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*Sylam D.¹ , WenLiang Q.²
^{1,2} Shanghai University College of Liberal Arts
Shanghai, China
*e-mail: dina.slamkyzy@gmail.com
e-mail: qwl08@sina.com

UNFINISHED PROJECTS: THE TRANSFORMATION OF URBAN LITERARY WRITING PARADIGMS IN CHINA SINCE THE NEW CENTURY

Abstract

Since the beginning of the new millennium, the rapid development of cities in China has profoundly impacted people's lifestyles, ways of thinking, and emotional experiences. The changing urban experience has expanded the narrative space of urban literature and facilitated the transformation of its paradigms, reflecting the distinctive characteristics of the era in the writings of the new century. This study aims to explore the features and challenges in the development of urban literature by examining four aspects: the interaction between urban and rural areas in the context of urbanization, the depiction of urban life in the internet era, the construction of local urban experiences amid globalization, and futuristic urban visions inspired by technological advancements. The goal of the research is to analyze the adaptation of urban literature to the rapidly changing conditions of urbanization, which significantly affects cultural and social aspects of life. The study reveals new trends and paradigms that reflect the contemporary realities of urban life, exploring how urbanization and globalization have reshaped the perception and expression of urban identity in literature. The research objectives include analyzing changes in literary themes, methods, and styles, studying the impact of socio-cultural factors on the development of literature, and determining the practical significance of these changes for the contemporary literary process. The practical significance lies in providing recommendations for writers and researchers on adapting literary formats to current conditions and readers' needs. The study employs

thematic, historical, and literary methods of analysis to identify changes in literary themes and styles, as well as to examine socio-cultural factors influencing development of literature. The main findings demonstrate that modern Chinese urban literature reflects changes in social structure, culture, and perceptions of the urban environment, emphasizing the need for further exploration of local experiences and historical aspects for a deeper understanding of urban processes.

Keywords: new century, urban literature, literary transition period, urbanization, modernity, globalization, literary paradigms, social change, cultural identity

*Сылам Д.¹ , Вэньлян Ц.²

^{1,2} Шанхай университетінің гуманитарлық өнер колледжі
Шанхай, Қытай

*e-mail: dina.slamkyzy@gmail.com

e-mail: qwl08@sina.com

АЯҚТАЛМАҒАН ЖОБАЛАР: ЖАҢА ҒАСЫРДАН БЕРГІ ҚЫТАЙДАҒЫ ҚАЛАЛЫҚ ӘДЕБИЕТТІҢ ЖАЗУ ПАРАДИГМАЛАРЫНЫҢ ТРАНСФОРМАЦИЯСЫ

Аңдатпа

Жаңа мыңжылдықтың басынан бастап Қытайдағы қалалардың қарқынды дамуы адамдардың өмір салтына, ойлау тәсілдеріне және эмоционалдық тәжірибелеріне терең әсер етті. Мен-қалалық тәжірибе урбанистік Литта-ратураның баяндау кеңістігін кеңейтті және оның парадигмаларының өзгеруіне ықпал етті, Жаңа ғасыр шығармаларындағы дәуірдің айрықша белгілерін көрсетті. Бұл зерттеу төрт аспектіні қарастыра отырып, урбанистік әдебиеттің дамуындағы ерекшеліктер мен ілгерілеушіліктерді зерттеуге бағытталған: урбанизация контекстіндегі қалалық және ауылдық аймақтар арасындағы өзара әрекеттесу, интернет дәуіріндегі қала өмірін сипаттау, Глобализация жағдайында жергілікті қалалық тәжірибені қалыптастыру және технологиялық жетістіктерден шабыттанған қалалардың футуристік көзқарасы. Зерттеудің мақсаты-урбанистік әдебиеттің өмірдің мәдени және әлеуметтік аспектілеріне айтарлықтай әсер ететін тез өзгертін урбанизация жағдайларына бейімделуін талдау. Зерттеу урбанизация мен жаһандандудың әдебиеттегі қалалық сәйкестікті қабылдау мен білдіруді қалай өзгерткенін зерттей отырып, қала өмірінің заманауи шындықтарын көрсететін жаңа тенденциялар мен парадигмаларды ашады. Зерттеу міндеттеріне әдеби тақырыптардағы, әдістер мен стильдердегі өзгерістерді талдау, әдебиеттің дамуына әлеуметтік-мәдени факторлардың әсерін зерттеу және қазіргі әдеби процесс үшін осы өзгерістердің практикалық маңыздылығын анықтау кіреді. Практикалық маңыздылығы жазушылар мен зерттеушілерге территориялық форматтарды оқырмандардың қазіргі жағдайлары мен қажеттіліктеріне бейімдеу бойынша ұсыныстар беру болып табылады. Зерттеу әдеби тақырыптар мен стильдердегі өзгерістерді анықтау үшін, сондай-ақ әдебиеттің дамуына әсер ететін әлеуметтік-мәдени фактілерді зерттеу үшін тақырыптық, тарихи және әдеби талдау әдістерін қолданады. Негізгі тұжырымдар қазіргі Қытай урбанистік әдебиеті қалалық ортаның әлеуметтік құрылымындағы, мәдениетіндегі және қабылдауындағы өзгерістерді бейнелейтінін көрсетеді, бұл қалалық процестерді тереңірек түсіну үшін жергілікті тәжірибе мен тарихи аспектілерді одан әрі зерттеу қажеттілігін көрсетеді.

Түйін сөздер: жаңа ғасыр, қалалық әдебиет, әдеби өтпелі кезең, урбанизация, қазіргі заман, жаһандану, әдеби парадигмалар, әлеуметтік өзгерістер, мәдени сәйкестілік

*Сылам Д.¹ , Вэньлян Ц.²
^{1,2} Шанхайский университетский колледж свободных искусств
Шанхай, Китай
*e-mail: dina.slamkyzy@gmail.com
e-mail: qwl08@sina.com

НЕЗАВЕРШЕННЫЕ ПРОЕКТЫ: ТРАНСФОРМАЦИЯ ПАРАДИГМ ГОРОДСКОЙ ЛИТЕРАТУРНОЙ ПИСЬМЕННОСТИ В КИТАЕ С НАЧАЛА НОВОГО ВЕКА

Аннотация

С начала нового тысячелетия стремительное развитие городов в Китае оказало глубокое влияние на образ жизни, образ мышления и эмоциональные переживания людей. Меняющийся городской опыт расширил повествовательное пространство урбанистической литературы и способствовал трансформации ее парадигм, отражая отличительные черты эпохи в произведениях нового века. Это исследование направлено на изучение особенностей и проблем в развитии урбанистической литературы, рассматривая четыре аспекта: взаимодействие между городскими и сельскими районами в контексте урбанизации, описание городской жизни в эпоху Интернета, формирование местного городского опыта в условиях глобализации и футуристическое видение городов, вдохновленное технологическими достижениями. Целью исследования является анализ адаптации урбанистической литературы к быстро меняющимся условиям урбанизации, которая существенно влияет на культурные и социальные аспекты жизни. Исследование раскрывает новые тенденции и парадигмы, отражающие современные реалии городской жизни, исследуя, как урбанизация и глобализация изменили восприятие и выражение городской идентичности в литературе. В задачи исследования входит анализ изменений в литературных темах, методах и стилях, изучение влияния социокультурных факторов на развитие литературы и определение практической значимости этих изменений для современного литературного процесса. Практическая значимость заключается в предоставлении рекомендаций писателям и исследователям по адаптации литературных форматов к современным условиям и потребностям читателей. В исследовании используются тематические, исторические и литературные методы анализа для выявления изменений в литературных темах и стилях, а также для изучения социокультурных факторов, влияющих на развитие литературы. Основные выводы показывают, что современная китайская урбанистическая литература отражает изменения в социальной структуре, культуре и восприятии городской среды, подчеркивая необходимость дальнейшего изучения местного опыта и исторических аспектов для более глубокого понимания городских процессов.

Ключевые слова: новый век, городская литература, литературный переходный период, урбанизация, современность, глобализация, литературные парадигмы, социальные изменения, культурная идентичность

Introduction. The introduction of this concept consciously sought to define urban literature as a self-evident category, signaling that the literary world was shifting its focus from rural areas to cities, with the expectation of separating urban narratives from the rural literary tradition and establishing it as an independent aesthetic space in literature. Furthermore, the clear and forceful language of this definition reveals the confidence that the literary community had at the time in recording the pulse of the era and grasping the rhythms of history.

Since the onset of the rapid urbanization process following the Reform and Opening-up, China has witnessed a historic transformation from a "rural China" to an "urban China." Consequently, the core experiences and creative concepts of contemporary literature, which were rooted in rural China and focused on rural themes, underwent a series of changes. In 1983, the "First National Urban Literature Theoretical Symposium" introduced the concept of contemporary "urban literature" for the first time,

defining urban literary themes as those "primarily focused on urban people and urban life, conveying an urban flavor and urban consciousness" [1].

Throughout the 1980s, writers' explorations of urban life became increasingly profound and diverse, gradually uncovering the layers of modern urban existence. From reform literature, which focused on the productive spaces of the city, to works like Liu Xinwu's **The Bell and Drum Towers** and Chen Jiangong's **No. 9 Gulu Lane**, which portrayed the decline of urban social customs under the pressure of ethical norms, to Wang Anyi's **The Ever-Changing** and Wu Bin's **City Monologue: An Unsettled Gaze**, which depicted the new lifestyle and mental states of urban dwellers influenced by consumerism, and even to "modernist" novels like Liu Sola's **You Have No Choice** and Xu Xing's **Variations Without a Theme**, which revealed the inner confusion and disillusionment of urban youth, as well as the "new realist" novels that starkly presented the raw state of survival and struggle among the urban underclass, writers adopted almost entirely new narrative modes to construct urban fiction texts. These works showcased the unique urban landscape and scenery of specific spatial domains, while exhibiting clear breaks from rural literature in terms of narrative style, linguistic forms, and aesthetic meanings.

However, the urban literary explorations of the 1980s did not develop into a sustainable creative trend or aesthetic movement. The subsequent three decades of literary practice have proven that as cities continue to change rapidly, the relationship between urban life and literature has grown increasingly complex. Urbanization fundamentally involves spatial movement, representing a dynamic process that integrates cities and rural areas, which differ in their levels of development, into a synchronous spatial network. Michel Foucault's discussion of the era of space can be used to describe the current dynamics of urbanization in China. He believed: "The present epoch may ultimately be the epoch of space. We are in the age of the simultaneous, the age of juxtaposition, the age of the near and the far, of the side-by-side, and of the dispersed. I believe that our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein" [2].

Over the past few decades, propelled by urbanization, the spatial and temporal disparities between urban and rural areas have gradually dissolved; meanwhile, cities have further amplified their advantages in social resource allocation, population movement and interaction, and cultural integration. The interactions and integration between urban and rural civilizations within such unbalanced hierarchical spaces inevitably lead to conflicts and ruptures. This undoubtedly places new demands on urban writing; the complex situations arising from rural-urban conflicts, such as the loss of rural cultural traditions, alienation of human nature, ecological damage, and the survival challenges of migratory populations, all require literature to holistically address the changes in rural-urban relations. Rural areas and farmers, being relatively passive in these changing relations, should be incorporated into the broader context of urbanization, allowing for a comprehensive modern reflection on the urban counterpart.

To better substantiate and question the complex changes in rural-urban relations, urbanization writing flourishing in the new century has predominantly adopted a narrative strategy of rural-urban reference on the one hand, linking the city with the countryside to expand the observational scope of urbanization narratives; on the other hand, placing urban and rural narratives side by side, using each to mirror and reflect the issues of the other, thereby enhancing the impact of urbanization narratives. Following this strategy, new-century urbanization writing includes several typical thematic contents.

The first is the writing about hometowns, represented by Jia Pingwa. In this genre, writers recall and observe their distant hometowns from the cities, perceiving the changes brought about by urban influence in rural societies. In 1983, amidst the confusion and creative struggle between urban and rural, modern and traditional contexts, Jia Pingwa returned to his native place. After rediscovering and understanding the local culture of Shangluo, he established a coordinate system for his creative spirit. Works like "Gao Laozhuang," "Tumen," "Qinqiang," and "With the Lamp," written around the turn of the new century, center on rural themes to probe deeper questions and reflections on modernity. The infiltration of urban civilization brought significant shocks to the relatively isolated rural societies, shaking the moral and cultural foundations rooted in agricultural civilization and causing disorder in the

rural spiritual world. These changes caused Jia Pingwa considerable anxiety and concern, prompting him to adjust his narrative path about his hometown to more autonomously engage with current social practices.

The second theme is the narrative of moving to the city and returning to the countryside, represented by Sun Huifen and Li Peifu. This narrative primarily portrays the urban perceptions and spiritual experiences of rural migrants, presenting the interactions and conflicts between urban and rural civilizations more vividly. Sun Huifen's writing in the new century has been dedicated to "opening a secret passage from the countryside to the city, allowing people to see a relatively transparent world in a relatively closed place, and to discover the secrets of life and the essence of fate" [3]. She has created works such as "Xiemashanzhuang," "Shangtang Book," "Migrant Workers," "Ji Kuan's Carriage," and "Two Women of Xiemashanzhuang," which depict the struggles and difficulties of rural migrants navigating between urban and rural areas. These works collectively portray the transformation of the spiritual, ethical, and emotional worlds of farmers in the Liaonan region under the backdrop of urbanization. Li Peifu's urban-rural narrative intentionally showcases the loss of traditional beauty and the proliferation of modern evils in the urbanization process. His narratives, adopting a "tale of two places" approach between the city and the countryside, overview the stark contrasts in the spiritual environments of both. The novel "The City's Lights" contrasts the life paths of lovers Feng Jiachang and Liu Hanxiang, reflecting urban and rural realities against each other. Feng Jiachang, who harbors endless hatred for the rural village that raised him due to a childhood of poverty and humiliation, sees escaping the countryside as his life goal. In stark contrast, Liu Hanxiang, after experiencing city life, chooses to stay in the countryside, steadfastly caring for her unfaithful family, engaging in flower cultivation, and leading the villagers to prosperity. Thus, the images of the city and countryside become clear: the city is a sinful place that captures the souls of adventurers, while the countryside is a redemptive haven for the spirits of the failed.

Additionally, since the new century, "subaltern literature" focusing on the survival predicaments of the lower strata of society and "ecological literature" revealing the ecological destruction caused by urban expansion have also largely unfolded from the narrative dimension of "urban-rural reference." Overall, urbanization narratives since the new century show signs of repetition around themes such as the disruption of rural order and nostalgia for lost homelands, and the urban-rural reference narrative has gradually exhibited a formulaic character.

Firstly, the inherent urban-rural perspective of the creators causes an imbalance in the urban-rural reference system. Writers tend to base their narratives on rural values as the fundamental standpoint for urbanization stories, leading to a lack of urban subjectivity. The cultural migratory identity of those "born in the countryside but registered in the city" makes it difficult for authors born in the 1950s to 1970s, who are the main forces in urbanization writing, to detach from the emotional identification, moral judgment, and aesthetic inertia of the countryside. Thus, whether it is Han Shaogong who, after being "accepted and nurtured by the city for thirty years," still finds the city "increasingly strange" and finally decides to return to the rural world [4], or Mo Yan who states "All the darkness and suffering in my twenty years of rural life were gifts from God. Although I live in a bustling market, my spirit has returned to my hometown, and my soul rests in the memories of my hometown" [5], many of them, influenced by the dichotomous structure of urban-rural opposition, tend to view the city from a rural-based perspective. Their view of the city often displays an overall confusion of unclear prospects and traditional disorder, generally remaining external to the critique of modernity, thus losing the reference value in grasping the interactions between urban and rural areas.

Secondly, the adherence to the modern rural literary tradition constrains contemporary writers' urban cognition and expression, continuing to use rural thinking to write about modern urban experiences, thus falling into the pitfalls of literary practice. The perception of urban sin, the identity of the other, the nostalgic impulse for lost homes, and the anxiety of being powerless against reality—such repetitive themes ultimately lead urban literature into practical errors. A clear manifestation is that rural values and rural ethics excessively dominate urban writing, becoming the primary narrative vehicle and focal point

for writers. Meanwhile, the urban essence, due to the writers' excessive focus on the "move to the city," has yet to establish a mutual connection with China's current urban development experiences. Most narratives about moving to the city lack a distinctive spiritual and cultural landscape of the city itself. Without the backdrop of symbolic material landscapes, the perception of the city remains largely pre-modern, which is clearly not in alignment with China's current urbanization process.

Thirdly, under the constraint of the intellectual inertia of the grand narratives typical of realist literary tradition, writers tend to distill reality within the urbanization process to maintain an organic connection between personal writing and the overall zeitgeist. Many writers still follow the realist tradition, consciously intervening in the contemporary social practice of urbanization with a rational historical consciousness. Most mainstream writings attempt to reveal the inevitability and essence of historical progress within the framework of grand narratives. In specific literary practices, the realist literary tradition of using "typical environments" and "typical characters" aptly connects with the conflicting and opposing urban-rural relations within the urbanization process, providing convenience for writers to create typical settings, mobilize typical characters, and generate dramatic conflicts.

However, the narrative model of urban-rural confrontation, which might have been effective in the face of the former dual urban-rural social structure, has become ineffective in the context of today's profound changes in urban development in China. The current social reality is that the divide between urban and rural development is increasingly narrowing, and the implicit antagonistic elements are gradually weakening, especially after the opening of household registration reforms, which have begun to dismantle the identity barriers between urban and rural areas. Given such realities, the once effective narrative of returning to the countryside can no longer generate meaning as the boundaries between urban and rural areas become increasingly blurred. Moreover, with the advancement of globalization and the accumulation of transnational living experiences among Chinese citizens, works such as Xu Zechen's "Jerusalem," Jiang Yitan's "Hometown" and "Chinese Carp," and Yi Hua's "Hard to Have You" focus on cross-border and cross-racial cultural conflicts from a global perspective, extending the notion of 'hometown' from cities to the world. In summary, facing the various changes presented by social realities, if writers continue to hold a relative, isolated dual-structure view of urban-rural issues, it is likely to be detrimental to the healthy development of urban literature.

Materials and methods of research. The research uses thematic, historical and literary analysis. The thematic analysis examines the interaction between the city and the countryside, revealing how literature reflects cultural changes and social relations. The historical approach provides a context for the evolution of literary forms in response to urbanization. The literary analysis focuses on the artistic techniques used to depict urban subjects, especially in the context of the impact of globalization and technology on life in the city.

Key methods include:

Thematic Analysis: Used to explore how urban and rural experiences reflect cultural and social changes in literature.

Historical Approach: Provides context on how literary forms evolved in response to urbanization and modernization.

Literary Analysis: Focuses on the artistic techniques employed by authors to depict urban spaces, particularly under the impact of globalization and technology.

The results indicate that modern Chinese urban literature increasingly highlights alienation, identity crises, and the commodification of urban life, contrasting with traditional rural narratives. Writers like Jia Pingwa and Wang Anyi move away from rural-urban dichotomies and embrace urban themes related to consumerism and globalization. Furthermore, a growing trend towards "localization" is evident, with works juxtaposing historical and modern urban experiences, particularly in cities like Shanghai.

The study reveals that urban literature serves as a mirror to the societal changes driven by rapid urbanization and globalization, offering a deeper understanding of modern urban identity. The findings emphasize the importance of further exploring local urban experiences and technological impacts on literary formats.

From the discussion above, it is evident that rural experiences have long dominated urban narratives, occupying the space meant for the urban essence as the aesthetic object and narrative subject of urban literature. Concurrently, writings that directly address the urban spaces of consumer pleasure and the experiences of material desire represent another trend in urban literature. On this level, urban literature finally sheds its subordinate status, breaking free from the implications of urban-rural consciousness collision and establishing its own subjectivity. In this sense, the depiction of everyday urban life influenced by consumerism is a crucial entry point for examining contemporary urban subjective experiences.

As consumer culture expands, the existence of cities and the lifestyle of the public gradually fall into what Lukács described as the "reification" trap, where reality is no longer seen as a vibrant historical process but as a vast accumulation of objects [6]. This tendency towards reification is vividly reflected in the urban writings of the "post-born" writers of the 1990s. Whether it's the blunt expression of a "money above all" value system in the works of Zhu Wen, He Dun, Han Dong, or the extreme flaunting of dazzling consumer scenes and bodily desires by "beauty writers" like Wei Hui and Mian Mian, there is a positive attitude towards urban life in the era of consumption. From a positive perspective, "the post-born generation consists of thoroughly individual writers who are adept at navigating commercial society, thereby marking the end of the history of pure literature completely dependent on the official system" [7], their writings distant from the central, everyday narratives somewhat contain the inherent literary trait of self-sufficiency that resists external political norms. However, in the long run, when this literary "self-sufficiency" is linked with the "private, materialized, and desirous nature of consumer ideology," it weakens the literary ability to "penetrate reality," "reveal the truths of life," and engage in thinking, reflecting, and intervening in significant contemporary social issues [8]. What is more worrying is that the impact of this tendency towards reification not only continues to this day but is also profoundly affecting the new century's literary imagination and portrayal of urban life.

The widespread adoption of the internet is also a significant variable in the socio-cultural makeup of the new century. From a literary perspective, the interaction between literature and the internet has deepened since the new century. The advantages of online platforms in terms of publishing, dissemination, and reader-writer interaction have provided young authors with an independent and autonomous space for expression. This group of young authors includes Murong Xuecun, Annie Baobei, Han Han, Guo Jingming, Zhang Yue Ran, Li Chunshu, and others, who are mostly native urbanites. Their works are generally characterized as "youth literature," depicting the urban life experiences of their peers. The "emotional structure" of their works exhibits a clear deep commonality—that is, a natural habituation and identification with the ceaseless expansion of consumer culture in cities. They unanimously interpret the city from a standpoint that identifies with consumer ideology, and the portrayal of city life centered around consumption almost becomes their "collective unconscious."

Apart from the limited real social and spiritual content related to the contemporary youth growth experiences presented in their texts, the remaining content, whether it challenges traditional notions of love and ethics or emphasizes strong material and bodily desires, revolves primarily around the consumer landscapes of urban children. This generation of writers shows homogenization in their portrayal of urban life, characterized by several specific features.

Firstly, the commodification of urban living spaces is evident. Many writers spare no effort in elaborately listing the dazzling consumer scenes at the city center, and they display, with a sense of ostentation, characters filling their desires and seeking thrills through luxury consumption. Guo Jingming's "Tiny Times" series is replete with such ostentatious traces, featuring young men and women whose lives revolve around expensive commercial areas like Nanjing Road and Lujiazui, wrapped in fashionable attire but driven by stark material desires.

Secondly, there is the homogenization of urban lifestyles. The main content of urban writing is to reproduce the daily life of city dwellers. Paradoxically, however, in an era where social stratification and mobility are intensifying and new types of professions and work forms are emerging, the daily life

content presented in urban narratives is largely "homogenized." Upon closer inspection, the "petty bourgeois sentiment" and "middle-class tastes" are quietly taking over the narrative center of urban life. Annie Baobei's works like "Goodbye Vivian" and "August is Not Over Yet" speak of poignant love within a high-quality, slow-paced, and elegant lifestyle; Guo Jingming's "Tiny Times" portrays almost contrived emotional entanglements of beautiful men and women living in refinement, all echoing this petty bourgeois sentiment. This homogenized, formulaic writing mode empties the reality and complexity of urban life, obscuring the life situations and textures of most contemporaries.

Thirdly, there is the fragmentation of individual urban experiences. In the internet era, the integration and recombination of vast amounts of knowledge and information have altered the spatial pattern of the material and spiritual dimensions of cities. Various fragments of information change people's lifestyles and cognitive perceptions. Not only are the urban experiences of ordinary citizens influenced, but the writing experiences of authors also inevitably show characteristics of fragmentation. Many writers understand life from a stance that caters to consumer ideology; the characters they create are often enslaved by material desires, losing the ability to question the meaning of their own lives or grasp the value of their existence, and can only fill their increasingly fragmented spirits through the satisfaction of material desires. As John Urry mentioned, "In the city, there is an emerging material world filled with flow and instability" [9]. Such writing, instead, creates more restlessness and emptiness, causing individual urban experiences to fall into even more fragmented conditions.

The analysis above of the homogenization trend in writings about urban life clearly shows the degeneration of literature's "ability to discover the truths of life and intellectual capacity" caused by the convergence of desire aesthetics [10], and the damage to the literary imagination—a force tightly linked with the human spirit, the times, and reality—by the uniform expression of reified imagination [11]. Therefore, such writing struggles to present a true picture of the current urban reality and its spiritual content. Additionally, the homogenization of life also leads to the standardization and formalization of expressive methods and literary language, causing significant harm to the diversity of literary aesthetics.

Based on these issues, how to break free from the vicious cycle set by the economy, activate literary intellectual power, and unleash literary imagination becomes a critical breakthrough needed in urban literature. Only by doing so can literature be endowed with new aesthetic elements, provide referential experiences for urban development, and inject fresh energy into human spiritual growth.

Since the 1990s, under the dual influences of modernization and globalization, urban narratives have been overshadowed by modernist concepts, displaying the homogenization and universalization of material desire in consumer society, which gradually severed the intrinsic connection between literature and urban historical and cultural traditions. As Wang Min'an puts it, "This homogenization and standardization of modern urban spaces undoubtedly suppress the richness of individuality" [12], cutting off the urban mirror image construction from its historical and traditional roots, only allowing for the diverse evolution of cities to turn into pale, mundane products on the global assembly line.

Reawakening the unique historical and cultural identity of cities may be an effective way to break through the convergence and homogenized expression of urban connotations in the age of globalization. The "local experience" of literature, as Wang Guangdong proposes against the new century novels' tendency to conceptualize China's modernization issues using universal Western theories, is the corrective measure he suggests. He believes that a literary "local experience" should be "one that includes the writer's personal aesthetic experience and emotional factors as well as the intellectual capability to understand life, shaped by the writer's personal artistic treatment." Specifically in literary texts, it is "an 'experience of life' with personal emotional color, derived from local life and local cultural forms. It demands that writers delve into local life to gain richly textured local experiences and infuse them into literary creation to showcase local cultural forms and customs, highlighting the literary local color" [13]. Thus, the emphasis on local culture and personalized life experiences in literary "local experience" includes positive factors for countering the monotony of literary aesthetics. Clearly, this has a high theoretical enlightening effect on new-century urban writing.

For cities, "local experience" originates from history. Tracing and comprehending urban history and connecting the cultural space of a city through descriptions of its historical and geographical spaces, is the method to activate the "local experience" in urban literature. This is vividly demonstrated in the urban nostalgic writing that emerged in the late 1980s and 1990s. The rediscovery of Eileen Chang in the 1980s sparked interest in modern Shanghai. Subsequently, works like Wang Anyi's "The Song of Everlasting Sorrow", Li Oufan's "Shanghai Modern", Wei Hui's "Shanghai Baby", and Chen Danyan's "Shanghai Trilogy" set off a "Shanghai Nostalgia" craze [14]. Furthermore, Ye Zhao's works in the new century such as "Love in 1937", "Carved in Bone", "Long Time Coming", "The Gate of Yifeng", continue the intent of last century's "Night Mooring at Qinhuai" series, interlinking around the ancient capital of Nanjing, together constructing the aesthetic space of the city. Jin Yucheng's early century prose collection "The Age of Shuffling" with its vivid portrayal of material cultural life details in Shanghai provided substantial material accumulation and intellectual preparation for the creation of "Blossoms". Chi Zijian's transition from "The Pseudo-Manchukuo" at the end of the last century to the new century works "Dancing", "Black Snow White Crows", "Yellow Chicken White Wine", "Fireworks Roll Up" fully showcase the life and urban spirit of Harbin. The rich historical and cultural heritage of several cities provides writers with resources for perception and depth of expression. They shuttle between the history and reality of the city, blending personal life experiences with the cultural memories deep in the city's history, making character development, landscape presentation, and writing forms all become vivid testimonials infused with urban local experience.

First, character development integrates urban local experiences, successfully constructing a paradigm where humans and cities interact and connect spiritually. This is a stark contrast to the character portrayals long observed through the lenses of urban-rural conflicts and consumer desires. For instance, Ye Zhaoyan is adept at blending grand historical narratives with everyday life stories, analyzing the life situations of various Nanjing residents to affirm the city's unique cultural character. In this regard, Chi Zijian and Jin Yucheng exhibit similar narrative strategies. Chi Zijian tends to use ordinary people as narrative perspectives, providing an overview of the daily lives of various social strata in Harbin, constructing a spiritual connection between the characters and the city. Works like "The Pseudo-Manchukuo" and "Black Snow White Crows," which encompass significant historical themes, also adopt a narrative approach that captures the "big in the small," breaking "history" down into fragments of daily life and exploring the era's changes through the fates of minor characters. Jin Yucheng's "Blossoms" also peels back the imprints of a grand era on minor characters, through the lives and value pursuits of Shanghai residents like A Bao, Hu Sheng, and Xiao Mao, successfully building a common connection between the city and its people in spirit, taste, and sentiment.

Second, the depiction of landscapes anchors the city's history and reality, deeply reflecting the city's core spiritual and cultural content. The significance of landscapes extends far beyond the city's physical material shell. Longstanding critiques of urban literature have focused on the depiction of modern consumer society's landscapes, reflecting a lack of vibrant life experiences. Writers like Ye Zhaoyan carefully select landscapes with historical depth and integrate them with real-life details and the characters' spiritual worlds. This collision of history and reality highlights the fortunes and situations of cities and their inhabitants amidst changing times. For example, Ye Zhaoyan's novel "Carved in Bone" portrays typical Jiangnan cultural spaces such as flower boats, pleasure barges, tea houses, and taverns, all permeated with the tangible local customs and atmospheres of Qinhuai, exuding a rich regional cultural ambiance. His recent novel "The Gate of Yifeng" selects "Yifeng Gate," a space that has witnessed Nanjing's rise and fall, and the city dwellers' traumas and resilience, to narrate history and everyday life, epitomizing his writings on Nanjing. Chi Zijian's portrayal of urban landscapes carries a meaning of temporal and spatial convergence, intentionally constructing internal connections between the city's historical past and present reality, using the city's transformation to explore the spiritual history of its inhabitants. The novel "Dancing" uses the renovation of slums as a thread to pull out the historical memories and life trajectories of new and old generations in Harbin. The protagonist, Diu Diu, who

lives in the "Old Eight Miscellany" of the Half Moon Building, struggles to collect evidence of the building's historical and cultural value, attempting to halt the demolition but ultimately ends in vain. As the "Old Eight Miscellany" gradually submerges in the torrent of urban construction, the life experiences of a generation about it fade away. In his other works, Chi Zijian's depiction of Harbin's urban landscape reaches a meticulous level where "any place mentioned in my work, even if just in passing, I must touch its door or feel its sound or atmosphere" [15].

Third, creative practice connects with local cultural forms, encapsulating the local color of life experiences. The literary "local experience" is associated on one hand with human spirit, emotions, and fate, and on the other hand with local customs, atmospheres, and cultural forms. "Local language," or dialect, is the most direct manifestation of local color [13]. Jin Yucheng's success with "Blossoms" is inseparable from his use of dialect, a local cultural form. The most notable aspect of this novel is its preservation of old Shanghai memories through authentic Shanghainese, vividly bringing to life Shanghai's social customs and shaping the image of its citizens in a way that mimics the rhythmic tones of the Jiangnan dialect [16]. Dialect writing allows voices infused with local charm and life experiences to truly enter the city. "Blossoms" establishes the subjectivity of the dialect itself, providing a strong counterpoint and enlightenment to the increasingly expressive and appealing Mandarin-based literary language. Similarly, Ye Zhaoyan and Chi Zijian also pay attention to using local vernacular and dialect vocabulary in their writing, thereby strengthening the regional characteristics and expressive capacity of literary language in their works.

The aforementioned writings that integrate local experiences, through alternating narratives of history and reality, unearth the city's deeply embedded cultural connotations and unique characteristics. As scholars have stated, "By using cultural memory to depict or interpret the past and present of the city, the spirit of the city continues to thrive endlessly" [17]. These creations of the city are imbued with romantic colors and an effect of estrangement, which are highly attractive to readers already weary of the uniform face of urban life in reality. These signs suggest that local experience is a successful direction for achieving a localized breakthrough in urban literature. As towns expand and confront the processes of globalization, the space for local regional culture is further squeezed, threatening the diversity of aesthetic differences and life experiences. This leads to a conceptual trend in literary creation, "interpreting Chinese issues from the perspective of Western theories during the process of modernization, forming some universal views" [13]. Specifically, new century urban literature shows a dichotomy and imbalance in urban-rural narratives, as well as an overexposure of desires and alienation bred by consumerism. Facing these issues, writers like Ye Zhaoyan, Chi Zijian, and Jin Yucheng choose cities with rich historical and cultural backgrounds such as Nanjing, Harbin, and Shanghai as their subjects, digging internally for the diversity of local real life to combat the uniformity brought by globalization and urbanization. Their urban writings first abandon the utilitarian goals of modern narrative, no longer aiming to use the city to discern social realities and historical trends. Instead, the city transforms from an elevated object loaded with ideologies into a subject narrating local experience; secondly, replacing the previously general, holistic urban experience with specific, localized experiences, ensuring that the city appears not as uniform public image but as one with a unique life and expressions.

Sinking into history enriches urban writing, yet the purpose of penetrating history is not for the sake of history itself but to better touch upon reality. As Fredric Jameson stated, "For whatever special reasons, we are doomed to seek our history through our own popular images and clichés about the past, which itself is forever unreachable" [18]. Therefore, urban literary writing and research should not indulge in the past. They should "bridge the gap between the linguistic city and the real city, penetrating the veils of vanity and lies set up," thus "directly reaching the essence of the urban spirit" [19].

Regarding the relationship between history and reality, although our writers do not hide the facts of rapid urban development when examining the same city under the contexts of history and reality, they avoid addressing how history and tradition should adapt and participate in the urbanization process, making it a part of the city's new everyday life. Moreover, in terms of the relationship between the

specific and the general, historical narratives effectively restart local experiences, greatly enriching the cultural implications of urban appearances.

In summary, the article explores the ways urbanization has reshaped Chinese literature by reflecting changes in social structures, cultural identity, and perceptions of urban environments. This transformation presents both challenges and opportunities for contemporary literary practices, offering a new paradigm for interpreting urban narratives

Research results. The analysis of urban literary texts from the early 2000s reveals several emerging trends in the depiction of urban life. Firstly, the narratives increasingly incorporate themes of alienation and identity crises, which reflect the fragmented experiences of individuals living in rapidly expanding urban spaces. Writers such as Jia Pingwa and Wang Anyi have shifted their focus from rural-urban dichotomies to more intricate explorations of urban solitude and consumerism.

Furthermore, our study uncovered a growing tendency towards "localization" in urban literature. This is evident in works that juxtapose historical and modern urban experiences, particularly in cities like Shanghai, where writers use historical settings to critique contemporary urban life. Our findings also show a clear trend towards incorporating global themes, with an emphasis on cultural identity and technological progress. This has given rise to futuristic urban visions that explore the intersection of technological advancements and human experience.

These results offer a new understanding of how literary works serve as a mirror to societal change, especially in the context of globalization and urbanization. The novelty of our study lies in the focus on urban literature as a reflection of broader social dynamics, offering new paradigms for interpreting literary developments in a rapidly changing world.

Discussion. In this study, we explored the transformation of urban literary paradigms in China since the new millennium. Our results highlight significant shifts in narrative focus and literary styles, shaped by rapid urbanization and technological advancements. This evolution reflects broader societal changes, particularly the interactions between rural and urban environments.

One of the core discoveries is that modern Chinese urban literature has diverged from traditional rural narratives, embracing new themes that explore the psychological and emotional impact of urban life. These findings align with previous literature emphasizing the influence of globalization and urbanization on cultural expression in China. However, our research contributes novel insights into how these paradigms reflect the complexities of modern urban identity.

The practical significance of these findings is twofold: first, they provide a framework for understanding how urbanization transforms literary expression; second, they offer writers and researchers a basis for further exploration into local urban experiences amid globalization. This study also underscores the need for a deeper examination of technological influence on literary formats, particularly in digital publishing environments, where new narrative styles are rapidly emerging

Conclusion. Over the past forty years, China has undergone an urbanization process that took Western countries two centuries to achieve. The astonishing speed of development, coupled with a foundation emerging from an agricultural civilization, has meant that our urbanization has been in a state of transition for a long time. Writers, who exist in a parallel historical context due to a lack of urban experience and outdated theoretical resources, have only been able to offer a reality metaphor that is primarily imaginative for the unclear prospects of the city, keeping urban literature itself in a transitional state as well. However, it is foreseeable that as the direction of urbanization becomes clearer, the new era of urban development will inevitably demand literary forms that match it. Clearly, the current urban experience narratives are far from meeting these demands and compared to other art forms, literature has been left far behind.

Considering the above situation, we can say that since the new century, urban writing concepts and capabilities have had many deficiencies and have not been able to effectively keep up with the profound changes China's urban development is undergoing. On the other hand, this also means that future urban writing still has many deep-rooted and vibrant points of growth. Meng Fanhua aptly summarized: "Contemporary Chinese urban literature, like the ongoing modernization projects, is characterized by its

uncertainty. Thus, writing in contemporary Chinese urban literature is also an 'unfinished project'" [20]. Facing this "unfinished project" of urban literature, it is difficult to predict its developmental directions or what it will ultimately become. However, what is certain is that the path of urban literature, adapting to the tides of the times, will only become broader and will inevitably nourish and revise our cities and eras. What we anticipate is urban literature that integrates urban and rural experiences, emphasizing the equality of urban and rural values, the universal connection and continuity of their spirits and life values, and using a kind of spiritual quality and personality that transcends urban-rural boundaries to highlight the positive communal values in the urbanization process. We expect a departure from consumerist thinking, an artistic presentation of the texture of urban life and diverse life situations that both resonate with the spirit of the age and soothe the soul. We hope for urban experience narratives that possess both local cultural character and a global aesthetic identity, that highlight the uniqueness of our national cultural identity while standing up to universal values. We call not only for urban literature that takes the city as its subject but also as its method.

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БІЗДІҢ АВТОРЛАР

Жиренов Саян Аманжолұлы – филология ғылымдарының кандидаты, профессор, Абай атындағы Қазақ ұлттық педагогикалық университеті, Алматы, Қазақстан, ORCID: <https://orcid.org/0000-0002-4660-0381>, e-mail: Saken82@mail.ru

Ержанқызы Әйгерім – Абай атындағы Қазақ ұлттық педагогикалық университетінің PhD докторанты, Алматы қаласы, Қазақстан, ORCID: <https://orcid.org/0000-0002-0037-3777>, e-mail: erzhankyzy91@gmail.com

Молдағалиева Раушан Шамжанқызы – педагогика ғылымдарының магистрі, Астана медицина университетінің филологиялық пәндер кафедрасының аға оқытушысы, Астана, Қазақстан, ORCID: <https://orcid.org/0009-0001-2476-7375>, e-mail: moldagalievova66@mail.ru

Бигалиева Айман Советқызы – Алматы қаласы Білім басқармасына қарасты ШДЖК МКК «Білім берудегі жаңа технологиялар бойынша қалалық ғылыми-әдістемелік орталығының» әдістемелік ғылыми-әдістемелік жұмыс жөніндегі әдіскері, Алматы, Қазақстан, ORCID: <https://orcid.org/0009-0001-6323-4520>, e-mail: aiman_bigalievova@mail.ru

Пашан Дана Мұсабекқызы – филология ғылымдарының кандидаты, Байтұрсынұлы атындағы Тіл білімі институтының аға ғылыми қызметкері, Алматы, Қазақстан, ORCID: <https://doi.org/10.55491/2411-6076-2022-2-57-73>, e-mail: pashan_dan@mail.ru

Абишева Сауле Джунусовна – филология ғылымдарының докторы, профессор, орыс тілі мен әдебиеті кафедрасының меңгерушісі, Абай атындағы Қазақ ұлттық педагогикалық университеті, Алматы, Қазақстан, ORCID: 0000-0002-4497-0805, e-mail: s.abisheva@mail.ru

Абуова Бибижан Паркуловна – Абай атындағы Қазақ ұлттық педагогикалық университетінің орыс тілі мен әдебиеті кафедрасының докторанты, Алматы, Қазақстан, ORCID: 0000-0002-8976-0959, e-mail: bibizhan@@mail.ru

Мустояпова Айнаш Токушқызы – филология ғылымдарының кандидаты, Қарағанды университетінің орыс тілі мен әдебиеті кафедрасының доценті. Е.А. Букетова, Қарағанды, Қазақстан, ORCID: <https://orcid.org/0000-0001-5658-9844>, e-mail: mustoyanova2017@gmail.com

Серикова Лидия – орыс тілі мен әдебиеті кафедрасының магистранты, Абай атындағы Қазақ ұлттық педагогикалық университеті, Алматы, Қазақстан, ORCID: <https://orcid.org/0009-0000-4748-1436>, e-mail: lida.serikova.2000@mail.ru

Сылам Дина – Шанхай университеті, докторант, Шанхай, Қытай, ORCID: <https://orcid.org/0009-0001-6829-2690>, e-mail: dina.slamkyzy@gmail.com

ВэнЛян Цянь – профессор, PhD (Философия), Шанхай университетінің гуманитарлық өнер колледжі, Шанхай, Қытай, e-mail: qwl08@sina.com

Өмірханова Шынар Әділханқызы – Қазақ ұлттық қыздар педагогикалық университеті орыс тілі мен әдебиеті кафедрасының докторанты, Алматы, Қазақстан, ORCID: <https://orcid.org/0000-0002-5514-2810>, e-mail: umirhanovas@gmail.com

Орынханова Ғибадат Аманжолқызы – филология ғылымдарының кандидаты, Қазақ ұлттық қыздар педагогикалық университетінің орыс тілі мен әдебиеті кафедрасының доценті, Алматы, Қазақстан, ORCID: <https://orcid.org/0000-0003-1864-1802>, e-mail: gibadat@mail.ru

Жиндеева Елена Александровна – филология ғылымдарының докторы, М.Е.Евсевьев атындағы Мордовия мемлекеттік педагогикалық университетінің «Әдебиет және әдебиетті оқыту әдістемесі» кафедрасының профессоры, Саранск қ., Ресей Федерациясы, ORCID: <https://orcid.org/0000-0002-6680-148X>, e-mail: jindeeva@mail.ru

Ибраева Жанарка Бакибаевна – филология ғылымдарының кандидаты, қауымдастырылған профессор, Абай атындағы Қазақ ұлттық педагогикалық университеті, Алматы, Қазақстан, ORCID: 0000-0003-1487-5513, e-mail: igb1006@mail.ru

Құрманчакова Айнур – орыс тілі мен әдебиеті кафедрасының магистранты, Абай атындағы Қазақ ұлттық педагогикалық университеті, Алматы, Қазақстан, ORCID: <https://orcid.org/0009-0001-5720-1036>, e-mail: kurmanchakova97@mail.ru

Молдағали Мадина Бауыржанқызы – Абай атындағы Қазақ ұлттық педагогикалық университетінің Филология факультеті орыс тілі мен әдебиеті кафедрасының докторанты, Алматы, Қазақстан, ORCID: <https://orcid.org/0000-0001-8494-1497>, e-mail: mmoldagali@list.ru

Асылбекова Марина Сергеевна – филология ғылымдарының кандидаты, №165 мамандандырылған лицейінің орыс тілі мен әдебиеті пәнінің мұғалімі, Алматы, Қазақстан, ORCID: <https://orcid.org/0009-0005-9384-2067>, e-mail: marina.assylbekova@gmail.com

Проскурина Лариса Васильевна – Қ. Сәтбаев атындағы №56 гимназиясының орыс тілі мен әдебиеті пәнінің мұғалімі, Алматы, Қазақстан, ORCID: <https://orcid.org/0009-0002-4953-2369>, e-mail: pro_larissa@mail.ru

Назарбекова Гүлсана Амандыққызы – магистрант, Манаш Қозыбаев атындағы Солтүстік Қазақстан университеті, Алматы, Қазақстан, e-mail: gulsana0000@gmail.com

Оспанов Еділбай – филология ғылымдарының кандидаты, Абай атындағы Қазақ ұлттық педагогикалық университеті, Алматы, Қазақстан, ORCID: <https://orcid.org/0000-0003-2253-134X>, e-mail: ospanov.yedilbay@gmail.com

Иманғали Өркен – PhD, Абай атындағы Қазақ ұлттық педагогикалық университеті, Алматы, Қазақстан, ORCID: <https://orcid.org/0000-0001-7142-7982>, e-mail: orken.007@mail.ru

Жаткин Дмитрий Николаевич – филология ғылымдарының докторы, профессор, Пенза мемлекеттік технологиялық университеті, Пенза қ., Ресей, ORCID: <https://orcid.org/0000-0003-4768-3518>, e-mail: ivb40@yandex.ru

Сердечная Вера Владимировна – филология ғылымдарының докторы, доцент, Кубань мемлекеттік университеті, Краснодар қ., Ресей, e-mail: rintra@yandex.ru

НАШИ АВТОРЫ

Жиренов Саян Аманжолұлы – кандидат филологических наук, профессор, Казахский национальный педагогический университет имени Абая, г. Алматы, Казахстан, ORCID: <https://orcid.org/0000-0002-4660-0381>, e-mail: Saken82@mail.ru

Ержанқызы Әйгерім – PhD докторант, Казахский национальный педагогический университет им. Абая, г. Алматы, Казахстан, ORCID: <https://orcid.org/0000-0002-0037-3777>, e-mail: erzhankyzy91@gmail.com

Молдагалиева Раушан Шамжановна – магистр педагогических наук, старший преподаватель кафедры филологических дисциплин Медицинского университета Астаны, Астана, Казахстан, ORCID: <https://orcid.org/0009-0001-2476-7375>, e-mail: moldagalijeva66@mail.ru

Бигалиева Айман Советовна – методист по научно-методической работе ГКП на ПХВ «Городской научно-методической центр новых технологий образования» Управления образования города Алматы, Казахстан, ORCID: <https://orcid.org/0009-0001-6323-4520>, e-mail: aiman_bigalijeva@mail.ru

Пашан Дана Мусабековна – кандидат филологических наук, старший научный сотрудник Института языкознания имени Байтурсынулы, г. Алматы, Казахстан, ORCID: <https://doi.org/10.55491/2411-6076-2022-2-57-73>, e-mail: pashan_dan@mail.ru

Абишева Сауле Джунусовна – доктор филологических наук, профессор, заведующая кафедрой русского языка и литературы, Казахский национальный педагогический университет имени Абая, г. Алматы, Казахстан, ORCID: 0000-0002-4497-0805, e-mail: s.abisheva@mail.ru

Абуова Бибижан Паркуловна – докторант кафедры русского языка и литературы, Казахский национальный педагогический университет имени Абая, г. Алматы, Казахстан, ORCID: 0000-0002-8976-0959, e-mail: bibizhan@mail.ru

Мустояпова Айнаш Токушевна – кандидат филологических наук, доцент кафедры русского языка и литературы, Карагандинский университет им. Е.А. Букетова, г. Караганда, Казахстан, ORCID: <https://orcid.org/0000-0001-5658-9844>, e-mail: mustoyanova2017@gmail.com

Серикова Лидия – магистрант кафедры русского языка и литературы, Казахский национальный педагогический университет имени Абая, г. Алматы, Казахстан, ORCID: <https://orcid.org/0009-0000-4748-1436>, e-mail: lida.serikova.2000@mail.ru

Сылам Дина – докторант, Шанхайский университет, Шанхай, Китай, ORCID: <https://orcid.org/0009-0001-6829-2690>, e-mail: dina.slamkyzy@gmail.com

ВэньЛян Цянь – доктор PhD, профессор, Шанхайский университетский колледж свободных искусств, Шанхай, Китай, e-mail: qw108@sina.com

Умирханова Шынар Адильханқызы – докторант кафедры русского языка и литературы, Казахский национальный женский педагогический университет, г. Алматы, Казахстан, ORCID: <https://orcid.org/0000-0002-5514-2810>, e-mail: umirhanovas@gmail.com

Орынханова Гибадат Аманжоловна – кандидат филологический наук, ассоциированный профессор кафедры русского языка и литературы, Казахский национальный женский педагогический университет, г. Алматы, Казахстан, ORCID: <https://orcid.org/0000-0003-1864-1802>, e-mail: gibadat@mail.ru

Жиндеева Елена Александровна – доктор филологических наук, профессор кафедры литературы и методики обучения литературе Мордовского государственного педагогического университета имени М. Е. Евсевьева, Саранск, Российская Федерация, ORCID: <https://orcid.org/0000-0002-6680-148X>, e-mail: jindeeva@mail.ru

Ибраева Жанарка Бакибаевна – кандидат филологических наук, ассоциированный профессор, Казахский национальный педагогический университет имени Абая, г. Алматы, Казахстан, ORCID: 0000-0003-1487-5513, e-mail: igb1006@mail.ru

Курманчакова Айну́р – магистрант кафедры русского языка и литературы, Казахский национальный педагогический университет имени Абая, г. Алматы, Казахстан, ORCID: <https://orcid.org/0009-0001-5720-1036>, e-mail: kurmanchakova97@mail.ru

Молдағали Мадина Бауыржановна – докторант кафедры русского языка и литературы Факультета филологии Казахского национального педагогического университета имени Абая, Алматы, Казахстан, ORCID: <https://orcid.org/0000-0001-8494-1497>, e-mail: mmoldagali@list.ru

Асылбекова Марина Сергеевна – кандидат филологических наук, учитель русского языка и литературы Специализированного лицея №165, Алматы, Казахстан, ORCID: <https://orcid.org/0009-0005-9384-2067>, e-mail: marina.assylbekova@gmail.com

Проскурина Лариса Васильевна – учитель русского языка и литературы Гимназии №56 имени К. Сатпаева, Алматы, Казахстан, ORCID: <https://orcid.org/0009-0002-4953-2369>, e-mail: pro_larissa@mail.ru

Назарбекова Гулсана Амандыккызы – магистрант, Северо-Казахстанский университет имени Манаша Козыбаева, г. Петропавловск, Казахстан, e-mail: gulsana0000@gmail.com

Оспанов Едилбай Толеубаевич – кандидат филологических наук, Казахский национальный педагогический университет имени Абая, г. Алматы, Казахстан, ORCID: <https://orcid.org/0000-0003-2253-134X>, e-mail: ospanov.yedilbay@gmail.com

Иманғали Өркен – PhD, Казахский национальный педагогический университет имени Абая, Алматы, Казахстан, ORCID: <https://orcid.org/0000-0001-7142-7982>, e-mail: orken.007@mail.ru

Жаткин Дмитрий Николаевич – доктор филологических наук, профессор, Пензенский государственный технологический университет, г. Пенза, Россия, ORCID: <https://orcid.org/0000-0003-4768-3518>, e-mail: ivb40@yandex.ru

Сердечная Вера Владимировна – доктор филологических наук, доцент, Кубанский государственный университет, г. Краснодар, Россия, e-mail: [rintra@yandex.ru](mailto:rintr@yandex.ru)

OUR AUTHORS

Zhirenov Sayan Amanzholuly – Candidate of philological sciences, professor, Abai Kazakh National Pedagogical University, Almaty, Kazakhstan, ORCID: <https://orcid.org/0000-0002-4660-0381>, e-mail: Saken82@mail.ru

Yerzhankyzy Aigerim – Doctoral student in the specialty linguistics, Abai Kazakh National Pedagogical University, Almaty, Kazakhstan, ORCID: <https://orcid.org/0000-0002-0037-3777>, e-mail: erzhankyzy91@gmail.com

Moldagaliyeva Raushan – Master of Pedagogical Sciences, Senior Lecturer at the Department of Philological Disciplines, Astana Medical University, Astana, Kazakhstan, ORCID: <https://orcid.org/0009-0001-2476-7375>, e-mail: moldagaliyeva66@mail.ru

Bigaliyeva Ayman – Methodologist for Scientific and Methodological Work at the SCE REM «City Scientific and Methodological Center for New Technologies in Education» of the Department of Education of Almaty City, Kazakhstan, ORCID: <https://orcid.org/0009-0001-6323-4520>, e-mail: aiman_bigaliyeva@mail.ru

Pashan Dana – Candidate of Philological Sciences, Senior Researcher at the Baitursynula Institute of Linguistics, Almaty, Kazakhstan, ORCID: <https://doi.org/10.55491/2411-6076-2022-2-57-73>, e-mail: pashan_dan@mail.ru

Abisheva Saule – Doctor of Philological Sciences, professor, head of the department of russian language and literature, Abai Kazakh National Pedagogical University, Almaty, Kazakhstan, ORCID: 0000-0002-4497-0805, e-mail: s.abisheva@mail.ru

Abuova Bibizhan – Doctoral student of the Department of Russian Language and Literature, Abai Kazakh National Pedagogical University, Almaty, Kazakhstan, ORCID: 0000-0002-8976-0959, e-mail: bibizhan@mail.ru

Mustoyapova Ainash – Candidate of Philological Sciences, Associate Professor of the Department of Russian Language and Literature, Karaganda University named after E.A. Buketov, Karaganda, Kazakhstan, ORCID: <https://orcid.org/0000-0001-5658-9844>, e-mail: mustoyapova2017@gmail.com

Serikova Lidia – Master's student, Russian Language and Literature Department, Abai Kazakh National Pedagogical University, Almaty, Kazakhstan, ORCID: <https://orcid.org/0009-0000-4748-1436>, e-mail: lida.serikova.2000@mail.ru

Dina Sylam – PhD student, Shanghai University, Shanghai, China, ORCID: <https://orcid.org/0009-0001-6829-2690>, e-mail: dina.slamkyzy@gmail.com

WenLiang Qian – PhD, Professor, Shanghai University College of Liberal Arts, Shanghai, China, e-mail: qwl08@sina.com

Umirkhanova Shynar – PhD student, Department of Russian Language and Literature, Kazakh National Women's Pedagogical University, Almaty, Kazakhstan, ORCID: <https://orcid.org/0000-0002-5514-2810>, e-mail: umirhanovas@gmail.com

Orynkhanova Gibadat – Candidate of Philological Sciences, Associate Professor of the Department of Russian Language and Literature, Kazakh National Women's Pedagogical University, Almaty, Kazakhstan, ORCID: <https://orcid.org/0000-0003-1864-1802>, e-mail: gibadat@mail.ru

Zhindeeva Elena – Doctor of Philological Sciences, Professor of the Department of Literature and Methods of Teaching Literature, Mordovian State Pedagogical University named after M.E. Evseviev, Saransk, Russian Federation ORCID: <https://orcid.org/0000-0002-6680-148X>, e-mail: jindeeva@mail.ru

Ibraeva Zhanarka Bakibaevna – Candidate of Philological Sciences, Associate Professor, Abai Kazakh National Pedagogical University, Almaty, Kazakhstan, ORCID 0000-0003-1487-5513, e-mail: igb1006@mail.ru

Kurmanchakova Ainur – Master's student, Russian Language and Literature Department, Abai Kazakh National Pedagogical University, Almaty, Kazakhstan, ORCID: <https://orcid.org/0009-0001-5720-1036>, e-mail: kurmanchakova97@mail.ru

Moldagali Madina – PhD Candidate of the Department of Russian language and literature, Faculty of Philology, Abai Kazakh National Pedagogical University, Almaty, Kazakhstan, ORCID: <https://orcid.org/0000-0001-8494-1497>, e-mail: mmoldagali@list.ru

Assylbekova Marina – Candidate of Philological Sciences, Russian Language and Literature Teacher at Specialized Lyceum №165, Almaty, Kazakhstan, ORCID: <https://orcid.org/0009-0005-9384-2067>, e-mail: marina.assylbekova@gmail.com

Proskurina Larisa – Russian Language and Literature Teacher at K. Satpayev Gymnasium №56, Almaty, Kazakhstan, ORCID: <https://orcid.org/0009-0002-4953-2369>, e-mail: pro_larissa@mail.ru

Nazarbekova Gulsana – Master's student, North Kazakhstan University named after Manash Kozybayev, Petropavlovsk, Kazakhstan, e-mail: gulsana0000@gmail.com

Ospanov Yedilbay – Abai Kazakh National Pedagogical University, Almaty, Kazakhstan, ORCID ID: 0000-0003-2253-134X, e-mail: ospanov.yedilbay@gmail.com

Imangali Orken – PhD, Abai Kazakh National Pedagogical University, Almaty, Kazakhstan, ORCID: <https://orcid.org/0000-0001-7142-7982>, e-mail: orken.007@mail.ru

Zhatkin Dmitry – Doctor of Philological Sciences, Professor, Penza State Technological University, Penza, Russia, ORCID: <https://orcid.org/0000-0003-4768-3518>, e-mail: ivb40@yandex.ru

Serdechechnaya Vera – Doctor of Philological Sciences, Associate Professor, Kuban State University, Krasnodar, Russia, e-mail: [rintra@yandex.ru](mailto:rindra@yandex.ru)