

Китайська народна пісня, як мистецька форма, мистецький феномен, тісно пов'язана з історією країни, відображає рівень культури, відповідає історико-культурній ситуації, образам, жанрам, стилістичним особливостям музичного фольклору.

Література:

1. Вей Дзюнь. О жанровой структуре традиционного вокально-исполнительского искусства Китая. Проблемы становления инновационных подходов у современной освиті. Харків, 2004. С. 160–171.
2. Вей Дзюнь. Особливості розвитку вокальних жанрів традиційної музики Китаю. Науковий вісник Національної музичної академії України ім. П. І. Чайковського. Випуск 40. Музичне виконавство. Книга 10. Київ, 2003. С. 241–251.
3. Китайська цивілізація: традиції та сучасність : матеріали XIV Міжнародної наукової конференції, 5 листопада 2020 р. Київ, 2020. 496 с.

UDC 1(091) : 316.722

DOI <https://doi.org/10.36059/978-966-397-347-0-7>

Danylova T. V.

ORCID: 0000-0002-0297-9473

Ph.D. in Philosophy, Associate Professor,

Senior Researcher at the Laboratory of Methodology of Psychosocial and Political-Psychological Research

Institute for Social and Political Psychology

of the National Academy of Sciences of Ukraine

Kyiv, Ukraine;

Visiting Researcher at the Graduate School for Social Research

Institute of Philosophy and Sociology

of the Polish Academy of Sciences

Warsaw, Poland

ON THE CONFUCIAN VISION OF A PERFECT HUMAN

Key words: Chinese philosophy, Confucius, Heaven and Earth, human nature, noble human.

Within the ancient Chinese philosophical tradition, a human was seen as one of the myriads of living things – he/she is one of the components involved in the process of constant changes. Chinese sages believed that

everything depended on the Mandate of Heaven (tianming), which was embodied by the Son of Heaven (tianzi) that led to the idea of a direct connection of the Divine Forces with a ruler. Eventually, Heaven had been interpreted from the standpoint of morality. According to the prominent Chinese philosopher Confucius, a superior man always recognizes the ordinances of Heaven. Heaven was believed to punish the unworthy and reward the virtuous.

Confucius believed that humans lived in the moral world. Morality is an integral part of the structure of the universe. All people can cultivate virtue and act in accordance with the Mandate of Heaven. Confucius made the concept of jen the main theme of his conversations: jen (humanity) became general virtue. The human of jen is the perfect human. The concept of jen is closely related to the concept of li (propriety). “If a man be without the virtues proper to humanity, what has he to do with the rites of propriety?” [1, 3:3] Yi (righteousness, or justice) is another essential virtue. Shu (reciprocity) is one more Confucian concept that refers to a method of moral thinking, “what you do not want done to yourself, do not do to others.” [1, 15:24] Shu is a way of showing jen.

The ideological basis of the Confucius’s concept of a human is rooted in traditional Chinese views on the structure of the universe. He considers a human as a part of nature who obeys it, but at the same time is able to resist it due to the intermediary position between Heaven and Earth. Human nature includes two levels: innate qualities and the ability for self-improvement. It is not enough for an individual to have certain characteristics, traits; one must also be able to apply them concentrating the will and regulating his/her behavior. Given this idea, it becomes clear how people who are similar in innate qualities turn out to be so different socially and morally.

Since the abilities of people to regulate their behavior are different, special requirements are imposed on each social strata and different patterns of behavior are prescribed. Confucius associates the social positions of people with their moral characteristics. He describes an individual who is in line with Confucian moral precepts and embodies the ideal of junzi – a noble human, gentleman (literally, ruler’s son or noble son) [2]. He/she is a person of the golden rule – the principle of treating others as one wants to be treated. This person of humanity, “wishing to be established himself, seeks also to establish others; wishing to be enlarged himself, he seeks also to enlarge others. To be able to judge of others by what is nigh in ourselves – this may be called the art of virtue.” [1, 6:30]

The opposite of a noble human is a mean human, who does not have proper knowledge, so his/her behavior is not regulated by etiquette: “There are three things of which the superior man stands in awe. He stands in awe of the ordinances of Heaven. He stands in awe of great men. He stands in

awe of the words of sages. The mean man does not know the ordinances of Heaven, and consequently does not stand in awe of them. He is disrespectful to great men. He makes sport of the words of sages.” [1, 16:8]

A noble human is responsible for maintaining order in the Celestial Empire (China). According to Confucius, striving for humanity is in human nature, and to manifest it means to follow this nature and not to distort it. This idea was developed by the disciples of Confucius, in particular, by Mencius.

Acknowledgments

The author acknowledges the support provided by the Institute of International Education’s Scholar Rescue Fund (IIE-SRF) and the Graduate School for Social Research, Institute of Philosophy and Sociology of the Polish Academy of Sciences.

Bibliography:

1. Confucius. The Analects. Legge, J. (Trans.). Digireads.com Publishing. 2017. 92 p.
2. Stefon M. Junzi. Chinese philosophy. Encyclopedia Britannica. 2016. URL: <https://www.britannica.com/topic/junzi>.

УДК 78.031.4(510)787.6 (477)

DOI <https://doi.org/10.36059/978-966-397-347-0-8>

Дун Їтао

ORCID: 0009-0009-6973-9421

аспірант

Навчально-науковий інститут мистецтв

Прикарпатського національного університету імені Василя Стефаника

м. Івано-Франківськ, Україна

ЗАГАЛЬНА ХАРАКТЕРИСТИКА КОНЦЕРТНОГО ЖИТТЯ КИТАЮ КІНЦЯ ХХ – ПОЧАТКУ ХХІ СТОЛІТТЯ

Ключові слова: музична культура, масова культура, Китай, народний інструментарій, виконавці, оркестр, аматорське та професійне мистецтво, освіта.

Музична культура Китаю сягає глибокої давнини, не одне тисячоліття. Народний музичний фольклор, вокальне й інструментальне виконавство, театральне мистецтво та теорія музики – усі ці сфери музичної культури знайшли свій відбиток у літописі держави. Саме китайська народна музика, яка відображає багатовікові традиції,