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URBAN NOVELS AND CHANGES IN CHINESE URBAN ETHICS

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Abstract

Urban ethics is the study of cities as moral subjects, and urban novels serve as a "mirror" of urban ethics. They have reflected and displayed a series of problems on the urban humanistic environment and value ethics since modern China. This article takes urban novels as the research object, conducts an in-depth analysis of the historical changes of Chinese urban ethics. The authors examine the complex living conditions, ethical characteristics, and social ethical issues in urban life of the country. The work provides an important basis for the development and progress of modern ethics.

Keywords: city; ethics; change, China, urban novel.

Introduction

Urban fiction" is a loyal record of urban society. Chinese urban literature is closely linked to a series of changes in the development of Chinese cities, from the occurrence of modern cities to the rise of modern cities, from the reconstruction of contemporary cities to the development of cities in the new century. It changes the urban life in China, and even meticulously expresses the ethical and ethical issues of the city's lifestyle, livelihood, and interpersonal communication. Through the study of Chinese urban novels, we can clearly see the changes in the ethical structure and functions of Chinese cities, and the historical evolution of moral issues. This article intends to start with rich and complex Chinese modern urban novels to find the core issues related to urban civic life, political ecology, emotional state, and social justice, so as to capture the origin of Chinese urban ethics and traditional to modern moral issues And historical changes in ethical needs.

Experiment

I. Nation-State and National Political Ethics

In the late Qing society, there was a huge ethical change. The patriarchal ethics system was being challenged by western capital ethics. The concepts of "nation" and "nationality" were raised under the threat of national crisis and colonialism. Liang Qichao had called for the birth of a "modern nation" in "Speaking of Young China" (1900): "And I am a Chinese, how can there be a country? But there are court ears! ... My Chinese, has not yet appeared in the world, now has begun to sprout" [1]. Now that the concept of "nation" is available, "nationals" are also ready to come out. In 1911, the Qing government introduced the "Major Nineteen Creeds" to ease the pressure of the 1911 Revolution Constitutional documents, in which "subjects" no longer appear, but "nationals" are used. Although this title did not save the Qing government's overthrow, the product of the "nation-state imagination" as an intellectual at the beginning of the Republic passed down, at least on the political level, marking the patriarchal ethical relationship between "monarch and court" toward the historical transformation of "state-people" political ethics relationship.

The core of national political ethics values is the expectation of democratic government and identity. In this regard, literature seems to have a more keen "smell". In some cities, that have opened ports in modern times, there have been many works that violently attacked the privileged class. Among them, the most successful were "condemnation novels", like Li Boyuan's "Official Officialdom" (1903), Liu Xie's "Old Can Journey" (1903), Wu Jianren's "Twenty Years of Witnesses", and so on, they deeply abhorred China's patriarchal authoritarian power system - "Official Officialdom", which represented the Early budding of national awareness of political equality. Their themes are widely related to urban darkness, opium politics, warlord chaos and the turmoil of the 1911 Revolution. There are both ugliness in politics and competition for power and ugliness, as well as livelihood and

poverty-stricken lives. These "shadow" novels have emerged despite the fact they faced the darkness of politics in the late Qing and early Republic of China, but it brought a rare dawn of equality to modern democratic ethics. As Hu Shi said, "This attitude is the forerunner of social reform Let's look back at the group who dare to criticize China. The evil condemnation of novelists in society cannot help but take off their hats and pay them great respect" [2].

In westernized modern cities such as Shanghai, Nanjing, and Guangzhou, the influence of various foreign ideas and the environment of government autonomy have posed fierce challenges to the traditional patriarchal privileged political system and patriarchal blood ethics—the call for "equality and independence". It is the modern ethical principle of urban citizens. On the one hand, as the "citizen" of the economic contract relationship, seeks for the equality of the right to survival (judicial executive power). On the other hand, the identity of "national" as the awakening of modern nation-state consciousness seeks for equality of national sovereignty, and "monarch" no longer represents national interests. Such modern changes in ethics can be found in historical evidence in late Qing condemnation novels.

2. Consumer Society and Citizen Survival Ethics

In the 1930s, Chinese cities got rare development opportunities during the two world wars. Shanghai, Nanjing, Wuhan, Tianjin and other cities have successively developed into large and medium-sized cities. Cities turned to economic centers to create capitalized urban spaces. At the same time, a modern consumer society was born on the basis of the urban population and the market. The change in the social structure also led to changes in the theme of urban fiction literature. The modern neo-citizens who emerged in the cities in the 1920s and 1930s, precisely their tastes and the trend of striving for modernization of life, provided materials and motivation for urban novels, and also restricted their aesthetic orientation" [3].

The first is the emergence of business themes and business ethics. Touched by the development of modern cities, they took the lead in aligning the camera lens with the prosperous world of modern urban space, especially the colorful citizen life in the city. Novels such as "Shanghai Foxtrot", "Black Peony", and "Cityscape" created by "New Feeling School" writers are rendering Shanghai's colorful consumer life. The moral critique is in stark contrast. The book's detailed descriptions of racecourses, cinemas, casinos, cafes, shopping malls, and apartments provide a lot of social space for the appearance of characters, and also modern fashion, commodity consumption, entertainment and leisure. The city's temptations have come to the fore. This "show-off" commodity ethics not only failed to play a role of moral alertness, but also triggered "envy-like" viewing and "desire-like" imitation of urban civilians.

The second is the emergence of utilitarian moral concepts. Large-scale descriptions of "self-interest" behaviors have appeared in modern cities in China. For example, Cao Qiqiao in Zhang Ailing's "Golden Lock" almost reached the point where the six relatives did not recognize it in order to maintain the safety of her property; she suspected that the separation was unfair and did not hesitate to hurt her family; she worried about the loss of property and managed her children severely. In the eyes of such city citizens, "self-interest" is the first principle. Mao Dun's "Midnight", "Linjiapuzi", Lao She's "Crescent Moon" and "Camel Xiangzi" also show the cruelty of the survival of modern Chinese cities, especially the cold social phenomenon brought about by the total dependence of the market on society. Therefore, it calls for a more fair and just citizen's living ethics, hoping to formulate an effective social system, improve social security, make up for social inequality brought about by market competition, and care for vulnerable groups.

It can be seen that the emergence of a consumer society in modern Chinese cities has dismantled the dominance of political ideology in the traditional social ethical pattern and turned attention to the lives of ordinary citizens. Pay attention to the living conditions of the general public in the field of daily life. It is conducive to breaking the monolithic isolation of national political ethics and building an equal relationship and ethical pattern of citizens' daily life and national political fields.

3. The Revolutionary Era and the Ethics of the People's Class

From the "Liberation War" of China in the 1940s to the "Reform and Opening" period in the late 1970s, the development of Chinese cities has entered a single period of politicization, and "revolution" has become the theme

of the times in the performance of Chinese urban literature. Compared with the "people" during the Republic of China, as the vast bottom of society, the people were given the status of "owner", the upper-class figures of the social class, and the supreme controllers of social rights. But this title is not obtained overnight, it is also based on the concept of "shaking old and establishing new"[4]. What has been broken is the increasingly degenerate moral crisis and moral confusion of the urban people before liberation. Old Chinese cities have been criticized as an ugly, hell, and unfair world. So what is urgent to establish after the founding of the PRC? It is a class ethics value based on collectivism and people first.

This is indeed an era of ethical change. The centralized transformation of private ownership has brought about great changes in social relations and moral ethics. As a result of eradicating the "feudal bureaucratic" class, this has led to inequality between the rich and the poor, and the social foundation that distinguishes between high and low. No longer exists, replaced by "people's ownership". The gap between classes is at least "leveled" by collectivist politics, which largely guarantees and enhances the living conditions of urban disadvantaged groups. Although Laoshe's "Longxugou" is a slum in the suburbs of Beijing, he still feels the tremendous changes brought about by this political ethics-this is a huge historical leap from ghosts to humans and slaves to masters. In this "Goethe" meaningful work, we can see the author's embrace of the political ethics of New China-even in the most fringe corners of the city, a harmonious, equal, and mutually supportive citizen interaction can be achieved. It must be acknowledged that the moral enthusiasm of this collectivism has greatly improved the overall moral level of society in a certain historical period.

As for the "spiritual supremacy" principle, it is based on contempt and moral condemnation of "material desire". The revolutionary spirit of "hard and simple, selfless dedication" cultivated from the Yan'an era, along with the three major transformational political movements, has continued to influence the collectivist fashion in the early days of the founding of the People's Republic of China. In "Sentinel under the Neon Light", the three-row leader Chen Xi who settled in Shanghai threw the soil socks made by his wife and put on light and comfortable Western socks. His move was considered by his wife and superior leaders to be spiritually degraded, the "harbinger" of revolutionary will was sternly criticized and educated. In urban novels in the early days of the founding of the People's Republic of China, such as Zhou Erfu's "Shanghai Morning" and Ouyang Shan's "Sanjia Lane", when describing the upper class or capitalists, the protagonists often expressed their dislike of copper smell and the sense of revolutionary superiority. Unlike the turbulent days of the 1930s, the extravagant descriptions of bureaucracy and capitalist life are not an expression of envy, but rather to set off the spiritual vulgarity and moral degradation of capitalists. The heroine in Zong Pu's "Red Beans" finally broke off her love with the banker son of the "rich second generation". Although the scenes of parting were reluctant, the revolutionary faith eventually defeated the "petty bourgeois" emotion and gain spiritual nirvana. One phenomenon that deserves attention is that even as a "people", there is also a need for material life. Xiao Yemu's "Between Our Couples" interprets the differences in births, concepts, and living habits brought about by husband and wife life. Family conflicts, but at the end they have reached a "consensus", especially the women from the countryside, began to pay attention to their own image and dress - this proves that material life is also transforming people, and increasingly becoming a problem in life.

4. Civil Society and Civil Rights Ethics

From the 90's to the new century, due to the development of China's market economy, the mode of social production and living resources controlled by the state was changed, and the function of government power was promoted to change. Based on the market economy, urban society also requires that individuals' dependence on the country's political power be weakened, and citizens' consciousness of seeking independent and free development is gradually becoming clear. This epochal change in production relations has led to the emergence of contemporary civil society. "Civil society", as an "autonomous social network, is independent of the country, unites citizens in matters of common interest, and through their existence itself or actions can influence public policy" [5]. Because of the emergence of contemporary civil society, it has promoted the generation of public society and civil rights ethics. They hope to develop a two-way interaction between civil society and political state quality inspection on the basis of respecting individual rights and interests, and guarantee the freedom of modern citizens democratic rights. This right ethics is mainly manifested in the call for justice and personal dignity.

Results and discussions

In the early stage of the market economy, after everyone was tied up by various economic chains, not only did not form a citizen ethics with a relatively independent consciousness, civic consciousness, and contract spirit, but instead slid in the opposite direction of the struggle for survival. This is the city's "living person" crowds and their underlying ethical values [6]. "Neorealism" in the early 1990s was a reflection of this ethical concept. Liu Zhenyun's "Unit", Fang Fang's "Landscape" and Chi Li's "Don't Talk About Love", the heroic ideals of the protagonists are to make every effort to improve their status and identity in the unit, and some try to change their low-key through marriage Social status. If we do not talk about personal values in the national political space, but observe from the perspective of civil rights ethics, then we can find the rationality and transformativeness of the ideals pursued by the heroes of these novels. What they are doing is ultimately aimed at gaining more respect, recognition and self-development for the society. There is nothing wrong with this pursuit. From an ethical point of view, the so called social justice is to ensure to the maximum extent that the rights enjoyed by members of the society are equal to their obligations, and colleagues must maximize the "individual" and "society", and the "individual" and equivalent conclusion of rights and obligations between "others". The trouble and pain of the protagonist of the novel is that they hope to obtain the right to life and development according to their own citizens' wishes, but they lack the fair conditions to help them to achieve it.

Due to the increasingly separation of personal identity and national political ideology, it is doomed that the subject of the city is not a national concept but an independent living of individual. They have more expressed the demand for the right to pursue "personal dignity". As Qiu Huadong described in "Crazy City": "This city was dismissive of you when you first arrived, and hate to treat you like a homeless dog" [7]. Novels such as Chi Li's "Trouble with Life", Liu Zhenyun's "One Place Chicken Feathers", Dongxi's "I Love the Dollar", and "Innocence in Life" show both the thirst for economic capital and the right to individual survival demand. Civil society is a society where people earn their living by themselves. This kind of "living a living" includes both the pursuit of material and spiritual requirements, that is, urban space provides development opportunities for individual potential. If these two points are not met, it means a certain failure and frustration of civil rights - the individual's experience of value, meaning, dignity, freedom and independence will lose its real foundation.

Conclusion

The society continues to develop and change, and the living communities and living conditions of urban populations are also changing. Among them there is "fission", such as the change of feudal ethics to national ethics; there is improvement, such as the change of political ethics to life ethics; there is progress, such as the transformation of market ethics into citizen ethics, but in general, how to build a modern, civilized, contractual ethical concept of citizens, so that the majority of citizens can fully enjoy the changes in material life brought by the changes of the times, and at the same time, they can change from social status quo. Institutional power and moral standards have been effectively improved. This "civil road" still has a long way to go. The changes in urban literature and ethics in the past 100 years show that although there are ups and downs, the literacy and moral level of citizens are still improving and developing. Although today's ethical concepts and the situation of urban living people are still severe, the "crisis" can mean "turning opportunities", and individual appeals and efforts for civil rights are representing the initial formation of civil society and citizen awareness.

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Урбандық романдары және қытайлық урбандық этикадағы өзгерістер

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Қала этикасы - бұл қалаларды моральдық пән ретінде зерттеу, ал қалалық романдар қалалық этиканың «айнасы». Бұдан былай олар қоршаған ортаға және қала тұрғындарының құндылық этикасына қатысты көптеген сұрақтар қойды. Бұл мақала қалалық романның зерттеу нысаны ретінде қабылданады, қытайлық қалалық этиканың тарихи өзгерістерін талдайды, қала өміріндегі күрделі жағдайларды, этикалық сипаттамаларды және әлеуметтік этика мәселелерін зерттейді және қала өміріне қажетті негіз береді. Бұл қазіргі этиканың прогресі мен даму аса маңызды негізді қамтамасыз етеді.

Түйін сөздер: қала; этика; өзгерту, Қытай, урбандық роман.

Городские романы и изменения в китайской городской этике

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Городская этика - это изучение городов как моральных субъектов, а городские романы служат «зеркалом» городской этики. Они отражают и демонстрируют ряд проблем в городской гуманистической среде и ценностной этике современного Китая. В статье рассматриваются городские романы в качестве объекта исследования, проводится углубленный анализ исторических изменений китайской городской этики. Авторы рассматривают сложные условия жизни, этические характеристики и социальные этические проблемы в городской жизни страны. Это обеспечивает тем самым важную основу для развития и прогресса современной этики.

Ключевые слова: город, этика, изменение, Китай, городской роман

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