

CHARACTERISTICS AND STYLES OF MAGIC REALISM IN THE WORKS OF
CHINESE AND GULF ARAB COUNTRY WRITERS



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Annotation. *This article discusses the features and methods of magical realism in the works of storytellers from China and the Gulf Arab countries. The fact that writers Mo Yan and Layla Osman abandoned direct interpretations and switched to various new artistic methods and resorted to magical (miraculous) realism found its artistic expression reflected in their works such as “The Land of Musallas” and “Two Heads and One Body”.*

Keywords: *Chinese literature, literature of the Gulf Arab countries, Mo Yan, Layla Osman, magical realism, “The Land of Musallas”, “Two heads and one body”, fantastic and extraordinary elements, flow of consciousness.*

It is known that a story is “a small epic work that describes this or that bright event in a person's life, social or psychological conflict in a narrative manner, integrated with the character”. [4:470]

Since the story is an epic work, it means that the description of the characters, their fate, worldview, and the events of their lives that make up the plot in the form of a narrative are its primary organizational factors. In addition to the description of the series of events that make up the plot, the narrative includes reflection and the cases of presenting the speech of the characters in the form of speech mastered by the author.

When we analyze the styles of the works of the Chinese writer Mo Yan and the writer of the Arab countries of the Gulf, Layla Osman, we see that they incorporate episodes and situations, characters, and details from the lives of many people. Writers effectively used artistic tools to master reality freely in terms of time and space. The narrative forms they choose provide an opportunity to penetrate into the inner world of a person, to reveal characters rich in complex traits and characteristics, always in motion, forming or developing.

The storyteller's speech acquires not only descriptive, but also expressive significance, it describes not only the object, but the narrator himself. That is why we see their own unique forms in writers' approach to reality and its artistic vision, we understand that their worldviews and ways of thinking are imprinted in their works. Writers rarely appear in their works as authors who look at events from the outside and talk about them with indifference. Despite the fact that there is a certain distance between the character and the author in their works, they show their attitude to the events and behavior of the characters, and add their observations and opinions to the work.

By the way, the writer Mo Yan (b.y 1955), who received the 2012 international Nobel Prize for Literature, entered literature in the 80s of the last century, and his work, so to speak, , it would

be more correct to say that it embodies the style of European modernist prose, or a psychological work belonging to both literary streams. The Nobel Prize-winning work of the writer is his surrealist work "The Land of Treasures" (Szu Guo, 1992). We can emphasize that in this work, the writer combines folk legends with history and today. True, the work "The Land of Musallas" is a symbolic story, historical allegory and an example of absurd literature.

The events of the play take place in 1989. The events begin when the prosecutor's office investigator Dean Gower goes to the place called Szygo to conduct an investigation. It is said that the party and other dignitaries there used to enjoy eating baby meat. The main character, who is determined to expose the inhuman acts of criminals, is drunk with great skill and almost unconscious. On top of that, they set up a scheming female driver to lure Gower off the road.

The work skillfully describes the causes of fear, malice, envy, and anger caused by the disturbance of psychological feelings of a person during the drunkenness of "maotai" liquor. Also, the mythological elements expressed in the image of Yui Ichi, who is omnipotent, feels infinite power, morally weak, morally corrupt, and at the same time has incredible miraculous abilities, attracts the reader's attention. . The work also contains comic elements that are connected to a sharp social theme, and they occupy the main place in the plot.

Mo Yan's language is so rich, rich in images and metaphors that even with the depravities reflected in the work, one cannot help but recognize the writer's style and imagination. It is clear that the multi-layered plot of the work, be it fictional or real, from the scenes of cooking and eating of babies, immerses the reader in an inner connection. It forces the reader to think more deeply, invites him to paint more deeply, not with today's fierce gaze, to take a walk in the space called the human heart. In Mo Yan's works, "sigh inter-reality folk tales, history and modernity are united".

After all, Mo Yan's work describes the "existence" of ordinary people trying to live their tragic lives, full of fear and panic, forced into the terrible reality of the regime. But the answer proposed by the author, or rather, hidden in the text, sounds even more terrible. The writer expresses the idea that every person should understand himself in this terrible society.

Laila Osman (b.y 1953), a writer from the Arab countries of the Gulf, crosses the border of reality in her stories and brings fantastical elements into the plot, and these elements are in harmony with the depiction of real events in the work. it will go away. This is the situation in the writer's story "Two heads and one body" (“رأسان ... و جس”) [2:151-163], incredible supernatural events, like ordinary events when a couple is sitting at a night party. gives It can be understood from the narration that the author intends to reveal some unseen aspects of the characters, to describe them more clearly.

There is no exchange of events in the plot of the story. Here, in the first place, the mental state of a woman sitting at a party with her husband until dawn is shown. Adiba describes in detail psychologically all aspects of the heroine's emotional perception of the surrounding environment: dancing guests, running servants, colorful light play, constantly playing loud music, and her husband sitting next to her. They perceive the environment differently. While the husband enjoys the night, the wife feels alienated here, bored and wants to leave. Her husband does not understand her feelings, blames her for not appreciating being invited to a high-class society, as an honored guest.. «We are honorable guests invited here and there is no need to distance ourselves from

society», - she says to him. And his wife does not want to stay here at all, because the flickering lights dazzle the eyes in the semi-darkness, and their incessant flickering tires and annoys her. The intensity increases more and more, and then something happens: *"I got two heads, they separated from each other at my neck. One of them is happy to fulfill his social duty by enjoying watching the lantern game and the team. Duty is a complex task. If he deviates from this duty a little, the bonds of friendship will be severed. At the same time, the second head only dreams of running away from here"*, [2:155] - says the hero.

The guests witnessed this image: the head rolls from between the tables through the dancers and out through the door to the street. No one pays attention to it, they take it for granted.

In the course of the story, one image is replaced by another, the heroine leaves the second head by the table and rushes to the dawn when she wakes up from the first head. After the sweaty bodies of the dancers, the noisy hall full of people smoking and drinking, he takes a deep breath of clear air. His spirit is uplifted and he is filled with a sense of glorification of life.

Through the morning city, along with the journey, the narrative tone of the story changes, it has higher major tones, full of inner strength, and adapts to the tone of the working city waking up to work:... *I'm running...*

- *And the streets are running under the fading lamp lights. Cleaners and leaves on the pavement are running.*

- *I'm screaming loudly...*

- *In response to this, the morning light born today is screaming. And the world rejoices to hear his voice.*

- *I'm calling...*

And quick, honest sellers are responding to me.

- *I'm coughing...*

The stubborn donkey answered.

- *I'm looking around...*

- *The branches of the trees bent under the weight of their fruits.*

- *I am shouting.*

Life is screaming around me... she is pure like a virgin, a girl, enjoying the radiance of life as she smells full of milk flowing from her (cow's) udder.

I'm walking towards the heart of the city[2:159]

If we compare the first part of the story - the episode in the hotel - with the second part, that is, the heroine's walk around the city, we can observe that the style of the story changes as the character's mood changes. If there is alienation, loneliness, lack of understanding of the land, coldness in the middle, absolute indifference of the land to him and boring life, here the fullness of the life in which the hero plunges into the streets is manifested. The pace of the story accelerates with the help of action verbs: "I run, I call, I shout, I turn." He expresses the feeling of the fullness of life with the following phrase using an original simile.

"I plunge into narrow streets like a thread plunges into the eye of a needle". [2:159]

The hero enjoys watching people rush to work. These are ordinary workers, and the poet describes them and turns to a hymn with a social tone: *"Their will to live, their wheat-colored bodies burned in the sun from head to toe are saturated with the desire to participate in the struggle*

for life. Waves of desire to give and take ripple through his wrinkled palms and flat foreheads above his eyes. Despite their fatigue, they are always on the move, they do not rest for the bread they earn with difficulty, they are always hopeful". [2:159]

While walking in the city, the hero encounters a “wave of inventions” several times. His eyes are always wide open to the “boiling life”. Adiba's imagination is not limited by anything. Surrealistic images merge with reality: the female protagonist's body merges with her head, and then she returns to the hotel - the “cave of modesty”, where another second head is waiting for her. Her husband, who was fascinated by the movements of the dancers, did not even notice her absence. All parts of the hero's body have been restored, but now another person will be embodied in front of our eyes.

Layla Usman skillfully uses the method of adding fantastic elements to the authenticity of reality to such an extent that the reader perceives something unusual as authenticity. The important thing is that the essence and meaning of the story does not interfere with the realistic perception of reality. After getting acquainted with the plot of the story, we can ask ourselves again: why did the writer include fantastic elements? Answer: clearly to show the duality of his character's personality. But the hero's personality is forced to sit obediently in a world that hates him, in a community that hates him. And the mind of the person revolts and breaks free from this decaying world. Under the influence of aggressive music, the hero is confused at first. After being depressed, he plunged into the ocean of fantasy.

It is interesting to note that if we take into account the existence of the term “light pollution” in ecology, it is very easy to understand the situation of the hero. Even a simple electric lamp, if it is not turned off after a day, begins to have a negative effect on the body and its psyche. In big cities, aggressive light advertising can increase anger and even lead to suicidal tendencies.

As we can see, the writer pays great attention to the mental state of his character in the conditions of “light pollution”. There is almost no plot in the story, the main theme is revealed through a large number of associations, the internal monologue completely occupies the structure of the story. Psychology comes first. In addition, in this story, Layla Usman showed herself as a master of a momentary impressionist line in some scenes. We see this in the colorful music, the image of the early morning in the waking city.

In conclusion, it can be noted that the writers Mo Yan and Layla Osman have their own strong point of view on social, human and moral values. They condemn the disunity, misunderstanding and selfishness of people and call them to have high moral values.

In the 1980s and 1990s, these writers used modernism and postmodernism, fragmentation, free movement in time and space, inner monologue, stream of consciousness, collage and a number of other styles, as well as magical (miraculous) realism. We also observe that he introduced fantastic and unusual elements into reality.

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