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ОБРАЗ ЖЕНЩИНЫ В ПОЭЗИИ РУССКИХ И КИТАЙСКИХ СИМВОЛИСТОВ

WOMAN'S IMAGE IN THE POETRY OF RUSSIAN AND CHINESE SYMBOLISTS

Аннотация. Рассматриваются женские образы в русской и китайской литературе.

Abstract. The article deals with woman's images in Russian and Chinese literature.

Ключевые слова: женский образ, поэзия символистов.

Keywords: woman's image, poetry of symbolists.

The end of the 19th and beginning of the 20th century is an important period of Russian and Chinese literature. In China, the so-called movement for a new culture arises and is gaining momentum, within the framework of which the literary revolution takes place, which set the task of transforming the language of artistic literature. Russian literature also undergoes changes. During this period, a variety of literary trends are developing. Among the latter is the symbolism, which in Russian and Chinese poetry is represented by an extensive range of names (in China: Li Jinfa, Wang Dong, Dai Wangshu; in Russia – Konstantin Balmont, Max Voloshin, Alexander Blok, etc.). Despite the fact, that these poets lived in different countries, and one (A. Blok) came into literature a bit earlier than another (Dai Wangshu), their fate and creativity are surprisingly similar.

Both poets received a classical philological education (Blok graduated from the historical and philological faculty of St. Petersburg University, Dai Wangshu studied at the literary faculty of the University in Shanghai and later at the faculty of foreign languages of the University of Zhendan). Both poets were fluent in French and had been to France (A. Blok traveled about Europe in 1911 and 1913, and Dai Wangshu came to study at the University of Paris in 1932). And each of them, being carried away by symbolism, experienced the influence of French poets. So, the translator Jean Sunvil notes that as for Blok one can speak of this influence to a lesser extent, however, in his poems a sense of closeness to the poetry of Paul Verlaine is felt [4]. The parallels with the lyrics of Verlaine are found in the works of Dai Wangshu [5]. Finally, in the creativity of both poets the reflection of their complicated (as evidenced by various reminiscences of the “strange” love of Alexander Blok to L. Mendeleeva and three unhappy marriages of Dai Wangshu) feelings for a woman whose image has become the object of consideration in this article was found.

The material for the analysis was the verse “You go away into the scarlet darkness” by A. Blok [1] and “Rainy alley” by Dai Wangshu [3] with a similar lyrical plot – met by a hero

of both poems, a woman for whom – it’s easy to guess – he has feelings, is yet out of reach. So, the lyric hero of Alexander Blok after the question “To wait or not to wait for the sudden meeting?” notes: “In the silence far-off steps sound even stronger”. The same is found in Dai Wangshu’s poem:

“I hope to come upon
A girl like lilacs,
Distressed and grudging...” [...]
“Soundlessly wending,
Aloof, cheerless, and unhappy.
She walks quietly closer,
Walks closer, casting
A glance like a sign, [...]”
“She is getting father, father,” [...]
“Walks out of this drizzling alley.
In the rain’s plaintive song,
Her color is washed away
Her scent dissipates
Washed out and dissipated, even her
Sighing eyes
Her lilac melancholy.” [...]

Similarity is traced not only in the plot of the poem unfolding around the meeting of the lyric hero with the woman but in the very environment of the meeting. The absence of any other people, half-presence of the “beautiful lady” creates the impression that it is not a real event, but rather an intimate experience. The feeling of unreality of the occurred half-date is amplified by the indication on “blurred” space, and on a shady image of the heroine herself. By Blok it is “You go away into the scarlet darkness... Either close or far you are / Lost into the sky”, by Dai Wangshu – “Walks out of this drizzling alley. / In the rain’s plaintive song, / Her color is washed away / Her scent dissipates / Washed out and dissipated, even her / Sighing eyes”.

At the same time, the image of a woman in Dai Wangshu’s poems, having, on the one hand, a real prototype (his first lover Shi Jiannya), on the other hand, was associated for the poet with the ideal of a new better life and revolution [1]. The same can be said about the image of the woman by Blok – inspired by Lyubov Mendeleeva verses about the «beautiful lady» going away into “the scarlet darkness” (the symbol of revolution) point to the possibility of a wider reading of love, at first glance, lyrics.

In this sense, it is characteristic that Blok’s lyric hero wants to meet the woman, but she “departs”, and he hears only her steps. Dai Wangshu’s woman is also elusive – it is no coincidence that she is compared with a dream, a fog, and her description contains the characteristics of “lilac color” and “lilac aroma”, which refer to the traditional Chinese symbols (lilac – a symbol of sadness) and indicate the longing of the lyrical hero, who can only hope for her appearance.

The poem “You go away into the scarlet darkness” refers to a cycle of verses about the «beautiful lady», which are dedicated to Lyubov Mendeleeva. In it the author creates the image of an ideal and unreachable woman. The same image in its different incarnations (a shy lover, misty lilac girl, innocent girl, sad lady) can be met in the lyrics of Dai Wangshu inextricably

cably linked with his personal life (for example, the first collection of the poet “My Memo-ries” – as well as the first verses of A. Blok – experienced a strong impact of the first love for already mentioned Shi Jiannya). All these tangible analogies are quite curious, because, although some similarities can be found between female images in Chinese and Russian literatures, it is impossible to say that they are identical.

So, considering the image of a woman in Russian literature, the researcher V. N. Kardapoltseva distinguishes the following types: 1) traditional women (e.g. Dolli and Kitti from L. N. Tolstoy’s novel “Anna Karenina”; 2) heroic women (e.g. Elena Stakhova from I. S. Turgenev’s novel “On the Eve”; 3) demonic women (Nastasya Filippovna from the novel “The Idiot” by F. M. Dostoyevsky) [2].

As for Chinese literature, the researcher Tang Zhangqin writes about the following images: 1) women – representatives of traditional virtue (Tsui Tsui from the novel “The Border Town” by Shen Tsungwen); 2) new women who were deeply influenced by the May Fourth Movement, revolutionary warriors (Xian Xian from the novel “Creation” by Mao Dun); 3) insidious and vicious women (Tsao TsiTsiao from the novel “The Gold Shackle” by Zhang Ailing) [6].

Despite the obvious at such generalization idea of similarity – for example, of Russian traditional women and Chinese women-representatives of traditional virtues, of women-heroines and revolutionary warriors, demonic and evil women – these images are still different. So, in Russian literature, traditional women take care of home, raise children, saddle themselves with domestic things. Love, patience and dedication are the main features of Russian women. And traditional Chinese heroines are distinguished according to Confucius by “four virtues” (virtue, modesty in speech, femininity, hard work) and “triple submissiveness” (submission of a woman in her youth – to her father, in marriage – to her husband, in old age – to her son).

Demonic women in Russian literature are not especially negative, unlike the “vicious” women in Chinese literature. And the type of female warriors appears in Chinese literature only after the May Fourth Movement, whereas in Russian literature the image of a woman-heroine is fixed already in the 19th century.

The images created by Blok and Dai Wangshu can hardly be referred to any type from those mentioned above. But there is an obvious similarity. Both lyrical heroines have following features: shyness, gracefulness, beauty and, at the same time, mistiness and mysteriousness. Besides, both serve as an expression of the poets’ ideas about the “wondrous new world”.

In our opinion, the appearance of such image common for so different Chinese and Russian literature is not accidental: both poets were influenced by Western culture, in particular, by French symbolism, and for both love lyric served the embodiment of their dreams of a new world and future changes upcoming with the revolution.

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ПРОГНОЗИРОВАНИЕ ПРОФЕССИОНАЛЬНОГО РАЗВИТИЯ МОЛОДЫХ СПЕЦИАЛИСТОВ В УСЛОВИЯХ КАРЬЕРНОГО КОНСУЛЬТИРОВАНИЯ

FORECASTING OF PROFESSIONAL DEVELOPMENT OF YOUNG SPECIALISTS IN THE CONDITIONS OF CAREER CONSULTATION

Аннотация. Анализируется актуальность проблемы прогнозирования профессионального развития. Рассматриваются возможности карьерного консультирования в прогнозировании профессионального будущего молодых специалистов, диагностический потенциал тестового комплекса «Профкарьера» в решении этой задачи.

Abstract. In article relevance of a problem of forecasting of professional development is analyzed. The possibilities of career consultation in forecasting of the professional future of young specialists are considered; diagnostic potential of the «Profkaryera» test complex in the solution of this task.

Ключевые слова: карьерное консультирование, прогнозирование, профессиональное будущее, профессиональное развитие, временная транспектива, индивидуальные траектории развития.

Keywords: career consultation, forecasting, professional future, professional development, temporary transpektiva, individual trajectories of development.

Профессиональное развитие молодого специалиста в условиях крупного промышленного предприятия является актуальной проблемой не только самого специалиста, но прежде всего проблемой сохранения и развития кадрового потенциала организации. Интенсивные инновационные, экономические, общественно-политические процессы быстро меняют конъюнктуру как рынка труда в целом, так и требования к профессиональной деятельности специалиста конкретного предприятия. Большинство исследователей в этой области, бесспорно, признается быстрое устаревание, а в некоторых случаях и полная бесполезность полученных профессиональных компетенций, навыков и знаний. Э. Ф. Зеер указывает: «нестабильность рынка труда привела к тому, что полученное базовое профессиональное образование утратило свое перспективное