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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.

Thus, all that matters plant growth terms have metaphorical meaning in literary criticism. If these metaphors are activated, the object of criticism will be surrealistically distorted into tropical large-growing plants or parts of plant growth. Authors, characters, poetry styles and paragraphs, Vocabulary, rhythm and logic, one by one into seeds, flowers, fruits, leaves, branches and trees. His imagination of describing literature by organic analogy constitutes an important part of his organic system of literary ideas. In this basis, he formed his own philosophy of organic philosophy. Poet. While studying at the University of Cambridge, he was familiar with the ideas of Plato and Plotino and 17th-century Cambridge Platonists. He was also interested in natural science based on 18th-century empirical methods.

The first to influence Coleridge's rule was the theoretical ideas of British materialists Hobbs and Locke. Each particle seems to be on the association chain, pulling each other, closely related to him using Newtonian language to discuss this. Kind of experience. He also believes that there is no other relationship that can be assumed in advance except for temporal concepts, and that the relationships between concepts can only be assumed as temporal. In addition, he combines the theory of mechanical associativity with extreme optimism about the human condition. He believes that joy is more than pain. Due to habit, one can combine joy instead of deep and intricate ideas with less and less thought. Combined, in this way, human beings have infinite ability to improve themselves [2, p. 95]. In fact, this ability is extremely necessary, because the process of slowly linking happiness to the gradually rising form of experience is inevitable. A person cannot create new impressions or ideas for himself, but only through acceptance Feeling to pass everything to him. If he is properly stimulated by the outside world, and slowly through the habits of association, he will also reach his best state and form an appropriate moral concept. At first, Kohler's rule accepted these ideas in its entirety, but later he completely abandoned this view of mechanical materialism [7, p. 151].

British empiricism failed to help Coleridge explain all thoughts about imagination, so he turned his attention elsewhere. From 1798 to 1799, Coleridge visited Germany with Brother and Sister Wordsworth, where he drew a lot of spiritual nutrition from the philosophy of Kant, Fichte, and Schelling [5, P: 22].

Then Schelling's philosophy was well received by him. After reading Schelling's Transcendental Idealism System, Coleridge absorbed many of them, such as the function of art to reconcile human and nature, the difference between creative imagination and intuitive imagination, imagination and consciousness, and the relationship between unconscious activities and the role of unconscious and conscious activities in artistic creation, provide a theoretical basis for Coleridge to expound his imagination [6, p. 225].

Conclusion

He also completed the "philosophical revolution" in his own literary career. Whether it is the nourishment of subjective idealism from Kant or the nutrition of objective idealism theory from Schelling, it is to find strong support for his imagination theory. However, he was skeptical of every philosopher he studied, and he needed them in order to create his own poetic system, that is, the perfect combination of theology, aesthetics, and philosophy. Although he was not able to complete this great practice, and despite the many controversies he made for his efforts to this end, he remained attached to this work, to reading and organizing a large amount of material, and to deepening it thinking.

Poetry is the perfect fusion of language and human imagination.

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АКТУАЛЬНОСТЬ ДРЕВНЕВОСТОЧНОГО ФИЛОСОФСКОГО МИРОВОЗЗРЕНИЯ В СОВРЕМЕННОЙ КУЛЬТУРЕ

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Summary. *For the comfortable and harmonious existence of a person, a person in society and a person in the Universe, it is necessary to build a dialogue of two radically different philosophical directions. Looking at the root of the philosophical problem and assessing differences of views, ideas and values, one can judge the possibility of cultural dialogue based on knowledge and respect for philosophical ideas and traditions.*

Противоположность философских идей восточных и западных традиций создает огромную интеллектуальную, культурную и моральную пропасть между представителями данных географических регионов еще с момента первых взаимодействий: по средствам торговли, географических открытий и завоеваний. Но это было колоссальное количество лет тому назад, когда люди еще не были захвачены глобализацией, не имели доступов постоянной коммуникации и источников самой разной и максимально широкой информации. Тогда почему же сейчас для нас, на современном этапе развития человечества, до сих пор актуален вопрос познания древневосточной философии?

Для определения релевантности древневосточного мировоззрения в современной культуре необходимо обозначить области использования древних знаний: сохранение и преумножение историко-культурного наследия и построение конструктивного диалога между востоком и западом. Построение успешного перспективного будущего зависит от знания и переосмысления прошлого. Взглянув в корень философской проблемы и проведя оценку расхождений взглядов, идей и ценностей, можно будет судить о возможности культурного диалога, основанного на знании и уважении философских идей и традиций. Ходу развития цивилизации востока присуще черты автокоммуникации, социально-культурной интровертности, все это дает представление о формированиях философских идей.

Принцип антропо-природной соразмерности и мистико-медитативные практики показывают методы познания проблем философии. Два типа философствования отличаются постановкой проблем бытия – не-бытия, проблемой существования человека, определением и связью души и тела, отношением к гедонизму и человеческому счастью. То, что западная культура считает не-бытием отсутствием, несуществованием, отрицанием всех характеристик бытия и даже хаосом, в восточной философии принимает статус плодотворного, всепорождающего источника и начала всего сущего. Становление к решению проблемы существования человека так же имеет кардинальные отличия, в восточной философии, так например, душа, покидая тело человека, возвращается в круговорот, ища новые воплощения в бытие. Существование человека константно зависит от Универсума, меняясь под его влиянием. В то время как западная философская традиция утверждает, что душа не способна