worksare old-fashioned for the progressive society” [15]. The critic believed that the writer was not so critical to the social realities as she was surrounded by family, household, school life problems [16]. As for Juan In, in the work of “Modern Chinese Writers”, “She (Bin Sin) is undoubtedly one of the typical representatives of the first famous writers and the new literary movement ... but what she understands is: a) motherly affection; b) ocean; c) childhood memories. Mao Dun writes that “reality” is idealized by Bin Sin and that with a “hungry belly” a person will not find peace in reading his works. According to Mao Dun, her works have no deep social contexts, and mysticism tends to be strong.He also believes that her characters are interpreted as weak, inability to solve their problems [17]. The interest in the work of Bin Sin can be observed in the Republic of Uzbekistan.In particular, the graduate of Tashkent State Institute of Oriental Studies,Gulnoza Ziyamukhamedova analyzed the works of Bin Sin in her master's thesis and also published translations of Bin Sin in one of the Republican journals [18].Bin Sin remained true to her ideals and vision for the rest of her life. The author herself said: “My heroes are small florists, and I am an old florist”.We cannot agree with the above critics. Bin Sin was a great writer. During her 75-year career, she was always true to her ideas and never became a singer of class interests.She was able to create realistic views on the lives of ordinary people by raising topics such as small issues in the family, mother's anxieties, and school life, young people (children).

Poet Lyu Bichen 吕碧城(1883-1943), who is famous for her poetry not only in China but also abroad, in the early 20th century. Lyu Bichen, who left home because of opposition to education, faced enormous challenges.For her unique style and literary taste, Lyu Bichen, who was appointed editor-in-chief of In Lyanchji's newspaper, remained in the Chinese press history in 1904 as the first female editor in China. The core of her work is the

protection of the rights of Chinese women. The establishment of the Beyyan girls' school, the demonstrations for women's protection, and the established committees are evidence of her active involvement. Studying at Columbia University, traveling to the US and Europe had a great impact on Lyu Bichen's life. By 1926, he was a prominent public figure. Due to her work, several international organizations were active in China during this period.

During her career, Lyu Bichen adhered to traditional values. She did not have to accept the Western influences blindly, but stood firm on the principle of adaptation to tradition. She accepted the ideas of new culture proponents, but instead takes the position of preserving the classical language.

This author put forward the idea of preserving and developing aesthetic values that have developed over the centuries. She followed the same idea in his work. Her works are a standard example of classical Chinese poetry. That is why her poems were not so popular. The writer herself later acknowledged that the use of the Baihuah language could help develop aesthetic taste of the people, and that women of the language of speech could help them find their place in literature.

### **III. CONCLUSION**

In summary, the development of women's literature in the 40-50's coincided with World War II and the Civil War in China in the 1940s. Because of this important political factor, the country went a system change. Of course, the ideology of the ruling system had a significant impact on culture, art and literature. Literature became a political weapon of government. Various literary movements and directions developed. This, in turn, reflects the landscape of the literary environment of that time. The tragedy of the people, the suffering of the intellectuals during the war, and the impact of the war on the lives of ordinary people contributed to the creation of high-quality works. By the 1950s, the literary ideology of Mao Zedong had become a decisive force throughout the country. The basis of this ideology was to improve the socio-political effectiveness of literature. In a short, literature was supposed to serve and obey the classical, political interests. This ideology banned any freedom of creativity. As a result, many artists who were against this policy and did not support it, went abroad. Most writers started translating. Even in those years women's literature did not stop developing. On the contrary, many poets and writers entered the literary scene. Among them were Yuan Jin, Tsao Min, Bay Lan, Su Tsin, Yan Jiang, Jiang Aylin, Lyu Bichen and dozens more started writing different works. Their creations are expressions of different worldviews and ideas, and they are different in art. Some of them were in-depth and contemporary artistic works, while others acted as propagandists and ideologists for Communist Party ideas. The creators of Chinese women's literature have enriched the history of Chinese literature with colorful, attractive works. Different in scope, these works have not only become a favorite of Chinese readers. It has also become popular among literary lovers around the world.

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