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ARTISTIC FEATURES OF DU FU'S POETIC WORLD

Du Fu's work has had a significant influence on classical Chinese poetry and is an important component of Chinese literary heritage. His style, the principle of metaphorical imagery and poetic forms-formulae influenced subsequent poets and writers. Du Fu's poetry often thematically reflects the political, social and cultural aspects of his time, which helps contemporaries understand the historical context of the era of his life and at the same time organically interpret the manner of artistic creation. Du Fu's work not only reveals a wide figurative meaning, but also promotes a deep philosophical meaning. It is not by chance that his nickname "holy wise" expresses the poet's high degree of wisdom and spirituality.

The poetic legacy of the Chinese poet Du Fu was in the focus of researchers, including: I. Chembai [5], Ya. Shekera [6], E. Zavadzka, L. Eidlin, etc. Instead, cultural aspects and their conceptual functionality are rather vaguely defined in the work of modern literary critics.

The poetic heritage is replete with a number of works, including: "Spring landscape", "The guest has come", "The wild geese are returning", "Overnight in the terem by the river", "When the moon is shining, I remember my brother..." etc. Du Fu described the life around him using the mechanism of realistic contemplation – from farm work and harvest to military tactics and the blown-off roof of a house. He did not fantasize, but reflected reality in his poems, striking the truth of life as the key to aesthetic values. Knowledge was more important to him than beauty, so he considered himself, first of all, a person for whom truth is the main principle of creativity. Almost all aspects of life in their most varied variations were reflected in his poetic heritage: from emotional movements to traditional and moral and ethical judgments.

Researchers especially highly appreciate the harmony, balance and sincerity of his poetry, which ensured the author the status of a great classic of his time. The vast majority of poems demonstrate how the artist tries to convey the harmony of human relationships as fully as possible against the background of the Chinese landscape: the mountain niche is complemented by water-type images – rivers, seas, lakes. The palette of bestiary imagery seems to be extremely multifaceted, such as the symbol of cranes, which in world practice is conceptually connected with spring, the sun, new birth, the beginning, for example, in the poem "I left the tower of the Crane, my friend went swimming".

The image of a lark is conceptually expressive and often multifaceted in Du Fu's poetic world. The author's poetic matrix impresses with its multi-thematic nature in terms of cultural meanings. Aspects of everyday life, high life, images of the outside world in synthesis with human emotions and experiences tend to a deep philosophical origin. For example, the poem "Looking at the sacred peak" [3] presents a picture of admiration for the beauty and majesty of mountains. The lyrical hero is extremely impressed by the greatness of the Creator and at the same time inhales a huge temptation to be able to remain a part, a "monad" of this greatness, the law of Tao: "The natural law of Tao determines the continuous flow of things, their mutual transformation, intergeneration and changeability, which found expression in Tang poetry. The real world of "traces" is depicted elegantly

and in detail, there is always a shadow of the true creator of things in it. instead, one of the main motives of Buddhist verses is to understand the essence of nature" [6].

Bestiary symbolism can be clearly read in the poem "The picture that reproduces the falcon". The image of white silk from which a "falcon emerges" expresses the concepts of grace and strength, natural power, strength and endurance. The culture of the Eastern peoples long ago endowed this bestiary type with features of ownership of the heavenly space, which at the same time symbolizes immortality, and in ancient China this image was associated with the imperial mission. In the poem "On a Spring Day I Remember Li Bo" [6] one feels a deep intertextual poetic connection with Li Bo's work.

The vast majority of Du Fu's poems reproduce cultural meanings through deep observations of the world, where the aesthetic practice of depicting nature is organically combined and at the same time the importance of human feelings and experiences is subtextually veiled. This mechanism of contemplation makes Du Fu's work extremely interesting for interpretation. The influence of Du Fu's poetry on Chinese literature was not only that the poet improved the metric and style of Chinese poetry, while creating and developing an innovative style of writing. His poetry was highly appreciated for its deep meaning, expressiveness and emotionality, which inspired followers. The intellectual depth, expressiveness of feelings and devotion to patriotic ideas embodied in Du Fu's work became the basis for the formation of patriotic poetry of the medieval era.

Thus, thanks to his mastery in building a poetic world, Du Fu became a symbol of literary expressiveness and a master of depth in depicting the psycho-emotional world of a lyrical hero. His influence on the national literature of China is extremely important and multifaceted, which makes it possible to better understand the cultural matrix of the artistic world of Chinese creativity.

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