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FORMATION OF "MIST POETRY" IN CHINESE LITERATURE OF THE SECOND HALF OF THE 20TH CENTURY

Summary. The main objective of this paper is to identify and comprehend the historical and cultural context of the birth and development of misty poetry. The relevance of the topic of the study is determined by the need for the study of a sign for contemporary Chinese literature of the creativity of Misty poets in the direction of comprehension of its aesthetic component, which makes it possible to have a holistic and deep understanding of the leading tendencies of the development of Chinese modernism. The Research Objects of this paper are the poems of the Bay Tao: Tsi Tsiziao (蔡其矫 1918–2007): "Landscape", (风景画), "Address" (给 -), "Duma" (思念); Chen Chen "Love Me, Sea" (爱我吧,海).

Purpose. The purpose of the research is to Determine national and individual-author features of the artistic discourse of Misty poetry. Our results are based on the analysis of the original poem of Misty Poets.

Practical Implication. The Results of the Research can be used for the preparation of coursework, diploma works, literary research, and special courses in the theory of literature and contemporary literature of the East countries.

Findings. The result of the research shows that "Misty Poetry", has been passed through a thorny path from misunderstanding and denial to the official recognition of its historical significance, and became a sign of a change in two poetic epochs in the development of modern Chinese poetry. "Misty Poems" has become an incentive to restore the creative search for new poetry and the diverse connections between Chinese poetry and poetry of the modern world, which created an effective basis for restoring the viability of Chinese poetry and its accession into the world arena.

Key words: misty poetry, Chinese literature, cultural revolution, modernism, china, new period.

Introduction. At the end of the twentieth century, the framework of literary innovations in China was determined by the faith of the masses in social reforms, political enthusiasm for realism, and artistic taste, prone to a more realistic style of the study of a new reality and its internal problems. On the general background of the established realistic tradition in the late 1970s. A qualitatively new direction appears-foggy poetry, which became a cult phenomenon in the Chinese literature of the early 1980s. The term foggy poetry appeared as a reaction to the incomprehensibility of the content and unusual art of the artistic form of poems by Tao and Guen Chen. Despite the fact that not all of their works were distinguished by the so-called misty, this term still took root in Chinese literary criticism. Misty poetry went a thorny path from misunderstanding and criticism of individualism and decadency to the general recognition of its progressive importance in the history of new Chinese poetry of the XX century.

Theoretical background and literature review. In particular, the works of the authors of Misty poetry in various

aspects were studied by European researchers such as Bonnie S. McDugal, and J. Michelle, P. Harris, and others. American scientists S. Liu, K. Lo, D. Liu, C. Luo, and D. Lee) consider misty poetry in the general context of the modernization of Chinese culture in the 20th century and the relationship between Western and Chinese poetry. It is also worth noting the work of a scientist from Leiden University (Netherlands) M. Krevel, who compiled a bibliographic description of books and articles about Chinese avant-garde poetry published in the Chinese People's Republic and Taiwan. Recently, Ukrainian literary scholars have been giving more attention to the works of misty poets. Ukrainian researchers who worked on this topic: Y. Bezverkhnya, D. Vishnyak, N. Isaeva, K. Murashevich, I. Semenist, M. Haydapova, O. Tyshchuk, O. Gul. The study of "Misty Poetry" is surprisingly important for considering and understanding the processes in Chinese literature of the second half of the twentieth century, which led to writing this article. Nevertheless, the topic has not found sufficient conceptual coverage in Ukrainian Sinology and literary studies.

Methods. Research provides general scientific methods of analysis, systematization, and generalization of the material, which allows the processing of the literary, theoretical, and critical sources used in the study. The main methods in the study are contextual-descriptive, comparative-historical, method of stylistic analysis, biographical, and method of cultural and historical analysis.

Results and discussion. The initial period of the revival of literature, or the stage of formation of Chinese literature in a new period, can be conditionally marked by a temporary framework from 1976 to the mid-1980s. This period is characterized by the intensive development of poetry, which was expressed in the abundance and diversity of poetic current at the beginning of the twentieth century, and the rethinking of the historical events of the recent past, as well as experiments in the field of artistic self-expression of poets in the conditions of changing China, which discovered the gates into the foreign world. However, among the variety of poetic directions of the specified period, there are several main groups. In Chinese literary studies, the tradition of uniting the writers' union is not so much for literary schools as for age groups. O.P Rodionova offers all writers of the initial period of the revival of literature, which lasted until the mid-1980s, to be divided into two groups: those who returned to creativity and beginners [1, p. 239]. In addition, the age characteristics of each of the groups are specified. Thus, the first group includes the oldest generation of poets who came to literature in the 1930s and 1940s and those whose beginning of literary creativity occur in the first years after the formation of the PRC. The second group consists of poets who entered the literature

at the beginning of its new period, which can also be divided into two subgroups. First, these are poets of the middle and younger generations (born in the 1940s and 1950s), the formation of personality, and the beginning of literary activity occurring during the "gloomy decade". The main skeleton of this subgroup forms "Misty poetry" (朦胧诗). Due to the known historical events, the works of these poets begin to be published only in the late 1970s-early 1980s.

The second subgroup is the youngest poets born in the 1960s, they began to write only in the early 1980s.

"Misty Poetry" (朦胧诗), (朦胧 Literally "incomprehensible, vague, foggy"), is a rather interesting literary phenomenon in the Chinese poetry of the second half of the 70's-the first half of the '80s. Being a kind of open creative group, "Misty poetry" did not have any single organizational form and was not officially declared, but each of the poets separately showed some community in the creative will and fruits of his art, finding part of the historically formed, new, poetic education [2; 120–126]. The origins of the literary current of "Misty poetry" should be sought in the so-called "underworld" of the "cultural revolution". This is evidenced by the writing of poems, this fact is also noted in scientific works on Chinese literary studies (Van Jia-Pin "Chinese poetry 1966–1976", 1999) [3; 179].

Initially, the poems of these authors were distributed in a handwritten form. Later, in 1978, on the creative initiative of Bei Dao and Man Ke, the first number of the unofficial poetic magazine "Today" (今天) was published. It was the first edition of "underground literature" poems, which gathered the poems of different poets throughout the country. Among the authors of the poetic works who are included in "Today", are not only beginners and unknown poets but also poets of the older generations. For example, the first issue of Bei Dao magazine includes three poems by Tsi Tsiziao (蔡其矫 1918–2007): "Landscape", (风景画), "Address" (给 -), "Duma" (思念). For the conspiracy, Tsi Tsiziao's poems were placed under the pseudonym of Tseoo Jia. The emergence of "Today" was the first step to the legalization of underground literature of the "cultural revolution". The works that were copied by hand and transmitted secretly, being a kind of form of spiritual survival and communication of the Chinese intelligentsia in the cloudy years of cultural totalitarianism, for the first time in printed form came out to the general public. Numerous poems that were written underground, in those years, by poets of different generations, show a commonality in ideological orientation, caused by a powerful confrontation of a sober mind and an absurd manifestation of the era [4; 145–150].

Poets of all ages united the rejection of the "spiritual desert of the Chinese sample" [3; 179]. Different authors comprehend and artistically express the facts generated by history, and are increasingly deepening into the individual's inner world. The tragic pathos of confrontation and resistance, critical thinking, and at the same time deep lyricism, largely became a natural consequence of China's socio-historical development. Among the representatives of "Misty poetry" in almost all works are the names Bei Dao, Gu Chen, Shu Tin, and Yan Lian (杨炼 1955 -). Thus, it can be noted that "Misty poetry" includes works of poets of different age groups. For example, Chan Yao (昌耀 1936–2000) came to literature as early as the 1950s, and by the early '80s had an almost thirty-year experience of verse, but his work "Rowing,

Rowing, Fathers!" ("划，划呀，父亲们！") (1981), it was included in the section "Misty Poetry" of the aforementioned collection, edited by Li Lichzhun (李丽中). Huan Xiang (黄翔), whose poems were called the forerunner of "Misty poetry", was born in 1941, and in the 1970s was already a completely mature personality. In general, the main backbone of this direction is formed by young poets born in the late 1940s–1950s (Bei Dao, Gu Chen, Shu Tin, Men Ke). Finally, in "Misty poetry" from the students' environment came young poets: Van Xiaone (王小妮), and Xu Jin u (徐敬亚).

The term "Misty poetry" first appeared in literary criticism in the 1979-the 1980s, as a reaction to the incomprehensibility of content, the unusual novelty of images and forms, and their combination in the poems of some young poets. Although not all of their poems differed in the so-called "mistiness", this term gradually supplanted others and became entrenched in Chinese literary criticism. The official date of the proclamation of "Misty poetry" is 1979, when Bei Dao's poem "Answer" (回答) was published in the magazine "Poetry" (诗刊), the first work of poets in this field, which appeared in the regular edition. Then, one after another, some poems by other authors (Shu Ting, Gu Cheng, Jiang He, Liang Xiaobin) were published in the pages of Poetry [5; 154]. By 1980, "Misty Poems" had become a powerful stream of Chinese youth. "Misty Poetry", coming out of the "underground", immediately became the object of literary criticism. Thus, from October 1979 to July 1988, more than 600 articles were published in various newspapers and magazines on various aspects of "Misty poetry", the list of titles of which, in chronological order, was presented in the collection of critical articles on "Misty Poetry" [6; 500–551]. As a result of many years of painstaking work by Yao Jiahua of the Beijing Library, this publication marked an important milestone in the history of new poetry. This discussion concerned not only literary circles but also poets and literary critics and broad sections of readers, who considered the essence and various aspects of "Misty poetry." It was attended by the "Misty poets" themselves: Shu Ting, Gu Chen, Yang Liang, Liang Xiaobin, Wang Xiaone, Luo Gene, and Xu Jing. The poetic works of Gu Chen, Shu Ting, Bei Dao, Xu Jing, Fang Qing, Guo Xing, and other representatives of the "poetry of the new wave" ("新潮") became the object of literary-critical reflection. The works of Gu Chen and Bei Dao caused the greatest controversy. The works of young poets were called the new rise (新的崛起) and the reactionary current (逆流). "Both supporters and opponents felt the rebellious nature, the challenge raised by this poetic wave. Opponents of this saw a terrible threat of invasion of another culture, supporters saw a comprehensive renewal, which brings this change ... " [6; 2].

The subject of discussion was numerous problems in the field of poetic theory and ideology in poetry. Critical uncertainty, decline, nihilism, individualism, and borrowing the traditions of modernist poetry of the West were criticized. All this indicates a moving away from the conceptual foundations of the method of socialist realism, which has long prevailed in Chinese literature. A significant place in the controversy is occupied by the reflections of Chinese writers on the ideological foundations of poetic art. As a result of political arbitrariness, the aesthetic tastes of readers were spoiled, and new poetry underwent a certain mutation. It should be noted that in many articles devoted to understanding the phenomenon of "Misty poetry", the concepts of "Misty" (朦胧) and "incomprehensible"

(晦涩) are compared, the latter of which has a negative connotation. "Misty poems" received such epithets as incomprehensible (晦涩), inaccessible (难懂), obscure (似懂非懂, 半懂不懂). From the question of ideological and substantive ambiguity in the works of "Misty poetry", Chinese writers turn to reflections on the essence of the traditional philological term "含蓄" ("hidden meaning, ambiguity"). According to some critics, this term in the traditional sense cannot describe "vague verses": "mistiness" (朦胧) is not "ambiguity" (含蓄) at all, but only "vagueness, illusoriness, uncertainty, cunning" (含混)» [7; 434]. Another ideological aspect of poetry is reflected in the critique of declining sentiments in the poems of "Misty poets." The spirit of pessimism and denial of the meaning of art life, in China, has never before widespread support from readers, much less the approval of official critics. This was the case at the beginning of the 20th century during the period of penetration of ideas of Western modernist trends into Chinese literature. The "poetry of the new wave" of the late 1970s also provoked strong opposition. Thus, Gu Gong (工) (poet, father of Gu Chen 顾城), reflecting on his son's poems, raises the issue of "parents and children", or two generations. He does not understand the lines of the poem "Love me, sea" ("爱我吧, 海"):

我默默说着
走向高山
弧形的浪谷中
只有疑问
水滴一刹那 [8]

I speak silently
And I go to the high mountains
In the lonely waves
Just a question,
drop, in a moment lonely

Moreover, he is frightened by the gloom and declining spirit of the work: "I have only one question in my head. The further I read, the more my anger grows: too gloomy, too scary! I have never read such poems, I have never read them. "To understand his son and his poetry, Gu Gong (顾工) eventually agrees with the poet Gong Liu's statement that the older generation and young people share distance, and that it is necessary to try to better understand this generation and their poetry [6; 35–41].

Exploring the origins of "Misty poetry", Chinese poets of the older generation ask questions such as "is this the legacy of the New Moon?", "Is this the influence of Western modernism?". According to the French symbolist poet Charles Baudelaire, poems should convey all five senses under the interpenetration and unity of "五官的"通感", when auditory sensations can turn into visual and sense of smell – to touch. So in the lines of Gu Chen's poem – "Sounds flood the glaciers scratches" – "sounds" are visible and tangible [10].

Indeed, "Misty poetry" in ideological and artistic principles, shows a certain commonality with both Western modernist currents (images, symbolism, impressionism) and with the "New Moon". This was facilitated by both objective socio-historical reasons and the actual influence of works of Chinese and foreign literature, which were read by his youth poets. The pronounced individualistic spirit of the "Misty poets" poems also provoked considerable criticism. It should be noted that in general, Eastern societies differed from Western ones mainly in the collectivist type of consciousness, which was reflected in various aspects of the culture of Eastern peoples. A person in the East always feels an integral part of any social system (family, clan, state). Given this, and the long-standing policy of socialism in China with elements of permanent revolutionary struggle, it seems nat-

ural that it is impossible to immediately adopt a slightly different type of worldview of the poets of the new formation, who seek to express their selves. Some poets of the older generation (Zhang Kejia 臧克家, Ai Qing 艾青), who do not understand and accept the aesthetics of new poems, accuse young poets of excessive protrusion of "own self" ("自我") and separation from the needs of society and people [6; 75–77, 157–168]. To which Gu Chen responds: "I am not trying to understand the whole world, I am trying to understand man, being, and the value of humanity in the world. To express the world means to express one's self. Your generation sometimes also describes "itself", but your "I" is a "paving stone", "gear", and "screw". Is this "I" a person? No, just a mechanism!" [6; 40]. Similar motives are heard in other "Misty" poets: "Am I only a little happier than my grandfather, a mechanism priced in two rivets" (Shu Ting, "After the Storm" "风暴 过去 之后", 1980). In the understanding of the "Misty" poets themselves, the so-called "sounds" like a call to humanity, to respect for the individual and human values. The special role of poetry in the revolution of Chinese literature is already a known fact. Suffice it to mention the colossal revolution in poetry during the movement for new literature "May 4". "Misty Poetry" became a fierce cry of dissent in art, and once again played a leading role in the revolutionary renewal of Chinese literature.

"Misty poetry" has three main ideological and semantic layers. The first is exposure to darkness and social criticism. Thus, in many works of "Misty poets", written in the 1970s, there is a strong spirit of resistance and rejection of "gloomy reality", despite their inherent ambiguity of symbolic and figurative expression. In their lexicon of life, there are no words like "say that", they believe only in themselves, and their eyes. Poets in this field occupy avant-garde positions in the spiritual life of Chinese society, their poems "announcing the verdict" ("Answer" Bei Dao) [5; 164].

Secondly, it is the search for light in the dark, deep reflection, and a strong hint of heroism: "The black night gave me black eyes, and I still seek light with them" (Gu Chen "Generation" 顾城 "一代 人", 1979). Third, special attention to man, built on humanism: "Who said that life is a leaf tree. The forest has fallen before, full of vitality" (Shu Ting "After the Storm" "风暴 过去 之后", 1980). The period from the end of the 1970s to the first half of the 1980s became an epoch that developed rapidly in the history of Chinese poetry [9; 186].

Conclusion. To sum up, "Misty poetry", having passed a thorny path from misunderstanding and denial to the official recognition of its historical significance, became a sign of a change in two poetic epochs in the development of modern Chinese poetry. "Misty Poems" stimulated the resumption of the creative search for new poetry and the diverse connection between Chinese poetry and modern world poetry, which provided an effective basis for restoring the viability of Chinese poetry and its entry into the world arena.

In the mid-1980s, China's literature reached a new level of development, thanks to the acquaintance of the Chinese public with translated foreign literature, and works of Western culture, literature, and art. In a short period, Chinese literature has overlooked the missing stages of development, these changes influenced the emergence, already in the early 1980s, "foggy poetry" (朦胧诗). Becoming a nucleus of new poetry, by the mid-1980s, this trend broadened the scope, named the poetry of the New

Wave. The emergence of "foggy poetry", in a sense, became the revival of Chinese literature. The poets of this period wanted to find themselves, and in the poems expressed their individual worldviews and ideology. The first sign of "foggy poems" was that in the beginning they were filled with gloomy comparisons, and unexpected combinations of images, they reflected the pain, confusion, and loneliness of the whole generation. Not accepting the imperfection of the world, the authors of "foggy poems", seek harmony, in their poetry – a return to the pure nature of man, dissatisfaction with reality gives birth to a conflict and leads to the search for harmony in life.

"Misty Poems" stimulated the resumption of the creative search for new poetry and the diverse connection between Chinese poetry and modern world poetry, which provided an effective basis for restoring the viability of Chinese poetry and its entry into the world arena.

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Попова М. Д. Становлення «туманної поезії» в китайській літературі другої половини ХХ століття

Анотація. Основна мета цієї роботи полягає у виявленні та осмисленні історико-культурного контексту народження та розвитку туманної поезії.

Актуальність теми дослідження визначається необхідністю вивчення знака для сучасної китайської літератури творчості туманних поетів у напрямі осягнення його естетичної складової, що дає змогу цілісно та глибоко осмислення суті провідні тенденції розвитку китайського модернізму в цілому. Об'єктами дослідження цієї статті є вірші Бей-Дао: Ци Цзіао (蔡其矫 1918–2007): «Пейзаж», (风景画), «Адреса» (给 -), «Дума» (思念); Чень Чень «Люби мене, море» («爱我吧, 海»).

Мета. Мета дослідження – Визначити національні та індивідуально-авторські особливості художнього дискурсу туманної поезії. Дизайн. Наші результати ґрунтуються на аналізі оригінального вірша Туманних поетів.

Висновки. Підсумовуючи, «туманна поезія», пройшовши тернистий шлях від нерозуміння й заперечення до офіційного визнання її історичної значущості, стала ознакою зміни двох поетичних епох у розвитку сучасної китайської поезії. В середині 80-х років, література Китаю вийшла на новий рівень розвитку, завдяки знайомству китайської громадськості з перекладною зарубіжною літературою, та працями по західній культурі, літературі та мистецтву. За короткий період китайська література надолужила пропущені стадії розвитку, ці зміни вплинули на появу, вже на початку 1980-х років, «туманної поезії» (朦胧诗). Ставши ядром нової поезії, до середини 1980-х років ця течія розширила свої рамки, отримавши назву поезії «нової хвилі». Поява «туманної поезії», в певному сенсі, стала відродженням китайської літератури. Поети цього періоду хотіли знайти себе, і в віршах висловлювали своє індивідуальне світовідчуття і світорозуміння. Першою ознакою «туманних віршів» було те, що на початку вони були сповнені похмурих порівнянь, несподіваних поєднань образів, в них відбився біль, розгубленість і самотність цілого покоління. Не приймаючи недосконалість світу, автори «туманних віршів», прагнуть до гармонії, їх поезія – повернення до чистої природи людини, незадоволеність реальністю народжує конфлікт і веде до пошуку гармонії життя. «Туманні вірші» стимулювали відновлення творчих пошуків нової поезії, а також різноманітні зв'язки китайської поезії з сучасною світовою поезією, що дало дієву основу для відновлення життєздатності китайської поезії та її виходу на світову арену.

Ключові слова: туманна поезія, китайська література, культурна революція, модернізм, Китай, новий період.