

## XITOIY KLASSIK ADABIYOTINING RIVOJLANISH BOSQICHLARI

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*Annotatsiya: Ushbu maqolada Xitoy klassik adabiyotining rivojlanish bosqichlari ko'rib chiqiladi, muhokama qilinadi. Qayd etilishicha, xitoy adabiyoti butun dunyoga mashhur. Xitoy adabiyotida asosiy narsa esa uning universal tamoyilidir. She'rlar ierogliflarda yozilgan va bu ularning birinchi xususiyati. Ammo ieroglif yozuvi tarjimani boshqacha qiladi, unga ieroglif ortidagi tushuncha va so'zlarni tanlashda ko'proq erkinlik beradi.*

*Kalit so'zlar: Xitoy mumtoz adabiyoti, she'r, ieroglif, asar, talqin, tarjimashunoslik.*

## ЭТАПЫ РАЗВИТИЯ КИТАЙСКОЙ КЛАССИЧЕСКОЙ ЛИТЕРАТУРЫ

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*Аннотация: В статье рассматриваются этапы развития китайской классической литературы. Отмечается, что китайская литература известна во всем мире. Главным в китайской литературе является ее общечеловеческое начало. Стихи написаны иероглифами и это их первая особенность. Но иероглифическое письмо делает перевод иным, давая ему большую свободу в выборе понятий и слов, стоящих за иероглифом.*

*Ключевые слова: китайская классическая литература, стихотворение, иероглиф, произведение, интерпретация, переводоведение.*

## STAGES OF DEVELOPMENT OF CHINESE CLASSICAL LITERATURE

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*Abstract: The article examines the stages of development of Chinese classical literature. It is noted that Chinese literature is known all over the world. The main thing in Chinese literature is its universal principle. The poems are written in hieroglyphs and this is their first feature. But hieroglyphic writing makes the translation different, giving him greater freedom in choosing the concepts and words behind the hieroglyph.*

*Key words: Chinese classical literature, poem, hieroglyph, work, interpretation, translation studies.*

Introduction. The history of Chinese literature has about three thousand years. The wide scope of distribution, originality and influence on the literature of neighboring peoples put it on a par with the literatures of Europe, India and Persia. Like European literature before the 19th century, Chinese literature was until recently the prerogative of an aristocracy – not a military or mercantile ruling elite, but a class of government-employed «learned men» whose power rested on monopoly possession of the secrets of reading and writing. The Confucian bureaucracy, formed in the first period of the unification of the Empire, faded into the shadows in the troubled era of the interregnum (189-589), but, with the exception of another period of «eclipse» in the years of the Mongol dominion (1206-1368), managed to maintain its position until the 20th century. Like the clergy, she was distinguished by adherence to the code of orthodox moral teaching, petty observance of the ceremonial way of life, reverence for the authorities and conservatism. In literature, this was expressed in the neglect

of originality, the cultivation of traditional themes and the retreat into literary and historical allusions.

Literature review. Popular literature (lyric poetry, drama and prose), designed to entertain rather than instruct, up to the 20th century. did not have the status of «serious» art. When in 1772 Emperor Jian Long decided to compile lists of all literary works of artistic value (they included 10,254 works, 3,461 of which were reproduced), the latter were divided into four categories:

- 1) classical texts (qing) and commentaries on them;
- 2) historical legends;
- 3) philosophical treatises;
- 4) fiction [8].

This systematization was reflected in the concept substantiated in the first fundamental work on literary criticism, Wenxin Jiaolong, written by Liu Se in the 5th century. In this treatise, literature is seen as the main element of Confucianism, and the value of a work is determined by its proximity to the modern era and adherence to the wisdom of the ancients.

The history of classical Confucian texts is not entirely clear. Although their redaction is attributed to Confucius (551-479), they did not take their final form until the last two centuries.

1) The Yijing (Book of Changes) contains 64 pentagrams, each of which consists of 6 incomplete or complete lines, originally intended for the divination ritual. Later additions interpreted the occult meaning of the diagrams and laid the foundations of metaphysics;

2) Shujing (Book of Historical Traditions) was created as a collection of speeches, polemical judgments and other texts dating from the period from the 3rd millennium to the 6th century, but most of these works are certainly later inclusions;

3) The Shi Ching (Book of Songs) is a collection of folk songs and ritual hymns composed between 1200 and 600. All of them, including innocent love songs, were interpreted in the spirit of moral allegories;

4) Li ji (Book of rituals) contains discourses on the principles of behavior and detailed descriptions of palace and private rituals;

5) Chun Qiu (Annals of Spring and Autumn) – an artless chronicle of the state of Lu in the period from 722 to 484.

It is appended with two texts of explanatory notes; the longer one, Zuo zhuan, is rather a collection of stories about all the feudal states, distributed along with the early editions of the chronicle. Zuo zhuan becomes the first of the great historical chronicles and one of the masterpieces of Chinese literature.

The greatest of the early commentators on the classical texts was Cheng Xuan (127-200), whose commentaries served as a standard until the advent of the Chu Ci school (1130-1200), which, by adopting some aspects of Taoism and Buddhism, gave Confucianism a more emotional and metaphysical coloration. Chu Tzu substantiated the essence of his teaching in two chapters of the Book of Rituals: The Great Teaching and the Treatise on the Base. Along with the texts of Lun Yu (The Judgments and Discourses of Confucius) and Mencius (372-289), these two chapters made up the Tetrabook, which was revered in much the same way as the Five Classical Texts.

The greatest work of Chinese philosophical literature is the book of Chuang Tzu, written in the 4th century.

Ancient Chinese fiction includes poetry and prose by individual authors, as well as anthologies, the first of which, Wen Xuan, was compiled around 530. Xiao Dong, Prince of the House of Liang. In addition to poetry, it included 33 types of prose texts.

Discussion. The outstanding researcher and translator of Chinese lyrics, Professor Lev Zalmanovich Eidlin, spoke very well about the peculiarities and attractive power of Chinese literature: “Chinese literature is known in the world ... What is important

and most attractive for us in Chinese classical literature? Unusualness, national astringency, everything that she reflected from customs, from a worldview, from nature and what distinguishes it from all other poetry of the East and West? If it were only so, then nothing but curiosity, and she would not arouse a non-native reader. But we see how the translations of her beautiful samples draw hearts to themselves. And this means that the main thing in Chinese literature is still its universal human principle, which is contained in it and, before translation, is hidden from an unprepared eye behind a mysteriously mesmerizing ornamental wall of hieroglyphs [6, p. 62].

Is there really so much you need to know in order to feel the beauty and naturalness of the lines of a building or vase, to delve into the meaning of the painted picture, if even the genius of a people far from us created them? There are no obvious barriers between the viewer and the object of his admiration; here a stranger can sometimes be no less a connoisseur than a compatriot of the artist. The poetry of another nation, for communication with itself, requires the translation of words and the transmission of thoughts, which is always not easy and which is not always available. Thanks to translation, the literature of countries and peoples, in their aggregate, rightfully becomes the literature of the whole world, that is, the literature of universal humanity.

Thanks to the translation, we also learned Chinese poetry. And they realized that her national identity is only a frame for our common thoughts and feelings. And, realizing this, without the slightest prejudice, but rather in anticipation of new joys, we bow over what the translator of Chinese poets was able to convey to us [2, p. 247].

The poems are written in hieroglyphic characters. This is their first feature, which could not have been noted, since it is so obvious. But the hieroglyphic writing makes the translation different, giving him greater freedom in choosing the concepts and words behind the hieroglyph [7, p. 70]. We would be mistaken if we assume, as is sometimes done, that a Chinese poem is a pictorial spectacle and is itself a kind of painting. Such an assumption, if not a final lie, then, in any case, is a huge exaggeration, especially for the modern Chinese reader, who sees in the hieroglyph an expression of a concept, and nothing more, and forgets about the beginning of the origin of the sign. But the concept embraced by a hieroglyph is “many-sided” and wordy, and thus a Chinese poem is, of course, more subordinate to the reader’s imagination than a poem written in phonetic alphabet. The translator is also a reader, and he chooses one of the number of readable interpretations available to him and offers it to his reader ...” [1, p. 234]. In connection with this circumstance, we should always pay attention not only to the authors of Chinese literary works, but also to the names of their translators.

Let us analyze the classic work of Chinese literature “Meng Chiang-nyu”. According to the Zuo Zhuan text, in 550. The troops of the Qi kingdom marched against the Ju □ □ kingdom (now the Ju county of the Shandong province), and the general of the Qi kingdom Qiliang died. His wife Mengjiang was waiting for her husband’s coffin outside the city. She wept bitterly and refused to the head of the kingdom Chuang-gun in his demand to honor the memory of the deceased and express her condolences. 200 years later, a record appeared in the historical chronicles, which stated that “Qiliang’s wife was waiting for her husband’s coffin and cried, and the head of the Chuang-gun kingdom sent an official to honor the memory of the deceased. “During the reign of the Western Han dynasty, this plot was further developed – in it there was a plot about the “collapse of the wall”: “Qilian’s wife was crying, standing near the city wall, and the wall collapsed. “In “Le Nu Chuang”, this plot has a tragic ending – about the suicide of Qiliang’s wife in the Zi River. The ancient legend of Qiliang’s wife served as the prototype for the story of Meng Chiang-nyu [6, p. 72]. The content of the legend has changed significantly compared to the prototype. A woman from the Qi kingdom who lived during the Chunqiu period turned into Meng Chiang-niu, who lived during the reign of Qin Shihuang. The central storyline was chronologically linked to the time of the active construction of the Great Wall of

China.

One of the favorite genres of literature in China was the novel. The novel appears in China relatively late, at the turn of the 13-14th centuries, and its heyday falls on the Ming (14-17th centuries) and Qing (17th – early 20th centuries) epochs. The breeding ground for the novel was: firstly, Chinese history, most often in its folklore adaptations; secondly, popular syncretic religious beliefs. The appeal to historical figures and facts created the effect of credibility. And the elements of fiction, borrowed from folk religion, increased the amusement.

Chinese classical novels are divided into the following types: historical, heroic or adventurous, love, fantasy, judicial. The Chinese forensic novel was akin to the heroic one, it combined an entertaining historical plot with adventurous heroic elements.

The most famous work in the genre of judicial novel is *The Case of Judge Shi* (19th century). Court novels became especially popular in the 90s of the 19th century. The content of a forensic novel usually followed a single scheme. In accordance with this scheme, the characters in the novel were distributed over three levels.

At the very top was the emperor – wise and magnanimous. As a rule, he always remains out of criticism. This is the supreme and invariably just ruler of the destinies of his subjects. One step below are officials – capital and local, honest and dishonest, good and bad [9, p. 75]. Even lower on the social ladder are the Knights of Green Forests, marginal social elements.

Result. Fantastic elements were of great importance in judicial novels. Very often, only with the help of miraculous powers, the heroes managed to extricate themselves from a difficult situation [5, p. 200]. At the same time, the novelists did not really care about the measure of reasonable believability.

The famous Russian researcher and translator of Chinese classical literature V.F. Soroki noted: “The variety of themes and characters of the Chinese drama of the first centuries of its existence corresponds to the variety of components that make up its ideological basis. Among them are Confucianism, Taoism and Buddhism, mainly in their vulgarized versions, folk religious syncretism, legends and superstitions, orthodox housebuilding and the sprouts of a humanistic worldview noted above. This variegation reflected the comparative tolerance inherent in the Yuan era towards different faiths. Confucianism, which prevailed under the Sunakh, lost its dominant position; the court patronized, or, in any case, did not obstruct, not only the followers of such traditional Chinese religions as Buddhism and Taoism, but also Muslims, Nestorians and even Catholics. And yet the ideas of Confucianism in its later interpretation occupy the most prominent place in the drama. This is, first of all, the idea that the only occupation worthy of a noble person is the study of the Confucian canon in order to pass the exams and then serve the country and the sovereign with faith and truth [6, p. 79]. This also includes theses about the unconditional respect for elders, about the dominant role of men in the family. It would be unfair to point out only the negative function of Confucianism. Mainly figures of honest servants of the state, fighting against intriguers or defending the country from invaders, were painted in Confucian tones.

For few nations, poetry is as natural and significant as it is for the Chinese. Folk song flourished in China at all times, and Chinese drama is essentially a poetic art form. Starting from the 7th the composition of a poetic text is included in the program of state examinations. From time immemorial, the quotation of poetry has been important in diplomacy and official life; composing and reciting poetry is a favorite pastime. Chinese poetry is predominantly lyrical. When its purpose is not formal skill, it is intended for some special occasion - parting, gift, or perpetuates some precious moment of being. Like Chinese painting, it is created with «light touches». The most revered is the form of the poetic miniature «Quejiu» – a «truncated» poem of four lines. The Book of Songs contains songs dedicated to love and war, rural labor and

holidays.

The development of dramatic literature in China is closely connected with the theatre. While official literature was under the strict control of the state, «folk» literature developed among the common population, which was distinguished by a variety of trends and originality of plots. All this was embodied on the stage and led to the creation of a school of Chinese theater, known today throughout the world. It was thanks to the emergence of «Yuan drama» as a literary trend during the reign of the Mongolian Yuan dynasty that the famous «shadow theater» became widespread, and subsequently Peking and Shanghai operas were created.

Conclusion. In addition, the exaltation of the learned class – the main bearer of Confucian ideals – in the first decades of the Yuan rule bore a tinge of social protest. Later, when the Confucians were again brought closer to the court, the role of the exponent of nonconformist ideals again returned to Taoism and Buddhism with their refusal to serve the powers that be and especially the preaching of avoiding the “dusty world”. Such sentiments were most widespread during the last period of Mongol rule, when uprisings, wars and social anarchy engulfed a significant part of China, when life again began to seem unstable and full of dangers.

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