

the contradictions between a language as means of cognition and communication and the stark reality of absurdly limited (as if unreal) human existence.

Thus, before and after pronouncing her famous phrase «Another heavenly day» Winnie pauses, and not only she, but the action in general (the author marks many times: «Pause», «A long pause»), and silence here has a suggestive effect on the audience, as well as stresses both the dramatic tension of the heroine's situation as she is buried up to her waist [6, pp. 8–9], and the sharp contrast between her words and her reality. When Winnie's final song ends, silence follows, and this last scene of the play leaves the audience with thoughts, provoked by the play, in a suspended emotional state. At the same time, long pauses in the Winnie and Willy's 'dialogues' hint at their inner isolation from each other.

Across these three plays, Beckett's usage of silence challenges conventional theatrical dialogue. Rather than serving as a gap to be filled, silence becomes an active presence that shapes meaning, reveals psychological states, and engages the audience in interpreting the unsaid. Beckett's silence embodies both the limitations and the possibilities of human communication, functioning simultaneously as a reflection of existential emptiness and a space for profound meaning. Through silence the author forces the audience to engage actively with the performance and interpret meaning through non-verbal cues.

Beckett's silences operate on multiple levels: as a dramatic technique to control pacing and tension, as a thematic reflection of existential and absurdist philosophy, and as a means of exploring the limits of communication. Ultimately it can be concluded that silence in Beckett's plays is not a void but a meaningful presence that shapes the audience's understanding of the characters and their circumstances.

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THE ECOLOGICAL ETHICAL ADJUDICATION OF THE RED LOCUST IN MO YAN'S «THE HERBIVOROUS FAMILY»

*This paper takes the red locust, the first dream in Mo Yan's *The Herbivorous Family*, as the object of study and analyzes the process of the locust from being endowed with divinity and sacrificed by people to having its mystical veil torn off by brute force, and finally losing its divinity and being completely eradicated. Relying on the ecological metaphor shown by the locusts, the novel reveals the latent urban-rural conflict and human alienation under the rapid expansion of rampant materialism, and the multiple themes and ambiguous meanings derived from them provide a rich source of inspiration for Mo Yan's subsequent creations.*

Keywords: Mo Yan; «The Herbivorous Family»; Ecological ethics; Human alienation.

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ЭКОЛОГО-ЭТИЧЕСКАЯ ОЦЕНКА КРАСНОЙ САРАНЧИ В РАССКАЗЕ МО ЯНЯ «СЕМЬЯ ТРАВЯДНЫХ»

В данной статье объектом исследования выступает красная акация, первый сон Мо Яня из романа «Семейство травоядных», и анализируется путь саранчи от наделения её божественностью до сорванной с неё мистической завесы грубой силой и полного истребления. Опираясь на экологическую метафору саранчи, роман раскрывает скрытый конфликт между городом и деревней и отчуждение человека в условиях стремительного распространения безудержного материализма, а многочисленные темы и неоднозначные смыслы, вытекающие из них, служат богатым источником вдохновения для последующих произведений Мо Яня.

Ключевые слова: Мо Янь; «Семейство травоядных»; Экологическая этика; Отчуждение человека.

The existence of locusts is interspersed with the change of dynasties in China for thousands of years. From the pre-Qin to Han dynasties (2070 BC-220 AD), the divinity of locusts was established, and locusts were regarded as divine messengers spreading their wings and held in awe in Yinxu Wenzi Yi Bian (Series B) (Dong Zuobin, 1948–1953); In the Wei, Jin, and Tang dynasties (220 AD-907 AD), locusts were divinely exorcised, and the practice of eating locusts was first written into official history in Treatise on Wuxing (Zhao Ying, 945 AD), which destroyed the unattainable divinity of locusts by eating them; In the Song, Yuan, Ming, and Qing dynasties (960 AD-1911), the locust control system was initially formed, and the ruling class adopted the biological control strategy of grazing ducks to control locusts; in the modern period, with the support of science and technology, the whole situation was deployed with the vision of ecological governance, and the millennial locust plague was eradicated through multi-level measures such as paraffin to exterminate the locusts and the regulation of the water level.

The changing attitudes toward locusts in Chinese history reflect the development of productivity and technological advancement, providing fertile cultural soil for the study of ecocriticism and mythopoetics. Mo Yan (莫言, 1955) «reopened the novel's true nature and poetic source to the pristine folk land and human poetics» [1, p. 75]. He deeply explored the folk cultural context hidden in colloquial and regional vernacular languages, and through representative works such as «*The Herbivorous Family*» (食草家族, 1993), he reconstructed an image of ecological cycles with a Chinese sense of magical realism.

The ‘Red Locusts’ section takes three locust plagues as its main theme, «*overlapping history and reality, inlaying stories and tales*» [2, p. 79] to map out China's thousands of years of locust extermination history. The first locust plague occurred during the reign of the Fourth Master, who was so afraid of the locusts that he didn't dare to resist and «*prayed to the god of a kind of wax to lead the people to migrate, and as Hebei had thousands of miles of fertile land, it was only right that the locusts should be eaten and gnawed to extinction, to show the god's authority*» [3, p. 78]. Being a believer of the gods but selfish and full of malice, this is Mo Yan's deconstruction of the good and pious believers. Three

days later the locusts rolled in from Hebei, officially declaring the failure of the blind worship of the locusts and the compromise programme led by the Fourth Master; Since the Fourth Master did not solve the locust plague, the Ninth Master logically became the leader of the herbivorous family during the second locust plague, «*He completely repudiated the Fourth Master's 'appeasement' policy towards the locusts, and led his clan, pooling funds to build the General Liu Temple, mobilising the masses to exterminate the locusts, and pursuing a hard-line policy of cooperation between the gods and humans policy*» [3, p. 107]. Empty of courage but without scientific assistance, although the locusts were eventually destroyed, they did not preserve the crops and trees on which the herbivorous family depended for survival, leaving only an empty earth; The third locust plague occurred during the decline of the Herbivorous Family, at which point the members of the Herbivorous Family were no longer able to stop it, and while waiting for the destruction to come once again, „ten biplane cyan-coloured agricultural planes flew over the Herbivorous Family's territory of the northeastern township of Gao Mi“ [3, p. 111]. The plague of locusts that the members of the Rack one's brains were unable to cope with was easily solved by the modern female pilots using science and technology.

Although the locust plague is the direct cause of the decline of the herbivorous family, the internal cause is the complex human desires. The Herbivorous Family is essentially like a miniature feudal dynasty, which has long been decadent and dilapidated internally. The members of the Herbivorous Family, who boast of their benevolence, righteousness, and morality, and claim that even the taste of their excrement is similar to that of grass, drive the locust plague to destroy other places, and ultimately are doomed to decline. By constructing the history of the rise and fall of the herbivorous family, Mo Yan borrows the locusts to make an ecological judgement on the herbivorous family, and expresses his concern for the Human alienation of the individual in the course of the epochal flood and his humanistic care.

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DYSTOPIAN LEGACIES AND FEMINIST REVISIONS: G. ORWELL'S 1984 AND S. NEWMAN'S JULIA

Key words: feminist deconstruction; dystopia; shadow plot; moral complexity.