

THE INFLUENCE OF ELIOT 'S POETICS ON CHINESE POET BIAN ZHILIN'S POETRY CREATION

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Summary. *Bian Zhilin's poetry language form, writing technique and poetic philosophy certainly have deep roots in Chinese classical literature, but the influence of Eliot's poetics on it is still conclusive and cannot be ignored, especially his two poetry theories: the Objective Correlative and the De-Personalization theory.*

T.S. Eliot's *Objective Correlative* and *De-Personalization theory* have deeply influenced a generation of poets, who explored the development of modern Chinese poetry, and Bian Zhilin (1910-2000) is one of them. Bian Zhilin divided the poems into three categories: wisdom, affection and feeling. The *wisdom* category embodies the idea of the New Criticism's intellectual poetry: poet's unique insight into the universe of life combines emotions with wisdom, and it is inconvenient to be too straightforward. The use of allusions is an integral part of poetry that exists in traditional Chinese poetics and national common emotions [Li Hui 2013: 23].

In Bian Zhilin's poems, the common images such as *mountain*, *water* and *mirror*, which are often seen in Bian Zhilin's poems, are the indirectness and objectivity of poetry. In addition to the *De-Personalization* of poetry, the writing of intellectual poetry with the main wisdom is another important aspect of Bian Zhilin's poetic philosophy [Yuan Kejia 1990: 298-299] (*The Rain and Me*, *Fish Fossils (A Fish or a Woman)*) [Bian Zhilin 1979: 221-231]. The expression of Chinese classics and Western modern thinking form a beauty of tension. Tension, as the core category of the text, considered by the New Criticism school, is embodied in the unity of meanings expressed by all the extensions and connotations of the language of the work. Tension is the summary of various dialectical relationships in poetry, including semantic tension, work meaning and writing style. The unfamiliar connection of *hairpin*, *open eyes* and *emptiness* in the poem remind one of the distant and pure Buddhist. This kind of creation that combines Buddhist sentiments with individual children's affection without showing bluntness is precisely Bian Zhilin's attempt to impersonate emotions. The tension structure here is embodied in the work's relative space concept, the combination of personal feelings, religion, water and other *Objective Correlative* jointly constructs between the connotation and the extension layer; this tension is based on individual emotions and *De-Personalization*, which seemingly conflicts but harmonious opposites makes this love song more subtle [Sun Yushi 2010: 221].

It can be considered that the dissemination of new critical theories in China has effectively promoted the transformation of new poems: focusing on internal research and operating methods such as tension, metaphor, ambiguity and irony, which are also common rhetorical techniques in Chinese classical literature. *Objective Correlative*, *De-Personalization*, poetry expressing will and the implicit reasoning in Chinese and Western literature lie in Bian Zhilin's poems. It is presented in the form of intelligence. This impersonal consciousness, the use of *Objective Correlative*, the relative concept of time and space in poetry, the exchange of far and near distances, the linguistic tension formed by irony, metaphor and complex meaning all make Bian Zhilin in China promote the development of new poetry in the 1930s [Zhou Rongsheng 1993: 117-118]. Bian Zhilin's poetry language form, writing technique and poetic philosophy certainly have deep roots in Chinese classical literature, but the influence of Eliot's poetics on it is still conclusive and cannot be ignored.

References

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УДК 821(18)

POETRY—THE FUSION OF LANGUAGE AND IMAGINATION

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Summary. *S.T. Coleridge's most valuable and personal characteristics are theories about imagination, and this theory is reflected in his poetry creation in English Romanticism. He attaches importance to the creative function of imagination and the role of creative mind in imagination. It also pays attention to how poetry reconciles experience and ideas, the relationship between the subjective world and the natural world, the external material phenomenon and the spiritual self, and the core of solving these problems is his organic philosophical principles [4, p. 85]. The important part of his theory of imagination is the definition of poetry, the role of imagination, the distinction between imagination and fantasy, and the way of expression of imagination.*

In Coleridge's rule, poetry is the result of the interaction between subjective and objective, internal and external world forces to achieve unity, so what is the bridge between the two forces of unity? Coleridge believes that imagination is the unity of subjective and the intermediate force of objectivity, matter and me. Therefore, the problem of imagination has become a core issue in poetry creation. Speaking of imagination in Chapter 13 of Literary Career, he said:

«He exudes a harmonious atmosphere and spirit everywhere, which promotes the mixing and dissolving of everything, relying on a magical power that is good at synthesis, which is what we call the imagination. This power is motivated by will and understanding, and is always under their relentless but gentle, imperceptible control, the so-called "control and not tightness," which can balance the opposite, uncoordinated qualities And harmony, such as the same and different, general and specific, concepts and images, individual and representative, novelty and freshness and old and familiar things, an unusual emotion and a unusual emotion, always sober judgment and consistent calmness and enthusiasm and deep and strong feelings, and when it mixes natural and artificial to make it harmonious.» [1, p. 308].

From this text, Coleridge not only fully affirmed the creativity of imagination, but also viewed his imagination as a *magical force that is good at synthesis* from the perspective of his philosophy of life. Turn many into one and make them organically merge into one. According to Coleridge's insights, this incredible and comprehensive force of imagination can balance, coordinate and unify the eleven pairs of factors of opposite nature [3, p. 48]. The eleven pairs of factors are the same and different, general and specific, concepts and images, individual and representative, novel and fresh with old familiarity, emotions and order, judgment and feelings, Natural and artificial, except, imagination subordinate art to nature, form to content, and admiration of poets to the sense of poetry.