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SEMANTIC IMPLICATIONS OF CHINESE LOVE POETRY: A CASE OF PALACE-STYLE POETRY (*GONGTISHI*)

The article made the first attempt for the Russian scholarship of analyzing Palace-style Poetry as a special phenomenon of Chinese lyric poetry and spiritual culture of the first half of VI AD. The author tries to explain the defining features of Chinese love poetry, peculiarities of the traditionalist views on it deriving from the Confucian theories and ideological and artistic features of gongtishi. The upper layer of the semantic of such verses is the praising of court beauties and their life in magnificent palace chambers, which comes from poet's ideas that the "true poetry" must deliver aesthetic delight of female attractiveness. However, there are some reasons to suggest its Taoist and Buddhist meanings. In the first case, the gongtishi poems are imitating an adept's meeting with goddesses; in the second they could have expressed implicitly different Buddhist concepts going from views of illusory nature of all being up to refusal of carnal desires. This semantic complicity allows suggest the Palace-style Poetry to be a daring creative experiment, undertaken to prove the richest creative opportunities of Chinese love poetry.

Keywords: China, Southern and Northern Dynasties, Chinese poetry, poems on amour themes, Palace-style Poetry, Confucianism, Taoism, Buddhism.

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