

## Mo Yan- representative of hallucinatory Realism

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### Introduction

Modern Chinese literature includes the last Ching (1895-1911), the Republican period (1911-1949), Mao (1949-1976), and the *Post-Mao* (1976 to the present) periods. During the last Ching period, the literature witnessed a mixture of Chinese and Western traditions: topics such as social problems, historical evolution, and changes in ethnic values were covered.

### Main Part

During the Republican period, the literary reformers Hu Shi and Chen Dushu considered the classical language to be "dead" and used a resonant language. According to Hu Shi, "A dead language cannot create living literature." A representative of the new literary language, Lu Sun (1881-1936), the father of modern Chinese literature, takes the stage.

During Mao's time, at the urging of Mao Tse-Tung, literature took on the task of "serving the people." The petty-bourgeois idealism and "humanism" become the subject of literature. By this time, writers and poets were banned and persecuted, and Mao Tse-Tung's "Yan'an Speech" in 1942 came into force. According to it, no one should raise or propagate social problems and help in the creation of a new society, especially the people of literature, with their pen and word.

During the Cultural Revolution (1966-1976), the struggle against "feudal" and "bourgeois" culture intensified under the leadership of Mao's wife, Jiang Ching.

The *Post-Mao* period began with the imprisonment of Jiang Ching in 1976 and is referred to in literature as the "new period". The literature of this period is also known as the "literature of the wounded."

In 2000, Gao Xingjian, a French citizen who wrote in this language for the first time in Chinese history, was awarded the Nobel Prize in Literature for a world-class work that depicts the state of humanity in the modern world with regret. It should be noted that the writer's life was full of difficulties, which moved to his works. In particular, during the Cultural Revolution in China, he was sent to a correctional camp for his sharply critical works, and until 1979 he had neither the right to go abroad nor to publish his works. In 1986, he began working at the Beijing Drama Theater as a playwright and literary fellow. In 1988, with the staging of *The Alien Coast*, he was politically charged and forced to flee to France.

In 2012, Mo Yan once again turned world's attention to China and entered literature with a new theme, a new perspective. His work was credited with introducing to literature

"hallucinatory realism that combines folk tales with history and modernity." As many writers acknowledge, the writer's work is characterized by a mix of folk melodies, oral creations, fairy tales and myths, historical tradition and modernity, bringing his works closer to the works of Franz Kafka, William Faulkner and Garcia Marquez.

In Mo Yan's works we see the Marxist magical realism of Latin American writers, the events that take place in the author's country (Faulkner's style), the analysis of the psyche of the heroes in depth and detail (Kafka's style). In addition, we see the style of Bulgakov in the image of strange banquets, "A Thousand and One Nights" in the structure of the novel "The Land of May". But which artist was an artist without being inspired by the literature of the past? In fact, Mo Yan's holistic style is very original. Chinese classical literature, Taoist, Buddhist teachings, and the folklore of neighboring Turkic nations in the north and west also played a role in the formation of the writer.

In addition, the style of Pu Songling (蒲松龄, 1640-1715), the creator of Liao Zai's Story of Wonders, located 150 kilometers from Gaomi, also played an important role in the formation of the writer's style. The mix of being and mystical imagery in Pu Songling's short stories in the area where Mo Yan grew up, and the depiction of people changing their appearance in them, had an impact on the future writer's vision. The fox-girl (hulijing, 狐狸精) portrayed with great skill in Pu Songling's short stories is also mentioned in Mo Yan's works. In The Land of May, the detective is sometimes portrayed as a naughty girl driver or the promiscuous wife of a high-ranking man in the city of Szyugo, and sometimes

as a savage or assaulting savage in need of protection.

Mo Yan's real name is Guan Moye (管谟业, pinin: *Gǔǎn Móyè*). Mo Yan is the writer's literary nickname, which means "keep quiet" in Chinese. Because of the dangerous life of the "Cultural Revolution", his parents taught him, a young child, to shut up, not to talk, otherwise it would be bad. That's why Guan Moe chose the nickname "Silence" as a memento of those days.

Mo Yan's hard life in his youth is almost no different from that of other Chinese contemporaries with him. The writer was born on February 17, 1955 in At Dalan Fortress, Gaomi District, Shandong Province, to a farming family. Due to the "cultural revolution" in China, he began to earn a living in the fifth grade. However, these events did not prevent him from striving for knowledge. His brother, Guan Mosin, recalls that no matter how helpless his life was, Mo Yan was willing to do any hard work to read a book, and even read dictionaries to suppress the humor of reading when a book could not be found for reading<sup>1</sup>.

Mo Yan, who dropped out of school at the age of 11, became a shepherd. The lonely boy's prey was cattle, nature's sheep. The feeling of loneliness and chronic hunger in the mountain steppes greatly helped him to become a famous artist in the future. It is no coincidence that the writer's fiery confession is, "For food I have lost my human pride, for food I have been despised like a dog, for food I have embarked on the path of writing." In another interview, Mo Yan said, "That's why being a writer goes back to my childhood, when food was mentioned with its roots, and my only wish was to eat dumplings three times a day."<sup>2</sup> For this reason, in Mo Yan's

works, enough space is devoted to the depictions of the feelings of hunger and the hungry person. In addition, the young shepherd experienced hallucinations several times due to starvation.

His conversations with animals, their ability to see the world, the grass, the warmth of nature and the earth, all played an important role in the emergence of a unique style of art in the interpretation of the prism of growing human thought.

Guan Moe's adolescence was not a smooth one. He started his first job in the field and later worked in a factory. In 1976, at the age of 21, he enlisted in the CPLA (Chinese People's Liberation Army) and worked in the political department.

<sup>1</sup>Guan Mosin. (Electron resource) // Input mode:

<http://www.cntv.ru/2012/12/12/ART11355278292509742.shtml> Date and time of entry 21.02.2014. 14:33

<sup>2</sup>Tvorchestvo Mo Yanya – magicheskiy realizm s kitayskoy spetsifikoy. (Electron resource) // Input mode:

[http://www.kitaichina.com/se/txt/2012-11/23/content\\_503311.htm](http://www.kitaichina.com/se/txt/2012-11/23/content_503311.htm) Date and time of entry 05.02.2014. 09:20

Life has opened the door to opportunities for Guan Moe. In the military, he continued his education and in 1984 became a student of the CPLA Academy of Arts. In 1991, he graduated from the Institute of Literature of Beijing Pedagogical University named after Lu Xin. In 1986, he was admitted to the Chinese Writers Association. The writer, who retired from

military service in 1997, continued his career as editor of the newspaper “Rénmín Rìbào”.

Mo Yan is currently the deputy head of the Chinese Writers Association.

In an interview with critic Yan Shuang Lindblom on October 11, 2012, the critic asked, “Which of your works would you recommend for young people to get acquainted with your style?” Mo Yan answers: “I am sure that students will start to get acquainted with my work with my book, *Tired of Life and Death*, published in Sweden this year. Others can start by reading, for example, “*Hong gao liang*” or “*Big breasts, wide ass*”. But I recommend reading “*Life and Death Are Wearing Me Out*” to get started anyway, because this book reflects my style of writing and my research in the art of the novel.”

The author's first works are about the visions of villagers who are in an eternal struggle for marriage. Each of Mo Yan's works is dedicated to depicting points of hand life that are invisible to others. His work is wide-ranging, and the protagonists are people from all walks of life. Mo Yan's “*Life and Death Are Wearing Me Out*” (生死疲劳) (Shensi pilao) explores the farmer's relationship with the land. The work is important, firstly, because it focuses on the main issues of Chinese history and modernity: farming relations, and secondly, because it allows the reader to draw conclusions about the author's style based on Eastern surrealist methods. According to Mo Yan, he completed the novel “*Life and Death Are Wearing Me Out*” in 43 days. The story that formed the basis of the work took place in the eyes of the writer.

According to the author, when he was 6-7 years old, a farmer lived near his school. He has always objected to "people's communes" and "collectivization." For this, people put him up for sale and beat him. Staying true to his faith cost the farmer dearly, and his son and daughter rejected him. But the farmer did not back down, he did not give up. The future proved him right. Although, the novel was written very quickly, in a month and a half, the protagonists of the work have been ripe in the writer's mind for decades with the help of evolution.

The protagonist, or rather the protagonist, Simen Nao, who was a large landowner during the land reform in China in the middle of the last century and did not spare his help to farmers, is not only deprived of his husband and property, but also sentenced to torture to death despite his innocence. The novel begins with the events of chronic torture of Yan, the lord of hell, to convince Simen Nao to admit his guilt. Tired of torture, Yan is forced to listen to Simen Nao's innocence, his unfair execution and his work on rural development. The merciful emperor gives the oppressed farmer six chances to return to the land. Simen Nao does indeed return among the people, but... returns first as a donkey, then a horse, then a pig, a monkey, and finally a boy named Lan Syansui with a big head. The farmer sees the events of the last 50 years in China after his death through evolved animals ...

In the plot of Apulei's "The Golden Ass", F. Kafka's "The Metamorphosis", M. Bulgakov's "The Heart of a dog" the transformation of man into various creatures is expressed with high art. Such evolutionary processes are no stranger to Chinese literature either. Because the idea of rebirth in the form of another animal after the

death of man still lives on in the mythological memory of the Chinese.

Mo Yan is the author of 11 novels, 30 short stories and more than 80 stories, 5 collections of essays, a collection of complete works, 9 screenplays and 2 plays. The most famous of them are "Life and Death Are Wearing Me Out", "Red Sorghum" (1987), "The Garlic Ballads" (1988), "Country of May" (1992), "Big breasts, wide ass" (1996), "41 weapons" (2003) and "Sandalwood Death" (2004).

Mo Yan began his literary career in 1981. He created his first works in a traditional realistic style. In this case, the author acted as a narrator - a third party. Such works as "Rain on a Blue Night", "Dry River", "Autumn Waters", "Folk Music" are among them. By the mid-80s, the writer had significantly complicated his narrative style.

The real popularity came a few years later after the publication of "Radish, red on the outside, transparent on the inside" ("透明的红萝卜", "Toumin de xunlobo").

The author's 1986 story "Red Sorghum" ("红高粱", "Hong Gaoliang")<sup>3</sup> won the National Award of the People's Republic of China in the nomination "Best Story of the Year". In 2000, Asia week listed Red Sorghum as one of the top 100 works of 20th century Chinese literature. This small play tells the story of a family in the 1930s against the backdrop of the anti-Japanese war. A series of inconsistent events is narrated in the language of the grandchildren of the participants in the work.

A year later, the screenplay by Zhang Yimou brought him worldwide fame (PRC, 1987, 90 min.). The film was one of the most popular in the New Chinese Cinema series. The Red Sorghum was the prelude to the Chinese flight in world cinema and introduced the names of director Zhang Yimou and actress Gun Li in the world of cinema, making it the first modern Chinese film to be released in the U.S. commercial film industry.

The basis of the work is a description of the marriage of a nineteen-year-old girl named Szyuszi, with the owner of the winery, the Old Man who began to rot from leprosy. When the wedding begins, a warm relationship develops between Yu, a young and courageous young man who carries the bride on the throne, and Susie, who is getting married. Unable to endure the position of the girl, Yu stole the bride, and two young owls took refuge in the shepherd. After the old man with leprosy was killed for unknown reasons, Yu and Suzy become the owners of the winery and begin the production of Gaol wine.

But peaceful life was interrupted by the Japanese invasion. Two young villagers stand guard over the Gaolian fields. The earth is watered with red blood and crimson-fiery may. Like many farmers, Szyuszi dies...

In 1987, the "Red Sorghum": Family Saga was published, which was grouped into a series of short stories dedicated to the interpretation of a hero and whose owner called it a novel. The work is dedicated to images in a mixture of myths and legends. The novel "Sandalwood Death" was created using the art of saj, reminiscent of the Bakhshi-Jirov style.

In 2011, the author won Mao Dun, China's most prestigious literary award, which

is awarded every four years for his novel "Frog" ("wā", "Va").

<sup>3</sup>Gaolyan- chinese corn. So a place in the play.

The novel is among the top ten books of 2009. The work is devoted to the most sensitive topic in China - birth planning, that is, the interpretation of the negative aspects of the instruction "One family - one child."

The author spent ten years working on the novel "Frog" and reworked it three times. The work is written in the epistolary genre. According to Mo Yan, he created a "laboratory of human character" to reveal the essence of man and placed his characters in it. The protagonist of the play is Mo Yan's own aunt. As a rural obstetrician, she helped the birth of the writer, as she did for thousands of children, but her later work focused on implementing public policy. At the end of the work, great attention is paid to Aunt's mental state. She marries a local artist who makes clay molds. It was because of her husband's profession that Aunt escaped the persecution of the disturbed spirits of children killed during abortions.

According to Mo Yang, the name of the work "Frog" is a symbol of life and reproduction, since frogs have the ability to multiply rapidly. Another reason for the naming is also indicated. In Chinese, the "frog" ("wa") sounds like the name of Nyuyva (女娲, Nǚwa), the creator of man, goddess, and first mother in Chinese mythology. Hence, the play figuratively interprets the process of natural reproduction of mankind and the consequences of its restriction.

According to Igor Egorov, who worked on translations of several of Mo Yan's works into Russian and completed a full translation of the author's "Country of May" ("Szyu go"), "Mo Yan has finished writing 11 novels. In my opinion, each novel is a broad description of a certain part of the life of modern Chinese."<sup>4</sup> This translator posted excerpts from the translation of Mo Yan's novel "Big breasts, wide ass" (Fenju Feytun) on the Eastern Hemisphere forum.

"This book is a very unusual work, even for its author, Mo Yan, and that is why I started translating the novel.

<sup>4</sup>Chinese writer Mo Yan received the Nobel Prize for literature for "hallucinogenic realism" (Electron resource) // Input mode: <http://www.newsru.com/cinema/11oct2012/nobel.html> Date and time of entry 12.01.2014. 10:15

It was a march for pure advertising - we did so to get their attention because we know very little about Chinese authors. This book should sound great. "It's a very sharp joke about the traditions of Chinese society, and although it was written in 1993, it has not lost its essence," Egorov's interview to correspondent of "RIA Novosti".

"Big breasts, wide ass" is the author's largest, a seven-volume novel-epic, dedicated to the twentieth-century history of the Chinese peasant family. The play tells the story of Shanguan Lu and her children, who lived 95 years starving, war-torn, humiliated, alone, without the help of her husband or anyone else, nursing not only her eight children, but three others' abandoned children, but helpless before their deaths. . The woman, who said, "It is easy to die, but hard to live," cried out to the God of Heaven,

pleading with Him to pour out all calamities on the child so that his children would be at peace and happy. Shanguan Lu's sins are not small. The sufferings of her husband because of his weakness, the sale of her two daughters for the survival of her children, and the ending of the fate of a mother-in-law who is suffering from a disease cannot be a virtue for her. But it should be noted that for Shanguan Lu, who thought of children, there was no other way, he probably would not have done these things if conditions did not require it. It should be noted that Sheikh San'an did not like to be blamed for liking the Qur'an for his wife, for raising pigs, and for committing a great reward for Shanguan Lu's actions.

The fact that she does not lose her humanity in unbearable conditions, her efforts to inculcate in her brain the struggle against writing so that her only son Shintong does not become a part of evil, shows that Shanguan Lu is a woman as strong as the text.

The history of the village, including the Shanguan family, has suffered from invasions by Germans, Japanese soldiers and the "anti-Japanese" army. These invasions have always led to violence, looting, destruction. Shanguan Lu was forced to sell his two daughters to save their hungry children from death.

The first story of the first book reveals the general essence of the work. The village elder warns the people that the Japanese invaders are entering the village, while Shanguan Lu and the donkey in the barn are suffering from labor pains. The cause of labor is that everyone in the family is restless, but if attention is paid, the discomfort is more likely to be related to the fate of the donkey in the boy. As events unfold, a donkey is born, Japanese invaders kill Shanguan Lu's husband and

father-in-law, beat his mother-in-law, and maim him. Shangguan Lu, on the other hand, sees her twin-seventh and eighth children under the tutelage of a Japanese military doctor. The question arises: what is most important to the author, the Japanese invasion, the death of Shangguan Lu's husband, the birth of a donkey, the birth of a child, the midwifery of an enemy doctor?

Many of Mo Yan's works, including the aforementioned "Big breasts, wide ass", "Life and Death Are Wearing Me Out", and "Frog", depict strong women.

The Land of May, written by Mo Yan in 1992, is a surrealist novel<sup>5</sup> in which the author criticizes the "cannibalistic" "culture" criticized in the story "The Diary of a Madman" (Kuanjen Jitsi) by the great master of modern Chinese literature Lu Xin (1881-1936). Reveals in the plates, in the juicy and hot images of Chinese cuisine, the literary "menu" of Rable's creative kitchen fully reflects its "taste".

The novel depicts the addiction of officials and party officials to drinks, throats, and various delicacies and inhumane foods. The work reflects elements of the thriller and detective genres.

The work consists of the author's review, correspondence with young literary critic Li Idou with Mo Yan, and introductory short stories. In the description of events, the transformation of truth into fantasy and mirage into reality, due to their mixture, makes it much more difficult for the reader in the process of reading the book to distinguish artistic interpretation from objective reality. In this case, the writer's unique style, which differs from other creators, is aimed at

showing the absurdity - how absurd the surrounding events are.

<sup>5</sup>**Surrealism** (*fr. [surréalisme](#)*) — The flow of art that arose in France in the 1920s. The form, which is a combination of illusion (false image) and paradox (reverse truth), has its roots in symbolism. Its founder and theorist is Jonathan Swift.

One-third of each chapter is devoted to the district prosecutor's investigator's adventures in the world of alcohol, cunning gang members, cute waitresses, and potential "cannibals". The second part of the trilogy is devoted to the correspondence of Mo Yan, the author of the famous "Red Sorghum" story, with Lee Idou, a young local literary critic who works as an expert in May in Szyugo.

Mo Yan advises the follower on how to write the work. According to Mo Yan's response letters to Lee Idou, he was working on a new novel about the events in Szyugo. The events surrounding the investigator's arrival at the mine at the beginning of the novel The Land of May are forgotten, and there is a special scene with a strict boundary: two writers, Mo Yan and a young May expert, Gurun. Finally, one of the protagonists of the novel, Mo Yan, appears in the epistolary genre's "work within a work." The original Mo Yan, on the other hand, manages to create the illusion of official letters, i.e. surrealistic castings.

The young writer Lee Idou has been interpreted as a very polite, oriental, and at the same time striving for a stable place in literature, and for this he is not afraid of anything. He sends a bottle of wine to Mo Yan, invites him to sign a useful literary contract, and invites the elder

writer to attend the May Day celebrations in the city. Mo Yan writes that he will definitely consider the job offered and visit the city, accepting the extra applause and meekness directed at him. The young May expert also remembers his writing, sending his stories in addition to his letters. This means that the author of the record is a talented creator.

The uniqueness of Mo Yan's artistic style can also be seen in the following passages, which reflect the state of intoxication of investigator Dean Gouer:

After taking nine glasses from his stomach, Dean Gouer felt his body and mind perceive. No, not a divorce, or rather, a feeling that the perception turned into a beautiful butterfly with a sleek pattern. Although his wings were folded, but it was clear that he was flying, in which case he slid his head out of the meridian of the pelvis, stretching his neck. Consciously, the butterfly now escapes the cage, leaving a light and fluffy cocoon like a feather.

Now, after all the persuasion, it was as if he had vowed to fill a deep well with no resonance, as if intending to fill a deep well. He (Dean Gouer-E.M.) was drinking, and at that time three lovely girls in red robes were bringing a series of wonderful throats that were pleasing to the eye and trumpeting the appetite, licking the hot tongues of the flame, the lightning of the balloon. He eliminated a giant, palm-sized sea shrimp a fat, short-sleeved, simple shrimp stuck in a red sharp rock, floating in a green soup of celery water, a turtle in a turbulent armor reminiscent of a modern camouflage tank. and the golden-yellow fried chicken, the red-meat-soaked, still-moving crow, the mountain of steamed and daily-collected mollusks in the form of a Buddhist

temple, and the red-faced lizard that had just been brought from the field, remembered...

In the oral cavity, bitterness was mixed with greasy, slippery stickiness, sweetness with bitterness, bitter sharpness and salty tastes, different feelings were mixed in the heart, the look of sweet smells was spreading in the mist, the eye of the floating perception was different in each color. imagined...

Then an octopus-like hand, like a multilingual flame, seemed to be handing him red grape juice. With a thousand and one pains, gathering his last strength, he forced the "I" flying from the shell of his body, which had not yet lost its vitality with the rest of his perception, and concentrated his gaze on one point and saw a hand rotating like the intertwined leaves of a lily.

His perception rising to the ceiling smiles coldly:... The perception that left the body flew over the banquet hall, spreading its wings. He would touch the silk curtains of the windows, sometimes the crystal beads would touch the light-reflecting chandelier, sometimes the red lips of the red-clad girls, their small, red cherry-like spots, or other places. The scars would be everywhere - in bowls, dishes, floor cracks, between haircuts, in cigarette filter holes...

Finally, he went into the girl's nostrils and tickled the nostrils of the owl with his mustache.

The girl, dressed in red, hit the ax, Dean Gouer's perception flew away like an arrow, and landed on the cactus in the pan of the banquet table. The opposite effect occurred, the cactus slapping it with its palms covered with thorns and throwing it away.



The head ached like fatigue, the abdomen boiled and swelled from the fluids, the whole body itched and turned red. Perception landed on his head to catch his breath and rest for a while. The eyes were able to see again, and when the eye of perception was extinguished, Dean Gower's chin appeared in front of him, with the secretary of the party committee and the director of the mine looking down on him and holding a glass in his hands ...<sup>7</sup> (Translated by E. Musurmanov)

The protagonist gradually forgot what his main mission in the mine was. In these images, Bulgakov's "Master and Margarita" showed his influence. The zealous investigator at the beginning cannot go against the rules of the matrix of strange, fantastic characters in the mine. Inexplicable things begin to happen to him as well. From a strict official to a morning "headache", he becomes a drunkard, sometimes he fights violently in drunkenness, sometimes he is spiritually broken, scattered, his identity (document) is degraded to the point of trading without you, without a shoe. Dean Gower's fall into these tunes was due to the method-hallucinatory realism method chosen by the writer.

At the end of the work, the world of the investigator, the young writer and the "others world" come together. The middle-aged, full-bodied, thin-skinned, squint-eyed and crooked-mouthed writer completes the novel Mo Yan and, at the urging of his young literary friend, makes his way to Szyugo and joins the circle of heroes cited at the end of the novel.

The novel is often included in a series of satirical works devoted to criticism of Chinese officials. The comedy is about the victory of the unjust over the "stupid" officials, and the

determination of justice, according to the notions of etiquette. But the interpretations in this work are a little different.

<sup>7</sup>Mo Yan. A site about a modern Chinese writer, a 2012 Nobel laureate. [Elektron resurs][http://moyan.ru/?s=&submit=Search\[Сайт\].//](http://moyan.ru/?s=&submit=Search[Сайт].//) Input mode: <http://moyan.ru/отрывок-из-книги-страна-вина-мо-янь/>. Date and time of entry 15.04.2014

The composition of the novel is much more complex: the narrator narrating the main events, Lee Idou's letters to Mo Yan, his stories, Mo Yan's reply letters. A unique poetic world was created by mixing fantasy with real reality, dreams with consciousness, fairytales with life. It is difficult to know at once which of these concepts begins, which ends, which is material, which is abstract, where is the order of concreteness, the order of hallucinations, and who is the author and the character. Some heroes come out of fairy tales and join the flow of life events, while real people are immersed in the plot of the fairy tale and undergo strange and bizarre adventures. Characters with separate paths of destiny that move in different branches of the plot then emerge as a single character.

It is no coincidence that the title of the work is called "The Land of Wine." The intoxication caused by drunkenness created the basis for the natural transitions of the characters from reality to reality, from dream to reality, from life to mythology, from the world of myths to life without any obstacles.

You start reading the novel as a product of a new perspective. The events, the episodes, the

perfection of the creative style are new, unconventional. Importantly, the writer is portrayed not only as an observer, but also as a participant in events, a character. From the point of view formed so far in world literature, the creator has never fallen to the level of his negative character. With this work, Mo Yan seems to have put an end to this tradition as well. The characters he creates also leave no room for speculation about his creator.

Renowned science fiction writer Ray Bradbury, in his novel "Attack on Mars", portrays American reality on the planet Mars, showing the predominance of destruction over creativity in human nature. The various forms and manifestations of this disorder in human nature are also described in detail in "The Land of Wine".

In this work, Mo Yan summarizes the experiences of a number of literary schools that have been created on their own.

The strange adventures of investigator Ding Gower, who came to the coal mine to investigate the criminal case, the fate of a driver who is forced to enter various streets of life and soul, the lifestyle of Ding Gower, who is suspected of cooking children's meat with honey, Yu Ying's ability to teach, the stories of Lee Idou, a student of Mo Yan, and the artistic interpretations of a number of other characters evoke conflicting emotions and experiences in the reader, as if the writer were photographing the nature and character of people living in different epochs from different angles. and gives the impression of creating a holistic exhibition of them.

The narrator of Hermann Hesse's *The Desert Wolf* is both a man and a wolf. In "The Land of Wine", we see three Mo Yan: the author

Mo Yan, the person Mo Yan, and the character Mo Yan. As a result, the features of perception, consciousness, and unconsciousness were combined, giving the structure of the work its originality.

The predominance of irony and pitching in the language of the work, the adaptation of the characters to the realities of the period, emphasizes the darkness of postmodernist qualities in it.

### **Conclusion**

So, with his prolific and original works, bright poetic style, Mo Yan strengthened a new branch of the realistic method - the foundations of hallucinatory realism, elevating it to a higher level. This, of course, indicates that Mo Yan has opened new doors of perspective for the development of world literature.

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