

## ABSTRACTS

УДК 821.521

A. Akimova

### THE CONCEPT OF A NEW FORM OF DRAMA THEATER HUATSZUI

The article analyzes the theoretical basis of the concept of a new form of drama theater huatszui highlighted genre features in classical and colloquial drama based on theories dramas in Chinese drama and highlights the innovation playwrights in the image of feelings and emotions enamored heroes Also ignored investigators remained the problem of combining in Chinese drama of the twentieth century, visual and verbal, that is the key to understanding the text, presentation, creating characters, exposure to society, speech-syntax.

The above work covering only part of the study of classical literature, experimental avant-garde drama. Taking into account the scientific concept works on the formation, development and current state of drama in China, we believe that singled out a significant, significant and undeniable influence on literature, and, hence, to the drama took place due to political and social events that were in China during past times; artists striving to update and go beyond the established boundaries of the genre of classical drama was caused by the passage of time, Western European trends. It is proved that the combination of visual and verbal is essential to understanding the specific topics of contemporary dramatic works.

Thus we can conclude that the treatment and processing of historical themes gradually cease to meet the mood of the Chinese audience and reader who begins to get acquainted with the best examples of Japanese and foreign drama. The impetus for change is and the «May 4th Movement» in 1919, giving rise to «literary revolution». Innovation works describes the refusal of artists literary language «wenyan» and the use of language «bay-hua» means expressiveness which can more accurately convey the features of social processes. Achievements of the spoken drama is huatszui and the emergence of one-act plays, the massive introduction of dramatic works through their constant reading, not even the classic rooms.

Writers are crucial for the seventies, when, after all, was done away with the «cultural revolution», and the artists were able, as in the 1920–1930, free to experiment and create. The influence of modernism, epic theater, new forms of realism are fundamental to modern drama. Most artists of the new generation (Maine Jing-hua, Go Shysin, Sha Esin, Fusyan tsung, Ma Chzhuntszyuan) provide examples of modern and postmodern drama, and not staying aside «network literature».

In our opinion, features modern and post-modern Chinese drama, despite experimentation, appeal to contemporary life, is still the influence of samples of classic works. Unfortunately, the artists in the texts have not been able to overcome the problem description only Chinese society, not abandoned in the texts of the elements of musical drama, abandoned experiments with language and syntax.