

The Use of Numbers in the Novels of Pu Sunlin



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ABSTRACT: Creating literary creations in ancient China, writers often intentionally used numbers in poems, paired inscriptions, idiomatic expressions, and Proverbs. Skilful use of numbers makes it possible to tell in even more vivid and expressive form, in more detail and accurately about the situation, the problem, and the theory. This can not only enhance the impact of a literary work, but also leave readers with a deep impression and allow them to get aesthetic pleasure. Of course, there are cases when numbers are needed to create techniques in literature, that is, paronomasia, but it is often fascinating and has its own charm.

In classical Chinese poetry and prose, numerals are often used. Skilful use of numbers creates an original effect, figuratively expresses the idea and draws the writer's mental perception. Numbers not only increase the impact of the work, but also make a deep impression on readers.

PU Songling is the author of an extensive work "Liao-Zhai-Zhi-Yi" ("Description of the miraculous from Liao's study"), 16 volumes of which contain more than 400 short stories that do not represent the original genre, but are only a brilliant stylization of traditional Chinese short stories of the VIII—XVI centuries in the style of "xiaoshuo".

KEYWORDS: PU Songling, China, numbers, literature, poems, shot stories.

INTRODUCTION

In classical Chinese poetry and prose, numbers are often used. The skillful use of numbers creates an original effect, figuratively expresses the idea and draws the writer's mental perception. Numbers not only increase the impact of the work, but also make a deep impression on the readers.

In classical poetry, there are poems in which the authors deliberately use the uppercase spelling of the numbers from 1 to 10 at the beginning of each line before they were called "numerical poems" ("数诗" "shu shi"). For example, in China, there is still a tradition that the legendary Emperor Yu, the founder of the prehistoric Xia Dynasty, drained the territory of China after a flood and divided it into nine regions. Therefore, in literary sources, you can find the name "Nine Clouds" as a figurative designation of China. For example, the singer of Chinese antiquity Qu Yuan (340-278). In the poem "Lisao" ("The Grief of the Exile"), he calls his country "the nine kingdoms»:

因九王国棒—每个知, yīn jiǔ wáng guó bàng měi gè zhī,
不仅美女住在这里, bù jǐn měi nǚ zhù zài zhe lǐ,
向前走 并逃避怀疑, xiàng qián zǒu bìng táo bì huái yí,
寻求美丽的会找你. xún qiú měi lì de huì zhǎo nǐ.
Everyone knows how huge the nine realms are.
It is not only here that the beauties live.
Go ahead and chase away your doubts.
Whoever is looking for beauty will find you. [1, p. 58].

THE MAIN RESULTS AND FINDINGS

In paired inscriptions, the use of numbers also creates an unexpected meaning and aesthetic pleasure, for example, in paired inscriptions pasted on the gate of the Han Xin temple on Mount Hoshan in Anhui province:

A close friend will spoil ten years of effort.
A man's life and death depend on two women.

Only 13 hieroglyphs. However, the lines accurately and artfully summarized the important events in Han Xin's life. Han Xin fled to Liu Ban, but the latter did not appreciate Han Xin. Angry, Han Xin left. After hearing that Han Xin had left, Xiao He immediately followed him and persuaded him to return. He knew that Liu Bang couldn't win the war without Han Xin's help. Xiao

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He then did his best to persuade Liu Bang to appoint Han Xin as a general. Then Han Xin repeatedly performed feats, thanks to which he was granted the title of prince. After Liu Bang became emperor, he became suspicious of Han Xin. Han Xin, along with Chen Xi, were forced to secretly plot a rebellion against Liu Bang. However, Xiao He found out about their plan. Xiao He lured the rioters to Changleg Palace, where Han Xin was killed by Empress Liu. Therefore, the descendants say: "The helper was Xiao He, the destroyer was also Xiao He." Before entering the military, Han Xin lived in a poor family. Because of the poverty, he almost starved to death. He was lucky, he was rescued by a laundress (Pyaomu). Thus, he managed to survive. But in the end, he was killed by Empress Liu, so the inscription says that his life and death depend on two women.[2, p. 167].

The Chenyu idioms originated from long-term communication between people. These are a kind of phrases that reflect customs and customs. They express a subtle and comprehensive meaning in a concise form. Usually chengyu consist of 4 characters arranged in a clear sequence, and it is impossible to change the order and number of characters arbitrarily. Idiomatic expressions in Chinese are quite diverse, and among them there are many that contain numbers. For example: 五花花-letters. five flowers, eight gates, "diverse, all kinds". Five flowers were five rows of battle positions, and eight gates were two types of troop dispositions that allowed for active changes in military tactics. The "five rows" symbolize variations of the mutual position and mutual suppression of the five elements-gold, wood, water, fire and earth. [3, p. 170]

In classical Chinese prose, for example, in short stories, numerals are also often used. The skillful use of numbers creates an original effect, figuratively expresses the idea and draws the writer's mental perception. Numbers not only increase the impact of the work, but also make a deep impression on the readers.

A brilliant writer, the author of the world-famous collection of short stories "Liao Zhai's Stories about the Extraordinary" "聊斋志志" which consists of 16 volumes of which contain more than 400 short stories that do not represent the original genre, but are only a brilliant stylization of traditional Chinese short stories of the VIII-XVI centuries in the style of "小说" ("xiaoshuo") Pu Songling (蒲松龄 pú sōng líng) (1640-1715) lived all his life in the Chinese province of Shandong, where he usually the action of his stories takes place. A true Confucian scholar, with a fine literary style, he managed to combine the high style of Chinese classics and simple spoken language in his work. The short stories in this collection are mostly filled with extraordinary events. At the same time, Pu Songling wittily ridicules the practice of selling ranks, the system of state examinations, allegorically tells about the violence of the Manchus in China, etc.

However, the writer speaks not only about social injustice and the suffering of the people. Despite the hardships, such moral qualities as courage, responsiveness, courage and resourcefulness, honesty, trust, did not disappear, thanks to which people were able to see hope and light.

The collection "Liao Zhai's Stories of the Extraordinary" includes more than four hundred short stories. Liao Zhai, on whose behalf the narrative is conducted, is a highly educated, fluent literary language and high style author-narrator, who makes brief conclusions-summaries about the characters and events of the novels. The first handwritten edition of Liao Zhai's Tales of the Extraordinary dates back to 1679, and the printed edition was first published only in 1766. However, when comparing this edition with the facsimile edition of the author's manuscript of the XVII century, a significant editorial edit was found: the removal of 25 short stories, the change of titles and afterwords, the removal and replacement of lines, phrases and words. Only fourteen short stories remain in their original form. It is believed that the reason for this treatment of the original was the topicality of the contents of the collection, due to its anti-Manchu sentiments.[4, p. 26].

The collection of short stories "Liao Zhai's Stories about the Extraordinary" was not created from scratch. Pu Songlin, of course, was not the originator of the genre of the novel about the extraordinary. China is a classic country of short stories, developed on the basis of the interaction of literary and folklore. Why, in the era of prosperity of folk novels, Pu Songling, going against society, creates his collection of short stories in the classical language, which became the highest achievement in the history of the Chinese classical novel, remaining in the centuries? The language of Pu Songlin's short stories is characterized by "duality": simplified classical language and stylized colloquial speech. When forming this language, he, as a writer from the class of scientists, brought up in the Confucian traditions, chose the classical language. However, during the late Ming period, under the influence of popular literature, Pu Songlin had to turn to the spoken language, and thus simplify Wenyan.

His short stories have gained huge popularity, spreading in lists and private publications. Educated people read them, street storytellers translated them into a living colloquial language, their stories were embodied on stage, in painting, etc. Many believe that "Liao Zhai's Stories of the Extraordinary" reached such heights due to the close relationship and combination of simplified Wenyan and stylized colloquial speech. Pu Songling, using the most simplified and easy-to-understand Wenyan and a large number of literarily processed colloquial speech of the people, created a special language that combines esoteric sophistication and, at the same time, humor and brightness of a simple language, reached perfection in the presentation of simple things in a refined literary language. The writer managed to combine the talent of an observer who notices the smallest nuances and subtleties of people's lives and the human soul itself, with an extraordinary literary skill. [5, p. 76].

The Confucian scholar Pu Songling, who lived among ordinary people and was familiar with the folk language firsthand, who chose mysticism, which Confucius and the classics tried not to talk about, as a topic for his stories, managed to escape from

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the established attitude to the literary language as the language of traditional topics. He took the language of learning and let it out into the world, enabling people to learn to use the language of the learned, and thus contributing in a remarkable way to the spread of education among the people. Applying all his scientific, literary and philological knowledge and using a rich life experience, the writer created an amazing work—a collection of short stories "Liao Zhai's Stories about the extraordinary", which gained popularity among literally all social strata of the Middle Kingdom, regardless of education.

The highly sophisticated language of Liao Zhai Zhi Yi, saturated with literary conventions and quotations, was designed, of course, not for the general public, but for a very narrow circle of readers, and the whole interest of the book for connoisseurs of the classics lay precisely in this literary sophistication, which turned the material of the essentially popular epic into a book for a few aesthetes from among the educated upper echelons of the feudal bureaucracy.

Pu Songlin's collection, Liao zhai zhi yi, diverged in manuscript until its first woodcut edition in 1766. The only surviving complete list dates back to 1752.

In 1955, the first original author's manuscript, Liao Zhai Zhi Yi, was published in the People's Republic of China. It was found in 1948, after the liberation of Xifeng County in northeast China, in a peasant's house. The comparison of the inscription made by Pu Songlin on his famous portrait with the signs of the manuscript confirmed that the latter belonged to the author himself, who also wrote in his own hand the remarks of the prominent critic of the XVII — early XVIII century, Wang Shizhen. Unfortunately, only a part of the manuscript has been found, containing about half of the stories of miracles. In 1962, a new, three-volume edition of Liao-zhai-zhi-yi, prepared by Zhang Yuhe, was published, in which all the available comments were brought together, and the texts were compared with the author's manuscript. [6, p. 84].

Being popular in old Qing China, the short stories "Liao Zhai" were repeatedly translated into foreign languages.

The most successful Russian translation is the translation of the famous Russian philologist-sinologist Academician V. M. Alekseev, published in separate collections in 1922 ("Fox Charms"), 1923 ("Monks-Magicians"), 1928 ("Strange Stories") and 1937 ("Stories about Extraordinary People"), and then repeatedly reprinted by the Soviet publishing house "Fiction" under the editorship of V. M. Alekseev's student orientalist N. F. Fedorenko, etc. [7, p. 76].

Of more than 400 short stories by Pu Songlin, many of which have frivolous content, which is why their collections were officially banned from publication in China in the XVIII century, V. M. Alekseev translated about half, published only 158. In 2000, the Center "St. Petersburg Oriental Studies" released the only complete one-volume collection of all translations of Pu Songlin's short stories by V. M. Alekseev, which, however, does not reflect, as mentioned above, absolutely all the work of the famous Chinese writer.

In 1961, the publishing house "Fiction" published under the editorship of the famous sinologist L. D. Pozdneeva, new translations of 49 short stories by Pu Songlin (Liao Zhai), made by P. M. Ustin and A. A. Faingar, 48 of which had not been published in Russian before.

It was thanks to "Liao Zhai's Stories about the Extraordinary" (although he is the author of other works) that Pu Songling became widely known, gained love and respect in his homeland, and subsequently throughout the world. [8, p. 160.] He skillfully used in his stories and short stories both common subjects from Chinese classical literature and folk folklore, as well as elements of detective and science fiction.

CONCLUSION

Pu Songling used numbers very often in his novels. For example, when describing the age of the hero, the measure of length, weight, time, and so on. Here are some examples from Pu Sunlin's short stories:

1. In the novel "The Emperor" ("The Emperor")» he writes: "你自从当官以来,贪污受贿,不知有多少?那六十万两银子,我已经都收下.你应当从你贪污的镜子里,重新拿出六十万两交到京成." "Ever since you became an officer, you are all the time engaged in bribery. That's compared to the 600,000 liang of silver I have on my hands. Do not be stingy, you will not die if you add 600,000 liang from yourself to the central treasury." We remind you that the liang is a measure of weight, as well as a monetary unit in Southeast Asia. It originated in China, under the rule of the Han Dynasty. Then it spread to Japan, Korea, Vietnam and other countries. Silver bars, whose weight was measured in liangs, served as currency at that time. [8, p. 29].

2. In the short story "婴宁" ("Ying Ning"), the author skillfully describes a measure of length: "王生很生气,心想,三十里地不算远何必靠别人?" "Van Sang very offended, thought 30里 it is not very far and why you need to rely on others." Here, when using "里 li", we mean measuring a distance that is 300 or 360 steps (the standardized metric value is 500 meters). [9, p. 77].

3. In the short story "白秋练" ("Bai Liang chew") PU Songling wrote: "秋练说:明天下午一点到三点,你看到一个道士立即向他跪下;如果他跳进水里,你赶快跟着下水". Accurately describing the time he writes: "Chu Liang said: tomorrow afternoon from one to three, at the lake you will meet a candle-bearer, if he jumps into the water, then you will also jump into the water with him." [10, p. 56].

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4. In the same novel describing a young age heroine he writes: "莫生非常奇怪, 急忙出门偷偷观望, 原来一个十五六岁的女子在偷听他读书, 那女子长得非常美丽 ". "Mo Sheng was very surprised, hurried to the porch and quietly watched and saw that a girl of 15-16 years old was listening to his reading , that girl was very beautiful." [11, p. 58].

In novels, the deliberate use of certain numerals creates an unusual effect. The skillful use of numbers creates an original shade, figuratively expresses the idea and draws the writer's mental perception. Numbers not only increase the impact of the work, but also produce a deep impression on the readers.

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