

UDC 821.581-31.09. Mo Yan

**THE POETICS OF THE GROTESK IN NOVEL
“THE REPUBLIC OF WINE” BY MO YAN**

S. Kovpik

Doctor of Philological Sciences, Professor
Kryvyi Rih State Pedagogical University
54, Haharin Avenue, Kryvyi Rih, Dnipropetrovsk region, 50086, Ukraine
kovpiks@ukr.net

Yu. Yelovska

Candidate of Philological Sciences, Senior Lecturer
Kryvyi Rih State Pedagogical University
54, Haharin Avenue, Kryvyi Rih, Dnipropetrovsk region, 50086, Ukraine
julia.yelovska@gmail.com

The article represents the specifics of using grotesque poetics in the novel “The Republic of Wine” by the Chinese writer Mo Yan. The researchers study the novel in terms of hallucinogenic realism, which allows combining the elements of myth-making with historical references and present day realities. The paper shows that using the genre features of the morality novel and grotesque techniques the Chinese writer structured the content of the novel in such a way that a new and original genre the symbol novel was created.

The essence of the author’s strategy was to combine the bizarre, fantastic, real elements that in many ways present to the modern reader the strange world of the Chinese reality, where the real and the unreal events are in organic unity. The grotesque technique in the novel “The Republic of Wine” serves as a kind of catalyst, due to which the existing patterns of life are manifested with special intensity and clarity. Each character in the novel is a certain symbol.

The implementation of the grotesque poetics is caused by the socio-historical conditions of writing a novel, so the author’s vision of the empirical world became the means of creating the world of art. The grotesque principle of depicting reality, which is represented at different levels of the text (at the level of plot, composition, image system, style), along with the postmodern worldview of the writer led to the usage of narrative strategy, characterized by the following features: grotesque proper, continuous irony, laughter at horrible and repulsive things, parody of social, educational and family norms of upbringing. Moreover the novel represents the effect of “macabre”, when the relationship between the ridiculous and the terrible is broken, the opposition of good and evil, life and death is leveled. In addition it shows mocking mixture of different styles and genres, intertextual rethinking of history, concepts of progress, humanity and tolerance, as well as fragmentary illogical plot, discrete chronotope, openness of narrative structure, game technique as a provocation of the reader, the type of figurative expression and the principle of artistic structuring.

The grotesque technique in the novel “The Republic of Wine” by Mo Yan has become the way of organizing the literary text as a unity. It is a crucial concept which is considered as a means of existence in the world and a fundamental principle of reality interpretation. The narrative style of the writer tends to tragicomedy as a kind of critique of life and society.

Keywords: poetics, grotesque, novel-symbol, game, structuring, Mo Yan.

ПОЕТИКА ГРОТЕСКУ В РОМАНІ МО ЯНЬ «КРАЇНА ВИНА»

С. І. Ковнік, Ю. В. Єловська

У статті йдеться про специфіку використання прийомів поетики гротеску в романі китайського письменника Мо Янь «Країна вина». Автори розглядають роман із позицій галюциногенного реалізму, який дозволяє поєднувати елементи міфотворення з історичним екскурсом та реаліями сучасності. У процесі дослідження виявлено, що китайський письменник узяв за основу жанрові особливості роману-мораліте і за допомогою прийому гротеску структурував зміст роману так, що в результаті вийшов новий та оригінальний жанр – роман-символ. Сутність авторської стратегії полягала у тому, щоб поєднати химерне, фантастичне, реальне, які багатогранно презентують сучасному читачеві дивний світ китайської дійсності, де реальне й нереальне перебувають в органічній єдності. Прийом гротеску в романі «Країна вина» виконує функції своєрідного каталізатора, за допомогою якого життєві закономірності виявляються з особливою інтенсивністю та наочністю. Кожен персонаж у романі є певним символом. Звернення до поетики гротеску зумовлене суспільно-історичними передумовами написання роману, тому авторський варіант бачення емпіричного світу став засобом творення світу художнього. Гротескний принцип зображення дійсності, реалізований на різних рівнях тексту (на рівні сюжету, композиції, системи образів, стилю), разом із постмодерністським світосприйняттям письменника привели до використання оповідної стратегії, для якої характерні такі риси: наскрізний гротеск, суцільна іронія, сміх над страшним і тим, що відштовхує, пародіювання норм суспільного, освітнього й родинного виховання; ефект «macabre», коли порушується співвідношення між смішним і жахливим, нівелюється протиставлення добра і зла, життя і смерті; глузливе перемішування різних стилів і жанрів, інтертекстуальне переосмислення історії, понять прогресу, гуманності та толерантності; фрагментарність алогічного сюжету, дискретний хронотоп, відкритість оповідної структури, гра як провокація читача, тип образної експресії та принцип художнього структуротворення.

Гротеск у романі Мо Янь «Країна вина» став способом організації художнього тексту як цілого, ключовим поняттям, яке сприймається як засіб існування у світі, як фундаментальний принцип інтерпретації дійсності. Оповідна манера письменника тяжіє до трагіфарсу як своєрідної форми критики життя та суспільства.

Ключові слова: поетика, гротеск, роман-символ, гра, структурування, Мо Янь.

General statement of the problem and its connection with important scientific or practical tasks. The modern Chinese literature has fairly recently become known to the Ukrainian reader. Presently the school curriculum of Foreign Literature includes a short story by the Chinese writer, the Nobel Prize winner, Mo Yan “Genius”. The literary works of this writer are gradually becoming the object of study in the Ukrainian literary criticism (N. Isaieva, M. Obykhvist and others). His novels “The Red Sorghum Clan” and “The Republic of Wine” were published by the Kharkiv Publishing House “Folio”. Mo Yan’s style has certain specific features.

Firstly Mo Yan is a representative of hallucinogenic realism, which combines elements of myth-making with history and modernity. Secondly this writer creates new genre modifications: a novel-symbol with a grotesque plot, a novel-absurd etc. All these features of Mo Yan's stylistic manner correspond to the postmodern conceptual reproduction of reality. The Chinese writer using the genre features of the morality novel and grotesque technique structured the content of the novel in such a way that a new and original genre the symbol novel was created.

Analysis of recent research and publications. The poetics of the grotesque is studied in the article "The poetics of the grotesque in the novel "The Late Mattia Pascal" by L. Pirandello" by A. Konyukhova. The researcher identifies the peculiarity of the grotesque and the way it helps to enlarge the boundaries of the genre, making it more mobile and open [Konyukhova 2013]. According to O. Paliy, "the grotesque way of perceiving the world and the individual in it prevails during the turning points of history, when there are radical changes in social and individual worldview, world picture, cultural subconscious, which generates global reorientations, conflicts, changes in aesthetic paradigms and thinking. All these changes are directly reflected in art, so the literature of the last century gives the variety of grotesque examples, which synthesize and reconsider almost all forms of grotesque imagery that existed in previous cultural periods" [Paliy 2020, 189].

As for the analytical understanding of Mo Yan's works, this process is just beginning in the Ukrainian literary criticism studies. A. Pecharsky demonstrates his peculiar approach to the comprehension of Mo Yan's work in his research "Ivan Franko – Mo Yan (莫言): Existential Search for Literary Dialogue", where "scientific and ideal realism" of I. Franko and "hallucinatory realism" of Mo Yan are investigated in terms of comparative studies.

That is why it is necessary to study the novel "The Republic of Wine" in terms of the grotesque poetics in order to determine not only its social, but also its global value.

Determination of previously unsolved issues in the stated problem. We believe that the novel "The Republic of Wine" by Mo Yan needs a comprehensive analytical consideration, because it has a unique structure, which is fairly complicated due to the implementation of the grotesque technique, but mobile and open. This paper is an attempt to analyze the author's strategy of combining the bizarre, fantastic and real, which reveals the strange world of the Chinese reality, where the real and the unreal events are in organic unity. It is essential to note that the characteristics of the grotesque as a principle of artistic typification include the following: 1) synthetism (a combination of comic and tragic, funny and horrible, real and fantastic, high and low, etc.); 2) integrity (grotesque is always characterized by the presence of an integral structure where individual elements become important only in their organic combination); 3) a broad subtext, which includes historical, social, political, psychological, philosophical, aesthetic spheres (the effect of "iceberg", which is widely used in the grotesque, represents the necessity to show not what is on the surface (a direct meaning), but also what is hidden; moreover in the grotesque there is often a "transition" of meanings, actualization of this or that value); 4) dynamism (the ability of grotesque structures to dynamics, transformation, modification, unification, decomposition, formation of other structures); 5) conceptuality (grotesque reflects the artistic concept of the world and individual); 6) significance (grotesque is a sign

of another world, another reality, the hidden essence of phenomena); 7) the poetics of the “strange” (techniques of “surprise”, carnival, fiction, aesthetic game, the presentation of different “view”, their shifting, layering, etc.). These are the main features that define the poetics of grotesque.

The methods of creating grotesque structures (images, plots, topos, chronotopes, etc.) are surprisingly diverse: alogism, contrast, hyperbole, litotes, metonymy, paradox, parody, etc. However they are not identical with the very concept of “grotesque”, which is much broader and only relies on a certain means. Depending on the author’s position, there are different types of grotesque, such as: comic, tragic, ambivalent. Grotesque is often used by writers to depict the world in a satirical way, but laughter does not always accompany grotesque and in many cases the grotesque acquires a tragic shade. The grotesque technique reveals both the deep essence of the reality phenomena and the processes that take place in the human psyche and the subconscious.

The content of the novel is structured in ten parts. Each of these parts has its own internal numbering and is divided into chapters, which include up to four chapters in each part. This system of structuring the content in the novel is used by the author in order to mix a story about the absurdity of the realities in modern communist China with letters between the provincial amateur writer Li Yidou, who is a liquormaker by profession, and the capital city writer Mo Yan. Thus, the author builds a line of confrontation between the real and unreal worlds, which determines the author’s strategy for the presentation of artistic information.

The writer begins the story with the traditional presentation of the main character – Ding Gou’er, a special investigator of the Higher Procuratorate, who has arrived at the suburban Mount Luo Coal Mine to undertake a special investigation. The reason of his arrival is rather absurd and bizarre – a denunciation letter stating that Liquorland’s Deputy Head of Propaganda, Diamond Jin braises and eats infants. The content of the denunciation has shocked the investigator, because this horrible information does not fit in his mind. Due to the implementation of the grotesque technique, Mo Yan focuses the recipient’s attention on such a pattern of life as the accused former elementary school teacher, who has a good reputation.

Therefore, the usage of the grotesque technique in this fragment serves as a kind of catalyst, due to which the existing patterns of life are revealed with special intensity and clarity.

The reason of the investigator’s arrival at the mine causes laughter among the party leadership, as they are also surprised by this fact. Still, they behave according to party etiquette – they invite the guest to dinner first: “*We can talk while we enjoy some food and drink*” [Yan’ 2015, 36].

The Liquorland Distillery Academy looks bizarre and absurd, where the above mentioned Diamond Jin gives a lecture on topic “Liquor and Society”. A decanter of liquor stands on the tribune where he delivers his lecture and dries glass after glass, nourishing his speech with alcohol. Grotesque aestheticization of ugliness and repulsiveness sometimes achieves the effect of physical disgust: “*braised boys*” [Yan’ 2015, 33].

The game in the novel creates a separate ontological level of the author, who can manipulate the text, being outside of it. The writer places the action and the characters in formally ordinary circumstances, without grotesque shifts in reality.

The very existence of the grotesque here is represented by the very fundamental impossibility of what is happening. Diamond Jin boasts his exceptional talent of drinking a thousand glasses of liquor and not getting drunk in front of his students. He also cynically says that such resistance to alcohol is inherent in him even in the process of conception: *“My relationship with liquor goes back forty years. Forty years ago, the founding of our People’s Republic, such a joyous month for us all, a time when I was just taking root in my mother’s womb. So I am a product, or maybe a byproduct, of ecstasy. Students, we all know the relationship between ecstasy and liquor. What matters is that the union of my father’s ecstasy sperm and my mother’s ecstasy egg predetermined my long association with liquor.”* [Yan’ 2015, 47].

The linguistic and stylistic plane of the novel includes the agitational and political phraseology of socialism such as *“ideological foundations”*, *“future accomplishments”*, *“driving force of history”*, *“going to communism”* etc. Politically propagandistic clichés, paradoxically used in connection with the development and prospects of the destruction of the future, satirically overestimate the pretexts of journalistic and trivial culture.

The theatricalization of the text reaches its climax in the scene of a restaurant banquet in honor of the arrival of the investigator at the mine: *“Ding Gou’er’s eyes lit up as he drank in the room’s decor: from cream-colored sofas to beige curtains, from a spotless white ceiling with floral etchings to a spotless white tablecloth...”* [Yan’ 2015, 66]. Using hyperbolization, the writer conveys the scale of the banquet of the bright future builders, which contrasts with the miserable pictures of ordinary mine workers: *“The circular table had three tiers. The first was devoted to squat glasses of beer, long-stemmed glasses of grape wine, and even longer-stemmed glasses of strong colorless liquor; plus ceramic teacups with lids, sheathed imitation-ivory chopsticks, a variety of white ceramic plates, stainless-steel utensils, China-brand cigarettes, wooden matches with bright red heads in specially designed boxes, and fake crystal ashtrays in the shape of peacock tails. Eight plates of cold cuts adorned the second tier: shredded eggs and rice noodles with dried shrimp, hot and spicy beef strips, curried cauliflower, sliced cucumbers, ducks’ feet, sugared lotus root, celery hearts, and deep-fried scorpions. As a man of the world, Ding Gou’er saw nothing special in them. The third tier was occupied only by a potted cactus covered with thorns.”* [Yan’ 2015, 66-67]. The theatrical performance of the banquet was not limited to sophistication and quantity of dishes, but also to the procedure of entertaining the guest, during which the party secretary and the director of the mine were telling nonsense about bringing closer ordinary workers and government officials through alcohol. The remarks of the party secretary and the director of the mine look absurd, because they are mixed with ideological slogans: *“Comrade Ding, old fellow, you’ve come a long way to be with us. How does it make us look if you don’t drink? We’ve dispensed with the formalities, since this is just a simple meal. We can’t show the intimate relationship between official ranks if you won’t drink with us, can we? Have a little, just a little, to let us save face.”* [Yan’ 2015, 69]. This type of remark once again emphasizes the cynicism of the party leadership and its vileness. We believe that this way of content representation corresponds to the concept of the author’s characters: the images of the characters are grotesque, their types are derived from the real coordinate system, and some “theatrical” features are deliberately emphasized.

The reader's ideas about humanity are questioned not only by the ironic and parodic game about eating babies, but also about writing. For example, an amateur writer with the literary pseudonym Yidou, which means "a measure of volume equal to ten liters (one pint)", believes that every citizen of China can study literature. In his letters to the Nobel Laureate Mo Yan, he explains the reasons for his fascination with literature: "*I read an essay in which you wrote, 'Liquor is literature,' 'people who are strangers to liquor are incapable of talking about literature' – Those refreshing words filled my head with the clarified butter of great wisdom, removed all obstacles to understanding*" [Yan' 2015, 38]. His arguments look more than clumsy, because in fact he never understood the essence of the writer's statement. The self-assessment of Yidou's own works looks ironic: "*I am so captivated by literature, and why I believe I am capable of producing good literature. I believe that my stories are full of the innovation spirit, filled with the spirit of alcoholic holiness, they explode with the spirit of the revolution...*" [Yan' 2015, 86]. In this way, the author of the novel "The Republic of Wine" parodies the essence of literary creativity in contemporary Chinese society. Even the titles of the stories of the amateur writer Yidou sound strange: "*Alcohol*", "*Don't Treat Me Like a Dog*", "*Meat boy*" and etc.

The image of Yidou is a symbol of fanatic artists of communism, because he believes that literature is a popular activity. He interprets Marx's words about art as if he convinces himself and others that "*when we come to communism, everyone will become a writer*" [Yan' 2015, 88]. Yidou is so ridiculously self-confident that he determines that his stories belong to the "category of strict realism". Strict realism is a parody of a well-known literary trend social realism.

Yidou dreams of his works finally being published by the Citizens' Literature, which publishes writers only if they "*have connections*". "*Having connections*" is a phrase that perfectly reflects the realities of socialist life. Yidou provides himself such connections by means of the famous writer Mo Yan, whom he sends twelve bottles of premium liquor to show his gratitude for reading his works. This type of "connection" was the norm in art circles during socialism times, so the writer could not ignore this fact.

It should be noted that in the novel "The Republic of Wine" Mo Yan skillfully uses the technique of collage. The first type of collage technique is an in-text collage, represented by quotations, allusions, literary and historical reminiscences that refer the reader to the ancient Chinese literature (Li Bai, Lu Xun), to previous works of the author himself, in particular the story of Mo Yan "The Red Sorghum Clan", the ancient philosophy of Zhuang Zhou, to the political slogans that were popular in China in the last century. The second type of collage is structural-organizing. Due to its various fragments, this collage not only enriches the language of the work with images and quotations, but also deepens the main plot of the work.

The narrative code of the story "Child Prodigy" the writer presents as a stylization of the Chinese medieval story Huaben, which is characterized by an oral type of speech, with addressing to the audience: "*Dear readers, our story, in general, began long ago.*" In this way the writer achieves the comic effect, or the effect of fiction, which is also an integral part of the grotesque poetics. The author combines a magical literary element with reality by collaging this stylistic fragment in particular.

The collage technique used by Mo Yan reflects the author's strategy of conscious organization of all inhomogeneous elements into a single artistic unity. Collaging

all these stories, the author persuades the reader to look at the problem of eating babies from different points of view. The image of the dwarf Yu Yichi migrates through all the stylistic fragments of the collage: “*Mr Yu, you are confusing me something awful. First you work in a tavern, then you’re a scaly young warrior who comes and goes like a shadow, and then you’re a clown in a performing troupe. Now you’re the prestigious owner of a tavern – your life is a mixture of truth and untruth, filled with countless transformations. ...*” [Yan’ 2015, 123]. Yu Yichi appears in the main plot line, in the stylistic fragments, and in the final story. He is a compositional character of all parts of the novel. This character correlates the signs of the real and unreal worlds.

Therefore, the collage technique as a structural and organizing component of the literature “search for roots” is actively used in the novel “The Republic of Wine” by Mo Yan. The collage technique serves not only as a way to organize the whole unity by connecting different parts, but also as a means of deepening the main plot.

It should be mentioned that in the novel “The Republic of Wine”, Liquorland is depicted by the author as a place where the satisfaction of physiological needs is exaggerated in every way (alcohol, food, carnal pleasures). Liquorland Distillery Academy embodies people’s love of wine. Liquorland Culinary Academy represents their love of food and various delicacies. In addition, in the “Republic of Wine” we notice the extreme cruelty of society and its representatives. Liquorland Donkey Avenue, due to its excessive number of donkeys, shows how cruel people can be: “*For hundreds of years, so many donkeys have died on Donkey Avenue, not to mention*” [Yan’ 2015, 145]. The author used a great number of allusions. Special attention should be given to those allusions which derive from ancient works of the Chinese literature and philosophical essays and signify the power of wine. Starting the novel with the title “The Republic of Wine”, the writer pays recipient’s attention on the theme of wine: “*... what’s the point to praise for the ability to drink in Liquorland – it’s almost nonsense*” [Yan’ 2015, 147]. Mo Yan constantly mentions Chinese poets of the Tang period such as Li Bai and Du Fu, who glorified wine in their works.

Wine is praised in the novel as something supernatural, in the way of Li Bai’s poetry: “*...there is something supernatural in the wine aroma; it is a certain spirit, a certain faith, a sacred faith that can be comprehended only by reason, but cannot be expressed...*” [Yan’ 2015, 169]. Thus, allusions to the theme of wine take an important place among the intertextual forms of the novel “The Republic of Wine”. These allusions include examples used in the works of the Tang period poets, such as Li Bai and Du Fu, and historical reminiscences that create a holistic picture of *the Republic of Wine*.

In “The Republic of Wine” the writer attaches great importance to the comfort of the characters in eating a lot of food, quirky and capricious in the dishes they choose for their table. The writer develops this phenomenon in different ways, without condemning his clown just as Shi Ji’nan and Lanling did not condemn their characters. However he makes the reader think about the actions and the way of life of the inhabitants of Liquorland.

Mo Yan exaggerates the characters’ ideas about the magical properties of certain dishes. A separate section of the novel is devoted to the procedure of the preparing swallows’ nests and the harm that people do to swallows by taking away these

nests, as well as the painful persecution of the idea that swallows' nests rejuvenate a person and give him / her incredible beauty. A hint of the cruel human nature can be noticed in the episode about a mule that damaged its hoof on the road. Suddenly, two women in white coats ran up to the mule: "*The veterinarians are here, the vets are here, stop crying, little friend, the vets are here. Hand them the mule's hoof, hurry. They'll reattach it for you. The women in white hastened to explain: 'We're not veterinarians! We're chefs at the guest house. Municipal officials are coming to tour the mine tomorrow, and the Mine Director has ordered us to treat them like royalty. Chicken and fish, nothing special there. And just as we were worrying ourselves sick, we heard that a mule had lost one of its hooves. Braised mule's hoof, mule's hoof in chicken broth. '...The woman in white raised her hatchet, took aim on the mule's broad forehead ...'*" [Yan' 2015, 34]. In such a way Mo Yan emphasizes a common feature for all the characters in his novel – it is their cruelty.

Consequently, the problem of eating infants, cruelty to cattle and birds, greed, feasts with excessive amounts of food, belief in the magical benefits of certain foods, as well as the idea of cruel punishment is exaggerated in the novel "The Republic of Wine". Due to this the author creates a great layer of allusions on physiological prose and works of Lu Xun. The structure of the novel is also enriched by such a form of intertextuality as a quotation. Quotations from the political slogans of the People's Republic of China of different years should be singled out: "*all efforts are given to eradicate drunkenness and sex*", "*to force the past to serve the present, to put the foreign at the service of China*". They are popular slogans of "*reform policy*".

Conclusions and prospects for further research. It should be noted that the novel "The Republic of Wine" by Mo Yan is constructed due to the following techniques of synthesis: a combination of comic and tragic, funny and horrible, real and fantastic, high and low.

The grotesque technique provides the novel with integrity, a broad subtext (historical, social, political, psychological, philosophical, aesthetic meanings). As a result the structure of the novel "The Republic of Wine" becomes dynamic.

In the novel "The Republic of Wine" Mo Yan uses the following methods of creating grotesque structures: contrast, hyperbole, paradox, parody, etc. The writer uses the grotesque to depict the world in a satirical way, but often the grotesque in his novel takes on a tragic shade. Due to the grotesque technique the writer managed to discover the deep essence of reality phenomena. The grotesque techniques perform catalyst functions, with the help of which the existing laws of life are revealed with special intensity and clarity.

In our opinion, the novel "The Republic of Wine" by Mo Yan can be the subject of research in terms of comparative studies, cross-cultural analysis, and the poetics of composition.

ЛІТЕРАТУРА

Исаева Н. Особливості моделювання художньої дійсності у прозі Мо Яня 1980-х років. *Світова література на перехресті культур і цивілізацій*. Вип. 7 (1). 2013. С. 75–82.

Котюхова А. Поэтика гротеска в романе Л. Пиранделло «Покойный Маттия Паскаль». 2013. URL: <https://cyberleninka.ru/article/n/poetika-groteska-v-romane-l-pirandello-pokoynyy-mattia-paskal-1> (дата звернення – 07.07.2021).

Криворучко С. Метафоричність у романі Мо Яня «Великі груди, широкі сідниці». *Сходознавство. Актуальність та перспективи. Тези доповідей I Міжнародної науково-методичної конференції, 20 березня 2020 р.* Харків : ХНПУ імені Г.С. Сковороди, 2020. С. 8–10.

Ларіна О., Ісаєва Н. Особливості міжтекстової взаємодії у романі Мо Яня «Країна вина». *Літературознавчі студії.* 2013. С. 92–103.

Мо Янь Країна вина: роман / переклад з китайської М.В. Савченко. Харків : «Фоліо», 2015. 525 с.

Обихвіст М. Роль матері як невід’ємний аспект «соціалізації» жінки у романах С. Русьді «Останнє зітхання Мавра» та «Мо Яня «Великі груди, широкі сідниці». *Наукові записки ХНПУ ім. Г. С. Сковороди.* Вип. 2(86). 2017. С. 186–195.

Палій О. Поетика гротеску в чеському постмодернізмі (роман Павла Когоута «Катиня»). *Вчені записки Таврійського національного університету імені В.І. Вернадського. Серія: Філологія. Соціальні комунікації.* Том 31(70). № 4. Ч. 3. 2020. С. 189–194.

Печарський А. Іван Франко – Мо-Янь (莫言): екзистенційні пошуки літературного діалогу. *Українське літературознавство.* Вип. 78. 2014. С. 201–208.

Селігей В. Актуальні проблеми дослідження сучасної китайської літератури. *Вісник Університету імені Альфреда Нобеля. Серія «Філологічні науки».* 2019. № 1(17). С. 122–127.

Тун Дань Специфика образа Дина Гоуэра в романе Мо Яня «Страна вина». URL: <http://journals.uspu.ru/attachments/article/1968/%D0%A1%D1%82%2023.pdf>

REFERENCES

Isayeva N. Osoblyvosti modeliuvannia khudozhn'oi diysnosti u prozi Mo Yanya 1980-kh rokiv. Svitova literatura na perekhresti kul'tur i tsyvilizatsiy. Vyp. 7 (1). 2013. S. 75– 2. (in Ukrainian).

Kotyukhova A. (2013), Poetika groteska v romane L. Pirandello «Pokoynnyu Mattia Paskal'» URL: <https://cyberleninka.ru/article/n/poetika-groteska-v-romane-l-pirandello-pokoynnyu-mattia-paskal-1> (date of access – 07.07.2021). (in Russian).

Kryvoruchko S. Metaforychnist' u romani Mo Yanya «Velyki hrudy, shyroki sidnytsi». *Shodoznavstvo. Aktual'nist' ta perspektyvy. Tezy dopovidey I Mizhnarodnoyi naukovo-metodychnoyi konferentsiyi, 20 bereznya 2020 r.* KH. : KHNPU imeni H. S. Skovorody, 2020. S. 8–10. (in Ukrainian).

Larina O., Isaieva N. Osoblyvosti mizhtekstovoyi vzayemodiyi u romani Mo Yanya «Krayina vyna». *Literaturoznachchi studiyi.* 2013. S. 92 – 103. (in Ukrainian).

Yan' M. (2015), Krayina vyna: roman; pereklad z kytays'koyi M.V. Savchenko. Kharkiv: «Folio», 2015. 525 s. (in Ukrainian).

Obykhvist M. Rol' materi yak nevid'yemnyy aspekt «sotsializatsiyi» zhinky u romanakh S. Rusydi «Ostannye zitkhannya Mavra» ta «Mo Yanya «Velyki hrudy, shyroki sidnytsi». *Naukovi zapysky KHNPU im. H. S. Skovorody.* Vyp. 2(86). 2017. S. 186 – 195. (in Ukrainian).

Paliy O. (2020), Poetyka hrotesku v ches'komu postmodernizmi (roman Pavla Kohouta «Katynya»). *Vcheni zapysky Tavriys'koho natsional'noho universytetu*

imeni V.I. Vernads'koho. Seriya: Filolohiya. Sotsial'ni komunikatsiyi. Tom 31(70). № 4. Ch. 3. 2020. S. 189 – 194. (in Ukrainian).

Pechars'kyy A. Ivan Franko – Mo-Yan' (Mò Yán): ekzystentsiyni poshuky literaturnoho dialohu. Ukrayins'ke literaturoznavstvo. Vyp. 78. 2014. S. 201 – 208. (in Ukrainian).

Selihey V. Aktual'ni problemy doslidzhennya suchasnoyi kytays'koyi literatury. Visnyk Universytetu imeni Al'freda Nobelya. Seriya «Filolohichni nauky». 2019. № 1(17). S. 122 – 127. (in Ukrainian).

TunDan'Dan'Spetsyfyka obraza Dyna Houéra v romane Mo Yanya «Strana vyna». URL: <http://journals.uspu.ru/attachments/article/1968/%D0%A1%D1%82%2023.pdf> (in Russian).

Стаття надійшла до редакції 11.08.2021