

Coloristic Style in the Works of Mo Yan in Chinese Romanticism

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Abstract--- *The article is about the literary features of the Mo Yan novels, in which the element of colors in the work, and the style of language are mentioned. Mo Yan novels are very important in the history of modern Chinese literature due to their style and language characteristics. At the same time, it had a great influence on the development of folk literature. The language style of the Mo Yan novels is unique and colorful, while some of them are enriched with poetry, while others are narrative. Mo Yan novels have a very colorful interpretation. His thoughts, which he wants to say, are relatively simple and objective. This is one of the factors that distinguishes him from other authors and is the basis for the study of his works. The study of the literary features of Mo Yan novels is now of great importance in modern Chinese literature. Mo Yan looks for an independent and ideal human soul. He wants the peasants to live a free life and be free, at the same time deeply criticizes the evil forces. In Mo Yan novels, color symbols are recognized in the flames.*

Keywords--- *Mo Yan, Color Image, Color Classification, Lu Sin, Din Szyun, Laureate, Criticism, Reward.*

I. INTRODUCTION

Mo Yan novels in Chinese literature are very important in the history of modern Chinese literature due to their style and language characteristics. At the same time, it had a great influence on the development of folk literature. The language style of the Mo Yan novels is unique and colorful, some of them are enriched with poetry, while others consist only of prose. We know that the symbols of color are peculiar in each culture and manifest themselves in connection with historical and cultural events. In ancient times, as much attention was paid to color symbols in China, in Mo Yan works, the color symbols have their own interpretation of elegance.

Mo Yan believes that the writer can not turn away from the events that occur in society in Real life and avoid serious problems. According to Mo Yan, the writer must react in his works to the events that occur in real life, and only the reader can summarize that he is right or wrong.

In 1986, Mo Yan graduated from the Literary Faculty of the Art Institute of the Chinese People's Liberation Army. In 1991, he graduated from the Institute of Literary Studies of Peking Pedagogical University named after Lu Xin with a master's degree in literature and art. After leaving the army in 1997, he worked for “检察日报” the Jianchap Jiao (Prosecutor's Office) newspaper, writing screenplays for movies and the media.

Mo Yan has written 11 novels and more than 70 short stories. The most popular of these are the collection of essays “四十一炮”, “生死疲劳”, “红高粱家族”, “酒国”, the three-volume “说吧，莫言”! (Speak, Mo Yan!). For his novel “The Frog”, he was awarded the Mao Zedong Prize for 20th Century Literature. All of these books are

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among the most widely read books in China. He is also the screenwriter of the films “Red Gaolian” (1987), “One Hour of Happiness” (2000), and “Nuan” (2003) based on Mo Yan's works.

Currently, Mo Yan serves as the chairman of the Association of Chinese writers. He is an honorary Doctor of literature at the Open University of Hong Kong (2005), an honorary professor at the University of Macau (2014), an invited Professor at the University of Science and Technology of Qingdao (since 2011). The writer has been awarded many high-profile literary prizes, including the “Great Writers Prize” (1997), “The Dintjuns Prize” (2003), “The Mao Zedong Prize (2011) [1], and others. He is a Laureate of the Neustadt Prize for Literature (1998 in the USA) [2] winner of the Nobel Prize in literature 2012.

The fact that the Nobel Prize was awarded to a Chinese writer indicates that the world community recognized not only the creativity of one writer, but also the recognition of a whole Chinese literature.

Mo Yan, who was awarded the Nobel Prize, was credited with introducing to literature “the hallucinogenic realism that combines folk tales with history and modernity”. As many literary critics acknowledge, the writer's work is characterized by folk melodies, oral creations, especially fairy-tale and mythological genres, a mix of historical tradition and modernity, which made his works Gabriel Garcia Marquez, William Faulkner and Franz Kafka a citizen of the world.

Herbert Wells, the “father” of science fiction among the 1944 Nobel Prize nominees, was disqualified because of his “popularity.” In a sense, the fate of Tolstoy and Borges was similar to that of Wells. However, even the ignorance of the writer by a wide range of experts did not help to make him an award winner.

The recognition of Mo Yan as worthy of the award, along with a positive attitude in various literary circles, also caused hesitation among some western critics. They could be understood: usually the Nobel Prize was awarded to celebrities who had gained popularity in their field. In particular, when Chingiz Aitmatov was nominated the prize, some frowned in displeasure, but eventually understood the logic of the Swedish academics' choice, because for many CIS students, Mo Yan was unequal, and he had many fans in Europe and America. Until 2012, who knew Mo Yan, except for one or two experts, not only in Uzbekistan or Central Asia but also in Eastern Europe? Recognized as a developed culture, the European press sought to remind its readers of the Nobel laureate through his film *The Red Gaolian*, which was shown in cinemas in the late 1980s. Upon hearing that he had been selected as a laureate, Mo Yan himself was surprised by the news: “I am very surprised that I was awarded the prize, because I did not consider myself the most deserving among Chinese writers. There are a lot of writers, and my level is not so high [3].

Mo Yan's winning Nobel Prize presentation was seen by some as not only a cultural but also a political event. According to them, the award was given to someone who had hitherto been of Chinese origin but whose activities were not recognized by China, which led to protests by China. It has also been speculated that the Nobel Prize committee gave its award to an author officially recognized in the People's Republic of China in an effort to end the coldness in between. That's why laureate Mo Yan also had to answer the West's most pressing questions.

II. RESEARCH MATERIAL AND METHODS

Mo Yan's novels have very colorful interpretations. The ideas he is trying to convey are relatively simple and objective. This is one of the factors that sets it apart from other authors. The study of the literary features of Mo Yan's novels is of great importance in modern Chinese literature today.

The literary features of Mo Yan's novels are unique in their populism. Mo Yan uses ordinary folk language in his novels and reflects the great human psyche with its own style.

Many of Mo Yan's works mention his birthplace, Gaomi Town, Shandong Province. For the average Chinese, Gaomi served as an endless source of inspiration in the writer's creative thinking, even though it was seen as a place of residence on a geographical map. Throughout his career, the writer emphasizes the historical, cultural and literary aspects of his homeland. Many novels of Mo Yan are about the fate and events of people in their native homeland, which have a rich artistic imagination and express human thoughts and values based on the local spirit. These are basically two aspects: first, the human psyche, which is often interpreted as focusing on the suffering of ordinary people in life and showing deep sympathy and compassion for the weak, is a humane spirit that consists of deep sympathy for the weak. It is precisely because Mo Yan was born in the country that he has a sense of survival: many of his works reflect the realities of life and the helplessness of the people who struggle for life. The second aspect is the expression of the struggle against evil forces [4].

The plot of most of Mo Yan's works takes place within the confines of this tiny town of Gaomi, where the writer, who writes on common and universal issues, wipes out all boundaries and national differences. Therefore, in his works, the most profound issues that cover not only China, but also the whole world are considered. After winning the Nobel Prize, he welcomed the journalists who came to the interview from him: "I am very happy to see you in Gaomi. In the past, at this time, a rich harvest of red gaulyan would have been harvested, unfortunately, it has not been grown long ago" [5].

III. RESULTS

Mo Yan seeks a free and ideal human soul and always criticizes evil forces. He wanted the freedom of the peasants and deeply criticized the evil forces.

In Mo Yan novels, color symbols are recognized in the flames. We can consider this with examples from the references to different colors in the novels. In his works, for example, he pays special attention to red color. In our life, in Chinese society and literature in general, red color is a very tantalizing color, and it symbolizes the concepts of festive happiness. But in the novels of Mo Yan, he reflects a very sad mood.

Another example is the green color in literature, which symbolizes the existing power of life, the continuation of life, its colorfulness. But in the language of Mo Yan, it means sadness, anxiety and even death in some cases. For example:

«父亲对我说，罗汉大爷脸皮被剥掉后，不成形状的嘴里还呜呜噜噜的响着，一串串鲜红的小血珠从他的酱色的头皮上往下流……一群群葱绿的苍蝇漫天飞舞” [6].

"My father told me that after Uncle Luo Han's face had been scratched, a squeaking sound came out of his mouth. Drops of bright red blood flowed down from his head... Light green flies flew overhead as if dancing".

Since ancient times yellow color is considered symbols of power and high rank, and means a glorious sanctuary. In the works of Mo Yan, however, the yellow color gives a different meaning. For example, in the work “*枯河*” says:

“音乐抚摸着他伤痕斑斑的屁股，引燃他脑袋里的火苗，黄黄的，红红的，终于变绿变小，明明暗暗跳动几下，熄灭。” [7].

“He was drunk from the sound of music, filled up, and coming to the" burning" tap in his thoughts, the flame was increasingly yellow, blushed, and the finally calmed down a few times, murmuring in the trembled, which eventually turned green.

This small piece comes in different colors, yellow, red, green. But the center is yellow. Yellow is the color of Hu Zi, one of the main protagonists of the work. Hu Zi is a young hero full of power. She works tirelessly to live a happy life. His dreams are many, but the truth is bitter. The pressure of society destroys his dreams and he loses his interest in life, why he works, and eventually ends his life under the sounds of music. The same yellow color will also be a sign of the end of his life and will become the color of Hu Zi's life.

Thus, Mo Yan describes a piece of yellow cloth in the novel “*白狗秋千架*” in “The Autumn Swing of the White Dog”. This fabric shows the determination of the female character, the desire to survive. Certainly, the yellow color more strongly reflects the stupid and absurd result in the whole play, serves to exaggerate the conflict between life and death.

IV. DISCUSSION

Mo Yan uses a unique style in the use of colors in his works. This style was sometimes unconditional contrary to the ancient traditions of China. It makes a pleasant impression on readers about their application. Gives new definitions of colors, these definitions are completely different from the colors used in novels by world literary critics. The language of the work of Mo Yan is also one of the main reasons for its originality, uniqueness in this respect.

It is known that in the history of China, the yellow color was used only by the emperors. Imperial palaces, prayer rooms, temples are often painted in yellow. It also meant that people were relieved of their worries and fears. This color was also considered a symbol of people of Buddhist religion. The clothes of the rochibs were also yellow in color. Among the people there is such a saying: "If you are not the emperor, you will lose your head, if you look yellow."

Judging by the red color, the Chinese liked the red color very much. By today, in wedding ceremonies, on New Year's holidays, in large festivities, of course they see that the same color is needed. However, after the "Cultural Revolution" (1966-1976), the red color was perceived as a blood color, associated with violence, bravery, danger.

Also, when writing a letter with a guy, it meant that if you use a reddish color, you want to break off the connection with him.

In ancient times, during the Zhou dynasty (1045 - BC 221), red was considered a divine and vital color, in addition to the symbol of happiness and life, red represented wealth. The red color was considered as a riddle of wrinkles and witches, and on top of everything a red ribbon was tied and wishes were written on it. The most common red color flying ritual is this wedding ceremony. From the dresses of the bride-groom to the ceremonial ornaments, the deceased of the gift-greetings will also be in red.

In the novels of Mo Yan, the question of integration is also uttered separately. In the Mo Yan novels, the issue of harmony in China and the West is touched upon separately. He tries to clarify the issues of success and failures both in his native country and abroad. He describes cases of pity that foreign successes cannot be applied to his native land. Forms the artistic features of the traditions of Chinese and Western literature. Mo Yan makes skillful use of artistic imagery, especially in depicting emotions, while Mo Yan pays more attention to emotions when writing this or that novel. The writer always puts emotions first in his works. So when you read his works, it puts the reader in a high emotional state. It always represents the story and the characters with a unique image, thereby motivating the reader towards their feelings [9].

Therefore, while reading Mo Yan's novels, the process of storytelling, that is, of describing an event, is relatively more, but often this narrative style is distorted and expanded, resulting in radical twists in Mo Yan's novels and a sharp transition to other emotions. Emotional state is the most basic imagery in Mo Yan's novels. His novels give people an understanding of the real feeling. It does not distract them from the truth. Mo Yan took the traditions of classical novels, the style of writing elegance in Western novels on the basis of his own novels. The combination of Chinese and Western novels serves to make his novels brighter and more popular.

Mo Yan's novels also have a unique expression of humor. With humor, it's one of the aspects that can grab the attention of its readers. The author's life wisdom and artistic culture were the basis for the emergence of a unique sense of humor. Serious humor can be observed in Mo Yan's novels. As we read his works, we witness that people inadvertently evoke a sense of humor, or a particularly tricky sense of humor, that is, the issue of more subtle humor.

In the novel "Tired of Life and Death" by Mo Yan, Chan Tian Hong and the pigs are in a relationship, the pigs are divided into two groups. One of them just eats and gets fat, and the other doesn't seem to eat normally, but is extremely fat compared to those who eat. At first glance, this may seem ridiculous, but it actually represents a conspiracy between people. This type of serious humor makes people think more deeply while laughing, and this shows that Mo Yan has a unique style [10].

Mo Yan uses colors very efficiently in expressing the feelings of his heroes, in order to make the environment more vivid. Mo Yan, colors are an artistic way to describe not only for, but also to express his inner world. It manifests itself through colors that the soul feels its past, the environment and the world of people. Hegel said: "The most important thing for an art critic to use art is to be able to express his mood by changing it into beauty". In Red GaoLian, Mo Yan depicts a piece of dark red gaolyan (corn). The play tells the story of the love of grandparents and

the war against the "Japanese demons" along with a bunch of big red corn growing in the field. The simple and complex lives of grandparents are depicted in the gloss of dark colors. Through the red, the story of grandparents is also reflected in Mo Yan's idea. When we look at Mo Yan's life, all the colors in his imagination have changed. In his early works, under the influence of the culture of the nation, the use of red images was widespread, and later, in recent years, the use of green in the expression of blind, ugly images in his works. As can be seen, the colors reflect some of Mo Yan's images.

China has a very ancient culture of three thousand years. It cannot be like any other nation culture. Chinese culture can incorporate elements of other cultures, but even if they are combined, Chinese culture cannot abandon traditional elements of China.

Why might it be difficult for the reader to understand Mo Yan? First of all, it should be noted that for a person unfamiliar with Chinese language and literature, it is difficult to understand and analyze Chinese works. For someone unfamiliar with Chinese culture and history, it is difficult to understand the ideas in Mo Yan's works.

V. CONCLUSION

To conclude, when we read Mo Yan's novels, the peculiarities of his language deserve special recognition with its attitude to the surrounding events, its linguistic features. His works are a bit difficult to read, without commentary, or more difficult for someone who has never lived in Chinese society to understand the stories in the novels. However, Mo Yan realized these difficult aspects with ingenuity. Therefore, in order to understand his novels, it is necessary to know Chinese philosophy, Chinese history, and the policy related to ideology in Chinese society. His work transcends the "borders" of China and embraces universal values. Mo Yan interprets the destiny of an ordinary human being like himself, but in doing so he encounters life's obstacles and boundaries, suffering, the terrible conditions of truth, and seeks a way out of them. The language of a writer who interprets the invincible spirit of man is universal, his language is spoken by the whole world, and we encounter the issues and problems he interprets in all parts of the world, without encountering elements of nationalism.

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