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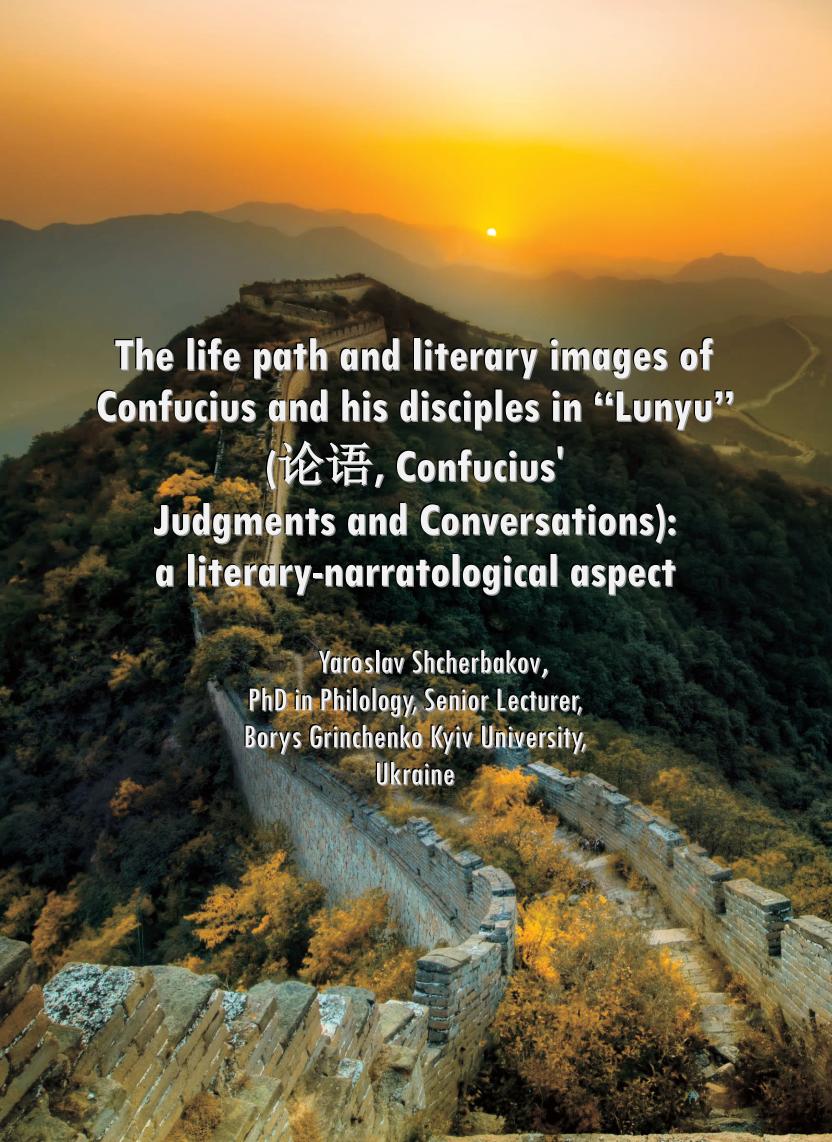
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摘要

介绍:本文介绍伟大的中国思想家与教育家孔子和他的五位弟子的生活道路.同时,本文作者分析"论语"中孔子与他的五位弟子形象,介绍"论语"中的"时空观"文学分析。

目的:本文的目的是用最现代的叙事学分析的方法研究"论语",介绍"论语"中"时空观"的概念,介绍"论语"中孔子的形象,孔子的弟子形象与"论语"中的象征主义。

方法: 在中国旅游期间一直在收集资料,并且本 文的方法包括许多西方科学家关于孔子生活的科学作 品。

文章分类:本文是分析性的。

实用性:本文介绍孔子与他的五位弟子的生活,介绍"论语".中国文学,中国文化与中国历史课中可以用本文的科学材料。

独创性:本文是对所有的"论语"中的孔子与孔子的五位弟子形象叙事学分析与"论语"中"时空观"的概念分析(乌克兰汉学中)首次描述。

关键词:孔子,论语,孔子的弟子,古代中国历史,叙事学。

Absract

Introduction. The proposed paper aims to use historical and biographical analysis methods, modern narratological studies, and elements of receptive aesthetics to reveal the newest aspects of the Confucius "Lunyu" (Analects of Confucius). As a key figure in the genesis of Chinese civilization, Confucius is considered in the article from historical and literary perspectives, from the standpoint of the hypothetical narration nature of Confucius' "Lunyu". Key attention is paid to the analysis of portrait characteristics and the plot role in "Lunyu" of closest Confucius students.

The paper analyzes in detail the period of the formation of Confucius as a person. Confucius was not only a famous thinker, but also a subtle diplomat, an experienced teacher, a strict and fair judge, led an army of ten thousand chariots, and even a simple barn keeper. Particular attention is paid to the analysis of relations between Confucius and his family because patriarchal relations are a significant part of Confucius's philosophy. Analects of Confucius are considered through narratology and analysis of the chronotope.

The paper attempts to analyze the life of Confucius as a real historical figure and as the protagonist of the sayings of Confucius, whose voice always remains behind the scenes.

Objective. The paper provides a full description of Confucius and his five closest disciples narrative role in "Lunyu"

Design. The study's data has been collecting during the trip to China and included the work of many Confucius life's fundamental researchers.

Article Classification. Paper is more analytical than descriptive

Practical Application. The results of the study can be applied while introducing Confucius and Confucius disciples' life path, core value, worldview.

Originality. The paper is the first attempt at Confucius and Confucius disciples' images in "Lunyu" narrative analysis in Ukranian Sinology.

Findings. The image of Confucius in "Lunyu" is revealed through the prism of his statements. Confucius acts as a kind of

prophet who comments on his students' every action, being, as it were, "behind the scenes" of every life event that he comments on. The teacher's voice conveys moral truths, revealing to a hypothetical, mental reader or listener the life experience that has been transmitted by many generations and has become the empirical basis of Chinese civilization. As a narrator, Confucius always points to the truth directly, openly, based on life experience. There is no secret of Confucian teaching. At the same time, the thinker's voice conveys the truth that a-priori remained "behind the scenes" of being. The plot and "narrative" role of Confucius students in "Lunyu" is primarily aimed at accompanying the teacher. The Confucius disciples are both active characters and characters, a necessary component of the "Lunyu" chronotope.

Keywords: Confucius, Lunyu, narratology, disciples of Confucius, ancient China.

Introduction. In the Chinese literary and cultural heritage study methodology, the key issue is the study of basic Classical Chinese philosophical thought concepts. Certainly, it is impossible to analyze Far Eastern civilization cultural and creative achievements without a systematic analysis of Chinese philosophical prose. A lot of scientific research is devoted to the philosophical or purely historical aspect of Confucianism. Our study is devoted to philology-historical-literature multi-dimensional analysis.

A fully fledged multidimensional study of China cultural heritage is impossible without a detailed study of the ancient Chinese literary heritage. It is considered from the historical and philosophical point of view and the historical, literary, and purely literary and philological points of view.

After all, in order to explore the worldview of classical China, we must conduct a historiographical analysis of the sources of classical Chinese thought and that is the key reason why we must analyze in detail the main portrait characteristics of Confucius and his students in Confucius' annalect "Lunyu", must reveal the literary context in which Confucius images and images of his students is reflected. Finally, if **the objective of** our **study** is to explore and to reveal in more detail "Lunyu" as a monument of literary historical heritage, its hypothetical influence on the reader's mind and the formation of Chinese traditional culture, we must involve an analysis of the narrative and chronotope of "Lunyu".

Theoretical Background, critical review of the literature and conceptual framework.

Thousands of scientific works are devoted to the issue of studying the problems of Confucian heritage in world sinology, among which we can mention the works of V. Malyavin, V. Alekseev, P. Popov, D. Legg, S. Kuvrera, V. Yurchuk, II Semenenko, not to mention the indigenous Chinese literary tradition and the study and interpretation of Confucian teachings by modern Chinese scholars (In particular, Xiong Shili, Yan Xue-

tong). The work of Doctor of Historical Sciences V. Malyavin "Confucius" (Maliavyn V., 1992) is a fundamental historical study of the biography of the philosopher. It should also be noted the excellent scientific and, at the same time, artistic style in which V. Malyavin presented the research material. V. Yurchuk also provides a lot of valuable biographical information, although certain small stylistic flaws characterize the work. Valuable information about the development of Confucian teachings can be found in the works of A. Martynov.

In the study, Confucius's biography, life, and creative path are analyzed from two points of view: at the literary and historical-literary plane. Working with historical and biographical material, the author of this study primarily relies on biographical information provided in the "Historical Notes" of Sima Qian and the actual modern Confucian commentary tradition. The attempt to reconstruct the chronotype and analysis of the "Lunyu" narrative, portrait characteristics of Confucius, and his students results from Confucius's life path understanding by the author of this article.

Methods. Special attention from a methodological point of view should be paid to Confucian heritage historical and philological analysis because literary monuments represent the Confucian teachings study sources. First, we must work primarily on the historical and philological plane, and then study the purely philosophical plane or purely historical plane from the literary, philological point of view.

Analyzing the Sayings of Confucius, we must involve elements of narratological analysis, because the name "Confucius Analects (Lunyu)" indicates the existence of a narrator who wants to convey a particular meaning, and the presence of a recipient who perceives these sayings, respectively, there is a narrative. Thus, we can and should consider the role of Confucius in "Lunyu" as an exegetical narrator's role, each statement of which is aimed at revealing a certain truth to the imaginary reader or listener of Confucius' sayings. Of particular importance to this intelligence's relevance is the fact that the real reflection of the imaginary reader (or listener) of Confucius' sayings was every educated person in classical and modern China for more than 2,500 years of continuous development.

The main text of scientific intelligence, results and discussion.

The image of Confucius in "Lunyu" is revealed through the prism of Great master's sayings. Confucius acts as a kind of prophet who comments on his disciples' every action, being, as it were, "behind the scenes" of every life event that he comments on. The teacher's voice dictates moral truths, revealing to a hypothetical, imaginary reader or listener a life experience that has been passed down through many generations and has become the empirical basis of Chinese civilization. Con-

fucius, as a narrator, always says the truth directly, openly, based on life experience. There is no secret of Confucian teaching. At the same time, the prophet's voice communicates the truth that a priori remained "behind the scenes" of existence.

We know the biography of Confucius from only two sources - Confucius Analects ("Lunyu") and Confucius' biography, which has come down to us in the historical notes of Sima Qian (Sima Tsian, 1992)) and placed in the Le Zhuang section. Other reliable information about the and Confucius' life and work is, in fact, absent if we do not take into account some references to the life of Confucius in other sources, such as "Zhuang Tzu", in which the image of Confucius is deliberately pseudo-historical. Thus, working with biographical material on Confucius' life, we are forced to do with the thinker's artistic image, preserved in two historical sources. Accordingly, we can rightly consider the Confucius image as artistic. We can also analyze the chronotope of Confucius Analects as a literature composition chronotope, and Confucius' disciples - as the main characters of that historical-literature composition. But we must note: we cannot, and have no right to talk about the "non-historicity" of Confucius because we do not have any facts that would prove the unreliability of historical sources and refute the existence of the thinker. Thus, based on the available material, consider the biography of Confucius as a literary character based on the biography of a real historical figure, an outstanding teacher, and a world-class thinker.

Confucius was born in Zou 🕸 (now Qufu, Shandong Province, China), in Changping County, in the ancient Chinese kingdom of Lu on August 21, 551 BC, in an impoverished family aristocrat. Note that geographically, the kingdom of Lu, located in northeastern China near the Yellow Sea. Perhaps this geographical factor played a significant role in the fact that Confucianism became native to central China, Korea, Japan, and the Tunguso-Manchurian peoples living in northeast China.

If we consider the conditions of birth and residence of Confucius, we can see that fate did not spoil the future thinker from an early age. Confucius' family Qiu was not wealthy. Confucius' father, Shulian He 叔梁 紇, came from the military aristocracy of the ancient Chinese kingdom of Song, was persecuted, had several wives, and many children, including nine daughters and a disabled son.

According to legend, the roots of Confucius' father went back to King Chengtan, the ruler of the Shang kingdom, and among the Kuns were officials who served at the court of the ancient Chinese kingdom of Song. Also, many ancestors of Confucius were known as scientific, military, philological, administrative talents.

In particular, V. Yurchuk provides the following information: during Zhou (c. 1100 BC), one of the ancestors of Confucius, the official Ji was appointed regent in the Song Kingdom. Later, Ji's younger brother inherited the position of an older brother. A generation later, in about 905 AD, the place was inherited by the regent of the Song Kingdom from the official Ming, the grandson of the above-mentioned Ji. Tzu's grandson had two sons, Fuhe and Fangji. Fuhe relinquished power, and Fangzi in about 890 AD. seized power, killing his uncle and his nobles, usurping the rule of the whole country. The son of his older brother, Fuhe, was Zheng, a prominent historian of the Song kingdom, a connoisseur of ancient poetry anthologies. It was from Zheng's branch that Kunfuji (the ancestor of the world-famous Kunfuji Confucius) came. Six generations later, one of the family's descendants, Kun Ji, had a gorgeous wife. According to legend, an insidious Hua Du official from the Song Kingdom, who hired mercenaries, killed Kun Ji and kidnapped his wife, but on the way to Hua Du's palace, Kun Ji's wife committed suicide. Enmity for many generations arose between the Kuni and Hua families (Iurchuk V., 2004: 158). Eventually, because of this enmity, Kun Ji's great-grandson, named Fanshu, was forced to leave the Song Kingdom and move to the Lu Kingdom to the city of Fang, where he worked as a city garrison commander. Shu Lianghe was extremely strong. During the siege of Bi Yang Fortress, around 560-562, Shu Lianghe independently raised the gates of the fortress (Iurchuk V., 2004: 159). Thus, based on the above material, we can assume that the Confucius family's descendants had considerable administrative skills and inclination to the humanities, music and poetry, which was combined with great physical endurance and strength. Among the ancestors of Confucius, we meet artists, poets, historians, and loyal administrators, as well as tyrants and usurpers of power. It should be noted that in "Confucius' Sayings" the thinker rarely mentions his ancestors, although the relationship between seniors and juniors in the works of Confucius is given key attention.

Referring to Confucius' biography, we find many facts that distinguish the thinker from other philosophers of ancient and medieval China. According to the social standards of ancient China, the Qiu family was quite unusual. When Confucius' father married, he was seventy years old, his mother — only sixteen (Maliavyn V., 1992: 63). Confucius' appearance from an early age did not correspond to the ancient Chinese canons of beauty (after all, apparently, as well as the modern world).

The name Confucius suppressed at birth. He had a massive forehead, long ears, a lower lip rising upwards. In the traditional image of Confucius depicted in Lunyu, this appearance emphasized the unusual, "su-

per-normal" status of Confucius. The "atypical" portrait indicates the position of Confucius in Chinese traditional culture. Confucius himself creates typical images, typical norms in Chinese culture. He follows them but is not guided by them. This situation allows Confucius to change, edit typical forms, norms of behavior, and morality norms. Confucius's portrait characteristics emphasize his moral strength and outstanding abilities, but directly in "Lunyu", the portrait characteristics described in his biography are not disclosed and did not pay attention to them. Confucius 'statements are, first and foremost, a guide for a particular action. They only secondarily do Confucius' statements reveal the background, the chronotope of this action, which is important both for the philologist and for the purely historical reconstruction of Confucianism. In essence, in "Lunyu", Confucius acts as an explicit narrator, both an author and a literary character. Confucius as a narrator, Confucius as an author, Confucius as one of the protagonists of "Lunyu", and finally — Confucius as a prophet merges into a single image of a thinker, a teacherstatesman, and a teacher-prophet. The atypical appearance and noble origin of Confucius, described by the Chinese tradition, emphasize the peculiarity, the uniqueness of Confucius, which strongly influences the perception of Confucius's imaginary reader as a narrator in "Lunyu".

In the days of childhood and adulthood of Confucius, China was in a state of continuous war of kingdoms for dominance and power. Every state of ancient China was still under the formal rule of the Zhou dynasty, but in reality, it had independence in public administration and economics and tried to expand its borders by strict methods. Such a mess led to the emergence of many philosophical and ideological schools, which tried to organize the world around them at their discretion. Among the most prominent schools of this period, which were formed during the thinker's life, we can name two - Taoist and Mozi. Confucius created the third, but the first to influence the Celestial Empire's entire subsequent history, the philosophical school the school of scribes, writers, philologists - Zhujia. Eventually, the Confucius school of scribes' legacy will form the foundations of Chinese civilization and contribute to forming a very high status of philology and literature in classical China, even the "sanctification" of the verbal arts.

The formation of the thinker was in difficult conditions. Fate from childhood did not please the great Chinese thinker because in early childhood (according to the "speeches of the Kun family" at the age of three), Confucius lost his father, and in 535 BC, his mother Confucius died (Maliavyn V., 1992: 53). Confucius' mother had a significant influence on the thinker's personality formation. According to V. Malyavin, she could

grow up modesty, patience, endurance, and neatness. Her mother taught Confucius from an early age not to lose ancestors' honor because Confucius belonged to an impoverished, but noble family (Maliavyn V., 1992:65).

It should be noted that we do not know the thinker's statement in which he complains about a needy, impoverished life, or a difficult moral condition. Confucius was always cheerful in any problematic living conditions. Confucius, as an explicit narrator, is still balanced. The teacher's tone spoken in "Lunyu" remains permanently flat, but at the same time, optimistic, indicating an improvement in the very essence of the future environment for the thinker. For the Confucian tradition, it is not so much the wealth or nobility of the family that is important, but the nobility of traditions, behavior and deeds. The paradox of Confucius is that he is an impoverished aristocrat whose appearance does not correspond to the ideal of beauty, he held ancient Chinese public office, but always interprets the ancient Chinese heritage in his way. Even if his moral principles are in conflict with the realities of the times or the will of the ruler, Confucius acts in opposition, sometimes neglecting positions. In the most difficult living conditions, the teacher tries to maintain balance. We learn about the early loss of Confucius' parents from Sima Qian's historical notes, from the biographies section, and not from the sources dictated by the Chinese teacher. Confucius says almost nothing about his own family and his parents in the words "Lunyu". The teacher's personal life remains almost beyond the narrative. The time and place of life and the very biography of Confucius act as a chronotope, the "space-and-time" of "Lunyu". This chronotope is not disclosed in detail. It is only permanently present during each statement. Confucius says little about his own family. But xiao's moral quality - love for parents and elders and following their actions is key, fundamental to Confucian students.

> «子曰:"父在,观其志①。父没观其行②。三年 无改于父之道,可谓孝矣。»(Kǒngzǐ, Lunyu).

Confucius almost did not know his father at a conscious age. Confucius' attitude to the paternal order is quite conservative, patriarchal, but at the same time, we cannot call Confucius a conservative, his teaching was too revolutionary for the society of ancient China, Confucius spoke of humanity and humane family relations based on human feelings, in a time when Chinese society still relied on force. Confucius almost never mentioned his aristocratic roots, none of the statements refers to the actions, heroic or shameful deeds of the ancestors of the teacher Kuhn. With all due respect to the historical heritage, Teacher Kung tried to live in the present, to express critical thoughts about what he saw before his eyes, only from time to time turning to the authority of ancient Chinese thinkers. Thus, Confucius

as a historical figure is a real living person, and Confucius as a narrator in "Lunyu" are different. They cannot be completely identified or contrasted. "Liunyu" is a book with didactic functions, respectively, and the image of Confucius — an explicit narrator has a purely didactic function.

As a child Confucius loved to imitate rituals, according to legend, instead of children's games. He arranged ritual utensils in a certain order, watched weddings and funerals, which were celebrated with lavish ceremonies, admired the ritual tanks in masks, which were performed during festivals and holidays in order to honor the ancestors of ancient Chinese civilization: Fu Xi, Nui Wa, Shennun, Yao, Shun (Maliavyn V., 1992: 68).

Later, Confucius studied the Chinese tradition, and learned wen - writing and literary literacy. According to V. Malyavin, we do not know whether Confucius studied independently in the family circle, or attended school, where he studied with an insignificant official teacher Yan. Note that, like his parents, Confucius in "Lunyu" tells us nothing about the nature of their teaching (Maliavyn V., 1992). He did not mention teachers anywhere. According to legend, at the age of fifteen, Confucius started to teach. The image of Confucius in "Lunyu" is the image of the "first teacher," who a priori cannot remember those who passed on knowledge to him, for him and no one else, is the voice of the first prophet, the first authoritative source of knowledge. Nobody can acquire such a status, become a source of knowledge, so in "Lunyu" this information is intentionally omitted.

The third fact omitted in the "Lunyu" is creating a family and the birth of a son Bo Yu. Confucius married approximately in 533 after his mother passed away at a young age (V. Yurchuk believes that the teacher's son was born a year later at the age of nineteen (Lurchuk V., 2004). And in this case, in "Lunyu", we see a biographical, textual gap. Nothing is mentioned in the statements about the marriage and birth of a son, we can get this information only from Sima Qian. But Confucius mentioned his wife and son very rarely. Confucius' son Boyu acts in "Lunyu" as an ordinary student of a teacher, he had no "privileges" in Confucius. On the contrary, Confucius often complained that his son is lazy enough.

Thus, from the statements of "Lunyu" we know almost nothing about Confucius' personal life. Perhaps this is why Confucius' statements were noted at the zenith of the thinker's life after he passed away.

When he was seventeen (perhaps twenty), after marriage, Confucius took a rather modest position of the keeper of the barn in the Song kingdom. Later, Confucius worked on the pastures of the Ji family. During this life period, Confucius became a conscious social

thinker but did not form his philosophical school as a social institution. Eventually, Confucius would gain a rather ambitious position in Lu's kingdom — he would take the position of "zikou", the main duty of a teacher at this time is to decide court cases. At this time, Confucius gained significant life experience. In "Lunyu", the teacher often acts as a judge who sees any human character with his own eyes. Confucius always makes judgments as to whether they concern himself or other people. The Chinese philosopher has considerable legal abilities. He also has a Confucius inclination to study the countries' ancient history and legal systems where he works and teaches.

In Sima Qian's Historical Notes, there is information about Confucius's travels in his youth (Iurchuk V., 2004). He traveled mostly through the ancient Chinese kingdoms of Qi and Lu.

Eventually, the thinker began to act as a court official, and as an outstanding diplomat, Confucius peacefully resolved the dispute between Lu and Qi's kingdoms. In 567 BC, Confucius accompanied King Lu Ding-gun of the kingdom to negotiate with King Qi. Confucius foresaw the danger and concealed a detachment of 5,000 chariots. When the king of the kingdom of Qi cunningly deceived and tried to destroy Lu Dinggun, Confucius ordered the chariots to appear and held successful peace talks. The events are recorded in the Chunyu Chronicle. We also have information provided in historical notes by the Chinese herodotus Shima Qian, who described diplomatic dialogue is ritualized. Thus, by the time of "Lunyu's" book, Confucius had gained considerable personal experience, working with a wealthy family, working technically in a barn, running a court, and eventually leading military negotiations and leading troops. This experience shapes the thinker as a public figure. In "Lunyu", in the words of Confucius, the philosopher acts as an extraordinary statesman. The word of the latter on public administration, and as a public official, is sacred to the thinker's direct followers and for people brought up in the Far East's canonical culture.

Confucius is a diplomat. The humane solution of any state issue is a significant problem for the thinker. Confucius says, "Only a humanist can love people and hate them." He acquired such a right because only he has complete impartiality, selflessness, and rightness. Humanity, for Confucius, is one of the key virtues.

Subsequently, Confucius became head of the Department of Public Works. This position has left a significant mark on the activities of the thinker. Confucius involuntarily enters into an uncompromising duel with the wealthy families of Lou's kingdom, who separated their estates from the outside world and began to divide the territory of the state at its discretion, based solely on their interests. It is the period 517 – 497 BC.

During this period, Confucius communicated a lot with the prince of the kingdom Qi Jingong. Confucius said let the master be the master, the servant be the servant. "Let the father be the father, and the son be the son." This well-known opinion of the thinker is quite categorical, but it reveals the social views of Confucius. The thinker strived for stability and the formation of a stable, clear structure of society. In all the statements of Confucius, we see the desire for justice and social order in the state. Jing Gong agrees with this statement of Confucius and says that he will not live in peace if it is not so. Confucius acts as a just judge of the whole surrounding society. Later, under the influence of circumstances, Confucius went on a journey and traveled through the territory of seven ancient Chinese countries.

According to the author of the study, it was evident that "Lunyu" — Confucius' statements are the product of the thinker's mature intellectual activity, at an age when Confucius has already gained extensive life experience. The search for truth laid down in "Lunyu" reflects the deep layers of the thinker, educator, and teacher's intellectual activity. "Lunyu" seems to summarize all previous life experiences, the way of life of a thinker, and conveys it in a concise, concise form, which allows us to get the experience of Confucius today directly. Because the written signs used to make "Lunyu" remain the universal written code of the Chinese people to this day. of the day.

Confucius notes the following about his biography:

《子曰:"吾十有五而志于学,三十而立,四十而不惑,五十而知天命,六十而耳顺,七十而从心所欲,不逾矩》《论语》(Kǒngzǐ, Lunyu).

We must note that only at the age of more than thirty years, Confucius became intellectually independent, so this period in the thinker's life can be called decisive. By the age of thirty, Confucius' worldview is only being formed. At this time, Confucius is already a fully formed personality that could form himself and others. At the age of forty, Confucius is already fully convinced of his truths. Thus, the moment of the formation of Confucian teachings is the time when Confucius was thirty or forty years old.

Disciples of Confucius — Yan Hui, Ji Gong, Shang (Ji Xia), Ji You are depicted realistically. Despite the laconic form of "Lunyu", the characters of Confucius' students are deeply revealed in the text. For example, Ji Xia is the only disciple of Confucius who understands the teacher so deeply that Confucius wanted to discuss the Book of Songs only with Ji Xia. The teacher doubts his student Yun's humanity, emphasizes the law-abiding student of Nanjong, criticizes Shenzhen, reflects on Huei's intellectual abilities (Maliavyn V., 1992: 37—104). The portrait characteristics that reveal

the character of each disciple of Confucius, mentioned in "Lunyu" are chosen not by chance. They successfully illustrated or embodied unsuccessfully in real life the virtues of Confucian teachings (remember, first of all it, is about humanity 仁,wisdom 智,respect for elders 孝, duty 义, fidelity 信), which emphasizes the moral and ethical, and at the same time, practical and empirical orientation of Confucian teachings. Consider the ten Confucius students' portrait characteristics who surround the teacher and often appear in the book Lunyu.

Yan Hui, a disciple of Confucius, whose real name was the Yangtze, and his last name was Yang Yuan. Yan Hui was the most talented student of Confucius. When Yan Hui was 28, his hair began to turn gray, and at the age of 32, Yan Hui died suddenly, which caused great sorrow to Confucius.

"Lunyu" has many sayings about Yan Hui. For example:

子曰:"贤哉!回也。一箪食,一瓢饮,在陋巷。人不堪其忧,回也不改其乐。贤哉!回也。"《论语·》

2、颜渊问仁,子曰:"克己复礼为仁。一日克己复礼,天下归仁焉。为仁由己,而由人乎哉?"颜渊曰:"请问其目?"子曰:"非礼勿视,非礼勿听,非礼勿言,非礼勿动。"颜渊曰:"回虽不敏,请事斯语矣。"《论语》

孔子说:"不合于礼的不要看,不合于礼的不要 听,不合于礼的不要说,不合于礼的不要做。"颜渊 说:"我虽然愚笨,也要照您的这些话去做。"《论语》 《子曰:"吾与回言终日,不违如愚。退而省其 私,亦足以发。回也,不愚。》(Kǒngzǐ, Lunyu).

Of course, Confucius treated his disciple Yan Hui well. Yang Hui also had a very close relationship with Confucius. But Confucius did not yiel to his basic judging even his closest disciples. The teacher's voice sounded like the voice of a judge who "from behind the scenes", like from another "space-time" makde an objective judgment of each action of his student and to himself. Confucius highly valued the humanity of Yan Hui and was deeply saddened by the disciple's death, in which case he accuses heaven of being uncharacteristic of a thinker and perhaps the only biased judgment in the entire "Lunyu" book. Yang Hui's plot role in "Lunyu" seems both historically plausible and unique at the same time. Confucius described Yan Hui with a great deal of sentiment (Kŏngzĭ, 2008).

In Qufu, near the north gate, there is a temple dedicated to Yang Hui. It contains 148 architectural and sculptural monuments, as well as 369 valuable ancient trees. Another complex (temple and cemetery of descendants) exists in Ninyang County, Tai'an City, Shandong (宁阳 颜子庙).

Along with Yan Hu, a disciple of Confucius in Mingyu, such as Ming Jicien (536 to 487 BC), also came from Lu's kingdom. Ming Jixien was a man with Lu, an aristocrat (duke) in the eighth generation by birth. When Confucius mentions Yan Hui, he mostly talks about charity and high intellectual abilities (Kŏngzǐ, Lunyu).

The third disciple of Confucius mentioned Yan Hui, and Ming Jicien is Zhang Gen. Zhang Gen was so bold and always charitable. Zhang Gen is similar to Yan Hui in his intellectual abilities. The fourth disciple of Confucius, who also plays a significant plot role in the utterances, is Zhan Yun, also known as Zhonggung. Unlike other students, Zhong Gong was of straightforward descent. His father was a simple farmer. Confucius teaches Zhong Gong, telling about the essence of an ideal society. The secret of building such a perfect society is very simple for Confucius: it is necessary to help by nominating more capable people. In essence, in this episode of "Lunyu", Confucius's role is an exegetical narrator of a particular type. The role of Zhong Gong, in this case, is a typical, typical role of the recipient. For "Lunyu", the real personality of Zhong Gong is not so important as a specific type of this hero, "a man of the people." Perhaps, if not for classical China's love for historicity, Zhong Gong could be replaced by another character who would play a similar role in the plot. However, historicism has won, and the historical Zhong Gong plays this role. Unfortunately, we do not have enough sources to verify how accurately the character of the real, historical Zhong Gong is revealed in "Lunyu", or perhaps in this case, there is a deliberate idealization of the character to achieve a correct reception of Confucian teachings by the imaginary reader.

A student of Confucius Ji Lu plays an important role in "Lunyu". Zhong Yu is another name for Ji Lu. Ji Lu was nine years younger than Confucius. In his first interview, Confucius asked him what he loved most. He replied, "My long sword." Confucius said, "If learning results were added to your current talents, you would be an extremely superior person." Confucius admired Ji Lu's courage, but was concerned that he was deprived of other virtues, which potentially turned Ji Lu's courage into a major flaw. Confucius praised Ji Lu for his exceptional administrative abilities and ability to perform duties of national importance. After graduating from Confucius, Ji Lu became head of Pu County, and later Confucius praised Jilu. His violent death in Wei described in Zuo Zhuang (480 BC).

The plot and "narrative" role of Confucius' students in "Lunyu" " is primarily to accompany the teacher. Confucius' disciples are both protagonists and characters that are necessary components of the "Lunyu" chronotope. After all, without students

accompanying Confucius, it is not possible for a long time to maintain a kind of plot of Confucius's statements. Successful dialogue requires at least two people. Therefore, the role of each follower is both necessary and symbolic.

Attention in "Lunyu" is also paid to portraits of real historical figures, such as portraits of officials Kun Wei-tzu, Yan Pingzhong, Gong Sunqiao, princes Dingong and Aigun, whose character is revealed in dialogue with Confucius and his students (Maliavyn V., 1992: 45-52). Among the historical figures described by Confucius, we do not come across any that would have been invented by Confucius or his disciples. The history and historiography described in "Lunyu" is an unconditional reality for Confucius. The life and artistic portraits of most modern historical figures described in "Lunyu" are given extraordinary historical accuracy. Only the actual existence of perfect rulers of Chinese antiquity, such as Yao or Shun, has not been proven from archaeological evidence, but given the historical nature of Confucius' statements about contemporary public figures and far older Chinese archaeological history than the Chinese tradition, that the real prototypes of the ideal for Confucius lords of antiquity existed. After all, the "Historical Notes" of the Chinese Herodotus Sima Qian indicate the middle of the second millennium BC (Sima Tsian, 1992), and the culture of painted pottery the first settlements in China have existed much longer since XII – XI millennium BC.

Findings. "Lunyu" as a monument of ancient Chinese literature succinctly, but at the same time figuratively, reveals the life of China in the V-VI centuries AD, shows typical portraits of people of this period, reveals the moral and ethical essence of classical Chinese culture through the prism of portrait characteristics of the main and secondary characters. Of course, in the text of "Lunyu" we can find extensive portrait series of typical representatives of society of his era.

From narrative perception, "Lunyu" aims to directly convey the truths of Confucius, which are universal because they appeal to the imaginary "readerlistener" of the man and reveal universal values, so Confucius's remarks proclaimed millennia ago remain relevant today.

The portrait characteristics presented in "Lunyu" are historical and realistic and symbolic, as they reveal to us a deep series of portrait images of typical life in classical China. Simultaneously, this series of portrait images reveal the nature of a deep and very accurate description of the human personality, the main features of which remain unchanged for centuries and millennia.

This deepens the nature of the narrative. Disciples of Confucius show us a reflection of moral virtues and shortcomings in the understanding of ancient China. Note that not one of the images of students is not perfect. Each has certain advantages and disadvantages. Even the author's voice, Confucius, who utters "the truth in its last version," is in the process of a deep spiritual search.

Suppose we compare the image of Confucius in "Lunyu" and the image of Shakyamuni Gautami in the Chinese Buddhist scriptures. In that case, we can see that Shakyamuni, like Confucius, teaches in the presence of his disciples and a many followers, each time commenting on a particular life situation that indicates the practicality and empiricism of Buddhist teachings, which are inherent in Confucian philosophical doctrine, because Confucianism, like Chinese Buddhism is a kind of moral and ethical philosophy of life experience, "empirical teaching". Hence, literature and "literature" are the most important means of revealing and transmitting life experiences in the above teachings on the Celestial Empire cultural heritage, thus revealing the images of key characters in the philosophical fiction of ancient China. We find the key to understanding Chinese tradition and modernity: historical and contemporary globalized world.

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