



THE WORK OF THE CHINESE WRITER WEI WEI (魏微) IN “NETWORK LITERATURE”

Nazirova Shukriya Miadovna,
*Tashkent State University of Oriental
Studies, Associate Professor of the
Department of Chinese Philology,
Ph.D.*
E-mail: doston088@mail.ru

Abstract: *With the rapid development of computer and network technologies, the creation and distribution of literary works has made the transition from paper media to online media. Today, with the help of the Internet, you can find and read literature in any language in the world. Writers in different languages have been given the opportunity to market and publicize their works online. The era of Internet technology began in China, as well as in developing countries of the world. The trend of feminist thinking has contributed to the improvement of the social status of women. Women are trying to fight for their voice and learn a new meaning of gender equality. This search is also reflected in literary works. Among the works of women's online literature, a large share is occupied by short stories and novels depicting the romantic life of the city. These types of novels and short stories mainly describe various forms of women's struggle for survival in modern cities. The events and characters in it are taken from life and are usually very different from traditional literature.*

Key words: *online literature, Wei Wei, China, gender equality*

Today, it is possible to find and read literature in any language of the world, including works of art, using the Internet. Writers in different languages have been able to promote and spread their works through the Internet. The age of Internet technologies has begun for China, as well as for developed or developing countries in the world. This phenomenon had a serious impact on literature, along with almost all spheres of life in every country.

One of the most widely developed literary phenomena in the decade of the new century is undoubtedly network literature. With the development of the Internet, **grassroots poetry** has become an opportunity to showcase the poetic talents of artists for the socially disadvantaged strata, including migrant workers (for example, the poetess 郑小琼) to millionaires (骆英).

The trend of feminist thinking helped to improve the social status of women. Women are trying to fight for their voice and learn new meaning of «gender equality». This search is also reflected in literary works. With the rapid development of computer and network technologies, the transition of creation and distribution of literary works from paper media to online media has been a major



impetus for the rapid implementation of the process.¹

In contrast to the dominance of men in traditional literature, it can be seen that the position of women in Chinese network literature is relatively elevated, and even tends to dominate in some aspects. In the last two years, the TV series and movies that have caused great interest are written by female artists who work in network literature. For example, "My Sunshine" ("何以笙箫默") and "Love O2O" ("微微一笑很倾城") are based on Gu Man's (顾漫) novels published on the Internet network under the same name, "The Interpreter" ("亲爱的翻译官") is based on Miao Juan's (缪娟) novel "Translator" ("译官"), "Remembering Lichuan" ("遇见王沥川") is based on Shi Dingrou ("施定柔")'s novel "The Love Story of Li Chuan" ("沥川往事"), "Love me if you dare" ("来了，请闭眼") is based on Ding Mo's (丁墨) novel of the same name.

In a number of websites under Chinese internet domain such as The Original Literature of Pujiang (晋江原创文学- www.jjwxc.net), The Threshold of Little China (起点中文-[www.https://www.qidian.com](https://www.qidian.com)), The Susiang Library (潇湘书院 - [www. https://www.xxsy.net](http://www.https://www.xxsy.net)), The Stories Portal of Hun Syutyuan (红袖添香小说网- [www. https://www.hongxiu.com](http://www.https://www.hongxiu.com)) - all of which are dedicated to literature, an increasing number of women have been publishing their literary works and the majority of the audience is women. Among the works of women's online literature, stories and novels depicting the romantic life of the city occupy a large share. These types of novels and stories mainly describe various forms of the struggle for survival of women in modern cities. The events and characters in it are taken from life and are usually very different from traditional literature. Such novels can be called realistic works "wrapped" in romance. Anai's novel "The Hymn of Joy" romantically describes the growing up of five girls of different social backgrounds and personalities who live in the 22nd house of the area, which is superficially known as "The Hymn of Joy". In fact, the work essentially reveals the real realities in society, such as social inequality in society, the inability of the rich and the middle class to be friends, the extremely high pressure in life, and the difficulty of the struggle for survival. According to the 2010 "Chinese Online Literature Users Research Report", the main users of online literature are women, with a proportion of 46.9%². Among them, the number of people interested in works written in the

¹谭兢常，信春鹰．英汉妇女与法律词汇释义．北京：中国对外翻译出版公司，1995:145.

² <https://wenku.baidu.com/view/92f6e9629b6648d7c1c74629.html>.



above style is the majority.

Literary works can be described as the author's quest for self-discovery and self-fulfillment. In the works of women's network literature, the characters described by the author consist mainly of female characters. These images embody the "feminine" perspectives of modern women writers. Sexual characteristics can also be said to be a projection of their own image in their literary works.

Wei Wei (魏微) is another major representative of modern Chinese women's literature. She was born in 1970 in the southern province of Jiangsu. Wei Wei's first stories were published in 1994 in the magazine "Small Stories". To date, more than ten collections of her stories have been published. Her stories have won several literary awards and have been translated into French, Japanese, Korean, Italian, and Russian languages. Most of Wei Wei's stories are based on male-female relationships. The story "The Wife of Da Laozhen" ("大老郑的女人") that we are analyzing is considered one of the realistic works that tells about the impact of the changes in the life of the country on the fate of women.

The events of the work are narrated in the first person words. The story is based on a retrospective plot, and its prologue begins with an episode of a family living in a small town remembering an event that happened ten years ago. The narrator himself (his name is not mentioned in the work) was born and raised in this town. He narrates about the past life of the town and the subsequent changes. The peaceful and tranquil life of the town begins to get crowded due to the people who come there for the purpose of trade. It begins to affect the lifestyle of people, including women. The opening of beauty salons, women going to beauty salons, secret opening of night services in some salons and similar changes disturbed the quiet life of the town.

«原来，我们这里是很安静的，街上不大看得见外地人。生意人家也少，即便有，那也是祖上的传统....城又小。一条河流，几座小桥.....谁家没有那些

陈芝麻烂谷子的事，说起来都不是什么新鲜事，不过东家长西家短的，谁家婆媳闹不和了，谁离婚了，谁改嫁了，谁作风不好了，谁家儿子犯了法了»³

« In the past, it was very quiet here, there were hardly any strangers on the streets. There were few merchants, and the ones that existed were those who had

³魏微：《大老郑的女人》.- 花城出版社，2016 年,14-15 页



been engaged in family trade for a long time... Our town was small. One canal flowed through it, there were several bridges.. Events that took place in the daily lives of ordinary families did not used to be worth telling..» Da Laozhen, the main character of the story, ten years ago, he and his three brothers lived in the narrator's house and engaged in trade. The behavior of each of them is given clear and concise descriptions by the narrator. For example, about Da Laozhen: "He is open-minded and cautious, and looks kind from the outside. It can be seen that he is an older brother. He was usually very quiet, but when necessary, he knew how to behave... At the same time, he was very hardworking. "He used to wake up every morning, first of all, he would sweep the yard, sometimes he would water the flowers, mow the grass, in a word, he would look after his own house⁴." We also learn from his description that Da Laozheng had a family and two children.

These four brothers were very attached to the house they were renting and to this family. In turn, the owners of the house treated them as warmly as they treated their relatives. They used to talk and consult with Father, who was the master of the house, about everything from simple household problems to trade, economy, politics and other issues. A peaceful family life continued until Da Laozhen brought a strange woman home. Here the narrator emphasizes that the events took place in 1987. It was during these years that "civilization" entered even the remote areas of the country, and prostitution became more widespread. Despite the efforts of the government authorities to combat this phenomenon, this evil takes root very quickly. The family is left in an awkward position. The fact that he brought a strange woman home while being his legal wife makes everyone think. But the arrival of a woman in the house brings order and discipline to the family. The woman who came with Da Laozhen is a middle-aged, intelligent, hard-working woman, and her words make an impression on his family members as an unfortunate homeless woman who was separated from her family by fate and forced to leave her only child with her husband by court order. But soon the truth will be revealed. The real husband of the woman who lives with Da Laozhen comes to the house. It is understood that the woman is not divorced from her husband, but on the contrary, she sends money home and helps in other material ways. Her husband speaks about her with great respect and confidence.

In the story, the evil that peaked in the remote areas of the country in the late 1980s - the phenomenon of women living off their own bodies - is revealed

⁴魏微: 《大老郑的女人》.- 花城出版社, 2016 年,1-15 页



through the example of the images of the "woman" of Da Laochzhen and the neighboring woman Fen. Although they have a family and a spouse, it is common for men who come from other villages to look for work in another village to temporarily find a woman and live with them. The narrator writes about such women:

«原来，我母亲早就听人说过，我们城里有两类卖春的妇女，说起来这都是广州发廊以后的事了。就有一次，有人指着沿街走过的一个女子，告诉她说这是做“那营生”的。那真是天仙似的一个人物，我母亲后来说，年轻且不论，光那打扮我们城里就没见过»⁵。

«My mother has already heard that there are two types of light-natured women in our town. Apparently, this incident happened after the opening of the "Guangzhou Beauty Salon". One day, someone pointed to a woman walking ahead of my mother and said, "She is doing her (prostitution) job." According to my mother, she is extremely beautiful and angelic. My mother later said that they had never seen such a young woman in our town».

So, these are foreign women who came to the town from outside, and they took prostitution as their profession.

«还有一类倒真是我们本地人，像大老郑的女人，操的是半良半娼的职业。对于类似的说法，我母亲一向是不信的，以为是谣言，她的理由是，良就是良，娼就是娼，哪有两边都沾着的？殊不知，这一类的妇女在我们小城竟是有一些的，她们大多是乡下人，又都结过婚，有家室，因此不愿背井离乡»⁶。

«There is another category of women who originated among ourselves, like Da Laozhen's woman, who live an extravagant lifestyle along with their dirty deeds. At one time, my mother thought that talk of second-class women was just a rumor. Because she did not believe that a good woman and a prostitute could be embodied in one person. She could not even imagine that there could be such women in our town. Who knew that there are many such women in our town. Most of them come from villages, all of them are married and have houses, so they don't want to leave their country».

Some of the women described in the work are engaged in business, they are righteous hard-working business people. Some of them came to this town chasing

⁵魏微：《大老郑的女人》.- 花城出版社，2016 年。

⁶魏微：《大老郑的女人》.- 花城出版社，2016 年。



money, some came for entertainment, others escaped from rural labor. For this reason, they lure man who do business and have left their families looking for work and employment.

«她们用一个妇人该有的细心、整洁和勤快，慰藉这些身在异乡的游子，给他们洗衣做饭，陪他们说话....»⁷

«With the delicacy, cleanliness and diligence that should be characteristic of women, they used to entertain the passengers in this foreign land, washed their clothes, fed them, and helped them spent their time with by sweet talking to them».

These women try to understand men who are far from their families, give them advice, in a word, do everything their actual wives should do. Emphasizing this event, the writer expresses his character's attitude to the situation in the city and the countryside, the relationship between men and women, moral issues, family and society. He tries to bring to the reader's attention that the material factor lies at the root of such immoral relations.

In traditional literary works, women are mainly represented as wives, mothers and daughters of others. For women authors in the network literature, the perfect women in their imagination are workers who dare to pursue their love, beautiful and wise college students, courageous female citizen, female militarists. They tend to create an image of a woman who is completely different from the usual women, who is independent and can do everything. Most of these characters seem normal, but in difficult moments they can soften the situation and use their intelligence to gain the love and support of the people around them. It is not difficult to see that this image of the perfect woman is a projection of women's search for themselves in today's society.

Many works of women's network literature show very contradictory characteristics in the formation of female characters. On the one hand, women display the qualities of strength, authority, and wisdom that were previously reflected in men, but on the other hand, it is noticeable that the power of judgment of women is still in the hands of men. The value of women is not determined by their qualities, but by the eyes and benefits of men.

To some extent, women's literature on the Internet is mainly a reflection of social values and the way of thinking of women of the time. The transition from physical gender to social gender is a development in women's thinking, which has led to a deeper and more comprehensive understanding of women in society. In a

⁷魏微：《大老郑的女人》.- 花城出版社，2016 年。



word, women's network literature shows that it is emerging as a wider space for women to develop their demands for equality, express their feelings and thoughts.

Bibliography:

1. Дин Фан. Модернистская поэзия в современной китайской литературе. // От национальной традиции к глобализации, от реализма к постмодернизму: пути развития современной китайской литературы. С-Пб, 2004.- С.18. (1. Ding Fan. Modernist poetry in modern Chinese literature. // From national tradition to globalization, from realism to postmodernism: ways of development of modern Chinese literature. St. Petersburg, 2004.- P.18.)
2. Дмитриева А.А. Формирование творческой индивидуальности Чжан Цзе/ /Вестник Московского университета, серия 13, Востоковедения, 2008, №3. (Dmitreva A.A. Formation of creative individuality of Zhang Jie/ /Bulletin of Moscow University, series 13, Oriental Studies, 2008, No. 3.)
3. Завидовская Е. Постмодернизм и современная китайская литература. // Проблемы Дальнего Востока . - 2003. - №2. - С.146. (Zavidovskaya E. Postmodernism and modern Chinese literature. // Problems of the Far East. - 2003. - No. 2. - P.146.)
4. Зумбулидзе И.Г. “Женская проза” в контексте современной литературы //Современная филология: материалы Междунар.науч.конф. (г.Уфа, апрель 2011 г.) – Уфа: Лето, 2011.- С.150. (Zumbulidze I.G. “Women’s prose” in the context of modern literature //Modern philology: materials of the International scientific conference. (Ufa, April 2011) - Ufa: Summer, 2011.- P.150.)
5. Корец Г.Б. //Духовная культура Китая: энциклопедия: в 5 т. Москва, Восточная литература, 2006. –Т.3. (Korets G.B. //Spiritual culture of China: encyclopedia: in 5 volumes. Moscow, Eastern literature, 2006. – Vol.3.)
6. Кузьмин С.Л. Глава 9. Великая пролетарская культурная революция. Итоги периода Мао // Скрытый Тибет. История независимости и оккупации. — СПб.: издание А. Терентьева, 2010. (Kuzmin S.L. Chapter 9. The Great Proletarian Cultural Revolution. Results of the Mao period // Hidden Tibet. History of independence and occupation. - St. Petersburg: published by A. Terentyev, 2010.)
7. Куприянова Ю.А. Образ новой женщины Китая в середины XX века в творчестве Чжан Айлин/Вестник СПбГУ. Сер. 13. 2014. Выпуск 4.- С.101. (Kupriyanova Yu.A. The image of the new woman of China in the mid-twentieth century in the works of Zhang Ailing/Bulletin of St. Petersburg State University. Ser. 13. 2014. Issue 4.- P.101.)



8. Расулева Н.А. “中国网络文学发展研究” 博士论文, 上海大学, 2019 年 5 月.
9. 乔叶: 《叶小灵病史》. –北京: 文化艺术出版社, 2010 年, 15 页.
10. 魏微: 《大老郑的女人》. –花城出版社, 2016 年, 14-15 页
11. 残雪: 《五香街》. –作家出版社, 2011 年, 7 页.
12. 范小青: 《城乡简史》. –人民文学出版社, 2001 年, 25 页.

