

Veselin Karastoychev

*THE ONOMATOPOEIA IN THE ANCIENT CHINESE "BOOK OF SONGS"
AND THE LATE POETRY OF GU CHENG*

The article propounds a different approach towards the works of Gu Cheng – one of the leading figures of the so called "shadowy poetry" from the beginning and the first half of the 80', whom the Chinese critics often determine as "foreign" to the Chinese tradition. One of the principles, laid in the ancient "Book of Songs", indicates that according the traditional Chinese poetics, the verses are built on the basis of exclamation/onomatopoeia towards the so called "meaningful words" and are placed in specific ideological and social context. In the late works of Gu Cheng the dichotomy onomatopoeia-meaningful word is again active but this time the stress is on the intuitive perception of reality, characteristic of the onomatopoeia. Which by itself is turning the archetype upside down – a typical Chinese version of avant-gardism?