

Baozhao in the Age of Tragedy with Nothing to Do

Jiawen Peng

College of Letters, Nantong University, Nantong, Jiangsu 226004, China

ABSTRACT

Against the background of the turbulent society in the period of Wei, Jin, and North and South Dynasties, this paper discusses the literary achievements and ideological qualities of Bao Zhao, a representative figure of the Han literature in the Liu and Song dynasties. His creative works are not only the expression of individual life emotion, but also the historical mark of the humble group in the era.

KEYWORDS

Bao Zhuo; Literature of the cold warriors; Lefu poetry; Yuanjia three greats

1 Introduction

The period of Wei, Jin, and North-South Dynasties can be described as a chaotic time, the end of the Eastern Han Dynasty was divided into three kingdoms, and since then there have been frequent dynastic changes: the Eight Kings Rebellion of the Western Jin Dynasty, followed by the Five-Hu Rebellion, the North-South split and the gradual formation of the North-South political situation, the South Dynasty has been through the Eastern Jin Dynasty, the Song Dynasty, the Song Dynasty, the Qi Dynasty, Liang Dynasty, and the Chen Dynasty, etc.; the North Dynasty has been through the brief unification of the Northern Wei Dynasty, then again split into the Eastern Wei Dynasty, the Western Wei Dynasty, and was replaced by the Northern Qi Dynasty and the Northern Zhou Dynasty in the fight again and again. Northern Zhou replaced..... It can be seen that war and division are synonymous with this stage. However, in such a politically turbulent period, the emergence of a number of outstanding literary talents, Liu Song Baozhao is one of them. This article will talk about this era under the cold literary representative - Baozhao.

Baozhao (415?-466), word Mingyuan, ancestry Donghai (now belongs to Shandong)^[1]. Bao Zhao, who came from a humble background, was an extremely ambitious and talented scholar. He was not satisfied with his lowly status, and desperately wanted to find a place in upper class society by virtue of his own talent. The Southern History of this biography contains: shine tasted visit Linchuan King Liu Yiqing, "did not see the knowledge, want to tribute poetry, people stop said: 'Qing position is still low, can not be lightly disobeyed the king.' Zhao Bo Ran said: 'Thousands of years on the talented and talented people sunk and not heard of, and can be counted! How can a great man be so embedded intelligence, so that the orchid Ai can not be identified, all day long, with the sparrows and swallows follow! So he played a poem. However, under the suppression of the gentry, he was mincing and hanging his wings, and it was difficult for him to realize his ambition. Since he started his career, he has been sinking into the bureaucracy, often in poverty and illness, as Zhong Rong said, "Talent and talent, so take the annihilation of the contemporary" ("Poetry" volume). His unfortunate fate contributed to his literary achievements, and he is known as one of the three great masters of Yuanjia, along with Xie Lingyun and Yan Yanzhi^[2]. Baozhao's poetry is not only his personal voice, but also the historical witness and imprint of the sorrowful voice of the poor people in that era.

2 Representatives of the literature of the cold scholars

Back to the special background of Wei, Jin, and North-South Dynasties, the gatekeeper system was its distinctive feature, which almost completely blocked the way of the common people and the poor to advance in their career, resulting in the situation that "there is no poor family in the upper class, and there is no scholarly family in the lower class". Although in the southern dynasty when the gate system gradually began to decline, but the high pressure of the scholarly class on the poor did not reduce a lot, this phenomenon makes the talent show people micro poor people issued a voice of injustice, Baozhao is after Zuo Si after the representative of the poor literary figure. "I can't eat on the case, and I pull out my sword and strike the pillar with a long sigh. How long can a husband live? How long can a husband live? Since ancient times, all sages have been poor and lowly, not to mention that my generation is lonely and straight!" ("to be difficult to walk the road" of the sixth) this line of the poet unreservedly expressed their own uninspired feelings of loneliness and indignation and unfairness, the feelings of unrestrained, with a strong infectious force^[3]. His works on this theme had a great influence on later generations, continuing the tradition of choleric literature. Baozhao's poems of high-pitched emotions are also reflecting the vivid embodiment of human self-consciousness since the end of the Han

Dynasty, showing a strong color of subjectivity, focusing on the lyricism of one's own life, and writing about the indignation and injustice in political life. Baozhao used his own talent and emotion to prove the true meaning of "writing, the great work of the country, the immortal event". Although he lived in poverty, he used poetry as a weapon to express his indomitability to fate and the pursuit of ideals, and became a model in the hearts of later generations of poor people.

3 Handsome and beautiful lefu poetry

Bao Zhao's literary achievements are manifold, but the highest achievement is still poetry, and the level of music poetry is the most. As Mr. Xiao Dafei "Han Wei six dynasties, the history of music literature" said: "to poetry, Tao, Bao, Xie three, after the first tripod, to music, when let Bao Zhaoshao step alone!"^[4] Bao Zhao's Lefu poetry, not only sang the heart of the majority of the poor, but also in the art of poetry to highlight its exploration and innovation. The book of Song said Bao Zhao "tasted for the ancient music, the text is very beautiful", the Tang Dynasty poet Du Fu has "handsome as Bao Senjun" evaluation^[5]. From this, we can see that the characteristics of his music poems are handsome and beautiful. For example, "The Song of Picking Lingzhi" (one of the songs), "Boat chases the Gui Pu, rests on the rows on the Pepper Pool. The pipes are clear in the north of Hunan, and the song of the diamonds is clear in the south of Han." It is written about the prosperity of the diamond-picking scene, the gorgeous decoration of the boat, and the tone of the folk song, "Gui Pu Pepper Pool" is taken from the meaning of "Li Sao" Shen Pepper Mushroom Gui, and the choice of the imagery is also very novel, and the linguistic style of this poem is strange and beautiful. This characteristic also confirms the change from human consciousness to literary consciousness, which began to focus on the pursuit of refined words and artistic form.

4 One of the three great poets of yuanjia

The Southern Dynasty was an important period in Chinese epic poetry in which poetry ran off. Shen Deqian of the Qing Dynasty said in the first volume of the first full year of poetry, "Poetry to the Song Dynasty, sexuality gradually hidden, sound and color open, poetry a turn off." At this stage, the "Yuanjia Literary Chant" was highly accomplished, which was highlighted in the literary works of Xie Lingyun, Baozhao, and Yan Yanzhi. The three Yuanjia writers were based on Confucianism, Buddhism and Taoism, and did not emphasize metaphysics. Due to their different family status and birth, the three Yuanjia writers showed distinctive personalities and ideological characteristics. The poet Bao Zhao, who had a rough life as a bureaucrat, believed in Confucianism and Taoism, and showed a lonely and proud personality. Baozhao realized a complete reformation of the metaphysical poetry by "making words of shapes and writing objects", and formed a new poetic style with the flavor of folk songs and vivid imagery, which brought a breath of fresh air to the Yuanjia literary world^[6]. For example, under the influence of Taoist thought, Bao Zhao's "Sunset Looking at the River" to Xun Wanqiu, the left minister of Shangshu, reveals the contradictions between the poet's "advancement" and "retreat", "transcendence" and "contempt and fondness for the scenery". The poem reveals the contradictions between "advancement" and "retreat", "transcendence" and "contempt for the scenery". "At sunset, the clouds return to the ridge, and I extend my neck to look at the river. The turbulent flow of the river is a great gully, and the long mist covers the forest." The poet depicts the scenery of Jiangyin at sunset, suggesting Baozhao's transcendent feelings and setting off the poet's sorrow of loneliness and wandering. But at the same time, Baozhao music poetry in the bones, momentum these characteristics can be summed up with sadness, with a certain realism. such as "to be difficult to walk the road" (four) in the "heart is not wood and stone is not feeling", the anesthesia of the wine can not make the heart like a haggard wood, and now can not be repressed, the floodgates of emotion suddenly opened, eruption of generosity and righteous indignation. Subsequently, he suddenly "swallowed his voice and tramped around, not daring to say anything", which is a drastic change, and he stoically swallowed his voice.

5 Confucian aspirants in an age of tragedy

The period of Wei, Jin, and Northern and Southern Dynasties was a long time in a situation of war and division, with very frequent regime changes. Throughout the Wei, Jin, and Northern and Southern Dynasties, many literati were involved in political struggles and did not end up well, such as Bao Zhao. However, Bao still lived in a historical era when Confucianism was being restored, and the Confucian idea of "love and benevolence" is the most obvious ideological tendency expressed in Bao's works. It is specifically manifested in three aspects: his active participation in the imperial service, his concern for society and his sense of responsibility, his idea of loyalty to the king, and his sentiment of "worrying about the people". Southern History - Baozhao biography: "on the (Song Xiaowu Emperor) good for the article, saying that no one can be as good as, according to the purpose of its understanding, for the text of the more despicable

words and phrases. Ham said that the light of the end of talent, it is not." Visible at that time, the scholar often will also be in the body of talent and see jealousy in power ^[7]. However, Bao Zhao always had political ideals and lofty aspirations. In "The Row from the North Gate of Jiji", he said, "I will throw myself into the service of the Ming master, and die for the death of the country." This line directly expresses the poet's desire to devote himself to the bright lord and die for the country. In "The White Horse on behalf of Chen Si Wang", "Burying his body to guard the Han territory, sinking his life against Hu Feng." It praises the bravery and fearlessness of the soldiers of the world, and expresses their praise and commendation for the defense of the country. Unfortunately, the poet's life was always swept by the aftermath of the power struggle, and he eventually died at the hands of the rebels, which was a complete tragedy.

Throughout Bao Zhao's life, politically, when he faced the darkness of the times, he had both the indignation and indignation against it, and the self-respect and self-pride that he did not care to be with it, and he was an aspirant who stood firm on his ideals; in terms of literary creation, he dared to break through the barriers, and innovated, and he contributed a lot to the development of poetry, and he was an outstanding poet.

About the Author

Jiawen Peng (2005.7-), female, Han nationality, Nantong, Jiangsu Province, Nantong University, College of Letters, 2023 Chinese Language and Literature (Teacher Training), undergraduate study, research direction: literature, language education.

References

- [1] Yuan Shishuo. The History of Ancient Chinese Literature (above) [M]. Beijing: Higher Education Press, 2018(8):298.
- [2] Yuan Xingyu. History of Chinese Literature, Volume II [M]. Beijing: Higher Education Press, 2003(2):119.
- [3] Yuan Shishuo. The History of Ancient Chinese Literature (above) [M]. Beijing: Higher Education Press, 2018(8):299.
- [4] Song Zuobiao. Research on Bao Zhao's Lefu Poetry [D]. Shandong. Shandong University. 2008(4).
- [5] Yuan Shishuo. History of Ancient Chinese Literature (above) [M]. Beijing: Higher Education Press, 2018(8):299.
- [6] Zhang Yunping. Study on the Yuanjia Three Greats. [D]. Hebei. Hebei University. 2010(5).
- [7] Yuan Shishuo. History of Ancient Chinese Literature (above) [M]. Beijing: Higher Education Press, 2018(8):242.