

CHINESE AUTHOR'S SONG AS A SYNTHESIS OF GERMAN AND CHINESE CULTURE: THE EXAMPLE OF HUANG TZU'S VOCAL CYCLE 'THREE DESIRES FOR A ROSE

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- **ABSTRACT:** The article establishes functional connections between distant artistic phenomena, namely classical Chinese poetry and German Kunstlied, whose synthesis defines the genre-specificity of 20th-century Chinese art songs and the vocal cycle “Three Desires of a Rose” by Huang Zi. Huang Zi’s poetic texts exhibit links with traditional classical Chinese poetry, dominated by the concept of eternal return. This principle is reflected in the vocal cycle “Three Desires of a Rose” through the interplay of themes, images, and symbols originating from the “Seven Golden Ages” of Chinese poetry. The synthesis of classical Chinese poetry and German Kunstlied in Huang Zi’s vocal cycle poses an intriguing challenge for modern musicology. This synthesis establishes unique connections between artistic cultures separated by time and space, enriched by elements of the German Kunstlied tradition, which emphasize the significance of individual expression. Notably, shared characteristics between Chinese poetic tradition and German Kunstlied, evident in Huang Zi’s vocal cycle, include the principle of “landscape in emotions,” the exploration of themes like return, homesickness, loneliness, desire, and the evocative portrayal of spring, water, flowers, and questioning. These elements collectively reveal the inner world of the Heroine. The cycle’s three songs each depict a different aspect of the Heroine’s emotional journey. The first song portrays the spring landscape mourning the Heroine’s homesickness, while the second depicts a woman grieving for her husband and her fading beauty. The third song features the Maiden Rose appealing to the wind and rain, the enamored “passionate passerby,” to preserve her beauty. The vocal score is characterized by a unique atmosphere and intonations reminiscent of European Romantic music. In conclusion, Huang Zi’s vocal cycle “Three Desires of a Rose” stands as a unique composition that unites elements from both Chinese and German musical traditions, thus holding significant relevance in the context of 20th-century musical heritage.
- **KEYWORDS:** Chinese music; Kunstlied; Vocal cycle; Huang Zi; Synthesis; Poetry; Emotional; Musicology.

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Introduction

Originating in the 1920s through the work of Chin Zhu and Zhao Yuan Zhen, Chinese art song was created based on a creative reinterpretation of the German *Kunstlied*. It soon gained significance as a national genre representing the musical culture of modern China. While Chin Zhu primarily relied on verses from classical poetry of ancient China when composing Chinese art songs, Zhao Yuan Ren preferred to use verses from modern poets, including his own, as poetic prototypes.

In the 1930s, Huang Zi, in the development of the tradition established by Zhao Yuan Zhen, turned to the poetry of contemporary poets. The historical significance of Huang Tzu's work is due to the fact that he was the creator of the romantic vocal cycle in Chinese music of the 20th century (the cycle of Chinese art songs). Huang Tzu's vocal cycle "Three Wishes for a Rose" (1932) based on poems by the composer's contemporaries, poets Wei Hanzhang and Long Chi, displayed the processes of interaction of traditions, dating back to Chinese classical poetry, and innovations that go beyond the foundations of national culture, characteristic of the art of China in the 20th century. The poems selected by Huang Tzu contain many threads that connect their work with traditional classical Chinese poetry. This is explained by the specifics of the development of Chinese literature, based on the idea of eternal return.

In the poems included in the vocal cycle 'Three Wishes for a Rose,' the concept of eternal return is embodied through the interaction of themes, images, and symbols developed during the 'seven golden ages' in the history of Chinese poetry (Roshenko, 2004, p.16). The poems that serve as the poetic foundation of the cycle maintain the principle of ancient Chinese poetry, wherein the poet must be aware of their place in the universe and interpret the "priority of the individual" as a "synthesis of the previous experience of generations" (Edlin, 1978, p. 23).

The specificity of the manifestation of the priority of the individual in Huang Tzu's vocal cycle (as well as in Chinese art songs as a whole) lies not only in the synthesis of national poetic traditions but also in the inclusion of German *Kunstlied* traditions as part of this synthesis. While the poetic texts underlying the songs exhibit a system of symbols characteristic of classical Chinese poetry in its historical and artistic integrity, the musical dramaturgy of the vocal cycle incorporates a system of intonational signs that indicate their European Romantic origin. The specificity of the manifestation of the priority of the individual in Huang Tzu's vocal cycle (as well as in Chinese art songs as a whole) lies not only in the synthesis of national poetic traditions but also in the inclusion of German *Kunstlied* traditions as part of this synthesis. While the poetic texts underlying the songs exhibit a system of symbols characteristic of classical Chinese poetry in its historical and artistic integrity, the musical dramaturgy of the vocal cycle incorporates a system of intonational signs that indicate their European Romantic origin.

The principle of National Chinese Poetry on the example of Huang Tzu's cycle "Three Wishes for a Rose"

Three poems selected by Huang Tzu, which formed the verbal basis of the cycle, are united by an indirect, veiled adherence to the traditions of the ancient Chinese "poetry of gardens and fields" – shangshui. The refraction of the traditions of "poetry of gardens and fields" in the poetic texts of Huang Tzu's vocal cycle is evidenced by the preservation of its main features: firstly, the voice of the lyrical hero presented in it sounds like the "voice of the heart", according to L. Edlin's (1978, p. 45) definition, and secondly, the landscape is inseparable from emotions. Landscape in emotions is the principle of national Chinese poetry, which has retained its significance up to the present day and is close to the principle of conveying feelings through the landscape, inherent in European romanticism (which is also reflected in the German *Kunstlied*). If the Chinese classical "poetry of waters and mountains", which Chin Zhu turned to in the famous song "The Great River Flows to the East", tends to reveal images of the heroic past, then in the poetic masterpieces of the 20th century, included in the Huang Tzu vocal cycle, the landscape serves to reveal lyric content.

By their genre nature, the first and second songs of the cycle can be classified as 'songs of despair,' similar to the ones created by the poet Qu Yuan, who carried out a 'poetic revolution a century and a half after Confucius' (Roshenko, 2004, p.89-90). The content of the third song of the cycle is correlated with the "exuberant joy of sensual nature", characteristic of the work of the poet Cao Zhi from the 2nd century AD. In the poems written by different poets, the composer discovers interacting cross-cutting themes and images (both poetic and musical), which allow for the integration of the songs into a vocal cycle. The poetic texts of the songs are characterized by a feature inherent in classical Chinese poetry: the 'apparent attention' of nature to man. Nature is attributed with "comprehending... thoughts" of a person, "participating in his sorrow, resonating with his spiritual movements, particularly when he is alone, with an open and free heart, far from the concerns of everyday life, and joining itself in majestic silence with his countenance" (Edlin, 1978, p. 23). The songs of the cycle are unified by an important theme in Chinese poetry, the 'yearning for a life that exists only in dreams' (Edlin, 1978, p.100).

The action of the landscape principle in emotions interacts with the unfolding in the vocal cycle of Huang Tzu of the theme of the search for "salvation in nature" (Liu Yan, 2012, p.205), the origins of which go back to Confucianism. Its deployment presupposes the separation of the hero from his environment, the flight "from the world and career" (Liu Yan, 2012, p.49). The acquired loneliness allows the exile to feel the saving role of the nature he contemplates, evoking thoughts about the infinity of the universe.

Landscape in emotions" principle captures the "power and depth of the Chinese image" (Edlin, 1978, p. 19). The first song of the cycle portrays a melancholic atmosphere where the beautiful spring nature seems to sympathize with the Heroine's homesickness, reflecting the mood of separation that torments her soul ("Outside the window, the cuckoo is crying"; "fallen flowers" floating "on quiet waves"). The second song depicts a woman who, yearning for her husband, loses her physical beauty ("Look in the mirror,

she probably lost weight. She is not herself to take care of her hair and attach a diadem.”). However, in line with a tradition that has evolved in Chinese classical poetry, the essence of true conjugal love is expressed through the beauty of the Heroine’s soul and her emotions.

The development of the theme of longing unites the first two songs of the cycle, where the first describes homesickness, and the second portrays longing for a beloved husband. In the third song, the image of the Rose Maiden is presented, who implores the wind and rain not to destroy her triumphant (albeit short-lived) youthful beauty, which has captivated the “passionate passerby.” Thus, from song to song, the cycle affirms the idea of beauty, encompassing both its external and internal manifestations. The unfolding of the beauty image follows the principle of the “cycle of concepts” characteristic of classical Chinese poetry. O. Roshenko reveals the essence of the mission assigned to Chinese poetry, discovering it in the context of “Chinese science within an encyclopedia.” As a result, it becomes evident that “all themes have been examined from the perspective of both science and poetry” (Roshenko, 2004, p.98).

The question of dramaturgy of the cycle

In line with this traditional mission of Chinese poetry, the dramaturgy of the vocal cycle observes the development of a system of interrelated and complementary themes, images, symbols and metaphors from song to song. The metaphorical lines gradually expand the images and symbols of the “poetry of gardens and fields”, characteristic of both Chinese science and encyclopedias. These include images of spring, water, flowers, birds, trees and related attributes that enhance and clarify their meanings. The poems of various poets, selected by the composer for the vocal cycle, are united by the theme of revealing the depth of the female soul, inseparable from the stage images of spring. The multifaceted depiction of a Woman is one of the most significant moments in the German Kunstlied and in the European romantic vocal cycle, as can be seen, for example, in R. Schumann’s “Frauenliebe und-leben cycle”.

In each of the poems, the Woman emerges as the embodiment of beauty, radiating from her soul and illuminating the surrounding landscape. The interplay of poetic metaphors and symbols reveals the central image of the Woman in Huang Tzu’s vocal cycle. The poetic texts in the vocal cycle exhibit a characteristic feature of the Chinese classical poetry encyclopedia known as the “cycle of concepts” (Lyu Bincyan, 2014, p.100). The essence of the “cycle of concepts” in the Chinese poetic tradition lies in the unity of diverse elements and a unifying principle in the structure of the artistic image. In Huang Tzu’s vocal cycle, the ‘cycle of concepts’ revolves around the central artistic image of spring, which serves as a unifying thread across all three songs. The uniqueness of the vocal cycle lies in the fusion of three spring songs, three spring miniatures that portray the transformation of the Woman’s images and states.

In Huang Tzu’s vocal cycle, spring is not only a symbol of the triumph of awakening nature, life and love. According to the traditions of Chinese poetry, spring is also

associated with images of longing, loneliness, and sadness. In the formation of a “cycle of concepts” around the image of spring, the accompanying cross-cutting semantic images of trees, flowers, water, birds participate as attributes of the central image. The poetic texts of the first two songs, written by one poet, permeate through artistic images. Such, for example, is the image of a cuckoo, which symbolizes suffering in Chinese mythology, the cry of a lonely soul. The grieving Heroine wants to become a Cuckoo, so that, having gained the freedom of flight, to fulfill her desires. None of the cross-cutting semantic images accompanying the disclosure of the essence of the central image of spring remains constant in its manifestations. The constant variability of the content and design of cross-cutting semantic images contributes to the disclosure of the encyclopedic unity inherent in poetry.

Symbolism in Huang Tzu’s vocal cycle “Three Wishes for a Rose”

The image of the Woman in the vocal cycle is inseparable from flower and plant symbolism, just as it is inseparable from the image of spring. In the first song (“Longing for the Homeland” with lyrics by Wei Hanzhang) and the third song (“Three Wishes for a Rose” with lyrics by Long Chi), the image of the Heroine is associated with the ancient theme of Chinese poetry - admiring a flower and correlating emotions with it. This includes likening sadness to crumbling petals. The poems by Wei Hanzhang and Long Chi inherit the tradition of flower poetry, which serves as a reflection of the Heroine’s state of mind, whether it be suffering and longing for her homeland or triumphant, admiring the beauty of herself and the world around her.

In the central song of the cycle (“May Love” with lyrics by Wei Hanzhang), a parallel is drawn between the image of the Woman and the willow and poplar trees that stand as lonely as she does along the road where her husband left many years ago. The Huang Tzu cycle reflects one of the most important characteristics of Chinese poetic art – the ability of the artistic image captured within it to form the theme of art and generate an independent genre of poetry. This metamorphosis and unity of image, theme, and genre are particularly evident in the final song of the vocal cycle. The image of the rose, which holds a fundamental place, is associated with the theme of admiring a flower (in this case, a rose) and with the poetry inspired by the rose.

The artistic image, theme, and genre of art, which originated from the contemplation and praise of the beauty of a rose, coexist simultaneously in Long Chi’s poem. Similar metamorphoses, presented in unity, can be found in classical Chinese poetry not only in relation to the admiring contemplation of the rose but also, for example, the chrysanthemum. The admiration of the chrysanthemum gives rise to an artistic image that becomes the theme of poetry and eventually the poetry of the chrysanthemum itself. In regard to the exploration of the theme of “blooming flowers,” which is characteristic of Chinese classical poetry, the third song of the cycle aligns with the “poetic dictionary” found in the works of Liu Xie, a poet from the 5th century whose legacy contributed to conveying “the beauty of external, ornamental fantasy” (Liu Yan, 2012, p.92).

Water in the vocal cycle appears as an element of the musical and poetic world, invariably accompanying the Heroine and being an important component of the landscape surrounding her, undergoing a series of metamorphoses. The image of water, which is included in the musical and poetic landscapes of the cycle as a reflection of the emotions of the Heroine, is associated with the embodiment of the idea of return. In the first song, water is presented through the musical and poetic image of quiet waves along which fallen flowers float. This image contributes to the musical embodiment of the idea of return, which plays a decisive role in the content of the first song and the cycle as a whole: along with quiet waves and fallen flowers floating on them, the Heroine dreams of returning to her homeland. The intoneme of the wave determines the process of development of the musical dramaturgy of the first song of the cycle, the features of its piano part. The musical dramaturgy of the song is inherent in the principle of intonational anticipation of the final verbal and poetic symbol: the intoneme of the wave precedes its appearance in the poetic text. As a result, the concept of return, accompanied by the movement of quiet waves, shapes the entire intonational and dramatic process, taking on the significance of the leading sound symbol of the song. The intonational function of the quiet waves, conveying the message of return, attests to the role of intonational generalization in song dramaturgy. In the first song, the tone of the quiet waves temporarily disappears only at the boundary between the first and second sections of the form (on the words “Awakening the feelings of parting”). The resurgence of the undulating movement in the piano part coincides with the vocal utterance of the key word “return” (“I asked the fallen flowers, are you sailing south with me on the quiet waves? I wanted to return to my homeland with them”).

The imagery of water also holds significance in the musical dramaturgy of the second song in the “May Love” cycle. While the quiet waves toneme plays a decisive role in the first song, the rain toneme becomes the foundation for the musical and poetic content of the second song. The sound of raindrops falling on the steps of the house, where a lonely Woman yearns for her husband, echoes in her heart, acquiring the symbolic meaning of the Heroine’s tears. The musical representation of rain tears permeates the first part of the song (written in two-part form), serving as the basis for the piano part. Similar to the first song, the return of the rain intoneme in the miniature code of ‘May Love’ seems to emphasize the role of the return concept in the shaping process. As in the first song, the idea of return is proclaimed in the final lines of the second song in the cycle (the Heroine ‘laments not becoming a cuckoo to call him back so that he would return soon’).

The element of water is introduced into the poetic text of the third song of the cycle through the negation of rain as a destroyer of beauty (the first wish of the Virgin Rose: “let those who envy me - cruel wind and rain - not blow, not bear”). In the concluding intonation dramaturgy of the vocal cycle, the image of water takes on a distinct embodiment. The specificity of its artistic solution is driven by the goal of forming a synthetic reprise of the entire cycle in the second section of the third song. This is evident in the contrapuntal implementation in the piano part, featuring variations of two water intonemes - quiet waves (established in the first song) in the low register, and

rain (established in the second song) in the upper register. The contrapuntal use of these intonemes, representing the image of water, unites the three wishes of the rose, which are concentrated in the second section of the third song in the cycle. Consequently, the third song takes on the meaning of a synthetic reprise of the cycle.

By incorporating the themes from the previous songs into the second section of the final song, the composer contributes to the reaffirmation of the return idea. Despite the absence of the key word “return” in Long Chi’s poetic text, the composer consistently reveals the idea of return in the intonation dramaturgy of the cycle. The piano afterword that concludes the Adagio miniature, serving as a reminiscence of the quiet waves intoneme from the first song, also aids in reestablishing the intonational concept of return on the scale of the entire cycle.

The theme of “desire” in the context of the cycle

Desire as a theme of art connects European romanticism (such as the famous song by F. Chopin) with classical Chinese literature. Desire represents one of the “eternal themes” of Chinese literature, starting with Confucius, “the great ancestor of the dynasty of losers” (Liu Yan, 2012, p. 207). The Confucian tradition in the development of the theme of desire is evident in each song of the cycle. For instance, in the second song, which touches upon the theme of unfulfilled desires and “failure to achieve the desired”, the “tragedy of the Confucian personality” (Liu Yan, 2012, p. 207), is depicted, drawing inspiration from the works of Liao Zhai and Qu Yuan. The song portrays the image of a representative from the Confucian dynasty of “losers”. By developing the image of a noble loser as a symbol of dignity (regardless of whether fortune smiles upon them or not), the second song continues the Confucian tradition of differentiating between ‘human dignity and luck’, with the latter being attributed to fate and beyond human comprehension and influence (Liu Yan, 2012, p.210).

The name of the entire cycle became the title of its third part – ‘Three Wishes of a Rose’, as each of the songs contains a desire expressed by the Heroine. As a result, the number three acquired a symbolic meaning in the vocal cycle, appearing at all levels of meaning formation: three songs, three wishes, and in the final song - three timbres (violin, piano, vocals). The unifying aspect of the songs is the placement of “desire” in each of them. Consistently presented in the final section of the vocal piece, it assumes a definitive role in the songs, serving as a function of generalization. In contrast to the first two songs, each containing one wish (about the return), the final section of the third song presents three wishes, united by the idea of preserving beauty. The concentration of the Heroine’s desires occurs in the concluding part of the cycle. In addition to the noted means of musical dramaturgy that serve to unite the songs into a cycle, it is worth mentioning the prevalence of slow tempos – Andante – Adagietto – Andante, as well as the creation of a tempo arc that connects the initial and final songs of the cycle. Tonal logic plays an important role in the process of cyclicizing the songs in Huang Tzu’s composition. The order of the songs (E-flat major, D minor, E-major) indicates the formation of a

modal arch between the extreme parts framing the middle, minor song. One of the signs of tonal logic is the arrangement of the second and third songs in keys that are in a semitone environment relative to the initial E-flat major. The first song – “Longing for the Homeland” – reveals the theme of a foreign land, classic for Chinese poetry. However, the theme of homesickness also defines the semantics of European musical romanticism. So the very theme of the first song of the cycle contains links through which interaction is established between distant cultural traditions - the ancient national Chinese culture and European romanticism. Disclosure of the theme of homesickness is carried out on the basis of a 2-part musical form with a miniature prelude and a small connecting construction. Each of the 9-measure sections of the 2-part form ends with a line containing a word expressing the essence of the idea of returning (in this case, home) leading to the cycle as a whole. In the first section, such a line is “Outside the window, the cuckoo cries, says, it’s better to return to your homeland”; in the second – “I wanted to return home with them”. As a connecting construction and, at the same time, a watershed, the vocal phrase “Awakening various feelings, overflowing with the mood of parting” appears as a turning point in the figurative and semantic structure of the first song, preceded by a 3-bar piano interlude based on the tone of quiet waves. It is difficult to overestimate the significance of the turning point vocal phrase about parting, since it is revealed not only in the intonational context of the first song, but of the entire cycle. Within the limits of the first song, the boundary fragment performs two interdependent functions – intonational contrast, which contributes to the comparison of the two sections of the form, and the lead to the climax, with which the second section begins. In addition, the analyzed vocal phrase, based on the chordal pulsation of the piano, is a prototype of the rain intoneme, which will find its deployment and semantic definition in the next song – “May Love”. This principle of intonational advance operates not only within a single number, but also on the scale of the Huang Tzu cycle as a whole – the composer created a system of intonation links that unite the musical dramaturgy of the vocal cycle. The second section of the first song has a question-answer structure. The interrogative sentence is based on the words “I asked the fallen flowers, are you sailing south with me along the quiet waves?”, the sentence-answer: “I wanted to return to my homeland with them.” The variety of meanings presented in unity distinguishes the intonational content of the second section of the first song of the cycle. The interrogative sentence is a true clot of intonemes, being climactic not only and not so much because the dynamics *f* appears above it for the first time in the song, but in connection with the concentration of meanings revealed in it. Within the 3-measure construction (the scale of the interrogative sentence), there is an interaction between the intonemes of the question, fallen flowers – a symbol of separation and sorrow in classical Chinese poetry, desire and return (contained in the vocal part) and quiet waves (in the piano part). Such a rich intoneme clot arises, first of all, due to the fact that in an interrogative sentence, almost every intoneme introduced into it is semantically colored. Huang Tzu uses the method of interaction of meanings on the scale of one intoneme, combining its inherent expressive and pictorial meanings. Thus, an interrogative sentence, taken as a whole (a stepwise downward movement within a major undecima, ending with a

move to an ascending major sixth), is the tone of the question. At the same time, two intonational turns should be distinguished within its boundaries: a stepwise downward movement within the major undecimal and a move to an ascending major sixth. If the first revolution can be interpreted as the intoneme of fallen flowers, then the second one can be interpreted as the intoneme of desire, complemented by the semantics of return. The semantic unity of desire and return, characteristic of a poetic text, is reflected in the corresponding processes of intonational dramaturgy. In addition, the meaning of the intoneme, in the semantic potential of which the signs of desire and return are combined, is emphasized in the intonation structure of the “answer” that ends the song. Its reference tones, between which intermediary sounds are located, also represent a move to an ascending sixth (in this case, a small one). Finally, the possibility of interpreting the ascending sixth (both major and minor) as the intoneme of desire/return is confirmed by an analysis of the intonational dramaturgy of the subsequent songs. The stratification of intonemes testifies to the reflection in music of the concentration of ideas and meanings characteristic of Chinese art in the expression of thought, when the artistic image, as a result of its inherent symbolism and metaphor, acquires many meanings. The second song “May Love” is an example of love lyrics, the lyrics of “pure water” (Edlin, 1978, p.25), characteristic of “serious, that is, classical Chinese poetry” (Edlin, 1978, p.24). The type of Heroine presented in the song is based on the gender transformation of the image of the hero-loser, formed in the Chinese literature of the Confucian tradition. This is evidenced by the system of images inherent in Wei Hanzhang’s poem: deep suffering, reflected in the appearance of the Heroine, expectation, which is the meaning of her life, the introduction of images of the outside world, which are associated with experiences that pierce her heart, loneliness, dooming her to stay in a confined space, finally, the development of “the theme of failure, failure to achieve the desired” (Edlin, 1978, p.59). It is significant that the art of European romanticism is permeated by the same ideas and images as the Chinese literature of the Confucian tradition. The image of a romantic hero is almost entirely consistent with the regulations of the virtues inherent in the hero-loser of Chinese poetry of Confucian origin.

The figurative and semantic commonality between the German *Kunstlied* and the Chinese poetic tradition was the key to the formation and establishment of the national genre foundations of the Chinese art song. The nature of the description of the image of the ideal Heroine, presented in the second song of the cycle, contains features of the genre of classical Chinese poetry *shi* (Lyu Bincyan, 2014, p.225). Three sections of the song reflect the stages of formation of the image of the Heroine. The first one presents a portrait of a Woman, reflecting the state of her soul. In the second, a landscape is depicted that reflects her emotions, in the third, the reason for her longing is indicated and the desire for the return of her husband is expressed. The idea of return in the vocal cycle is connected with the reproduction of the musical style of the German *Kunstlied* of the Schubert type, its inherent gentle, sublime, primordial simplicity, which distinguishes melody, harmony, and texture. In particular, the author’s remark “simplece”, which accompanies the piano introduction to the third song and determines the type of content inherent in it, indicates that for the composer, recreating the exquisite simplicity of the German *Kunstlied* (the

stage of its formation in Schubert's work) in the musical imagery of the vocal cycle was one of the leading creative tasks.

Conclusions

The specificity of the synthesis of the traditions of Chinese classical poetry and the German *Kunstlied* in the vocal cycle of Huang Tzu lies in the fact that the national conditionality of its poetic component has found its organic implementation on the basis of the development of the genre and style features of the German art song. The organic synthesis of multinational traditions on the scale of Huang Tzu's vocal cycle is due to the presence of common principles, themes, symbols, meanings, which predetermined the possibility of their unification within such an artistic phenomenon as the genre of Chinese art song. The acasual kinship between such distant phenomena in time and space as Chinese poetic classicism and European musical romanticism, the features of which are synthesized in the vocal cycle of Huang Tzu, is evidenced by the principle of "landscape in emotions", the development of the themes of return, homesickness, loneliness, desires, the presence of meanings of spring, water, a flower, a question, through the prism of which the inner world of the Heroine is revealed. The synthesis of the traditions of Chinese classical poetry and the German *Kunstlied* is the basis of Chinese art song as a national genre representing Chinese musical romanticism of the 20th century.

YEYU, L. A canção do autor chinês como síntese da cultura alemã e chinesa: o exemplo do ciclo vocal de Huang Tzu 'Três Desejos Por Uma Rosa'. **Revista de Letras**, São Paulo, v.63, n.2, p.109-119, 2023.

- **RESUMO:** O artigo estabelece conexões funcionais entre fenômenos artísticos distantes, a saber, a poesia clássica chinesa e o *Kunstlied* alemão, cuja síntese define a especificidade de gênero das canções artísticas chinesas do século XX e do ciclo vocal "Três Desejos de uma Rosa" de Huang Zi. Os textos poéticos de Huang Zi exibem vínculos com a poesia clássica chinesa tradicional, dominada pelo conceito de eterno retorno. Esse princípio reflete-se no ciclo vocal "Três Desejos de uma Rosa" através da interação de temas, imagens e símbolos originários das "Sete Eras de Ouro" da poesia chinesa. A síntese da poesia clássica chinesa e do *Kunstlied* alemão no ciclo vocal de Huang Zi representa um desafio intrigante para a musicologia moderna. Essa síntese estabelece conexões únicas entre culturas artísticas separadas pelo tempo e espaço, enriquecidas por elementos da tradição do *Kunstlied* alemão, que enfatizam a importância da expressão individual. Notavelmente, características compartilhadas entre a tradição poética chinesa e o *Kunstlied* alemão, evidentes no ciclo vocal de Huang Zi, incluem o princípio da "paisagem nas emoções", a exploração de temas como retorno, saudade, solidão, desejo e a evocativa representação do mundo interior da Heroína. As três canções do ciclo retratam cada uma um aspecto diferente

da jornada emocional da Heroína. A primeira canção retrata a paisagem da primavera lamentando a saudade da Heroína, enquanto a segunda descreve uma mulher de luto pelo marido e por sua beleza desvanecente. A terceira canção apresenta a Rosa Donzela apelando ao vento e à chuva, o “apaixonado transeunte” enamorado, para preservar sua beleza. A partitura vocal é caracterizada por uma atmosfera única e entonações que lembram a música romântica europeia. Em conclusão, o ciclo vocal “Três Desejos de uma Rosa” de Huang Zi é uma composição única que une elementos das tradições musicais chinesa e alemã, tendo assim uma relevância significativa no contexto do patrimônio musical do século XX.

- **PALAVRAS-CHAVE:** *Música chinesa; Kunstlied; Ciclo vocal; Huang Zi; Síntese; Poesia; Emocional; Musicologia.*

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