

ARTISTIC AND AESTHETIC UNDERSTANDING OF BEAUTY IN CHINESE POEMS

ХУДОЖНЬО-ЕСТЕТИЧНЕ ОСМИСЛЕННЯ КРАСИ В КИТАЙСЬКІЙ ПОЕЗІЇ

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The main objective of this paper is to analyze and comprehend the formation of the concept of beauty in Chinese literature. 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. 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 claim that the modern understanding of the beautiful goes back to its roots in ancient times of Eastern civilizations. The attitude to beauty characterized the East as the beginning of the transcendent, spiritual heaven.

Purpose. The purpose of the research is to determine national and cultural features of beauty in Chinese poems.

Practical Implication. The research results can be used to prepare coursework, diploma works, literary research, and special courses in East countries' theory of literature and contemporary literature.

Findings. After analyzing the artistic and aesthetic interpretation of beauty in China, the research results show that it is possible to distinguish three criteria by which the Chinese saw beauty. The beauty of nature. Western experimental artists saw beauty in opposite things. They aestheticized the ugly in the hope of getting closer to the truth and, thus, to God. Harmony of man and the world. Modern Chinese culture actively cultivates the well-being of an individual and focuses on developing and constructing a decent state-human beauty. In Chinese poetry, the figurative idealization of human beauty is represented mainly by models drawn to female beauty. The aestheticizing of female beauty in China was considered from the point of view of the entanglement of nature and the beauty of the body. A woman was compared to a flower, jade, and the moon.

Key words: Chinese literature; Beauty; Chinese culture; Aestheticization; Confucius; Taoism.

Основна мета даної роботи – проаналізувати та осмислити формування концепту краси в китайській літературі. У статті краса Китаю розглядається з позицій конфуціанства та даосизму, пов'язаних з красою природи, гармонією людини у світі, красою людського тіла та внутрішнього світу. Краса завжди була невід'ємною частиною поезії. Незважаючи на трагічні події, поети завжди зверталися до краси, оспівуючи її. Аналізуючи уявлення про красу в Китаї, ми маємо підстави стверджувати, що сучасне розуміння прекрасного сягає корінням у давні часи східних цивілізацій. Для Сходу було характерне ставлення до краси як початку трансцендентного, духовного, неба.

Мета. Мета дослідження – визначити національно-культурні особливості краси в китайських віршах.

Висновки. Проаналізувавши художньо-естетичне осмислення краси в Китаї, можна чітко виділити три критерії, за якими китайці бачили красу.

Краса природи: У китайській традиційній естетиці ставлення до природи закарбоване у принципі «людина і природа – одне ціле» (天人合一). Тут людина не протиставляється природі, не сприймається ні її вінцем, ні рабом, вона є одним з невід'ємних компонентів цього світу, так само як і природа є частиною всесвіту. Цей взаємозв'язок створює елемент – *dao* (道), основа всього живого, що прийшло з небуття, джерело краси і, власне, сама краса, є також основним концептом філософії даосизму. У філософії даосизму, краса часто проявляється в єдності людини і природи, так як людина є породженням природних і вищих сил. Людина і сила природи – це єдність і протилежність *інь* і *ян*, які прагнуть один до одного, але в той же час відштовхуються одна від одної.

Гармонія людини і світу: Сучасна китайська культура, активно культивує добробут не просто окремої людини, а фокусує свою увагу на розвитку і будівництві гідної держави. З позицій китайської філософії конфуціанства можна зрозуміти, що гармонія людини полягає в пізнанні свого внутрішнього світу, самовдосконаленні, проживанні чесного, благородного життя в гармонії зі світом.

Краса людини: Естетизація жіночої краси у Китаї, розглядалася зі сторони сплетіння природи та краси тіла. Жінку порівнювали із квіткою, нефритом, місяцем. Жіночу шкіру порівнювали з снігом, очі з прозорою осінньою водою, тонкі брови з вербовим листям. Жіночою красою захоплювалися. В той самий час для жінки було важливим служити чоловікові. Але головне, вона повинна готуватися до цього служіння, і бути гідною чоловіка, в цьому і виявляється справжня жіноча краса.

Ключові слова: Китайська література; Краса; Китайська культура; Естетизація; Конфуцій; Даосизм.

Introduction. Chinese poetry, which has high esthetic value, comprises a basic form. Written records of Chinese poetry have been found to exist as early as the first millennium B.C. These poems were written based on the daily working lives of

individuals, especially those involved in singing and dancing. Chinese poetry is representative of Chinese culture and is a concentrated expression of Chinese art. Large numbers of Chinese individuals enjoy reading Chinese poems.

Theoretical background and literature review.

Literary and source work devoted to the history of Chinese poetry and the issue of the influence of beauty aspect, religion, and Buddhism on the genesis of Chinese literature in general and poetry, in particular, were studied by American researchers such as Richard E. Nisbett, W. Tatarkiwicz. Chinese researchers who worked on this topic: Y. Chen and Y. Guo, H. Li, and Y. Wang. Ukrainian researchers who worked on this topic: K. Murashevich, Y. Shekera, Y. Shcherbakov.

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.

Results and discussion. In the culture of each nation, there is a concept of beauty. Features of aesthetic perception are reflected not only in art but also in everyday life and help to understand these people's internal motivations and worldviews.

Considering the concept of «beauty», it is impossible to understand its ideals fully. For each nation, for each country, beauty is manifested in different aspects; everyone sees it in their way.

The concept of «culture» is understood as created by man in his activity and the peculiarities of life regarding himself. When considering the ideas of «culture» and «nature», it is evident that the first, unlike the second, determines the world and essence of man, including talents and abilities, customs and rituals, traditions, and literature [1; 169-242].

In Chinese literature, beauty, if considered from the standpoint of the Chinese philosophy of Confucianism and Taoism, is associated with the beauty of nature, the harmony of people 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, feelings, and feelings that are not visible.

Nature is translated as 自然 (zìrán), which also has the meaning of «natural, which occurs without human intervention». In traditional Chinese aesthetics, the attitude to nature is formulated in principle «man and nature – one whole» (天人 一 一). Here, man is not opposed to nature, is not perceived by his crown or enslaved person, but is one of the integral components of this world, and nature is part of it [2; 932-938]. In this relationship, the element – Tao (道), the basis of all living things, which came from

nothingness, the source of beauty and, in fact, beauty itself, is also the basic concept of the philosophy of Taoism.

In the philosophy of Taoism, beauty is often manifested in the unity of man and nature, as man is the birth of natural and higher powers. Man and the power of nature are the unity and opposite of yin and yang, who seek one another, but at the same time repel from each other. Beauty is born and manifested in the unity of opposites; in Chinese aesthetics, it can be sophisticated 优美 and can be majestic and monumental 壮美. Two sides of the same medal do not deny each other but are a supplement [3; 204].

Taoism interprets man as part of nature (reflected in Chinese medicine) and suggests that a person should observe changes in the world and adhere to them. Elements of the outside world, such as fire and water, are part of man, and their imbalance leads to disease. Human perception as an integral element of the outside world impregnates the traditional Chinese culture and is reflected even in Chinese. For example, breathing (气) also has a more abstract value of vital energy «qi» [4; 539-541].

However, Tao is not the only source of the beautiful, except it is (神) – much energy, another component of man and the world as a whole. Shen is invisible but gives life to the whole surrounding space. Moreover, he, the world, is beautiful because he possesses this vital force and is its absolute embodiment in all the forms and their absence.

In Chinese poems that use the symbolism of trees, boats, or rivers, you need to listen to the sensations; a tree description is a story of unhappy love or longing for home. Evaluating a work of art, the Chinese were guided not by its external form but by the author's ability to convey impressions and mood, as well as a presence in the picture of Tao and Shen. From this, we conclude that abstractness appeared in European art more than a century ago and has been the basis of Chinese art and aesthetic perception for several centuries [5].

Confucianism also emphasizes the unity of man and nature, their harmony and coherence, but still focuses on interpersonal relationships and perceives nature in the context of man and the aesthetics of everyday life.

Modern Chinese culture actively cultivates the well-being and material growth of the individual but focuses on developing and constructing a decent state's existence. From the standpoint of the Chinese Philosophy of Confucianism, it is clear that beauty is to knowing its inner world, self-improvement, and living simple, noble life in harmony with the world [6].

The harmony of human life is the main subject of Confucianism, and Confucius's reflection area is mainly practical morality. The fundamental ethical concepts – testimony on which this reasoning is based: «reciprocity» (相互); «humanity» (仁爱); and «golden mean» (中庸). In general, they make up the «right path» – Dao, which should be followed by anyone who wants to live in harmony with himself, other people, and heaven, and therefore live happily [7; 5].

«Reciprocity» is a love for people, as original friendliness, openness, sincerity, and courtesy about whom you enter into communication; Love for a neighbor in the truest sense of the word. The moral attitude «to the distant» is «humanity». It is love and respect for a man in general and human norms of life. Therefore, «humanity» implies admiration and respect for parents, and generally older and stands higher on the social ladder. These commandments can be performed with the help of five «simple and great» virtues: 1. Wisdom (智慧); 2. Mercy (Humanity) (仁爱); 3. Faithfulness (忠心); 4. The honor of the elders (长长); 5. Courage (勇气). Owning these virtues means a conscientious attitude and deep respect for themselves and others. Furthermore, this is the main thing in the manifestation of Humanity and mercy, which in Confucianism almost coincide [8; 528].

Mercy is the essence of philanthropy. It occurs when a person has a «heart like people», a heart that lives according to people's rules and is «sweet». Mercy is an unusual form of love, «sublimation» (using the modern term) of a directly experienced feeling of sympathy and goodwill. Mercy is rooted in this natural feeling but significantly exceeds it. Mercy is the joy of life, the wisdom of kindness, kind, and a clear conscience. In addition, mercy, the basic design that supports the Middle Kingdom, is the power that is an antipode of evil in the world. A person capable of mercy and guided by the commandments – a «noble husband» such a person is sharply different from the «low man», for whom mercy is unattainable. «Nobleman» and «low man» are ethical and political concepts. Only the one who performs the commandments and performs mercy can be a worthy senior dignitary and sovereign since it is precisely the ruler's name. «If the sovereign treats relatives properly, then people's love is flourishing». The moral of the nobleman gives him the right to power.

The philosophy of human harmony is the main philosophy of Confucianism. Such philosophy is as rooted as possible in man, open and natural for him, but she has weak prospects for theoretical development. It can either turn into a set of stale moral teachings, fantastic, but unfortunately, those erased from historical use, or become entirely philosophi-

cal anthropology (human philosophy). One of the famous followers of Confucius, who adhered to the human nature thesis, was Men-Tzu. He believed that «Humanity is the heart of man. Debt is a person's way. Is a pity that people leave their way and do not go on it, lose their hearts, and do not know how to find it!» All the troubles of the Celestial are from the fact that a person forgets about his natural mortality [9; 110].

Also, speaking of beauty, it is impossible to bypass the female body's aesthetics, which is not the last place in Chinese literature. Human appearance is seen as the most important creation of nature, and nature itself is the norm of beauty. In Chinese, the beauty of man is often transmitted through images of nature; several persistent metaphors and comparisons resemble female beauty with the beauty of nature. The ancient Chinese legend refers to four beauties, which by their beauty, overshadowed the beauty of nature: 闭月 羞花 (the beauty of the girl can overshadow the moon and embarrass flowers); 沉鱼 落雁 (fish, saw the beauty of the girl, drowned, and wild geese fell from height). In poetry and prose, metaphors that glorify feminine beauty are widespread, likened to its flowers, jade, snow, water, and moon: 出水芙蓉 (beauty, as the lotus appeared); 如花似玉 (beautiful as a flower, like nephritis); 花容 月貌 月貌 (the person is attractive as a flower, like a moon); 脂如 凝雪 (skin like snow); 盈盈 秋水 (eyes like transparent autumn water); 柳叶 细眉 (thin eyebrows like willow leaf, like a cherry); 唇如 花瓣 (lips as petals); 面若 桃花 (face as a peach flower); 青葱 玉指 (fingers like thin sprouts of green onions). In spoken language, such comparisons are rarely used [10; 25].

In the era of many peoples, feminine beauty has a celestial essence. Beauty as the embodiment of the highest perfection and harmony fascinated, bent in front of her, was adored, glorified, for her sake, and only for her, feats took place. However, beauty can carry destruction; it is deceptive and unpredictable. For a woman, beauty is relevant at any age. The Chinese writer Lee Yui (李煜 937–978) has a beautiful statement concerning the secretion of beauty, charm, and attractiveness of Chinese women: «It is necessary to make old – young, ugly – wonderful, habitual – amazing, and then life will change to Better» [11; 137–153].

A woman in ancient China played a minor role, and her status was governed by the canonical writings of the sage Confucius and was reduced to the position of daughter, wife, and mother. But the main feature of women's beauty in China was her wisdom. The canons of women's beauty in China can serve as

the work of the first Chinese historian-Bano Zhao (班昭, 45–116).

Bany Zhao became famous as a poet, showed interest in astronomy and mathematics, commented on Confucianism's philosophical works, and adhered to the canon of the behavior of the «noble husband». She wrote a treatise called «guidance to women» (女). R. Van Gulik expresses a traditional opinion that the Zhao bath was genuinely committed to the Confucian doctrine. Although she insisted on the need for education for women, she emphasized that this education should be directed solely to show a woman how lower she is than her husband and to demonstrate the obligation of her complete subordination to her husband. To consolidate its status in society, Zhao bath depicts the behavior of a noblewoman. The treatise reflects the views of Chinese patriarchal society, the whole pathos of which is to believe that a woman should serve her husband. Nevertheless, most importantly, she should prepare for this ministry and be worthy of a man; in this, the natural feminine beauty is revealed.

妇行第四。

女有四行，一曰妇德，二曰妇言，三曰妇容，四曰妇功。夫云妇德，不必才明绝异也；妇言，不必辩口利辞也；妇容，不必颜色美丽也；妇功，不必工巧过人也。清闲贞静，守节整齐，行己有耻，动静有法，是谓妇德。择辞而说，不道恶语，时然后言，不厌于人，是谓妇言。盥浣尘秽，服饰鲜洁，沐浴以时，身不垢辱，是谓妇容。专心纺绩，不好戏笑，洁齐酒食（齐音斋），以奉宾客，是谓妇功。此四者，女人之大德，而不可乏之者也。然为之甚易，唯在存心耳。古人有言：“仁远乎哉？我欲仁，而仁斯至矣”（论语述而第七）。此之谓也。

Chapter 4. About women's qualities

Women have four advantages: female perfection, female language, female appearance, and female skills. About the model, it can be said that a woman does not need to be too educated; Her language should be clear; Outwardly, she should not be too beautiful and sophisticated; And her talents should be at least average. Being gentle and pliable, constant and calm, faithful and clean, in behavior to exercise caution, in all actions to follow the established rules – here is absolute feminine perfection. Being cautious in judgments, not saying inappropriate words, and thinking about what you want to say to avoid verbosity is the true essence of women's speech. Always have a clean, washed face and hands, wear appropriate outfits, and regularly wash so that dirt does not accumulate on the body – this is the true meaning of the female appearance.

Being able to split and knit, avoid jokes and laughter, and carefully serve guests wine and snacks are real women's skills.

These four qualities consist of great female dignity, and it must possess all four. It is effortless to achieve this if only it strives for it with all its soul. The ancients said: «Is it not available to someone? If I want to be good, then I will be good». This principle also applies to the qualities required by the woman [12]. For many centuries, the singing of the Zhao bath quality of the ideal wife remained for the orthodox Confucian spouses only with the desired ideal.

Thus, relying on the Chinese philosophy of Confucianism, Taoism, and Treatise, Bano Zhao, it is clear that artistic and aesthetic understanding of beauty in China was considered from the plexus of nature, human harmony, and the beauty of the human body.

Conclusion. Having analyzed the formation of the artistic and aesthetic understanding of beauty in China, it is possible to distinguish three criteria by which the Chinese saw beauty.

1. The beauty of nature: In traditional Chinese aesthetics, the attitude toward nature is enshrined in principle «man and nature are one» (天人合一). Here man is not opposed to nature and is not perceived as its crown or enslaved person; he is one of the integral components of this world, just as nature is part of the universe. This relationship creates an element – Dao (道), the basis of all living things that came from nothingness, the source of beauty and, in fact, beauty itself, which is also the central concept of the philosophy of Taoism.

2. Harmony of man and the world: Modern Chinese culture actively cultivates the well-being of an individual and focuses on developing and constructing a decent state. From the Chinese philosophy of Confucianism, it can be understood that human harmony consists of knowing one's inner world, self-improvement, and living a simple, noble life in connection with the world.

3. Human beauty: The aestheticization of female beauty in China was considered from the point of view of the entanglement of nature and the beauty of the body. A woman was compared to a flower, jade, and the moon. Women's skin was compared to snow, eyes to clear autumn water, and thin eyebrows to willow leaves. Women's beauty was admired. At the same time, it was important for a woman to serve her husband. However, most importantly, she must prepare for this service and be worthy of a man; this is where true female beauty is revealed.

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**ЕТНО-ГУЦУЛЬСЬКІ КОДИ ПОЕТИЧНОГО СВІТУ ІВАННИ СТЕФ'ЮК
(НА МАТЕРІАЛІ ПОЕТИЧНОЇ ЗБІРКИ «ДИКА ЯГОДА»)**

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Стаття висвітлює змістове наповнення та художньо-стильові особливості поетичної творчості І. Стеф'юк на матеріалі збірки «Дика ягода» через призму філософсько-світоглядних і культурно-ціннісних орієнтирів. Звернено увагу на оформлення збірки, потрактовано її назву, з'ясовано символічність кількості творів і сакральність чисел, що фігурують в окремих поезіях.

На основі ґрунтовного аналізу розкрито образно-тематичну структуру збірки, що вміщує особисте й громадянське та головно розвивається у руслі народно-християнської культури. Цілісність образу гуцульського світу І. Стеф'юк складають символи та образи живої природи, предмети матеріальної культури, сакральні місця, християнські та язичницькі свята, такі як: Водохреща, Великдень, Перший Спас, Іллі, Коляда, Купайла. Окрему увагу приділено символам світла, води, саду, а також образам світу, сонця, птахів (ворон), тварин (вовк), які є наскрізними у збірці. Підкреслено, що кожен вірш І. Стеф'юк утаємничує в особливе світосприймання авторки, яка по-філософськи осмислює сакральне і містичне, осягає премудрості земного буття. Звертається поетеса до теми війни, де у віршах-рефлексіях передає власні переживання з вірою у переможність українського воявничого духу.