

АНАЛИЗ ЛИТЕРАТУРНЫХ ПРОИЗВЕДЕНИЙ ЦЗЭН ГОФАНЯ (1811-1872)**THE ANALYSIS OF THE LITERARY WORKS OF ZENG GUOFAN (1811-1872)**

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В данной статье рассматривается письменное наследие Цзэн Гофаня. Вкладом автора в исследование является введение в научный оборот ранее непереведенных работ Цзэн Гофаня. Обосновывается мысль о том, что его письменное наследие включает в себя не только приказы, военные записки, но и письма, стихи, донесения. Автор отмечает, что анализ литературных произведений Цзэн Гофаня позволяет сделать вывод о том, что классификация его сочинений оказалась более разнообразной.

This article examines the written legacy of Zeng Guofan. The author's contribution to the study is the introduction of previously untranslated works by Zeng Guofan into scientific circulation. The idea is substantiated that his written legacy includes not only orders, military notes, but also letters, poems, reports. The author notes that the analysis of Zeng Guofan's literary works allows us to conclude that the classification of his works turned out to be more diverse.

Ключевые слова: Цзэн Гофань, школа Тунчэн, литературные произведения, конфуцианство, китайская литература.

Key words: Zeng Guofan, Tongcheng School, literary works, Confucianism, Chinese literature.

In the second half of the 19th century, Chinese literature was shaped not only by internal factors (classical Confucianism, selection of models for emulation, formalism) but also by external (political situation, development of relations with the West and Japan, the policy of "self-strengthening"). The Tongcheng School, as a literary institution that played a bridging role in the political and literary life of the Qing Dynasty (1644-1911), was also influenced by the West. The Tongcheng School was a literary and practical association that held a significant place in the creative and political life of the Qing era (1644-1911). It emerged during the consolidation of the Manchu regime. Since the time it was formed, the school enjoyed the patronage of the authorities. Chinese scholars accentuate the importance of the fundamental principles and innovations of the Tongcheng School for Chinese literary thought. In "The History of Chinese Literature," the Tongcheng School is presented as one of the most significant literary-political associations of the mid-Qing dynasty [3, p. 112].

In the early Chinese research tradition, the analysis of the fundamental principles of the Tongcheng School did not place particular emphasis on the activities of Zeng Guofan. Perhaps the scarci-

ty of references and mentions of him as a literary figure is explained by the ambiguity in evaluating him as a government official. However, there are exceptions in some contemporary works where Zeng Guofan is regarded as a person who "deviated from the traditions of the Tongcheng School. Zeng Guofan (曾國翻, 1811-1872) was one of the reformers of the Tongcheng School, known at that time as a political figure, military commander, and thinker. He interpreted the works of the classics and proposed four types of emulation of ancient prose style that served as indicators for evaluating literary works: "spiritual strength," level of knowledge," "harmony of emotions," and "entertainment value" [5]. However, Zeng Guofan went further in his literary assessment, as he understood that even if authors were to use the same emulation techniques, their works would differ not only stylistically but possibly even in genre. Thus, he arrived at a nontrivial conclusion for his time: despite writers' emulation of the classics, the character of their works acquires new specific traits over time, accompanying the natural course of literary development. This idea allowed the loosening of conservative literary reins, thereby enabling the influx of new authors into the stream of the Tongcheng School. The Tongcheng adherents recognized the role of Zeng Guofan as a leader who, with the help of literature, expressed not only his views on the moral and ethical norms of his time but also his attitude towards external relations and interactions of the era. His rich literary legacy serves as a source of his views and perceptions. His works are diverse in style and genre. Zeng Guofan employed not only a formal style (reports, letters) but also an academic one (commentaries on philosophical works), a publicistic one (biographies), as well as literary styles (poetry, prose). Genres were also widely represented, ranging from songs and poems to biographies and reports to the emperor. According to Zeng Guofan, literature plays a crucial role in shaping and developing individuals as personalities. In order to implement this task, it is important not only to consider the content of works but also their genre and style. Writers need to objectively assess the current situation, select expressive means, and adhere to specific stylistic features, rather than simply copying traditional canons. Thus, Zeng Guofan introduced new ideas into literary theory, without excluding elements of Confucian pragmatism. A comprehensive overview of Zeng Guofan's literary legacy as a representative of the Tongcheng School in the Russian research tradition can only be found in Kirina Golygina's monograph [2], where the author focuses on Zeng Guofan's development of the fundamental principles of the theory of fine writing. According to Golygina, the literary works of the "Prince of Cultural Integrity" (文正公) can be divided into three parts: philosophical works, literary works (poetry and prose), and documents related to administrative activities (reports, orders, etc.) [2, p. 28]. Golygina K. believes that Zeng Guofan wrote three discourses (which can be classified as a philosophical work), where the characteristic traits of the noble man (君子) are subjected to detailed analysis. The most famous essay is "On the Noble Man's Fear of Independent Judgment" or "On the Alarm Bell for the Gentry" [2, p. 28]. The researcher also attributes the genre of biography (傳) to Zeng Guofan's philosophical works, as it largely narrates the biographies of philosophers and famous historical figures. Golygina K. classifies works in the genre of lament (哀) and a genre known as "historical records" (記文) as Zeng Guofan's literary works. "Letter to Prince Han" is one example of historical records (記文). Zeng Guofan acquaints the reader with the ritual of sacrifice, mentioning his predecessors in the prose preface which is followed by a poetic text. The researcher considers various works related to administrative activities, including written appeals to the sovereign (章表), as documents. Although Zeng Guofan's works are logically arranged, it can be assumed that the range of genres in the thinker's works are more diverse. The collected works of Zeng Guofan consist of eight volumes, initially published with the support of his associate Li Hongzhang (李鴻章, 1823-1901) in 1876 [1]. The first section of the complete works contains the author's biography (傳), memoirs of contemporaries, official decrees enumerating his merits, and commemorative words from relatives and friends. The second section of the complete works includes commen-

taries (疏) and brief reports (駟), with approximately seven hundred and fifty units of exemplary works of this kind [4, p. 47]. The third section comprises literary anthologies, poetry collections, works of mixed genres, and military notes. The section "Literary Anthologies" (文集) consists of 4 scroll manuscripts and presents works of the genre of posthumous inscriptions (銘), prefaces (序), notes (記), and reports (表). This section includes slightly over one hundred and fifty units. The section "Collection of Poetry" (詩集) in four scrolls also comprises approximately one hundred and fifty units. The section called "Works of Mixed Styles" (雜著) is particularly interesting, especially the second scroll "Notes" (筆記), which contains entries with titles such as "Ritual" (禮), "Literature" (文), "Success and failure are determined by Heaven" (成敗天定), "The Noble Man and the Petty Man" (君子, 小人), "Troops" (兵) [4, p. 48]. It is noteworthy to mention that various descriptions of the internal organization in military camps, rhymed rules of conduct for soldiers ("Song of Love for the People" (愛民歌), "Victory Song for the Army" (陸軍得勝歌), "Victory Song for the Navy" (水師得勝歌)) are also included into this section [4, p. 47]. Undoubtedly, all literary notes on military topics were linked to Zeng Guofan's practical activities – organizing the Hunan Army, implementing the policy of "self-strengthening." The "Four Maxims for Daily Practice," (日課四條) reflecting Zeng Guofan's philosophical views can be found in the same section. Military notes (治兵語錄) have a structure of a classical military treatise, consisting of 12 chapters, such as "The Talent of a Commander," (將才) "Personnel Deployment," (用人) "Sincerity," (誠實) and "Aspiration for High Ethical Standards (Humanity and Justice)" (尚志), etc. The fourth section consists of various letters (書札) [4, p. 47]. It is presented in 27 scrolls. There are exact dates of each of the scrolls. The fifth section comprises commentaries on classical and historical works. The section includes the following works: "Essentials of the 'Mencius'" (孟子要錄) in five scrolls, "Discourses from the Hall of Ming Yuan" (鳴原堂論文), and "Records of Reading Books from the Study of Qiuque" (求闕齋讀書錄) in ten scrolls [4, p. 48-49]. The sixth section consists of brief notes on historical and philosophical works that make approximately seven hundred units in twenty-six scrolls. This section comprises Zeng Guofan's commentaries on biographies of famous individuals, notes made by Zeng Guofan while reading renowned philosophical works such as "Zhuangzi," "Xunzi," "Han Feizi," and various notes on the works of Ouyang Xiu (歐陽修, 1007-1072), Sima Guang (司馬光, 1019-1086), and Wang Anshi (王安石, 1021-1086). This section also includes commentaries on individual hexagrams of the "Yi Ching," Sima Qian's "Records of the Grand Historian," and Ban Gu's "Han Shu" [1]. It is worth to note that the twenty-second and twenty-third scrolls of this section are dedicated to the analysis of various military campaigns described in various historical works. The seventh section consists of approximately five thousand poems (詩) [4]. The eighth section consists of diaries, correspondence, and letters to family members (家書). Thus, in Zeng Guofan's written heritage, there are several classes of works that can be distinguished and that were not mentioned by K. Golygina [2]. The analysis of the complete collection of works by Zeng Guofan's allows us to conclude that the classification of his writings, both in terms of content and genre criteria, may be much more complex. The presence of a large number of literary works, including poetry, presented in his texts of various genres draws special attention. The presence of a large number of literary works, including poetry, represented by texts in various genres and deserves researchers' attention.

A separate section of Zeng Guofan's literary legacy includes works on military themes, that can be divided into military-historical (analysis of famous military campaigns), military-theoretical (military notes on the abilities and skills of individuals), and military-practical (regulations, brief rules, and recommendations for soldiers). Some of these works are written in poetic form. This section is seen as a significant source for studying the military "factor" during the period of the "self-

strengthening" policy [6]. "Domestic literature" can be attributed to a separate category. These texts were not meant for publication but for reading within the household and friends circles (diaries, correspondence). This section serves as a source for the foundations of upbringing and the formation of family values. The conducted analysis of the structure of the literary legacy allows to assert that almost all spheres of Zeng Guofan's work (military career, writing, philosophical reflections, personal life) are documented not only by historical evidence but also by texts written personally by the author. Zeng Guofan is an example of a thinker who, in addition to his administrative work, is directly associated with literary creativity. The example of his numerous works gives the chance to follow the stages of individual's upbringing and, also, the stages of the evolution of social and political life in China in the 19th century. Therefore, the further research strategy implies reconstructing of the reflection of the ideas in his works [6]. The collection of his works was first published by Li Hunzhan in 1876. Zeng Guofan is an example of a thinker who, in addition to his administrative work, is directly associated with literary creativity. Furthermore, the conducted analysis of Zeng Guofan's written legacy has enabled the identification of the most relevant sources for reconstructing his theoretical constructs. Key sources for reconstructing and understanding Zeng Guofan's views are his literary works, including poetry and prose. Zeng Guofan's literary merits were acknowledged by many Chinese figures. Li Shuchan writes in his preface that in literature, after Ouyang Xiu (1007-1072), there were only Zeng Guofan's works worth paying attention to [2 p. 101]. Xue Fuchen admired Zeng Guofan, calling him a "great man of the era," and praised him for enriching literature by introducing the principle of "narrow political utilitarianism" [7 p. 112]. It is noteworthy that he was posthumously granted the title of "Prince of Cultural Integrity."

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