

UDC 821.581-1.09

DOI <https://doi.org/10.24919/2308-4863/58-2-27>

Mariya POPOVA,

orcid.org/0000-0002-6830-9683

Lecturer in Chinese Language and Translation Department

Borys Grinchenko Kyiv University

(Kyiv, Ukraine) *m.popova@kubg.edu.ua*

CONCEPTUALIZATION OF BEAUTY IN THE CREATIVITY OF MISTY POETS (POETRY OF SHU TING AND GU CHENG)

In the article, the research attention on the interpretation of the artistic space of «Misty poetry» focuses on the concept of «beauty / aesthetics». For the first time, translations in the Ukrainian language of individual poems by Shu Ting and Gu Cheng are proposed and their new understanding is proposed through the individual-authorship paradigm of aesthetic ideas. New images in the poetry of misty poets were discovered: female strength and beauty in Shu Ting and the magical world of a fairytale in Gu Cheng and systematized poems of poets of «Misty poetry» in which the concept «Beauty» was clearly discovered. The work monitors and dismantles separate lines from poems of dummy poets and finds words or phrases that carry the concept of «beauty/aesthetics».

In the article, the beauty of China is considered from the standpoint of Confucianism, and Taoism, associated with the beauty of nature, the harmony of man in the world, and the beauty of the human body and the inner world. Nature is considered from the position of the philosophy of Taoism, the beauty of man is often transmitted through the images of nature, there are a number of persistent metaphors and comparisons that resemble the female beauty of the beauty of nature. The girl's attractiveness was compared to flowers, snow, water, moon.

The main distinguishing features of Shu Ting and Gu Cheng's poetry are analyzed in the work. In Shu Ting, the image of lanterns, stars, lights, candles, and the sun is repeatedly found. Shu Ting's poetry is permeated by one of the most basic motives that it aestheticizes – hopes for a bright future. The motive of love is the leading place in the aesthetics of the poet, which unfolds it in many planes: warm feelings for the mother and relatives, care for friends, passion for a loved one, devotion to the native land, and gratitude to nature.

In the poetry of Gu Cheng found that the motif of loneliness appears in the poems of the young poet. This is due directly to separation from the mother during «cultural persecution». As a result, the poet began to lock himself in the world of dreams. He built an amazing fairy-tale world, in which the main element – beauty is involved.

The Research Objects of this paper are the poems of Shu Tin: «Past» (往事 二三). «Pearl – Sea of Tears» (珠贝 – 大海的眼泪) «Shui Xian» (水仙) and Gu Cheng: «Love me, sea» (爱我吧, 海). «I am a hasty baby» (我是一个任性的孩子).

Key words: *Misty Poetry, Chinese literature, Beauty, Aestheticizing, Modernism, China, New Period.*

Марія ПОПОВА,

orcid.org/0000-0002-6830-9683

викладач кафедри китайської мови та перекладу

Київського університету Бориса Грінченка

(Київ, Україна) *m.popova@kubg.edu.ua*

КОНЦЕПТУАЛІЗАЦІЯ КРАСИ У ТВОРЧОСТІ ПОЕТИВ-ТУМАННИКІВ (ПОЕЗІЯ ШУ ТІН ТА ГУ ЧЕНА)

У статті дослідницька увага в інтерпретації художнього простору «туманної поезії» зосереджується на концепті «краса» / естетика». Уперше представлені переклади українською мовою окремих віршів Шу Тін та Гу Чена та запропонована їх нове осмислення через індивідуально-авторську парадигму естетичних уявлень. Виявлено нові образи у поезії поетів-туманників: жіноча сила та врода у Шу Тін та чарівний світ казковості у Гу Чена та систематизовано вірші поетів «туманної поезії» в яких чітко був виявлений концепт «краса». У роботі відслідковуються та розбираються окремі рядки з віршів поетів-туманників та відшукуються слова або словосполучення, які несуть у собі концепт «краса» / естетика».

У статті краса Китаю розглядається з позицій конфуціанства, та даосизму, пов'язане з красою природи, гармонією людини у світі, та з красою людського тіла і внутрішнього світу. Природи розглядається з позиції філософії даосизму, краса людини часто передається через образи природи, існує низка стійких метафор і порівнянь, які уподібнюють жіночу врода красі природи. Дівочу привабливість порівнювали з квітами, снігом, водою, місяцем.

У роботі проаналізовані основні відмінні риси поезії Шу Тін та Гу Чена. У Шу Тін неодноразово зустрічається образ ліхтарів, зірок, вогнів, свічок і сонця. Поезію Шу Тін пронизує один з найосновніших мотивів, який вона естетизує – надії на світле майбутнє. Мотив кохання займає провідне місце в естетиці поетеси, яка розгортає його у багатьох площинах: теплі почуття до матері і рідних, турбота про друзів, пристрасть до коханого чоловіка, відданість рідній землі, вдячність природі.

У поезії Гу Чена виявлено, що вже у віршах юного поета з'являється мотив самотності. Це пов'язано безпосередньо з розлукою з матір'ю під час «культурних гонінь». Внаслідок чого поет став замикатися в собі, занурюючись у світ мрій. Він побудував дивовижний казковий світ, в створенні якого бере участь головний елемент – краса.

Об'єкти дослідження цієї роботи - вірші Шу Тіна: «Минуле» (往事 二三). «Перлина – моря сльоза» (珠贝 - 大海的眼泪), «Шуйсянь» (水仙) а також Гу Чен: «Кохай мене, море» (爱我吧, 海), «Я норавлива дитина» (我是一个任性的孩子).

Ключові слова: туманна поезія, Китайська література, Краса, Естетизація, Модернізм, Китай, Новий період.

Formulation of the problem. The long-term spiritual impoverishment, which prevailed in society during the «cultural revolution» left the imprint of pain, horror, and the sum in the souls of representatives of «Misty poetry». Each of them is a bright personality and a talented poet, whose artistic world is unique and beautiful, and whose poetic language is deeply individual. Poems of this period, are full of gloomy comparisons, and unexpected combinations of images. They show the pain, confusion, and loneliness of the whole generation. Understanding the crisis in the country forced poets to dive into their world – the world of peculiar beauty, the beauty of salvation.

Research analysis. In particular, the works of the authors of Misty poetry in various aspects were studied by European researchers such as Bonnie S. McDugal, 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.

The purpose of the article. The research aims to trace artistic and aesthetic understanding of beauty in China; identify innovative trends in the aestheticizing; of nature Shu Ting; comprehend the specifics of the fairy-tale aestheticizing of reality in the artistic world of Gu Cheng.

Presenting main material. First of all, it is necessary to analyze the concept of «beauty/aesthetics» in the works of «Misty poetry». It is

necessary to discover new images in the poetry of the poets Shu Ting and Gu Cheng.

Results and discussion. Beauty has always been an integral part of poetry. Despite the tragic events, the poets always turned to beauty by singing it. Analyzing the perception of beauty in Europe and China, we have reason to argue that the modern understanding of the beautiful goes back to its roots in ancient times of Western and Eastern civilizations. The East was characterized by beauty as the beginning of the transcendent, spiritual, «heavenly», while the West brought beauty to the «earthly» (The University of Arizona, 2006: 164).

In China, beauty is considered from the standpoint of Confucianism, and Taoism is related to the beauty of nature, the harmony of man in the world, and the beauty of the human body and the inner world. The image of nature is one of the main motives of Chinese poetry and the philosophy of Taoism. It is strikingly different from the European tradition that perceived man as a continuation of the divine, and therefore the central and perfect element of the universe. Chinese traditional aesthetics are the beauty of images and feelings that are not visible. Man is not opposed to nature, is not perceived by his crown or slave, but simply is one of the integral components of this world, as well as nature, is part of it (Lévy, André, 2000: 168).

Although the events of the «cultural revolution» left the imprint of pain, horror, and the sum in the souls of representatives of «Misty poetry», they still left a place of beauty in their poetry. Each of them is a bright personality and a talented poet, whose artistic world is unique and beautiful, and whose poetic language is deeply individual. Understanding the crisis in the country forced poets to dive into their world – the world of peculiar beauty.

One of the most outstanding poets of the period of «Misty poetry» is Shu Ting. Shu Ting grew up in a beautiful, intelligent family. The diverse and colorful seascape surrounding the poetess from childhood greatly influenced the development of her child's mind and soul. From age four, her grandfather taught her to read Tansy poetry in the form of children's songs, and her grandmother told her before going to sleep «Trinity», and «River floodplains». It can be understood that the beauty and beauty of life, despite the sad events, was instilled in Shu Ting from childhood (Lily Xiao Hong Lee, 2016).

Shu Ting develops the traditions of classical Chinese poetry, expressed in the poetess's figurative system and artistic associations. In the poetry of Shu Ting, one can trace several motifs and images that were extremely important for the poetess and aestheticized in her poems. In the poems of Shu Ting, man, as an integral part of nature, comes to the fore, with all his problems, shortcomings, and life struggle. The tendency to contrast the low, ugly reality of an ideal dream is visible in the poems. Orientation to the future, to a reality that has not yet arrived, but inspires faith in its unconditional reach. Shu Ting's pen rarely produces completely dark, gloomy pictures.

A distinctive feature is that in the works of the poetess there is always a search for light in the dark, a desire for beauty, and hope. In her poetry, the image of lanterns, stars, lights, candles, and the sun is repeatedly encountered. Shu Ting's poetry is permeated by one of the most basic motives she aestheticizes – the motive of a bright future.

The poems «The Past» (往事二三) and «Pearl – Sea of Tears » (珠贝 – 大海的眼泪) are vivid examples of the search for a bright future for people:

往事 二三	<i>Past</i>
一打翻的酒盅	<i>Upside-down bottle of wine</i>
石路在月光下浮动.	<i>The stone road sways in the moonlight</i>
繁星拼成万花筒 (舒婷诗选, website)	<i>A kaleidoscope created by myriads of stars</i>
	<i>On a rusty anchor</i>

[Here and below, the translation of the poetry is ours – P.M.]

In the poem «The Past» in the first and second lines, the poetess writes about an overturned bottle of wine, as about the spilling of innocent human blood, but immediately uses the image of moonlight in which a stone road floats. The poet uses the word 浮动 (to float), which makes inanimate objects such as the road come alive. Moonlight in Shu Ting's poetry characterizes a better future for all people. Next, the poetess in the rusty anchor was able to see a kaleidoscope created by myriads of stars: 繁星拥成万花筒, 生都的铁隔上 (舒婷诗选, website). In the poem «Pearl – Sea of Tears », Shu Ting heard in the pearl countless years, 被遗忘 the most 和咽的音乐 (舒婷诗选, website) In the abyss of time to hear the most harmonious music forgotten. All this reveals the poet's faith in the bright future of people. Shu Ting saw great beauty in the perfection of nature, which is directly related to the growing cult of «natural» as opposed to «artificial» (舒婷著, 2008). Beauty in Shu Ting's poetry is manifested in the fusion of female beauty with nature.

In the poem «Shui Xian» (水仙), Shu Ting connects the beauty of nature with the feminine

beginning, and identifies a woman with the element of water, the poet's artistic associations extend from a tiny tear to the world ocean: 人心干旱, 就用眼泪浇灌自电, 指法泪水仙世界就荒凉就干游了, 女人的爱, 因标着五分之四地球哩 (舒婷著, 2008) The people's spirit has dried up, it waters itself with tears, without tears this world will be empty, dry up, a woman's love covers 4/5 of the surface of the globe. In the title of the poem, you can see the synthesis of the feminine principle and the water element: «Shui Xian» literally means «water fairy», it is also the name of the flower narcissus, in addition, it is a female name, very common in the south of Fujian province. The masterful combination of all these images – a narcissus, a water fairy, and a female name – once again illustrates the features of the poetess' worldview, the complete organic union of beauty with nature (Academy of American Poets, 2019).

Shu Ting fills his poetry with bright faith in a better future, and shows the natural beauty of women, creating new images of heroines in which traditional virtues such as fragility and weakness are inherent in them. These virtues in poetry are expressed in the image of the water fairy Shui Xian. The poet's artistic associations can connect the past and the present, which significantly enriches the figurative structure of the poems, allowing a more complete expression of the author's thoughts and feelings.

Another poet who is distinguished by his individuality – is Gu Cheng. It is difficult enough to write about Gu Chen's poetry, especially about the beauty in his poems. Gu Cheng had no friends since his early childhood, he spent a lot of time in nature, communicating with fictional characters from the world of animals and plants. In 1964, when he was 8 years old, in the poem «Poplar» (杨树), he wrote amazing lines:

我失去了 – 只臂膀	<i>I lost my hand,</i>
就睁开了 – 只眼睛 (舒婷诗选, website)	<i>But opened my eyes.</i>

[Here and below, the translation of the poetry is ours – P.M.]

Already in the poems of the young poet, the motif of loneliness appears. This is directly related to the separation from the mother during «cultural persecution». In 1969, Gu Cheng and his father had to go to a village in Shandong Province for «reeducation». Father and son settled away from the village, Gu Cheng was left to himself and did not communicate with anyone, as a result, he began to withdraw into himself, plunging into the world of dreams. He built an amazing fairy-tale world, in the creation of which the main element – beauty takes part. This is pure, innocent, and untainted by the dirt of the real world.

The poems of this period are lyrical, unforced, impressive with their fullness of light, air, and sound, and mesmerizing with fabulousness (Yao Jiahua, 1989). Gu Cheng seemed to want to hide from the horror he had endured, from his loneliness. He invents a fairy-tale world, a world where there are no people, or problems, where there is only him, and his ideal world, which cannot harm the poet.

A striking example is a poem «The Storyteller Poet» (童话诗人) written by Shu Ting, where the poet demonstrates that Gu Chen escapes from his loneliness into the harmonious world of fairy tales:

你可以了你设计的童话 自然就成了童话中幽蓝的 (顾城诗集, website) You believed in the fairy tale you wrote, and he became a flower from a fairy tale.

Flowers are a symbol of beauty, they embody and multiply it. But they flourish amid the poet's anxiety and fear for their existence. The poet, like a child, plays with created images. But fear for their fate constantly worries him. Nature becomes for him an inexhaustible source of fantasies and spiritual enlightenment (Semenist I, 2020: 145-150).

Thus, it can be understood that the passion and special urge for beauty inevitably led Gu Chen to fear his fantasy world. The world of fairy tales was an abstract, dreamy world for the author. His simulation

of life was reduced to creating the unreal in the real (Semenist I, 2020:120-126).

Conclusion. To sum up, beauty has always been an integral part of poetry. Despite the tragic events, the poets always turned to beauty by singing it. Analyzing the perception of beauty in China, we have reason to argue that the modern understanding of the beautiful goes back to its roots in ancient times of Eastern civilizations. The East was characterized by beauty as the beginning of the transcendent, spiritual, and heavenly. In China, beauty is considered from the standpoint of Confucianism, and Taoism, connected with the beauty of nature, the harmony of man in the world, and the beauty of the human body and the inner world.

The image of nature is one of the main motives of Chinese poetry and the philosophy of Taoism. It is strikingly different from the European tradition that perceived man as a continuation of the divine, and therefore the central and perfect element of the universe. Chinese traditional aesthetics are the beauty of images and feelings that are not visible. Man is not opposed to nature, is not perceived by his crown or slave, but is simply one of the integral components of this world, as well as nature, is part of it. Beauty holds an important place in the poems of «Misty poets», but it was contradictory, generated by painful suffering and the search for harmony.

СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ

1. The Chinese poetry of Bei Dao 1978-2000: Resistance and Exile. The University of Arizona, Edwin Mellen Press, 2006. P. 164.
2. Lévy, André. Chinese Literature, Ancient and Classical. Bloomington: Indiana University Press. Translated by William H. Nienhauser. 2000. P. 168.
3. Lily Xiao Hong Lee: Biographical Dictionary of Chinese Women: v. 2: Twentieth Century. Routledge, 2016 [abgerufen am 3. Oktober 2019].
4. 舒婷诗选: веб-сайт. URL: <http://www.shigeku.org/xlib/xd/sgdq/shuting.htm>
5. 舒婷 Shu Ting / 舒婷著 под ред. Шу Тин. 北京: 人民文学出版社 北京: 民间文学出版社, 2008.
6. Academy of American Poets: *A Brief Guide to Misty Poets* | *Academy of American Poets*. Abgerufen is 3. Oktober, 2019.
7. 朦胧诗论争集 *Збірник критичних статей про «туманну поезію»* / 姚家华编 под ред. Яо Цзяхуа. 北京 Пекін: 学苑出版社 Сюе юань, 1989.
8. 顾城诗集: веб-сайт. URL: <http://www.lz13.cn/shiju/67090.html>. [in Chinese].
9. Semenist I. «Misty Poetry» as a reflection of the nature of Chinese literature of the «New Period» (second half of the 20th century). Synopsis: text, context, media. 26(4). 2020. P. 145–150. <https://doi.org/10.28925/2311-259x.2020.4.5>
10. Semenist I. Modernism in Chinese «search for roots» literature of the 1980s. *Studia Philologica*. (2). 2020. P. 120–126. <https://doi.org/10.28925/2311-2425.2019.13.17>.

REFERENCES

1. The Chinese poetry of Bei Dao 1978-2000: Resistance and Exile. The University of Arizona, *Edwin Mellen Press*, 2006. P. 164.
2. Lévy, André. Chinese Literature, Ancient and Classical. Bloomington: *Indiana University Press*. Translated by William H. Nienhauser. 2000. P. 168.
3. Lily Xiao Hong Lee: Biographical Dictionary of Chinese Women: v. 2: Twentieth Century. Routledge, 2016 [abgerufen am 3. Oktober 2019].
4. 舒婷诗选: website. URL: <http://www.shigeku.org/xlib/xd/sgdq/shuting.htm>
5. 舒婷 Shu Ting / 舒婷著 under Shu Ting. 北京: 人民文学出版社 北京: 民间文学出版社, 2008.
6. Academy of American Poets: *A Brief Guide to Misty Poets* | *Academy of American Poets*. Abgerufen is 3. Oktober, 2019.
7. 朦胧诗论争集 *Collection of critical articles about «Misty poetry»* / 姚家华编 under Yao Jiahua. 北京 Beijing: 学苑出版社 Xue Yuan, 1989.
8. 顾城诗集: website. URL: <http://www.lz13.cn/shiju/67090.html>.
9. Semenist I. «Misty Poetry» as a reflection of the nature of Chinese literature of the «New Period» (second half of the 20th century). Synopsis: text, context, media. 26(4). 2020. P. 145–150. <https://doi.org/10.28925/2311-259x.2020.4.5>
10. Semenist I. Modernism in Chinese «search for roots» literature of the 1980s. *Studia Philologica*. (2). 2020. P. 120–126. <https://doi.org/10.28925/2311-2425.2019.13.17>