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**OLD AND NEW CULTURAL CONFIDENCE AND THE
RECONSTRUCTION OF TRADITIONAL CULTURE
BEFORE AND AFTER THE MAY FOURTH MOVEMENT IN CHINA**

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Abstract. The New Culture Movement, particularly the May Fourth Movement in China, is known for its modernist spirit and advocacy for new literature. However, this focus on modernism often overlooks the continued relevance of traditional literature. This research explores the cultural tension between old and new literary movements during and after the May Fourth period. It highlights that both movements were driven by a strong sense of cultural confidence, as each sought to validate the ongoing importance of their respective traditions. The purpose of this study is to provide a nuanced understanding of the evolution of Chinese literature in the early 20th century, specifically focusing on how traditional culture continued to develop alongside new literary forms. The research addresses the problem of how traditional literary styles, particularly old-style poetry, not only survived but flourished despite the prominence of new literature, offering insights into broader cultural reconstruction efforts during that era.

The research uses historical and literary analysis, focusing on published collections of old poems from China and overseas. It demonstrates that the old literary forms were resilient, continuing to grow even as new cultural movements surged.

The study concludes that the old and new literary movements were not completely opposed. Instead, both contributed to the reconstruction of traditional culture, showing that the May Fourth Movement was not solely about rejecting tradition. Rather, it engaged in a dialogue between old and new cultural forces, each confident in its societal role. Theoretically, the research contributes to a reevaluation of the May Fourth Movement's impact on Chinese culture. Practically, it underscores the importance of cultural continuity and heritage preservation in modernization, providing lessons for cultural policy today.

Keywords: Kazakhstan, the fourth of May, old culture, new culture, cultural studies, traditional culture, cultural movement, cultural reconstruction

Introduction

This study examines the cultural tension between the old and new literary movements during and after the May Fourth Movement in China, highlighting the deep-rooted cultural self-confidence of both movements. It focuses on how both traditional and modern literature contributed to the broader cultural reconstruction efforts of the time. The key basic provisions of this research are as follows:

1. Cultural Confidence: Both the traditional and modern literary movements were driven by a strong sense of cultural self-confidence. This confidence influenced their respective contributions to the cultural evolution and modernization of China in the early 20th century.

2. Literary Evolution: The research reveals that, contrary to popular belief, traditional forms of literature, such as old-style poetry, not only survived but thrived alongside the development of new literary forms. The persistence of traditional literature indicates that the cultural shift was not as one-sided as previously assumed.

3. Coexistence of Old and New Cultures: The old and new cultural movements were not mutually exclusive. Instead, they engaged in a dialogue, both contributing to the modernization of Chinese culture, while maintaining their unique traditions.

4. Impact on Cultural Policy: The findings underscore the importance of cultural continuity and heritage preservation in modernization efforts. This has practical implications for contemporary cultural policies, where the integration of traditional and modern values remains essential for cultural development.

Within the framework of the New Culture movement, one of the first targets of Chen Duxiu's criticism was literature related to the aristocracy, classical works and mountain themes. In his work "The Literary Revolution" he sharply opposed these trends. The revolutionary and thorough nature of this literature was generally recognized at that time. Although the current academic circles believe that there is a relationship of inheritance between the "Chinese May Fourth" and traditional literature, the basic thesis is still that the new literature has replaced the old literature. However, only from the point of view of the number of modern old poems, the time of their creation and the identity of their authors, vernacular poems did not replace the old poems. In the early years of the Republic of China, many young people who received new education and studied in Europe, America and Japan were engaged in the creation of old poems, and even those who were originally opposed to the old poems later created old poems, Chen Duxiu was one example. The Poetry of Chen Duxiu contains more than 150 old poems, 80 of which were written in 1932, which means that the real history of that time has been filtered, and in order to emphasize the modernity of the new literature, this filtered history has been written into the history of modern literature. In reality, the old literature, especially the old poetry in the context of the flourishing of new poetry, has not suffered much impact, and there is no sense of fierce competition

between the old and the new in the old style poetry crowd, while there are still a large number of old poetry collections published one after another before and after the May Fourth Movement. The prefaces of old poetry collections still contained traditional literary ideas, such as softness and magnanimity and old literature continued to thrive. Perhaps it was this momentum that aggravated the strong backlash of the advocates of new literature, but we only saw the artificially created illusion of intense confrontation between the old and new cultures, but ignored the fact that the old literature continued to develop. Although the academic community has begun to reflect on the May Fourth literature, it seems that no one has yet put forward the view that the essence of the conflict between the old and new cultures at that time was the self-confidence of the old and new cultures. This paper hopes to analyze the creative group of modern poets of the old style and the old poems of the old poetry albums, and make another interpretation of the dispute between the old and the new literatures, so as to deepen the thinking on the development of old and new cultures in the 20s and 30s of the twentieth century. thinking about the development of old and new culture.

Materials and methods

The development of new literature was accompanied by the development of old literature. In terms of literary styles, the development of traditional novels was the most obvious, represented by the Mandarin Ducks and Butterfly School followed by drama, which gave rise to the four major genres of Peking Opera the flourishing of words was also evident to all, with the Republican Words Collection Series collated by Prof. Tsao Hsin-hua alone containing 289 collections of Republican words by 249 Republican wordsmiths. Literary prose still existed in many occasions in the first and middle part of the twentieth century, for example, in the preface, newspapers, collection of Republican poems. The most persuasive is still the old-style poetry, because the old poetry was greatly challenged by the new poetry, but in this case, the development of the old poetry was not affected, the young people continued to join the ranks of the old poetry creation. The old poetry collection was published in large quantities, and the overseas Chinese also wrote a lot of old poems, which are enough to prove the fact that the old literature continued to develop in the history of the modern literature.

First of all, let's look at the identity background of the creators of old poems. In addition to the old poems written by the survivors of the late Qing Dynasty, many young people who received new education in the early years of the Republic of China were also keen on writing old poems, represented by Feng Zhen (1897-1983) whose courtesy name was Zhenxin, a native of Beiliu, Guangxi. When he was 14 years old, he came to Shanghai with his uncle to study in a new school, and began to compose old poems when he was 17 years old in 1914. After the May Fourth Movement of China, the number of his old poems continued to increase, and according to the statistics of the old poems published in 1933 as a collection of old poems, Poetry Drafts of the Natural

Room, a total of his old poems written in the twenty years from 1914 to 1933 were included in the collection. According to the statistics of Poetry Drafts of the Natural Room, a collection of old poems published in 1933, there were a total of 402 titles and 495 poems in the old style composed by him in 1914-1933, of which the number of old poems composed after 1919 amounted to 383. Feng Zhen also taught traditional literature at the Wuxi National College and trained students to write old poems and Zhou Zhenfu was one of them. Like Feng Zhen, there were many modern young people who published their own collections of old poems, such as Xie Jonas, whose courtesy name was You'an, was a native of Haiyang, Guangdong. He learned to write old poems from Chen Yan at Xiamen University, and according to the statistics of the old poem collection My Broom Collection published in 1932, a total of 342 titles and 495 poems in the old style composed by him before 1927 were included. In addition, most of the members of the Xueheng School studied in Europe and the United States, but they also wrote old-style poems. These young poets of the old style in the early years of the Republic did not have any outstanding family background, and they had even less affection for the former Qing Dynasty, but they all chose to write old style poems, and one important reason for this was their teachers' inheritance. Feng Zhen studied under Tang Wenzhi, Xie Jonas studied under Chen Yan, and Mei Guangdi, a representative of the Xueheng School, studied under the sinologist Bai Bide. This is the inevitable result of the sustained development of old poetry after the May Fourth Movement.

Secondly, a large number of old poetry collections were published, which can be said to be beyond imagination, and their number was much larger than that of the new poetry collections at that time. According to the statistics of the Republican section of the General Bibliography of the Republican Period-Chinese Literature-Poetry, Poetry and Songs-Poetry and Alibis (Beijing: Bibliographic Literature Publishing House, 1996), there were 226 kinds of old poetry collections in the republican period. The Narrative Record of the Old Poetry Collections of the Period of 1919-1949, edited by Wang Jinguang et al. [1], describes 322 types of old poems published at that time. Wang Weiyong, Jian Jinsong, Wu Rongfu and other editors of the Republic of China Poetry Collection Series [2] includes more than 110 types of old poems created between the spanning from the inaugural year of the Republic of China in 1912 to its thirty-eighth year (1949) and although these compilations are incomplete, they provide a glimpse of the development of old poems at that time.

Last but not least, the old poems written by overseas Chinese at that time are also worthy of attention. Qiu Weiqi (1874-1941), a native of Haicheng, Fujian (now Longhai City), was a representative of this group. He lived in Singapore for many years. In 1922, he published four volumes of Poetry Notes of Xiaohongsheng, accompanied by three volumes of Sequel Notes, which contained a total of 25 titles and 33 poems in the old style composed between the covering the period from the founding year of the Republic of China in 1912 to

its sixth year in 1917. In 1913 he co-organized the Zhennan Newspaper, and in 1929, he was the editor of the Sin Chew Daily, which had columns of old poems, and the poems of Qiu Weiqi and his Chinese associations (Lizhe, Lequn, and Sin Chew Poetry and Tan Society, etc.) were often published in the newspapers. From this, we can see that the creation of old poems by Singaporean Chinese was relatively popular. As for the European and American Chinese, the creation of old poems was also recognized. For example, in 1918, the Shanghai Commercial Press published two volumes of Lin Wencong's Poems of the Avoidance of the An. It contained 183 old poems and 525 poems from the 1912-year Republic of China to the 1918-year Republic of China and this collection of old poems was written by the Victoria Chinese Public School, located in British Columbia, Canada. It was published with the funds collected by all the teachers.

From the above, it can be seen that before and after the May 4th in China, regardless of domestic and foreign countries, regardless of the identity and background of the poets of the old style or the number of collections of old poems. All show that there is no stopping the development of modern old poems, which hides the mentality of consciously inheriting the traditional culture of that time, even after the events of May 4th in China, it was not affected by the new culture. Even following the May Fourth Movement, many individuals remained unaffected by the New Culture Movement, continuing to compose classical poetry. This persistence demonstrated their confidence in traditional culture, which ultimately led to the conflict between old and new cultural values. Today, it is crucial to revisit and reassess this historical reality.

Results

The cultural confidence reflected in the debates between the old and new cultural movements stemmed from the belief that each could transform society through their respective traditions. Both the old and the new cultural advocates harbored political ambitions, convinced that the cultural models they supported could contribute to societal reform. Their approach to achieving this was through the reconstruction of traditional culture.

The New Culture School's call to reform society through culture was the most prominent, and they promoted the use of the vernacular language as a tool for social change. Fusnian, in his essay *How to Promote the Vernacular Language*, written on February 1, 1919, said, "Thought can transform language, and language can transform thought" [3], highlighting that the goal of promoting the vernacular was to reshape people's mindset. Hu Shi, in his work *Why I Advocate Vernacular Poetry*, written in May 1919, similarly stated, dead characters can never produce living literature, stressing that to create vibrant literature, the vernacular language must be the medium. Therefore, we advocate that if we want to create a living literature, we must use the vernacular as a literary tool. We also know that the vernacular alone may not be able to produce a new literature, we also know that a new literature must have a new thought as its inside [4]. The ultimate aim of

this new ideology is to reshape society and create a 'perfect new society' for the modern era. The political objectives of the New Culture School have been widely accepted within the academic community for a long time. As Lee O'Brien points out, the anti-traditional perspective in modern Chinese literature stems less from spiritual or artistic motivations, as is often the case in Western modernist literature, and more from a response to China's socio-political context [5].

This was particularly true for the literati of the old school, whose criticism of the New Culture School was rooted in their dissatisfaction with the prevailing social conditions. A notable figure among them was Yao Yunsu, also known by his courtesy name Yiyun. He hailed from Tongcheng in Anhui Province and was recognized for his literary contributions. Born in 1863 during the second year of the Tongzhi reign of the Qing Dynasty, he passed away on September 12, 1944, in the thirty-third year of the Republic of China.

In 1874, during the thirteenth year of the Tongzhi period, Yao lost his mother and returned to Tongcheng with his father, Yao Junchang, who was from Anfu, Jiangxi Province. During this time, he became an avid reader, immersing himself in scriptures, history, and classical texts, which he recited daily. Three years later, he and his father moved to Hangchak Mountain, where he practiced diligently, engaging in poetic recitations with his father and brother amidst the rocky terrain and flowing springs. His poetry gained recognition from Wu Rulun.

After marrying Fan Dangshi, Yao returned to Nantong. Following Fan's death on December 10, 1904 (January 15, 1905), he dedicated himself to fulfilling her legacy in education. Along with local gentry in Nantong, he established a public women's school, leasing land from Zhang Dangshi for the school's site. Their efforts yielded impressive results over three years. Zhang Jian, known as the father of modern light industry, later purchased Zhu Mei Park to build a women's normal school, appointing Yao Yunsu as its principal. In 1919, during the eighth year of the Republic of China, Yao went to Anhui Province to teach at a women's crafts mission, subsequently serving at the Anhui Women's Vocational School. By 1923, the twelfth year of the Republic, he collaborated with Zhang Jian and Zhang Xiu to expand the Nantong Women's Normal School, where he taught the Four Books and the doctrine of righteousness. In the latter half of his life, Changming dedicated over thirty years to women's education, emphasizing its significance in the country. He worked tirelessly to educate young women from the southern regions and inspired thousands of disciples. In the preface to his second tour of the Americas, Li Zhaoyuan stated, "Since ancient times, our country has taught its people through principles of propriety and righteousness. Although we have not claimed that these ideas are universally applied, there is no one among our people who does not know that the virtues of human relationships are the foundation of human conduct. The wisest individuals have consistently regarded familial affection as the first step, followed by love for the people, as the correct way to govern. Guan Zi said that propriety, righteousness, integrity, and a sense of shame are the four pillars of a nation, and without adhering to

these principles, a nation cannot stand. In recent times, those who pursue Western studies have not delved into their origins or understood the reasons behind them. They travel abroad and return quickly, dismissing the principles established by ancient sages and wise leaders for governance, thus creating a nation that is ungovernable and subject to humiliation by foreign powers” [6]. Clearly, she was a contemporary educator who upheld traditional cultural values. However, her educational efforts were primarily focused on contributing to the governance of the country and society. She also expressed criticism towards recent scholars who have turned to Western studies by opposing antiquity, they contribute to the creation of an ungovernable nation. The emphasis remains on political matters, which aligns with the New Culture School’s political foundation in promoting cultural innovation.

Interestingly, both the new and old cultural factions exhibit similarities in their approaches to reforming society through cultural transformation. Each seeks to reshape traditional culture. In her preface, Yao Yiyun critiques the New Culture Movement, however, she does not attribute national disorder to a deficiency of traditional culture. Instead, she promotes the synthesis of new and old knowledge. She states: “Li Shengzhao Xuan has completed his studies in our country and will soon travel to America again. As a person, he is sincere and steadfast, with a solid foundation in traditional learning and aspirations in modern studies. He wishes to explore the true nature of both old and new knowledge, share his insights, and promote education in our country. He is especially eager to counteract the tendency of some young people to look down on their nation, aiming to use Western knowledge as a starting point to generate national prosperity, strengthen the nation’s foundations, and improve the lives of its people. Although Zhao Xuan does not explicitly express his ambitions, I can discern them”. This approach involves harnessing the aspirations of others to articulate one’s own ideals. At its core, it emphasizes the integration of the new and the old, essentially transforming traditional knowledge. This stands in contrast to what Yao Yiyun perceives as the New Culture Movement’s total disregard for the foundational principles of the nation, as it completely dismisses the governance tenets established by ancient sages. Yao Yiyun’s vision of merging new and old learning was emblematic of the views held by traditional scholars during that period. The educator Yan Xiu articulated a similar perspective, suggesting that the conflict between new and old learning resembles opposing forces. He believed that it does not have to be this way and that one should focus on seeking truth in the facts. Similarly, Qiu Weixuan, an overseas Chinese scholar from Singapore, noted that those who adhere to Chinese learning often dismiss Western learning, while those who pursue Western knowledge criticize Chinese learning as irrelevant. He questioned how there could be no mutual understanding between these perspectives. This viewpoint also promotes the integration of Chinese and Western studies, leading to a transformation of traditional culture.

The New Culture Movement’s method of transforming society through

new ideas could not fully separate itself from traditional culture. Hu Shi's notion of reconstructing civilization also required a foundation in organizing national heritage, which represented a way of rebuilding traditional culture. This perspective was widely recognized at the time. In his work *The Construction of New Literature and the New Study of National Heritage*, Zheng Zhenduo expressed that the New Literature Movement did not intend to completely dismantle all of China's traditional literary works. Instead, the movement aimed to establish a new literary perspective and create innovative works while also reassessing and uncovering the value of Chinese literature, seeking out hidden treasures within the existing body of work and illuminating the neglected aspects of tradition [7]. Those who studied the New Culture Movement at the time also held this view. For example, Wu Qiyuan stated: to promote new culture, one must have some understanding of the old culture to overthrow the old culture, one must first understand why it needs to be overthrown. Therefore, proponents of the New Culture Movement did not hesitate to spend their time, intelligence, and new methods researching old documents [8]. Numerous viewpoints like this existed, although they also faced significant opposition from others at the time. This opposition largely stemmed from the perception that organizing national heritage was synonymous with reviving antiquity. Nevertheless, from the standpoint of mainstream new literature scholars, organizing national heritage was deemed essential. For example, Mao Dun of the Literary Research Association expressed in *Miscellaneous Thoughts* in December 1923 that the methods and outcomes of the recent movement to organize national heritage warranted critical examination, and even stringent criticism would be welcomed by society. However, some critics refused to approach the issue logically, relying instead on subjective opinions. They accused those organizing national heritage of being either old scholars seeking attention or individuals unfamiliar with Western literature who used it as a cover for their ignorance. Such arbitrary attitudes and disparaging tones led readers to question whether the critics were suffering from hysteria [9]. Mao Dun clearly supported the organization of national heritage and opposed those who sought to revive the past. In *The Reactionary Movement in the Literary World*, written in May 1924, he noted that there had been a recent surge in the movement to organize national heritage, with assertions that ancient texts were valuable. This trend led some misguided individuals to call for a return to previous ways. The term "confused individuals" refers to those who attempted to derive literary significance from ancient Chinese texts, particularly the Classics. Their slogan emphasized that literature could only be found within the Six Classics. They regarded these works as the highest form of literature, overlooking the importance of historical and philosophical texts [10]. The Literary Research Association, as a component of the new literature movement, sought to study and introduce world literature, organize ancient Chinese literature, and create new works. Therefore, the development of new literature was intrinsically linked to the organization of old literature. This effort to construct new literature also stemmed from a desire

to rebuild traditional culture. Currently, there is an increasing agreement among scholars regarding this perspective [11-13].

Discussion

The May Fourth Movement in China is often described as a movement in which the new culture overcame the old, and without arguing about the outcome, the old and new cultures did have a few encounters in terms of the process, but they were all localized to a small area, and the duration of each argument was not long, just a long period of time spanning several years. It can be seen from the arguments, although the old and new cultures have their own opinions, but each other has a strong sense of identification with their respective cultures, according to today's words is a kind of cultural confidence, so the old and new cultures, in fact, is also the old and new cultural confidence of the controversy.

The new culture of the Day of May 4th in China was not the Western culture imported in the late Qing Dynasty, but the recreation of civilization based on the organization of the history of the nation's history, as Hu Shi put it [14]. The New Wave of Thought represented a renewal of traditional culture. In contrast, the new culture was characterized by an anti-traditional, anti-confessional, and anti-literary stance, exhibiting a forcefulness that left little room for the survival of traditional literature. Over time, this attitude evolved into a self-assured declaration of victory.

Hu Shi articulated this sentiment in *Fifty Years of Chinese Literature*, written in March 1922, stating that the literary revolution had moved beyond the stage of discussion and that the opposition had become irrelevant. He asserted that the current focus was entirely on the creation of new literature [15]. This confident perspective on new literature was widely embraced by the New Culture School at the time. In the preface to a history of Chinese Literature in the last thirty years, written in 1930, Chen Zizhan noted that Chinese literature had traditionally focused on imitating ancient works. However, during this period, there was a call for the creation of modern literature that reflected contemporary society. Previously, literature had served merely as a tool for scholars and elites or as a form of entertainment for a select few. In contrast, the new focus was on making literature accessible to the masses, allowing it to become a common part of life. Literature began to serve as a voice for the people, enabling them to express their own needs and aspirations. While these changes were diverse and intriguing, they all shared a common characteristic: a rebellion against tradition. In summary, these remarks were not so much anti-traditional as they were trying to establish a new literature and create a new tradition of May 4th in China and their self-confidence in the new culture was overflowing.

However, at that time, the Xueheng party's confidence in traditional culture is equally strong, the first issue of the Xueheng in 1922, published in the Xueheng, in the Magazine Brief Chapter, it was stated that academic research involves a pursuit of truth, the refinement of national essence, and the integration of new

knowledge. This approach aims to reveal a cultural value that can stand alongside the sun and the moon. In addition to expressing dissatisfaction with the New Culture School, this charter was more important to open the eyes of the traditional culture. In this process, members of the Xueheng school were less interested in the political discourses of democracy, republicanism, and freedom that the New Culture movement resorted to, but mainly attacked the vernacular language movement of the New Culture school, with the aim of promoting the national essence based on the written language. For instance, in the first issue of Xueheng published on January 1, 1922, Mei Guangdi commented on the advocates of the new culture, stating that while different literary genres each possess their own strengths, they should not be confused with the new generation. He argued for the coexistence of independent values among genres, questioning how one could abandon other forms of literature in favor of solely respecting the vernacular.

In his review of the Trial Collection, Hu Xianliang criticized Hu Shi's vernacular poems and asserted that the five-verse ancient poem represented the finest genre of poetry in China. Additionally, in *Commentary on the Cultural Studies of the Modern World*, Tang Yutong emphasized that his inability to conduct a deeper study and a broad search for materials from both Chinese and foreign cultures had led to the destruction and abandonment of traditional scholarship. He argued that the current fashionable cultures from the East and West merely reflect a bias, losing sight of the bigger picture. He thought that one of the reasons for the shallowness of the new culture was that the old school had been destroyed and discarded, and only a partiality was taken. As can be seen, the critical articles of the Xueheng school obviously had the line of thought of one suppression and one enhancement, but the focus was on the promotion of traditional culture.

The university professors of the Xueheng school opposed the vernacular language movement based on the Changming traditional national essence, and so did the literati of the old school at that time. For example, the famous modern educator Yan Xiu, with the courtesy name of Fan Sun, the pseudonym of Meng Fu (one said to be the courtesy name) and the another pseudonym of *Discussing the Leakage of Sheng*, was a native of Tianjin. Yan Xiu advised the abolition of the imperial examinations, advocated Western learning, and promoted a new style of education. He was born in 10th year of Xianfeng(1860) and died in the 18th year of Republic of China(1929). In the eighth year of Guangxu (1882), he was successful in the examination. In the ninth year (1883), he was awarded a jinshi's degree (title of the temporary position in the Hanlin Academy, conferred meritorious candidates until the next examination) of the Hanlin Academy. In the twelfth year (1886). He was authorized to be an editor in the twenty-first year (1895) and appointed as a governor of Guizhou, and he vigorously advocated the New Learning and the establishment of a bookstore. He requested the opening of a special section on economics and reformed the imperial examinations, and he was regarded as the origin of the Hundred Days' Reform (*The Book of the Wuxu*

Coup d'Etat) by Liang Qichao. Therefore, not allowed in the Qing court, three years after the full term back to Beijing that is idle at home thirty-one years (1905) served as the shilang (Ministry of Education Minister), to promote the reform of the modernization of national education. In 1918, he traveled to the United States to study education, and in the following year, he returned to China and founded Nankai University, which is known as the The founder of the Nankai School. In 1922, he authored *Shoulin Moqing Sixty*, where he discussed the conflict between the new and old schools, likening it to two opposing sides of a fence. He argued that this rivalry was unnecessary and that practical considerations should take precedence over literary or linguistic styles. He believed that both schools could coexist without resorting to derogatory criticism and expressed a desire for the abolition of certain language norms and the destruction of outdated practices. He pointed out that while some outsiders have made important contributions, it is puzzling why his fellow countrymen would abandon their heritage as if discarding worn-out shoes. He noted that popular language had its merits, and he highlighted the significance of auxiliary work. He even remarked that the poems produced by Xiangshan could be compared to those of a servant girl and questioned who would dare to criticize the writings of later generations of Sung Confucians. The modern and classical schools here obviously refers to the New Culture School and the Xueheng School in terms of the time background, and for the issue of the survival or abolition of the literary language and the vernacular language, this Qing dynasty literati showed a middle-of-the-road attitude towards the coexistence of the literary language and the vernacular language, but the examples he cited were Bai Juyi's plain and simple poetic style and the discourse style of the Song dynasty Confucianism. But the examples he cites are Bai Juyi's plain and simple poetic style and Song Confucian corpus of discourses, in fact, he thinks that the vernacular has existed in ancient times, and equates the ancient shallow literary language with the vernacular advocated by the New Culture School, and believes that foreigners are still exploring traditional literature, so Yan Xiu's heart is also a sense of pride in traditional culture. It can be seen that between the representatives of the old and the new culture, each of them has a sense of confidence in their own culture, and the controversy between them is the result of their confidence.

The character of cultural confidence is not to refute the opposing culture for the purpose of proving the value of self-existence, the old and the new culture games are all focusing on promoting the rationality of self-existence, when debating with the other side to show the irrational side, people feel that it is a kind of fierce confrontation, but their respective arguments are only confined to their own power of discourse within the scope of their own discourse, only in self-published journals or treatises to speak, to make arguments, and not have the legal status of a legal system. However, their respective arguments were only limited to their own discourse power, and they only spoke and discussed in self-published journals or treatises, which did not have legal authority. Therefore, the old and the new cultures did not grow as a result of each other's verbal attacks,

but on the contrary, each of them grew under the environment of thirty years of modern literature, and then formed the balanced situation of the old and the new cultures' self-confidence.

Conclusion

China's Movement of May Fourth has long been regarded as synonymous with new culture and new literature. However, this perspective tends to overshadow the continuous development of traditional culture and old literature throughout the thirty years of modern Chinese literature. It also creates the misconception that new culture and new literature were formed solely by overthrowing Confucianism, completely obscuring the influence of traditional culture. In reality, both new and old cultures were striving to assert their legitimacy, exhibiting strong confidence in their respective cultural values. Yet, in the past, people only noticed the high profile of the new cultural faction, subjectively placing the old cultural faction in a disadvantaged position of forced counterattack, creating an artificially imposed hierarchy that underestimated the role of traditional culture. From a different perspective today, it becomes apparent that although various ideological trends emerged around the time of the May Fourth Movement, the mutual cultural confidence of the new and old cultures was a predominant feature. More importantly, both sides were reconstructing traditional culture to renew themselves. This has historical significance for us today as we seek to inherit traditional culture and promote national cultural confidence.

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ЕСКІ ЖӘНЕ ЖАҢА МӘДЕНИ СЕҢІМДІЛІК ЖӘНЕ ҚЫТАЙДАҒЫ ТӨРТІНШІ МАМЫР ҚОЗҒАЛЫСЫНА ДЕЙІН ЖӘНЕ ОДАН КЕЙІНГІ ДӘСТҮРЛІ МӘДЕНИЕТТІ ҚАЛПЫНА КЕЛТІРУ

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Аңдатпа. Жаңа мәдениет қозғалысы, әсіресе Қытайдағы төртінші мамырқозғалысы, модернистік рухымен және жаңа әдебиетті насихаттауымен белгілі. Дегенмен, модернизмге көңіл бөлу дәстүрлі әдебиеттің өзектілігін жиі назардан тыс қалдырады. Бұл зерттеу төртінші мамыр кезеңінде және одан кейінгі ескі және жаңа әдеби ағымдар арасындағы мәдени шиеленісті қарастырады. Зерттеу барысында екі қозғалыстың да мәдени сенімділіктің күшті сезімінен туындаған, себебі олардың әрқайсысы өз дәстүрлерінің маңызды екенін растауға тырысқаны айқындалды.

Зерттеудің мақсаты – 20 ғасырдың басындағы қытай әдебиетінің эволюциясын тереңірек түсіну, дәстүрлі мәдениеттің жаңа әдеби формалармен қатар қалай дамығанын көрсету. Зерттеу дәстүрлі әдеби стильдердің, әсіресе ескі стильдегі поэзияның, жаңа әдебиеттің танымал болуына қарамастан, қалай аман қалып қана қоймай, өркендегенін талдайды. Бұл сол дәуірде мәдениетті қалпына келтіруге бағытталған кең ауқымды күш-жігердің мәнін ашады.

Зерттеу тарихи және әдеби талдауды пайдалана отырып, Қытай мен шетелдердегі ескі өлеңдер жинақтарына назар аударады. Бұл ескі әдеби формалардың өзгермей қалғанын және жаңа мәдени қозғалыстардың пайда болуына қарамастан дамуын жалғастырғанын көрсетеді.

Зерттеу нәтижесінде ескі және жаңа әдеби бағыттардың толықтай қарсылас емес екендігін айқындалды. Керісінше, екеуі де дәстүрлі мәдениетті қалпына келтіруге үлес қосып, төртінші мамыр қозғалысының

тек дәстүрден бас тартумен ғана шектелмейтінін көрсетті. Бұл екі мәдени күш арасындағы диалогқа ықпал етті, әрқайсысы қоғамдағы рөліне сенімді болды. Теориялық тұрғыдан зерттеу төртінші мамыр қозғалысының Қытай мәдениетіне әсерін қайта бағалауға мүмкіндік береді. Практикалық тұрғыдан алғанда, бұл заманауи мәдени сабақтастық пен мұраны сақтаудың маңыздылығын, заманауи мәдени саясатқа сабақ бере отырып оның маңыздылығын көрсетеді.

Тірек сөздер: Қазақстан, төртінші мамыр, ескі мәдениет, жаңа мәдениет, мәдениеттану, дәстүрлі мәдениет, мәдени қозғалыс, мәдениетті қайта құру

СТАРАЯ И НОВАЯ КУЛЬТУРНАЯ УВЕРЕННОСТЬ И РЕКОНСТРУКЦИЯ ТРАДИЦИОННОЙ КУЛЬТУРЫ ДО И ПОСЛЕ ДВИЖЕНИЯ ЧЕТВЕРТОГО МАЯ В КИТАЕ

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Аннотация. Новая культурная революция, особенно движение четвертого мая в Китае, известно своим модернистским духом и пропагандой новой литературы. Однако акцент на модернизме часто игнорирует продолжающуюся актуальность традиционной литературы. Это исследование рассматривает культурное напряжение между старыми и новыми литературными движениями в период четвертого мая и после него. В нем подчеркивается, что оба движения были движимы сильным чувством культурной уверенности, так как каждое из них стремилось подтвердить продолжающуюся значимость своих традиций.

Цель данного исследования – предоставить тонкое понимание эволюции китайской литературы в начале 20 века, особенно сосредоточив внимание на том, как традиционная культура продолжала развиваться наряду с новыми литературными формами. Исследование рассматривает проблему того, как традиционные литературные стили, особенно поэзия старого стиля, не только выжили, но и процветали, несмотря на преобладание новой литературы, предлагая идеи для более широких усилий по культурной реконструкции в эту эпоху. Исследование использует исторический и литературный анализ, сосредотачиваясь на опубликованных сборниках старых стихов из Китая и других стран. Оно демонстрирует, что старые литературные формы были устойчивыми, продолжая развиваться, даже когда новые культурные движения набирали силу.

В исследовании делается вывод о том, что старые и новые литературные движения не были полностью противоречивыми. Напротив, оба способствовали реконструкции традиционной культуры, показывая,

что движение Четвертого мая не ограничивалось лишь отказом от традиции. Скорее, оно стало основой для диалога между старыми и новыми культурными силами, каждая из которых была уверена в своей социальной роли. Теоретически это исследование вносит вклад в переоценку влияния движения Четвертого мая на китайскую культуру. Практически оно подчеркивает важность культурной преемственности и сохранения наследия в процессе модернизации, предоставляя уроки для культурной политики сегодня.

Ключевые слова: Казахстан, четвертое мая, старая культура, новая культура, культурология, традиционная культура, культурное движение, реконструкция культуры

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