

## CHARACTERISTICS OF THE SCIENCE OF SCIENTIFIC FANTASY IN MODERN CHINESE LITERATURE

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**Abstract.** This article deals with the genre of fiction, one of the genres of literature. The existence of different hypotheses on fiction, the differences between the genre of science fiction in modern Chinese literature, the work of Liu Cixin, one of the most recognized science fiction writers in the world, and the essence of his work “The Problem of the Three Bodies” are explained. Among the data studied, information about mythology, which plays a key role in the structure of the concept of fiction, and its components, features, peculiarities and problems are described and substantiated.

**Keywords.** Fiction, modern Chinese literature, science fiction, science fiction writers, Liu Cixin, plot, character, Chinese mentality.

**Introduction.** “If literature lives, the nation lives. The end of a nation whose literature is immortal and whose literature has not been developed and writers have not been brought up will one day be in crisis, deprived of emotion, thought, and thought. There is no denying that,” said Cholpon, the son of progressive writer Abdulhamid Suleiman.<sup>1</sup>

Just as literature is the mirror of every nation, Chinese literature glorifies the rich heritage, high values, and traditional culture of the legendary Chinese people. Since the 1949s of the last century, the Chinese people have entered a new stage in its history, and an artistic phenomenon called modern Chinese literature has emerged as an aesthetic expression of the state of the nation. Modern Chinese literature is called “当代文学” “New Age Literature”, which covers the period from 1979 to the present day.<sup>2</sup> The literature of the new period is a logical continuation of centuries-old national literature. Modern Chinese literature is an artistic-aesthetic phenomenon with a number of distinctive features.

**Relevance of the study.** In recent years, there is a great opportunity to translate the best examples of our national literature into Oriental languages, and vice versa, into Uzbek. But unfortunately, we have not yet achieved visible results in this regard. We need to intensify efforts to translate works of Chinese literature directly from Chinese into our native language. To do

this, we need to thoroughly study the theoretical and practical aspects of the genres of Chinese literature, along with the perfect mastery of the Chinese language. Therefore, this article explores the genre of fiction in Chinese literature. **The object of research** is the genre of science fiction, one of the most well-known and popular genres of modern Chinese literature. The subject of the study was Liu Cixin's "The Problem of Three Bodies" in the genre of science fiction. **The aim of the research** is to study the peculiarities of the genre-science fiction of Liu Cixin's "The Problem of the Three Bodies". **Research methods** include formal method, structural-analytical method, psychological methods. With the help of these methods, attention was paid to the form of fiction, compositional construction, as well as a comparative study of the psyche, psychology, and author's psyche of the protagonists.

Imagination can be considered the beginning of all art forms. Imagination occurs in literary-related topics such as religion, myth, and fairy tales. At the beginning of human development, miraculous images served as almost the only way to understand the world.

Representatives of contemporary foreign fiction include Cape Abe of Japan, Stephen King of the United States, Peter Watts and Isaac Azimov, Robert Charles Wilson of Canada, Stanislaw Lem of Poland, Liu Tsisin of China, and others.

While acknowledging that elements of fiction have existed in Uzbek literature for a long time (the wonders mentioned in A. Navoi's famous work "Hamsa", flying carpets in Uzbek folklore, glass worlds, etc.), it must be acknowledged that the real genre of science fiction is Uzbek. appeared in the literature only in the twentieth century, and especially in its second half. In modern Uzbek literature, certain works of Tohir Malik, Khudoiberdi Tukhtaboev, Khojiakbar Shaykhov are created in the genre of fiction.

While fiction is expressed in plot devices and symbolic meanings, the worldview, lifestyle, and problems of the author or period are portrayed in a miraculous, unnatural way.<sup>3</sup>

The emergence of Chinese science fiction dates back to the crisis of the Qing dynasty, and its development to the twentieth century. In the process of studying and analyzing Western science fiction, the "speech of knowledge and truth" and the "speech of dreams and myths" in the science fiction novels created during this period combined to divide Chinese science fiction into two types:

1) Enlightenment: Enlightenment is also divided into two types: the teaching of scientific psyche interpreted by Lian Qichao and the coverage of scientific knowledge interpreted by Lu Xin;

2) Stories that prove the absence of spirits and ghosts similar to the American science fiction “pulp scitnct fiction” in the name of science in order to meet the needs of the urban population for entertainment under the influence of many factors such as entertaining traditions, ie the tradition of mythological explanation and the tendency to commercialize literature. Examples include Tszy Nun’s “Peach Leaves Are Still Red”, Wu’s “Male”, E.Mina’s “Xiangzhen Notes”, and Zheng Liu’s “World of Happiness”. From the time of the translation of science fiction novels by writers such as Verne, Wells, Haruno Osikawi in China until the early 1920s, Chinese literature was enriched with a significant number of science fiction works.

In the late 1920s, science fiction, aimed solely at pursuing any reform, declined to some extent due to harsh criticism of the enlightened elite during the May Day movement, as well as internal and external unrest in China. After the founding of New China, these types of novels completely disappeared from the mainland, but inherited the work of Hong Kong writers Ni Kuan and Xuan Iga and entered a new stage of development. Thanks to Hong Kong’s rich civilian environment and commercial society, popular science fiction novels have been created that mix elements of martial arts, detective, romance and science fiction. It was only with the emergence and development of network literature on the Chinese mainland that the tradition of creating science fiction was revived. By the end of the 1840s, the most famous were Chinese science fiction, Lao She’s “Memoirs of a Cat City”, Xu Zhou’s “Mighty Art”, and Gu Junzhen’s “Dreams of the World”. Beginning in 1939, Gu Junzheng established his position in the world of science fiction and wrote four science fiction novels, “Dreams of the World”, “The London Epidemic”, “Under the Arctic, and Gender Change”, one of the greatest achievements of science fiction at the time.<sup>4</sup>

Modern Chinese science fiction writers are trying to diversify their creations and return to the science fiction direction. In 2015, Chinese science fiction writer Liu Cixin<sup>5</sup> was awarded the Hugo Prize of the United States for his work The “The three-Body Problem”, which made a significant contribution to Chinese science fiction. In today’s 21st century, Chinese science fiction novels are improving and diversifying in every way. The next generation of science fiction writers has been a major force in Chinese fiction since the turn of the century. They can study localization and modernity, approach the level of world science fiction, become a dynamic force in the history of world science fiction.

The term “科幻” in Chinese was chosen for the science fiction genre. While most science fiction writers use fiction in their works, Liu Cixin uses more realities in his novels. Although “The three-Body Problem” is the

first book in “Remembrance of Earth’s Past” trilogy, Chinese readers refer to the entire trilogy as its first part.

The main reason for the work’s popularity is that Liu Cixin’s book was the first science fiction writer to be translated into English. For this reason, readers have shown great interest in this work of the Chinese artist.

It should be noted that the novel is created in an absolutely scientific fiction style. The concept that we need to clarify here is an absolute science fiction style - science fiction based on physics, chemistry, biology, astronomy, psychology, medicine and other similar exact sciences. Absolute science fiction explores new technologies, inventions, and their possibilities and consequences created in society.

The title of the novel - Newton’s problem of three bodies - is a direct reference to one of the unsolved puzzles of celestial mechanics in analytical form. The events of the work take place during the Cultural Revolution in China. The characters in the novel are mostly scientists, including political scientists and law enforcement officers (police).

The novel consists of three plot lines based on the participation of two protagonists. These are E. Ventsze, an astrophysicist who experienced the hardships of the Cultural Revolution. Van Miao, who conducts applied research in the field of nanotechnology and faces an unexpected and dangerous obstacle in his work. Thus, in the process of Van’s attempt to understand the essence of the global problem, the concept of “now and here” is formed in the reader. There is also a retrospective view of a single woman who works in the great Hingan Mountains and believes in humanity.

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The third plot line is the “The three-Body Problem” computer game, which we can consider a real find for the novel. By sending Wang into a fantasy world, the author manages not only to tell the technical side of the puzzle, but also to present many surprises to western readers. This is a very interesting technique that can distract the reader first and then re-engage: the author shows the reader an alien civilization through a computer game created by supporters of aliens on earth. The three solar worlds (Trisolaris) will be as cruel and horrible as the people who live here.

However, not all readers and critics were positive about Liu Cixin’s style. A number of questions arose among critics and readers about the content of the work. This method has a somewhat vague appearance and has caused some confusion along with the overall plot. It should be noted that some critics did not evaluate the author’s views reasonably. They noted that the author decided to combine the three ideas, but because it was not a good idea, the writer described them separately. But critics, in general, unanimously agreed that the novel was a success.

Speaking of the scientific part of the novel, it should be noted that it is understandable and diverse. The work is read fluently because Liu Cixin explained scientific terms in simple language. In the novel, the elements of science fiction (the emergence of supernatural technologies, the expansion of the proton into two dimensions, a supercomputer with artificial intelligence) are rationally combined with the content of the work.

Liu Cixin uses elements of science fiction throughout the novel, even when describing the inner experiences of the main characters. "One day E was working in the evening shift. He always felt extremely alone, especially at such times. In the stillness of the dark night, the Universe introduced its sad ruins to those who listened to it. E. Ventsze was particularly horrified by the meaningless cosmic wave that was being received by "The Red Coast" and moving towards the screen. This infinite line seemed to be an abstract expression of the essence of the universe: one end to the past, the other to the future, and in the middle there is only a random rise and fall. A chaotic, lifeless, lonely and boring desert. This desert stretches so far, so incredibly far, that you can walk towards it as much as you want. Whether you go forward or back, it will never end."

The author uses an unusual method of comparison. Some of the comparisons in the work are scientific and technical comparisons that are unfamiliar to the reader. Van involuntarily compares Yufey to a much older MS-DOS operating system: a blank black screen, a laconic "C: \>" button on the console, and nothing but a flashing cursor. When you enter a note, the computer displays it without changing or editing any of the letters. But now Van realized that there was an abyss behind this C: \>.

Looking at the image of the heroes' emotions, we can say that the author did not pay much attention to the feelings of the heroes. The protagonists rarely show their inner experiences, so in a very static and flat way. In general, the novel *The Problem of the Three Body* is reminiscent of a time when science fiction was just beginning to be created in China, where writers considered it more important to portray fantasy than the characters. But it is also incorrect to say that the characters in this work by Liu Cixin have no character at all. In this novel, the characters are vaguely depicted.<sup>7</sup>

The novel has a symbolism that is indistinguishable from the main plot. "Van heard the sound of music. Mozart. It wasn't a masterful performance, but the musician had a certain charm, as if to say, "I'm performing only for myself." A violinist, a homeless and old refugee, used to sit on the steps of the UN headquarters and sing. The wind played with her silver hair. Under his feet was a hat with a few small coins in it."<sup>8</sup>

The play reflects the mentality of the Chinese people, so Western readers may have difficulty understanding the content of the work. But what makes it difficult to fully understand the essence of the book is not just the image of the Chinese mentality. There are many works of science fiction in the West and there are many different types. For this reason, Chinese science fiction may seem a little harsh and unusual to Westerners.

The author of the novel shares with the reader his childhood memories, such as hunger, the first flight of astronauts into the open sky, the cultural revolution, his parents working in a coal mine, the bright night sky. The author also writes that in his youth, he was very interested in the series of popular science books “One Hundred Thousand Whys” “Satellite, hunger, stars, kerosene, lamps, the Milky Way, the Cultural Revolution, the Year of Light, the Flood ...” Through these thoughts of his, we can learn how the genre of science fiction entered the life and work of the writer.

Commenting on his work, the author says: “In science fiction, humanity is often portrayed as a team. In this play, humanity is on the verge of destruction, and every situation in the play is based on my own experiences. The miracle of science fiction is that if we can accept some of the features of the imaginary world, it can transform the evil and darkness in our reality into good and light, or vice versa. This work, as well as the two books that are its logical continuation, are aimed at delivering exactly this to the reader, but it is important to remember that the truth remains the truth regardless of our imagination.

An example of modern Chinese literature belongs to the genre of science fiction, according to the genre of “The three-body problem”. The novel deals with historical events, the pros and cons of ancient and future China. The author shares his thoughts and experiences with the reader.

In the context of intercultural space, this novel by Liu Cixin reflects the mentality of the Chinese people, who skillfully use the programming language in their daily lives.

Examining “The three-body problem”, one of the examples of the Chinese science fiction genre, we can conclude that one of the most important elements of understanding the environment is the conditions of intercultural space.

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