

DETERMINATION OF THE SOCIAL ROLE OF LANGUAGE, LANGUAGES, LITERATURE, BELARUSIAN FOLKLORE FUNCTIONING IN THE DEVELOPMENT CONTEXT OF EUROPEAN AND WORLD CULTURES

CHINESE MOTIFS IN THE POEMS OF MAKSIM TANK

S. Aksenichikov-Biryukov, A. Aksenichikova-Biryukova
Francisk Skorina Gomel State University, Gomel, Belarus

The name of Maxim Tank is one of the brightest in the history of Belarusian literature. In the past, the works of the poet excited and nowadays continue to excite readers by a variety of themes, images and forms. The relevance of the study is due to the great interest in the culture of China at the present time.

The purpose of this study based on the images of the poems of Maxim Tank is to reveal the impact of the trip to China on his work had in 1957.

Material and methods. The material of the study was the poems of the ‘Chinese cycle’ and other works of the poet about the historical and cultural monuments of China and talented people of this country written throughout his life. The research method is descriptive.

Findings and their discussion. Maxim Tank was one of the first Belarusian poets who introduced readers to China in his works. In the autumn of 1957 in the Soviet delegation ‘All-Union society of cultural relations with foreign countries’ the poet visited this country and took part in many events dedicated to the eighth anniversary of the People's Republic of China. This trip to China influenced the creative work of Maxim Tank and inspired the poet to create poems dedicated to the Chinese theme.

The first work is, the so called ‘Chinese cycle’, written in 1957-1958 and includes 26 poems. Maxim Tank introduces readers to the culture and traditions of China, referring to Chinese legends and traditions. In the poem ‘the Great wall’ M. Tank uses the famous tragic tale about Meng Jiang Nui, crying bitterly over the body of her husband Wang Xi Liang, who has died during the constructing of the Chinese wall: *I hear Meng Jiang Nui crying bitterly. / She say that the field is empty, the blood is freezing by hunger and cold, / That loneliness is in her fanza / Because the husband hasn't returned back home. / For running away the Emperor / Has made an order to build him up. / And Meng Jiang-Nui asks the high walls: / - where is Wang Xi-Liang, what happened to him?* [1, p. 160]. In the poem ‘the Old saying’, the poet mentions Chinese folk wisdom: *People's wisdom says/ It needs to be born in Suzhou / Because the climate there is the best; / It needs to live in the beautiful Hangzhou / Cause the*

city is the most beautiful; / But it needs to die in Luzhou, / The wood for the coffin there is the strongest [1, p. 161].

Amazing architectural monuments of China which Maxim Tank visited during his trip in this country inspired him to create a number of works. In the poem 'the White Horse' the poet introduces readers to the history of the Foundation of the first Buddhist monastery in 68 AD in China: *Two Buddhist monks, Gopala and Saladin / Arrived on a white horse brought with them their canon. / Emperor Ming ordered to put for them / Magnificent temple and in honor gave the horse the name: White Horse [1, p. 164].* In the poem 'Bridge of Eternal Tranquility' the poet with delight sings the beauty of the Beihai Park, the Imperial garden, which is located near the Forbidden city in Beijing: *Brother, if you have to visit this Paradise, / Believe that you will not see everything in a dream, but in reality: / the Magnificent Beihai Park and lake Beihai, / that like jade burning in a gold frame [1, p. 164].* And in the poem 'The Longmen Grottoes' the master of the poetic word tells us about the art treasures of the stone caves of ancient China: *What is living and eternal here is one / unique Art of the people / of the People as the Sage, the Poet and this / Always delights and surprises us [1, p. 162].*

Famous poets of China are not remained without attention of Maxim Tank. In the poem 'The shadow of the monument in water reflection of Dinhu lake' he describes the first known lyric poet of the Warring States period, Qu Yuan, who died in the river Milo: *And in reply I hear a hum: / Look in the steep whirlpool / But don't disturb the wind of the cane / And you will see how alive Qu Yuan is there!.. [1, p. 167].* In the work 'Bo-Jui-I' Maxim Tank writes about the famous representative of Chinese realism of the Tang Bo era, Jui-I, whose poems were understandable even to ordinary people: *Now here, where the glorious Bo Jui-I / Was once singing sad tunes, / Hearing a conversation of fishermen, a noise of the stream / of I Shui river that tears a driftnet with a catch [1, p. 162].* And in Maxim Tank's poem 'Luoyang' Bo Jiui-I is a symbol of friendship between China and Belarus: *I went to Laiane for a long time with my Chinese friends. / The friends were reading me Bo Ju-I, / And I read them verses of Kupala [1, p. 206].* The poem 'Qi Bai-Shi' is dedicated to the famous Chinese artist, calligrapher and woodcarver Qi Bai-Shi, who died in 1957: *Do not cry over the tombstone / like vervain in silence. / Don't you think this is / where Qi Bai-Shi ended his big endless journey? [1, p. 161].*

Maxim Tank not only gave the atmosphere of Ancient China, but also created the image of the modern state of China. In the poem 'Wan Sui!' Maxim Tank depicts a festive mood of the Chinese people which are celebrating the eighth anniversary of the founding of the People's Republic: *The areas flourished from wreaths / And from the smiles joyful and sincere / from the shine of the unfolded flag [1, p. 203].* The poet in the poem 'At the banquet table' writes about meetings with ordinary people of China and about his conversations with them: *the Table is filled with modest gifts of the earth: /*

Golden apples, tea, peanuts. / Like old friends, we started talking about bread, cotton and rice [2, p. 204]. And in the poem ‘At the gates of Tiananmen’ Maxim Tank wrote about the sincere friendship between the two peoples: *We have put our palms together. / No problem I understood few words in Chinese. / I stood with my friends on Tiananmen holiday, / and in harmony with their joyful song my sing merged. / By this song we wanted to say to the world: / We won't be able to be broken, to tear apart* [1, p. 202].

The influence of travel to China manifested itself in the creative work of Maxim Tank almost over the next five decades. And in 1990, the poem ‘Ai! I love’ was dedicated to the Chinese word ‘Ai’: *when meeting with friends, / I learn their language. / I open my phrases with the words / Necessary in life. / But where did you get ‘Ai!’, the Chinese word, / you don't know? / And always when you are in my arms / you repeat this* [2, p. 213]. In the same year, the poet drew attention to the similarity of Belarusian ants and Chinese characters. This inspired him to write a poem ‘Over Chinese characters’, in which he mentioned the names of famous Chinese painters: *I watch the forest paths / of Fussy ants. They somehow seem to me / Alive characters / Of the famous Su Shi, Sang Shu-Fang, / Lee Sun Bao-Ling, /from which I cannot come off / the Mystery of which / I can't solve* [2, p. 203].

Conclusion. Travel to China was an outstanding event in the life of Maxim Tank. In his works, particularly in the poems of the ‘Chinese cycle’ the poet vividly and figuratively conveyed his impressions of everything that impressed him in this country. These works were written by Maxim Tank immediately after his return from China. In them Maxim Tank cites the monuments of architecture of this country, famous artists and poets and conveys the atmosphere of modern China. The poet returned to the Chinese theme throughout his life.

Reference list:

1. Tank, M. collected works: 13 t / Maxim Tank. – Minsk: Belarusian. science, 2008. – Vol. 3: Verses (1954–1964).
2. Tank, M. collected works: 13 t / Maxim Tank. – Minsk: Belarusian. science, 2008. – Vol. 6: Verses (1983–1995).

THE PROBLEM OF HISTORICISM IN THE NOVEL “KING STAKH’S WILD HUNT” BY ULADZIMIR KARATKEVICH

I. Atrakhimovich

Secondary School No. 21, Vitebsk, Belarus

Uladzimir Karatkevich is one of the most famous Belarusian writers of the 20th century. He worked fruitfully as a poet, fiction writer, playwright, essayist, literary critic and screenwriter.