

promote the moral quality of individuals Both the state and society are working together to demand and promote the moral quality of individuals, and schools have also strengthened the construction of spiritual civilization and the moral and mental health education of students. Parents also instill the concept of honesty in their upbringing from a young age, and the level of trust among people will increase dramatically. Many of the above initiatives will directly or indirectly promote the trust level of people in actual interactions, so that the trust scores of the subjects collected in this study are all at the medium to high level.

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Yang Wenqiang

Scientific supervisor: T. G. Shatiuk, PhD in pedag. sciences, ass. professor

Francisk Skorina Gomel State University, Belarus

THE MANIFESTATION OF NATIONAL CHARACTERISTICS IN CHINESE PAINTING

The core values of the Chinese nation are dominated by the life ideal of actively entering the WTO and striving for success. The so-called 'reaching the goal and helping the world' is based on Confucius' Confucianism. This article sets forth some principles and norms regarding the value of a person in dealing with relationships among oneself, others, nation, country and nature, mainly including benevolence, righteousness, politeness, wisdom and faith. When analyzing Chinese painting, such national traits as warmth, kindness, courtesy, hard work, simplicity and complaisance were identified.

Keywords: Chinese painting, Chinese national characteristics, national traits, artistic symbolism

The aesthetic values of the Chinese nation are dominated by the state of life of seclusion and seclusion, and the so-called poverty is the only way to live. Its ideological basis is the Taoist aesthetics of Laozi and Zhuangzi.

"If you are poor, you will be good at yourself; if you are successful, you will help the whole world [1, p. 178]". These two values have promoted the development of Chinese painting. Confucianism and Taoism complement each other in the core values and aesthetic values of Chinese painting, creating a glorious history and magnificent chapter in the painting practice.

Unlike paintings by Western masters, Chinese works are largely not considered, but "read", delving into the meaning of what they saw, because Chinese painting is symbolic and has an extremely elegant language of images.

One of the most significant works of the Tang animalistic genre is the painting by Han Huang "Five Bulls" (Figure 1). Why did he draw five cows instead of six or other numbers? Han Huang was well versed in the I Ching, which says, "The number of heaven is five, and the number of earth is five." The "five colors" are green, yellow, red, white and black, symbolizing the five directions (east, south, west,

north and center), so the five colors of green, yellow, red, white and black are placed in the altar of the God of the Five Grains. In terms of orientation, "five" is the most complete number, representing the land. Most of the things related to "five" are related to agriculture, such as five grains (rice, millet, cereals, wheat, beans), five fruits (dates, plums, apricots, chestnuts, peaches), five animals (cattle, dogs, sheep, pigs, chickens), five vegetables (sunflower, leek, patchouli, allium, onion), etc. Land is their foundation. The relationship between them is recorded in the Yellow Emperor's Classic of Internal Medicine: "The five grains are for nourishment, the five fruits for help, the five animals for benefit, and the five vegetables for enrichment."

Up to the level of Confucianism's ideology and morality, "five" refers to the five constants, i.e., warmth, goodness, respect, frugality, and frugality as the five human characters (figure 1). Zigong said, "The master of the house is gentle, virtuous, respectful, judicious, and frugal in order to get it" (Analects of Confucius - Xue Er). In folklore, "five" has a harmonic relationship with blessings, and there are five blessings in "Shang Shu - Hong Fan": longevity, wealth, tranquility, good morality and final life. Therefore, the five cows in Han Huang's painting symbolize morality, land and happiness, and neither one more nor one less means this. The cattle were the most important labor force in the northern countryside in ancient times, plowing the land with the efficiency of seven zhanhan, while paying less than one-tenth of the cost of an adult.



Figure 1 – Han Huang «Five Bulls»

The "Five Bull" is a symbol of the artist's character and qualities of the oxen to symbolize the hardworking and simple Chinese people. It reflects the artist's inner world of encouraging farming, longing for a good crop and the people's abundant food and clothing.

Another interpretation of the character is associated with the shape of the horns. The first bull has the horns down. He is a plowman - quiet and calm. The second is strong and powerful, well-nourished in body, can work hard. The third bull has sharp horns; its roar is heard far around. This is a bull warrior. The fourth bull - old and skinny, has plowed his cornfield, but he teaches wisdom. The fifth bull is a handsome bull who will give life to new generations.

Thus, the bull symbolizes morality, earth, happiness, through this symbol Chinese national traits are reflected, such as obedient, hardworking, thrifty.

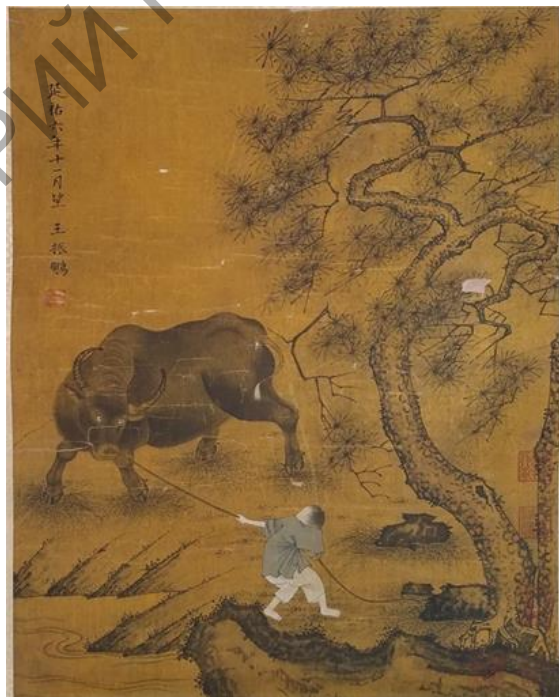
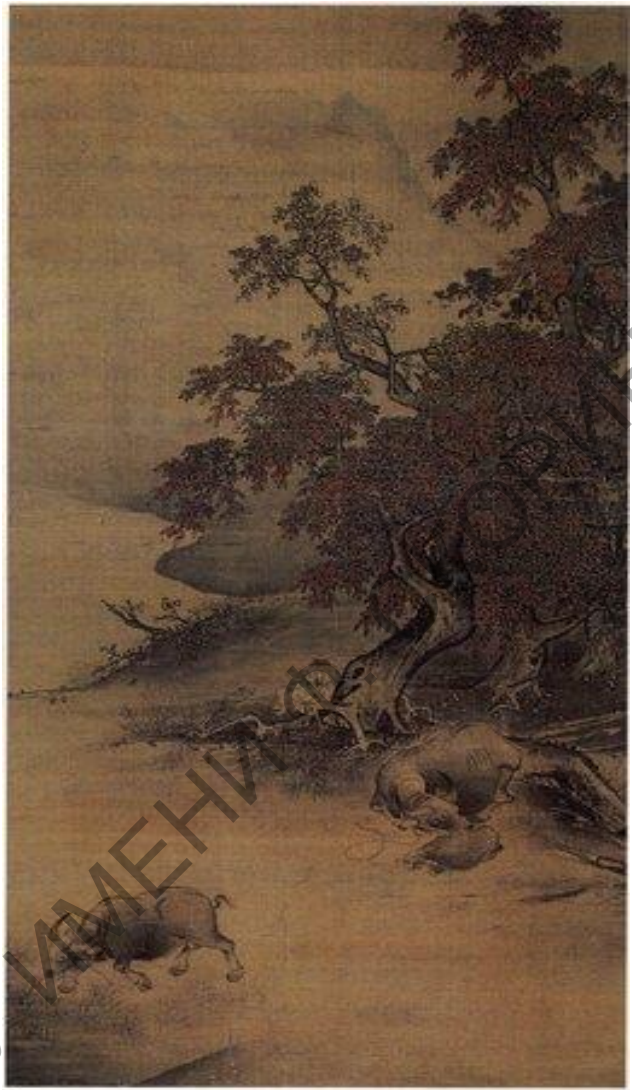


Figure 2 – Other Bulls (buffalo, cattle, cow, ox)

The calm power of the domestic buffalo was associated with the contemplative life: according to legend, the sage Lao Tzu left China on buffalo. The bull is a wild animal nature, dangerous in the absence of discipline, but useful in its power when tamed and obeyed by the human mind. This symbolism is used in Taoist and Chan Buddhist "paintings of ten grazing bulls or oxen", in which the animal is first depicted entirely black, then, as it is tamed, it gradually turns white and finally disappears completely, which symbolizes the overcoming of natural conditioning. The white ox is a symbol of speculative education, contemplative wisdom.

Large, strong, brave-minded Bulls are a symbol of hard work, reliability and courage. The same traits are inherent in the Chinese people.

The image of Bamboo is very popular in Chinese painting. It is associated with longevity, resistance to adversity in life, high moral qualities. Interestingly, bamboo is a symbol of filial piety and devotion. Bamboo is one of the four noble plants (Figure 3).



Figure 3 – Bamboo

The symbolic meaning of the Ink and Bamboo painting:

Firstly, the bamboo defies the cold and heat and is evergreen. It symbolizes elegance and grandeur.

Secondly, the bamboo is vibrant and vigorous, symbolizing the endless progress.

The third bamboo is straight and hollow in the middle, symbolizing modesty and self-possession.

The fourth bamboo is straight, though not thick, but would rather break than bend, symbolizing the principle of integrity.

The fifth bamboo has a flower that does not open, the plain face facing the sky; symbolizing simplicity

The sixth bamboo section must be exposed, the bamboo tip is plucked high, a metaphor for one's own integrity and integrity, high style and integrity; noble v

The seventh bamboo is a symbol of commitment.

Like bamboo, plum is one of the four noble plants, and the combination of plum and bamboo symbolizes lasting friendship. During the Tang Dynasty, a separate line of painting dedicated to plums was established.

Blooming wild plum symbolizes purity of thoughts, equanimity, calmness, harmony. It begins to bloom when it is still cold, a frequent occurrence of wild plum flowers in the snow, so it symbolizes winter and resilience.

Symbolic meaning of "Ink Plum Painting": the characteristics of the plum blossoms in the painting are mainly reflected in the following points. Firstly, the plum blossoms open in the severe cold winter

when all flowers are dying, which shows that the growth environment of plum is extremely harsh. Secondly, the plum blossoms are lonely, far from the hustle and bustle of the world, hidden in the mountains and forests at ease and relaxed. The third plum blossom has the fairy posture of clear muscle and jade bone, the plum branch is soft and tough, old and strong. The plum blossoms are dotted on the tough branches, full and full of vitality. The fourth can be ahead of the flowers to report spring, the heavier the cold, the more fragrant its fragrance with its meritorious and selfless dedication.

Therefore, the Chinese often take the plum blossom as a symbol of strong character and noble temperament and also as a symbol of a gentleman. The symbol of "Ink Plum" symbolizes the freedom from worldly fame, prosperity, glory and disgrace.

In Figure 41 – 4.2, imagine a Plum.



Figure 4.1 – Plums



Figure 4.2 – Plums

China is an agricultural country, and agricultural production requires a certain number of strong laborers, and men are superior to women in physical strength and labor power. This is the need of agricultural production in traditional times.

These paintings are to promote the idea that people should have more boys. Pomegranate, grape and orange in these works are auspicious symbols. Pomegranate and grape imply many children and grandchildren. The ancient "orange" and "Ji" are homophonic, implying auspiciousness. These paintings create a mellow and pleasant visual effect with bright colors and dense composition (Figure 5.1 – 5.3).



Figure 5.1 – Pomegranates, grape and oranges



Figure 5 – Pomegranates, grape and oranges

Happy eyebrows, refers to the joy of the mood from the eyebrows.

The ancients took the magpie as a symbol of joy. At the same time, the Chinese people draw magpie standing on the top of plum blossom branches with the Chinese character "Mei", which is the homonym of plum blossom (Figure 6.1 – 6.3).



Figure 6.1 – The magpie as a symbol of joy



Figure 6.2 – The magpie as a symbol of joy



Figure 6.3 – The magpie as a symbol of joy

The Pine and Cranes are shown in Figure 7.1 – 7.2. Pine is a perennial evergreen tree, resistant to cold and not wither. So, the people take the pine as a symbol of enduring the wind and cold and longevity. In Taoist mythology, pine is the long wood, the symbol of immortality and longevity. The fat of a thousand-year-old pine can change into Poria cocos. Therefore, if you take pine leaves and roots, you can become immortal and live forever. Be endowed with the image of high and clean.

Crane is one of the rare birds in China. It is a long-lived bird with high pitched and loud voice. Therefore, the crane was introduced into the immortal world by Taoism, and regarded as a thing born into the world, which became a symbol of purity and elegance. Therefore, the people who got the Tao rode the crane back and forth, so the monks were accompanied by the crane. The crane was endowed with the connotation of noble emotion and became a symbol of noble and distant ambition of famous people.



Figure 7.1 – The pine and the crane



Figure 7.2 – The pine and the crane

The pine tree symbolizes spiritual endurance, courage, vitality, restraint, constancy and longevity. In Chinese culture, the crane is associated with luck, happiness, loyalty, love of freedom. Also in China, the crane is a symbol of longevity, immortality, vigilance, prosperity and high position in society. In ancient China, it was revered, it symbolized speed, strength, pressure, impetuosity, confidence. The horse is a sign of prosperity, the achievement of what was planned.

Horses played a political role in the life of ancient China; it was thanks to them that the military power of the Chinese army was provided (Figure 8.1 – 8.2).

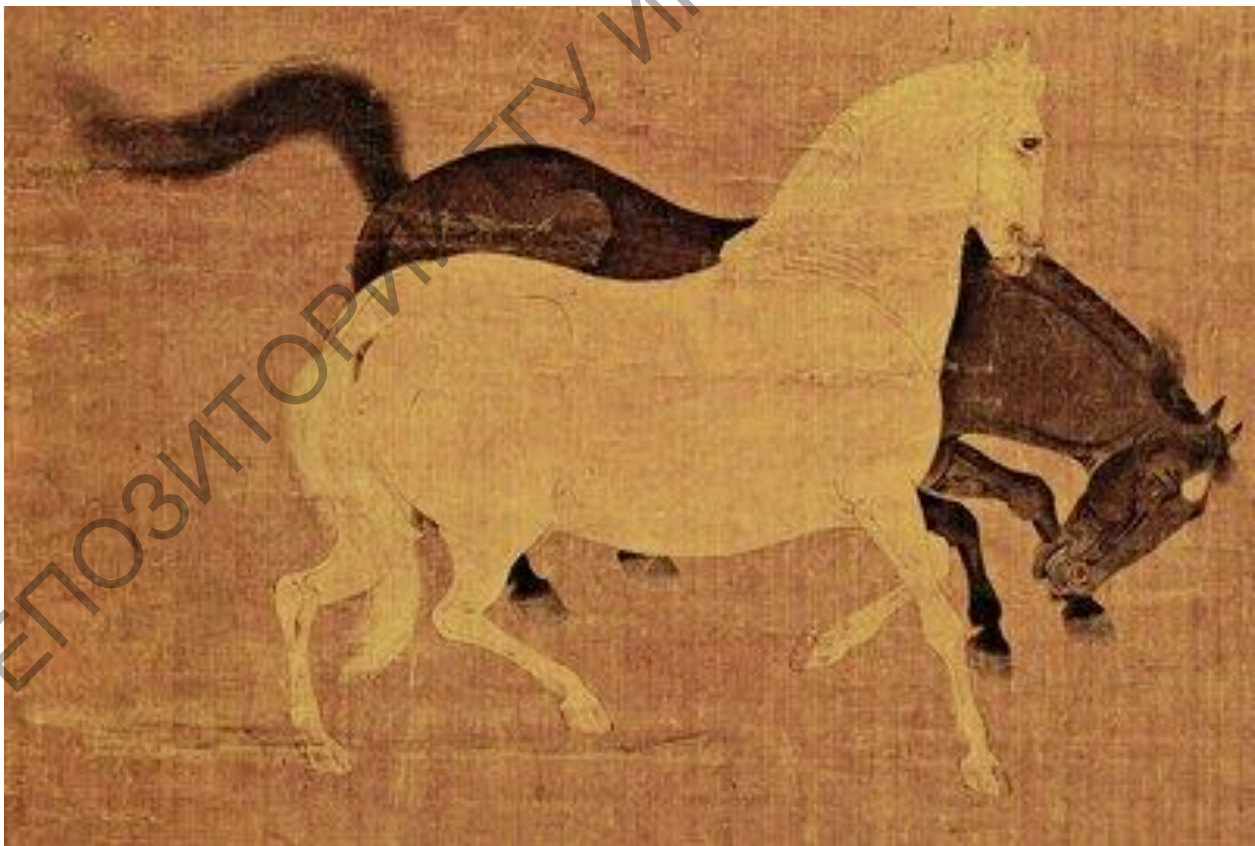


Figure 8.1 – Horses



Figure 8.2 – Horses

Bingdilian is a sign of auspiciousness and festivity, and the incarnation of kindness and beauty. Bingdilian, known as "gentleman in flowers", is the best among lotus flowers, symbolizing a hundred years of love and unity. Bingdilian, with one stem and two flowers, is a symbol of concentric, same root, same happiness and same birth.

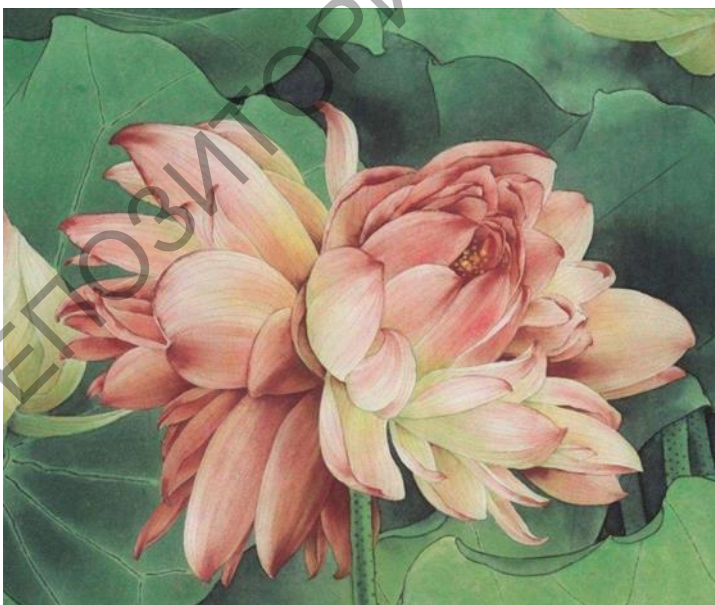


Figure 9.1 – The Bingdilian

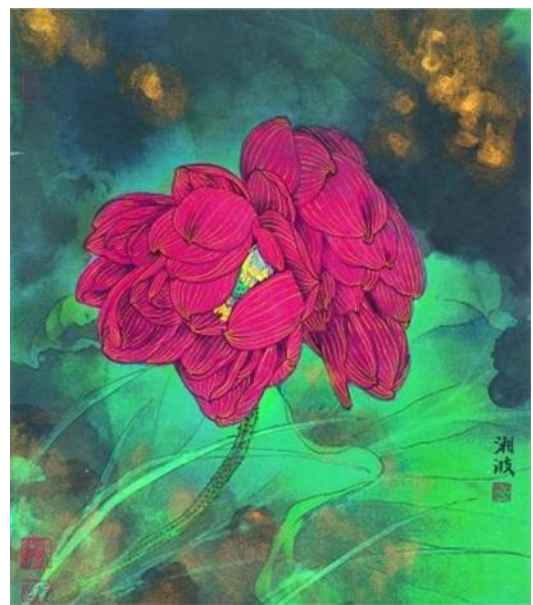


Figure 9.2 – The Bingdilian



Figure 9.3 – The Bingdilians

Thus, if a person was of noble birth, then one could say that person possessed the features that symbolize a Horse or Plum, philosophers possessed the features of a Lotus and a Pine, if it was a peasant, then he was characterized by the features of a Bull, Pomegranate, Orange, Grapes. All Chinese, regardless of social origin, had the characteristics of Bamboo.

The study of the national characteristics embodied in traditional Chinese paintings has led to the knowledge of which national psychological characteristics can play a positive role in society, which play a negative role, and which contribute to national psychological health.

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