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尊敬的各位读者，

中国和乌克兰是两个伟大的国家，都有悠久的历史 and 灿烂的文化。作为战略伙伴，建交 28 年来中乌关系不断向前发展，务实合作从简单的商品贸易发展到联合研发和全产业链合作，人文交往从细水长流汇聚成大潮涌动，各领域合作均取得丰硕成果。

国之亲在于民相通，中乌两国在人文领域的交流与合作不断扩大。教育交流、文化交流、科研交流向纵深发展，为两国人民加深了解、巩固传统友谊发挥了积极作用。

目前，越来越多的乌克兰人开始对中国感兴趣，学习汉语和了解中国文化的热情不断高涨。在中国，也有越来越多的民众对乌克兰充满向往。为了提高乌克兰的汉语教学水平，加深两国人民之间的相互了解，中国驻乌克兰大使馆和乌克兰汉语教师协会联合出版的科研杂志《乌克兰汉学研究》在今天与各位读者见面了。

在这里，我代表中国驻乌克兰大使馆和我个人对该杂志的出版表示祝贺。我相信，《乌克兰汉学研究》作为两国友好合作的使者，一定会成为两国人民相互了解、相互理解、相互尊重、相互学习的平台，为中乌两国传统友谊健康发展做出贡献。衷心祝愿杂志的所有编创人员创作出更多更好的汉学研究文章，祝福读者们身体健康、生活美好！

中华人民共和国驻乌克兰特命全权大使
范先荣



Шановні читачі та друзі,

Китай та Україна — дві величні країни, що мають довгу історію й неймовірну культуру. Як стратегічні партнери, китайсько-українські відносини безперервно розвиватися протягом останніх 28 років, практичне співробітництво розвинулось від простої торгівлі товарами до спільних досліджень та співробітництва у промисловому ланцюжку, а культурно-гуманітарні обміни перетворились із маленького струмочка у велику ріку, яка дає плідні результати у всіх сферах співпраці.

Головне у відносинах між країнами — це близькі взаємини між їх народами. Взаємодія та співпраця між Китаєм та Україною у галузі гуманітарних наук безупинно розширюється. Всебічно розвиваються обміни у галузі освіти, культури та наукових досліджень, які зіграли позитивну роль у поглибленні взаєморозуміння та зміцненні традиційної дружби між народами двох країн.

Наразі все більше й більше українців починають проявляти зацікавленість щодо Китаю, а їх ентузіазм до вивчення китайської мови й вивчення китайської культури безперервно зростає. У Китаї теж все більше людей сповнені захопленням щодо України. З метою підвищення рівня викладання китайської мови в Україні й поглиблення взаєморозуміння між народами двох країн, Посольством КНР в Україні та Асоціацією викладачів китайської мови України сьогодні було видано перший номер науково-дослідного журналу "Український журнал синологічних студій".

Від імені Посольства Китаю в Україні та від себе особисто хочу привітати Вас з виданням журналу. Я впевнений, що "Український журнал синологічних студій", як посланець дружби й співробітництва між двома країнами, стане платформою для взаєморозуміння, взаємоповаги, взаємного пізнання й взаємного навчання, і зробить свій внесок у здоровий розвиток традиційної дружби між Китаєм та Україною. Всім редакторам журналу щиро бажаю писати ще більше й створювати ще кращі синологічні наукові статті, читачам журналу бажаю міцного здоров'я й прекрасного життя!

Надзвичайний та Повноважний Посол
Китайської Народної Республіки в Україні
Фань Сяньжун

An aerial photograph of the Great Wall of China, showing the stone wall and watchtowers winding across a mountain range. The trees are in autumn, with many leaves turned orange and red. The sky is clear and blue.

NARATOR AND CHRONOTOPE IN CAN XUE'S PROSE

**Dmytro Moskalyov,
Ph. D in Philology, Associate Professor,
Borys Grinchenko Kyiv University,
Ukraine**

**Victoriya Maksymets,
Lecturer, Borys Grinchenko Kyiv University,
Ukraine**

摘要

简介:残雪的小说几乎没有例外地使人困惑,而且从头到尾使人怀有不可思议的感觉。残雪的小说通常定为“异常”的现象,也记为“恶梦”,“歇斯底里”,“无法理解”,“仿梦小说”,作家的小说显然是构建在特定的叙事和独特的时空的基础上。

目的:根据叙事学的理论在20世纪和21世纪,这使我们调查的方法论基础,我们正在尝试研究残雪小说的策略,这意味着复杂的叙事和特定时空。考虑到残雪小说中叙述者转移的问题,我们假设阅读文本不仅意识流的可能性,而且接受它们有意识的审美话语,是世界文化的人文冲动的基础。上面所说的标志着这篇文章的价值,这在于披露残雪的叙述者,总是一个完全缺少历史性和个性的、无私无情的、纯粹的、内部世界观察者。

研究发现:由于这种叙事的类型,加上特别的叙事者和时空,残雪的小说似乎是多层的,它们不仅意思是暗示着潜意识的潜入,而且也暗示着中国和世界文化。这里说的是:这不仅是许多作家对残雪小说的影响,而且是她的小说与传统的互动。

残雪通过创造这种观察者和观察对象之间的惊人的距离,在给读者留下做梦似的不可思议感的同时留下了第一级的对自我的观察记录。

文章分类:研究论文。

关键词:残雪,中国文学,叙事,叙述者,时空,叙事空间,文化,人道主义。

Abstract

Can Xue's prose usually acknowledged as an "anomal" phenomenon and labeled as "nightmarish", "hysterical", "unreadable", "dream-imitation fiction" (fangmeng xiaoshuo) is build based on specific narrative strategies and peculiar chronotope.

Purpose. Based on the theory of narratology elaborated in works of world scholars of the 20th and 21st centuries, which makes the methodological foundation of our research, we are attempting to study Can Xue's fiction strategies complicated narrative and specific chronotope. Considering problems of narrator shifting in Can Xue's texts, we assume the possibility to read the texts as a stream of consciousness and perceive them as conscious aesthetic utterance being the basis of the humanistic impulse of world culture. The latter marks paper's value, which lies in disclosing the narrator's homodiegetic with focal fixation and analysis of the multilevel chronotope of Can Xue's prose.

Findings. Due to this very type of narration, the specific character of the narrator and peculiarities of the chronotope Can Xue's texts appear to be multilayered. They imply the immersion into subconsciousness and the depth of culture, both Chinese and world culture. What is at issue is not only the influence of many writers on her work but also the interaction of her texts with the tradition.

The presumption of the lyric character's inner narrative with surrealist chronotope that presupposes superpositions and collisions enables Can Xue while narrating about the rupture with the other. The impossibility of communication, to establish the temporal and spatial connection, set the contact with the one

who would make efforts amidst fractured and incoherent textual reality to perceive the purity of humanistic tradition.

Keywords: *Can Xue, Chinese literature, narration, narrator, chronotope, diegesis, culture, humanism.*

Introduction. The narrative is a postmodern philosophy notion that fixates continuous self-accomplishment as a mode of the text's existence. The notion derives from the historiography, where it appears in the framework of "narrative history", which interprets the meaning of historical event not as one based on objective conformity by the historical process. The meaning appears in the context of a story about the event and is immanently attributive to the interpretation (Postmodernism, 2001).

In the models of the narrative constitution, narrative production is considered as the result of many transformations. In these models, the narrative production is distributed into separate levels, id est the constitution levels, and definite narrative techniques are accredited to the transformations. Many transformations are not meant as existing in some time succession but as the timeless unfolding of the methods set up the narrative story's basis. Thus, the narrative constitution models are neither forming the process of really creating the work nor making up the process of its reception. Through temporal categories used metaphorically, the models reflect some ideal, timeless genesis of narrative production (Kutkovskaya, 2014).

The narrative is connecting the beginning with the ending using complex temporal organization. It incorporates into a comprehensive whole the past, present, and future, which starts at the moment of narration. And at the same time, it presupposes the retrospective teleology, when the narration is constituted in such a way as if some aim has been presumed at the end (Kutkovskaya, 28).

Purpose. Based on the theory of narratology elaborated in works of world scholars of the 20th and 21st centuries, which makes the methodological foundation of our research, we are attempting to study Can Xue's fiction strategies complicated narrative and specific chronotope. Considering problems of narrator shifting in Can Xue's texts, we assume the possibility to read the texts as a stream of consciousness and perceive them as conscious aesthetic utterance being the basis of the humanistic impulse of world culture. The latter marks the paper's value, which lies in the disclosure of the narrator's homodiegetic with focal fixation and analysis of the multilevel chronotope of Can Xue's prose.

Findings. The multidimensional layout of Can Xue stories makes possible to study her works in the light of different plot lines. It comprises confrontation problems and the impossibility of mutual understanding between people (between man and woman as in "The Bull"), but also the problem of the essence of the inner world ("Self") of the heroine.

Usually, in Can Xue's stories, neither time and place of action nor age, occupation of characters are known. Her texts are built based on non-mimetic prin-

ciples.

“天一有”我也不知不觉地说起来，“我照了照镜子，发现自己白发苍苍，眼角流着绿色的眼屎。”

Once I have said involuntarily: “I have looked at the mirror and found out that my hair is grey and the dry green pus is trickling down from the corners of my eyes” (The Bull).

Taking into account the narrator analyses given in works of Chinese scholars and problems connected with the figure of the narrator, following M. Jahn (Jahn, 2005) and G. Genette (Genette, 1998), we consider appropriate to state the following questions: “What is the attitude of the narrator to the narration?”, “From what point the narrator is looking on the narration?” and “How to discern the voices of the narrator?”.

Thus, the narrator is the author's figure, the “voice” of the narrative discourse, which sets the communication contact with the listener, reader, or spectator in the process of narration.

Ilyin I.P. stated that for nowadays scholars, the notion “narrator” has solely formal character and categorically opposed to the notion “definite, real author” (Ilyin, 169—170).

Analyzing Can Xue works, we apply the typology of the narrator suggested by M. Jahn (Jahn, 2005), which comprises of four components:

- diegeticity (homodiegetic/heterodiegetic narrator)
- focalization (outer/inner; fixed/varying/ multiple/collective);
- narrative situation (main character/ omniscient narrator/one of the characters);
- level of visibility of narrator (explicit/implicit).

The narrator's diegetic nature lies in his ability to act or be inactive in the story narrated. Some scholars delimit homodiegetic narrative where the narrator is the story's character and heterodiegetic narrative in which the narrator does not act (Genette, 154). Usually, those two types are correlated with the story in the first and third-person accordingly. However, G. Genette distinguishes two classifications. According to the first one, there is a narrative “in the first person” (or personal narrative) and a narrative “in the third person” (or indirect narrative).

The second classification has the division into a heterodiegetic narrative where there is no narrator and homodiegetic narrative, that presupposes the narrator “as the character of the story told by him” (Genette, 254). We think that this approach is more appropriate as persons' grammatical division may erase the borders between inclusion and non-inclusion of the narrator into the story.

Thus, the homodiegetic narrative is the narrator's story, who acts in the story as the character. There is a sub kind of this type of narrative, the autodiegetic narrative, where the narrator acts as the main character of his own story.

Can Xue's “The hut on the mountain” is a typical example of homodiegetic narration. The narrator is the main character who tells the story of her “Self” in the first person, and at the same time, she is one of the characters.

小妹偷偷跑来告诉我，母亲一直在打主意要弄断我的胳膊，因为我开关抽屉的声音使她发狂，她一听到那声音就痛苦得将脑袋浸在冷水里，直泡得患上重伤风。

Little Sister sneaks in to tell me that Mother always wants to break my arms because the sound I make opening and closing my drawer drives her crazy. That sound hurts her so much that she sticks her head in cold water; she soaks it until she catches a terrible cold.

小妹的目光永远是直勾勾的，刺得我脖子上长出红色的小疹子来。

Little Sister's gaze is always a perfect blank; it pierces through me and makes the back of my neck break out in little red bumps (Translation by Michel S. Duke).

While analyzing works by Can Xue it is also essential to consider the question: from what point is the narrator looking at his story? That is, we have to pay attention to such phenomenon as “focalization”. Two aspects could characterize focalization (id est spectator, the one who is orientating us in the narrative text): 1) by his “location” as for the story which is told; 2) by the form of focalization.

Place focalization. In this case, the inner focalization is inside the story, while the external one observes the story from the side (Jahn, 2005). Setting the correlation between diegesis and focalization, we should point that the heterodiegetic narrator will always be the external focalization while the homodiegetic narrator may be external or internal.

As a rule, inner focalization is more apt to convey feelings and emotions of definite character, explaining the frequency of using this type in Can Xue's works.

Focalization by form. M. Jahn distinguishes four forms of focalization: 1) fixed (events constantly being reported by one narrator); 2) varying (different narrators tell different events of the story); 3) multiple (the same episode is recounted several times and each time by different focalization); 4) collective (many narrators or the group of characters display the common view about the events) (Jahn, 2005). We should mention that using the technique of multiple focalizations is the method to underline the individual perception of the events by different individuals, while the collective focalization concerns the group of characters who are reporting the same situation.

As for Can Xue's stories, the fixed focalization is dominated (that is when one narrator continuously reports the events):

母亲假装什么也不知道，垂着眼。

Mother lowers her eyes and pretends to know nothing about it, but I can feel her hostile stare on the back of my head.

但是她正恶狠狠地盯着我的后脑勺，我感觉得出来。每次她盯着我的后脑勺，我头皮上被她盯的那块地方就发麻，而且肿起来。

Whenever she stares at the back of my head, the point on my scalp she stares at tingles and swells

(Translation by Michel S. Duke).

In the foreground of Can Xue's stories, we may state that the role of the homodiegetic narrator with inner focalization that is determined by the dominating personal character of emotions and inclusion of the narrator into events that are depicted.

About "the personage" as a character of the narrative which is acting in the events which are told by the narrator, M. Jahn mentions that this component of the analysis bears relation to the question: "Who (subject) characterize who (subject) and how (what characteristic features are described)?" (Jahn, 2005).

Dialogues in Can Xue's texts are formed so that the border between internal and external dialogues of the character is erased. For example, in the story "The Bull", the Self of the heroine strives for love and communication, but the dialogue with her beloved most likely is carried only in her mind. The conversation of spouses is composed of irrelevant questions and answers. In such a way, through this discourse technique, Can Xue contemplates not only idle talks or family chatter but the total misunderstanding of two worlds — men's and women's. It is meaningless when two close persons are continuously talking days and night and don't hear each other, talking so that "I am biting through the blood pimple on the tip of my tongue". The spouses have lost their "self," and they have only "we", but at the same time, an invisible wall between them is separating them. The old Huang doesn't notice this.

On the contrary, he is delighted with himself and his family. "We are the innate couple, indeed", — he says. Being concentrated on his rotten teeth and muttering all the time about this, he doesn't pay attention to what his wife says, thus neglecting her female "Self", to her way of thinking and perception of the world. He is getting more and more irritated by her attention to herself and her inner world. She retreats into herself, and while listening constant muttering of her husband, she doesn't feel any irritation or fatigue. She doesn't feel any defeat in her life as well. Till old Huang breaks the mirror which was the sole interlocutor of the woman. The mirror appears to be the symbol of her inner life.

It is necessary to mention that Can Xue as the author and Can Xue as the narrator doesn't coincide entirely. The author herself denotes this delimitation. "Sometimes I write reviews of my novels — yes, it's true! The author must be a reader, also. Usually, I keep my work for several months or several years, then I go back to read it. Every time I read my stories or my novels, I found new meanings I never thought of when I was writing. Perhaps it's because my personality is always changing too — I am not the same person I was when I wrote it" (Xue, 2011).

We consider that this is important to state that her texts are not some pain fixing, it is not a medical history of Can Xue. Still, it is instead the writer's diagnosis and the state of the modern world, which doesn't presuppose the place to the love, the friendship, the understanding, the harmony, the beauty.

An important place in the narrative of Can Xue is also taken by chronotope. The notion which, according

to M.M. Bachtin marks the correlation of time and space coordinates in a work of art. "The time indications are disclosed in the space, and space is interpreted and measured by the time. This intersection of rows and merging of indications characterize the chronotope of work of art" (Bachtin, 246). The scholar singles out in the artistic chronotope the main and the most significant part — the artistic time, which explains the notion itself (chronotope from Greek means "space and time"): "The time becomes thicker here, it concentrates and becomes artistically obvious; space gets intensified, gets pulled in the movement of the time, the plot, the story" (Bachtin, 247).

According to O. Leontovych, in the framework of narrative analysis, "the notion of time gets significant meaning because the narrator has substantial power over it" (Leontovych, 62).

Describing the importance of analysis of the space in fiction G. Genette says that the simple analysis of the place of action, landscape, and the interior doesn't reflect the space's aim. He connects the space with the thing Paul Valery called "poetic state" which presupposes "fascination by the space" as one of its aspects. According to P. Valery, this state is filling the space of fiction, but it is not related to the language of the text. The language itself "speaks about everything in spatial notions" and "impart spatiality to everything" (Genette, 279—282). Chronotope in Can Xue's works, was related directly to the narrator's problem is not defined, and the dimensions in her texts only complicate any attempt to clarify something.

The Chinese scholar Li Jie (李誠) called her works "dreams-imitation fiction" and stated that the only way for the reader to grasp them is to "decode them in the same way a psychoanalyst decodes a patient's dreams" (Cai, 96). He said that this dreamlike fiction is characterized by "random and sloppy narration like hors d'oeuvres with a pig's trotter here and a chicken foot there" (Cai, 96). This culinary analogy shows that the content and the form of Can Xue's works are perceived as some narrative nonsense. An unusual form of presentation that doesn't mark any spatial or time order and doesn't presuppose any plot completeness violates the treaty between the reader and the writer and bears in itself the threat to the common conception of how fiction should present the reality.

The plot, portraying of characters, and even common sense in Can Xue's works are minimized, and sometimes absent. Although Can Xue was writing realistically at the beginning, she has been feeling subconscious that she wants to write about things that belong to a zone of non-existence (Huziyatova, 2).

The world of Can Xue's fiction is phantasmal and unstable. It doesn't have forms and borders. It is "the phantom of subjectivity that is quaintly absorbed only the things which enter into the sphere of personal emotions" (Toroptsev, 190). These peculiar features of her chronotope allow to state that "Can Xue's stories are the emotional experiencing again and again but not the explanation of things which couldn't be uttered by words" (Huziyatova, 83).

Things don't exist independently in Can Xue's works but are included in the texts only through the character's mind. The author is overcoming one of the constituent parts of the conception of reality – the border between inner and outer worlds. Her works are some notes about wondering and mistakes of mind that encounter the world of the definite benchmarking schedules and dials, with the world where everything is alienated and oppressed by ideology. There is no communication with this world. The time and space in Can Xue's worlds don't coincide with the outer world's time and space. One of the main themes of Can Xue on this background of subjective and painful perception of the outer is the impossibility of communication that is repeated in a number of her stories in a different way.

抽屉永生永世也清理不好，哼。妈妈说，朝我做出一个虚伪的笑容。

"You never finish cleaning up your drawer", Ma-ma says, looking at me with a phony smile ("The hut on the hill". Here and further translation by Michel S. Duke).

所有的人的耳朵都出了毛病。我憋着一口气说下去。

"Everyone's hearing's gone bad". Holding back my anger, I continue...

母亲假装什么也不知道，垂着眼。

Mother lowers her eyes and pretends to know nothing about it, but I can feel her hostile stare on the back of my head.

但是她正恶狠狠地盯着我的后脑勺，我感觉得出来。每次她盯着我的后脑勺，我头皮上被她盯的那块地方就发麻，而且肿起来。

Whenever she stares at the back of my head, the point on my scalp she stares at tingles and swells.

父亲用一只眼迅速地盯了我一下，我感觉到那是一只熟悉的狼眼。我恍然大悟。原来父亲每天夜里变为狼群中的一只，着这栋房子奔跑，发出凄厉的嚎叫。

My father glares at me suddenly with one eye, a very familiar wolf's eye. I have a sudden revelation: every night, my father turns into one of those wolves that run around our house howling mournfully.

每次你在井边挖得那块麻石响，我和你妈就被悬到了半空，我们簌簌发抖，用赤脚蹬来蹬去，踩不到地面。父亲避开我的目光，把脸向窗口转过去。

Every time you make that noise digging at that granite by the side of the well, your mom and I are suspended in mid-air; we shiver and shake all over, feeling around with our bare feet, but we can't touch the ground." Father turns his face toward the window to avoid my gaze.

我打开隔壁的房门，看见父亲正在昏睡，一只暴出青筋的手难受地扼紧了床沿，在梦中发出惨烈的呻吟。母亲披头散发，手持一把笤帚在地上扑来扑去。她告诉我，在天明的那一瞬间，一大群天牛从窗口飞进来，撞在墙上，落得满地皆是。

I open the door to the next room and see Father sleeping soundly; one of his hands, bulging with dark

tendons, is painfully clawing the edge of the bed while he moans miserably in his dreams. Mother, her hair in disarray, is sweeping the floor. She tells me that at the crack of dawn a big swarm of long-horned beetles flew in the window, smashed into the wall, and fell all over the floor.

Along with the specific character of the narrator and peculiarities of the chronotope, Can Xue's texts are multilayered due to this very type of narration. They imply the immersion into subconsciousness and the depth of culture, both Chinese and world culture. It is the influence of many writers on her work and the interaction of her texts with the tradition. The author underlines Dante Alighieri as an important figure for her work as on the one hand, it is the Divine Comedy where the journey of the soul into the other world takes place, the journey into the inner depth of self with the aim of cognition. On the other hand, Comedy is the encyclopedia of the previous western culture. In the Chinese tradition, it is necessary to bear in mind the apparent connection of Can Xue's work with the literary activity of Lu Xun (the author states her mission as "to carry forward the LiXun spirit" (Xue, 2011). It makes it possible to speak about succession to Confucius's ideals with his fundamental humanistic category *jen* (人). The polemic specific is seen even in the fact that humanity *jen* along China's history was called in question, especially taking into account the history of the 20th century. Can Xue said that her method is "to use Western culture as a hoe to unearth our ancient culture so that we can realize its proper value" (Xue, 2011). Studying modern Chinese literature, Rong Cai stated that Can Xue deliberately avoids a realistic manner. "Instead of highlighting the sociopolitical factors responsible for the twisted human connections, as other writers do, Can Xue focused on the grotesque relationships themselves. Making the sociopolitical causes peripheral is forcing to concentrate the reader on the implications. Can Xue's fiction represent new efforts that explore the metaphysical rather than the political and historical aspects of individual existence in contemporary China (Cai, 96).

Can Xue's civic position: "I am ahead of the times. At the moment, there are no writers like me in China. But in the '80s, the generation of Can Xue, several writers had similar styles. Now, they've all changed or disappeared. This style, my style, is much more difficult than their style nowadays – they took the easy way. I worry about China's literary environment. I feel there is no hope" confirms that she is expressing not only the subjective pain in her works (Xue, 2011).

We think that this is why the author considered it necessary to speak about her "ideal" reader who should be competent profoundly in different humanitarian spheres. "I see writing as a performance. My writing is my performance, a performance of freedom. I think the best readers should take part in my performance and have his or her performance with Can Xue. The readers of my books must be very familiar with modern writing, with philosophy, with literature. Those are the readers I attract" (Xue, 2011). The role of the reader

happens to be an inseparable part of Can Xue's narrative. The reader has to exert efforts to interact with the text, generate it, and set it in motion. The author is trying by her texts to give an impetus to the procedure of meaning production in the act of reading. "If the eyes of the readers are opened, and their curiosity is piqued, they may become eager to add their interpretation to the work they are reading, or even to the fiction that they write. In this way, every piece of writing would turn into a site for experimentation, and—through the process of interpretation—people would endeavor to create anew. I call this sort of interpretation the extension of writing... Every reader must stand up and perform to enter the realm of experimental literature" (Xue).

Interest in her prose all over the world indicates that despite the impossibility of communication inside the text, the author-narrator-sender's contact with the reader is still possible.

Thus we are concluding that the presumption of the inner narrative of the lyric character together with surrealistic chronotope, which presupposes superpositions and collisions, enables Can Xue while narrating about the rupture with the other, impossibility of communication, to establish the temporal as well as spatial connection, set the contact with the one who would make efforts amidst fractured and incoherent textual reality, amidst "dirty snow" (the meaning of pen name of Can Xue), to perceive the purity of humanistic tradition to feel the clarifying power of the aesthetic mentality.

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