



Interpretation of the protagonist image in Jiefuyin and analysis and comparison of the similarities and differences with the protagonist image in Moshangsang and Yulinlang

Yijia Liu

College of computing, Tongda College of Nanjing University of Posts and Telecommunications, Yangzhou, Jiangsu Province, 221527, P.R.China

LiuYijia19991026@outlook.com

Abstract. The purpose of this paper is to explore the shaping of the protagonist image in "Jiefuyin". Through the comparison and interpretation with "Mo Shang Sang" and "Yu Lin Lang", this paper analyzes the similarities and differences of the protagonist image, and discusses the definition of "Fidelity". The research method used in this paper is literature analysis. The images of "envoy" in the three poems are different. In "Mo Shang Sang", they are casual and contemptuous. In "Yu Lin Lang", they are arrogant and arrogant, but in "Jie Fu Yin", they are polite and sincere. The different attitudes of "gentleman" have a direct impact on the attitude of the women in the poetry. Luo Fu in Mo Shang sang refused sternly, Hu Ji in Yu Lin Lang scolded fiercely, while the protagonist in Jie Fu Yin expressed her sincere gratitude after refusing. The deep reason can be traced back to the different attitudes towards women in the feudal society of the Han and Tang Dynasties. The differences in poetry and prose also reveal the differences in the definition of "Jiefu" in the eyes of the public in the two dynasties. Even though she had feelings for her gentleman, the woman in "Jie Fu Yin" finally adhered to her morality and achieved the universal sense of "Fidelity".

Keywords: jiefuyin, Moshangsang, yulinlang, Jiefu

1 Introduction

"Jie Fu Yin" is the work of Zhang Ji of the Tang Dynasty, depicting a wife who is loyal to her husband. After ideological struggle, she finally refuses the pursuit of a passionate man and upholds the path of women.^[1]

The subtitle of this poem is "to Li Sikong, a man in Dongping". It is generally believed that it is a Bixing style poem or a work of cloud meaning. The implication was to express his intention that one minister would not serve two masters by means of "the husband vows to live and die together" and to refuse the invitation of a dignitary (Sikong) to enter the scene.^[2] If we do not consider the creation background of the

poem, and only interpret it from the poetic text, this is a narrative poem in which "Jiefu" rejects the courtship and pursuit of "Jun".

The plot of *Mo Shang sang* and *Yu Lin Lang* is similar to that of the poem. The protagonists in the poem are also "martyrs' Day Women". Both *Moshangsang* and *yulinlang* are widely circulated works in the Han Dynasty. *Moshangsang* and *yulinlang* have exactly the same theme, that is, the beautiful heroine firmly refuses to laugh at the male protagonist. In *Mo Shang sang*, Qin Luofu, the mulberry picker, declined the "co loading" of the envoy. The theme that centers on the mulberry picker's resolution in the face of temptation and abuse.^[3] In *Yu Lin Lang*, Hu Ji refused Feng Zidu's "teasing".^[4]

There have always been two interpretation perspectives of "Jiefu Yin" from the perspective of political poetry and love poetry. In the existing research, from the perspective of love poetry, it is rare to compare "Jiefu Yin" with "*Moshangsang*" and "*yulinlang*". Therefore, this topic has a certain research space and can fill the relevant academic gap. By interpreting poetry and exploring the definition of "Fidelity", this issue also has universal significance for today's society, and also makes classical poetry glow with new vitality in today's society.

2 Literature review

"Ode to master Li Sikong in Dongping" is a Yuefu poem created by Poet Zhang Ji in Tang Dynasty. This poem has a double-layer connotation. At the literal level, it describes a wife who is loyal to her husband. After ideological struggle, she finally rejected the pursuit of an amorous man and kept her womanhood; At the metaphorical level, it expresses the author's determination to be loyal to the imperial court and not to be courted or bribed by high-ranking officials.^[5]

Though marriage is seemingly attached to the private sphere and politics to the public sphere, marriage and politics operate as intertwined institutions.^[6]

"*Mo Shang sang*" is a Yuefu poem, which depicts the image of a beautiful, intelligent and faithful mulberry picking woman, and also reflects the social reality of the Han Dynasty aristocratic bureaucrats' bullying and flirting with civilian women.

"*Yu Lin Lang*" is a poem that chants new things with the old theme of Yuefu. What the poem describes is a liquor vendor, Hu Ji, who refused to be molested by a powerful dandy in a strict and tactful way, and wrote a hymn against violence and humiliation.

In the poem of *Jie Fu Yin*, the pursuit attitude of the gentleman is more sincere and respectful; Compared with the resolute refusal of *Mo Shang sang* and *YuLin Lang*, the attitude of the women in this poem is more gentle and reluctant, which is the difference between *Jie Fu Yin* and these two poems. The insight and contemplation of women's psychology in "*Jie Fu Yin*" is undoubtedly an internal concern for the survival will and emotional expression of individual life.^[7]

3 Comparison between "Jiefuyin" and "Moshangsang" and "yulinlang"

3.1 Similarities and differences

This poem has some similarities in plot when compared with Mo Shang sang and Yu Lin Lang in Yuefu of Han Dynasty, because the common point of these three poems is that the heroines in the poem are all loyal martyrs' Day women. This is the similarity of the three poems, and the three poems also express the praise of the female "Fidelity" in the poem. The female characters, whether actors in a vestigial narrative or personae expressing their feelings, are peasant girl.^[8]

However, there are some differences between Jiefu Yin and the other two poems. There are two main differences: one is the attitude of the "gentleman" to pursue, and the other is the attitude of women to refuse.

3.2 Analysis of the protagonist's attitude in the poem

In "Mo Shang sang" and "Yu Lin Lang", the attitude of "Shi Jun" is tough, arrogant and even rude.

The envoy in Mo Shang sang directly asked Luo Fu to share the horse-drawn carriage with him, and his attitude was rash; The envoy in Yu Lin Lang is even more flirting with Hu Ji, who sells wine in Dang long.

The different attitudes towards the pursuit of the women in the three poems determine the different attitudes of the three women when they refuse.

3.3 Reasons for the differences in the protagonists' attitudes

As a suitor, the envoy was vulgar and rude. The two women's answers were also full of contempt and disapproval of the envoy. These two poems describe that a woman rejected the pursuit of a high-ranking envoy in the context of feudal weakness, who rejected the gaze and oppression projected by men on her, and thus resisted and refused, showing the spiritual qualities of women's independence and awakening, not yielding to men, and unwilling to be a vassal of a patriarchal society.

Therefore, there are two reasons for the women's refusal to pursue a gentleman in Mo Shang Sang and Yu Lin Lang. On the one hand, a woman is keeping her husband's day, which is what the three poems have in common. However, there is another reason for the two poems, Mo Shang sang and Yu Lin Lang, that is, they want to reject the contempt and oppression of the envoy, and refuse to bear the oppression of male gaze and desire.

However, this factor does not appear in "Jie Fu Yin".

In the Jie Fu Yin, although the woman's husband is also a very excellent "gentleman", the woman's attitude towards her husband is full of praise, but she does not belittle the envoy by her husband's excellence.

The women in the two works of Mo Shang sang and Yu Lin Lang do not agree with the envoy. Their beloved should be their husband's image. While expressing their affir-

mation of the husband, it also implies their negation of the envoy. But in Jiefu Yin, although the woman also affirmed her husband, she also affirmed the envoy at the same time -- this is the biggest difference between Jiefu Yin and the other two poems. At the end, the woman stated her attitude: she wished she had met before she married.

It can be seen from this that the woman actually gave some recognition to the envoy's personality. Her refusal to the envoy was not out of contempt for the envoy's personality, but just her loyalty to her husband.

4 Definition and discussion of "section"

We can find that the praise of the heroine's quality in "Mo Shang sang" and "Yu Lin Lang" is, on the one hand, that they are faithful and unyielding for their husbands; On the other hand, they resist the oppression of high-ranking officials on civilian women and the oppression of powerful men on women in a patriarchal society.

The reason why these two Han Yuefu Poems praise such women is that on the one hand, they praise their "integrity", and their loyalty and integrity. The so-called "there are new things in life, and the noble and lowly do not exceed each other", which is the first layer of valuable quality; The second is to praise them for being "brave", fearing the double oppression of high officials and male power, and rejecting the gaze of feudal male power and the projection of material desires. These two Yuefu Poems praise women from these two points.

However, the woman in "Jie Fu Yin" does not have the spirit of "resisting oppression", so this poem only discusses the quality of "Fidelity".

Unlike the straightforward refusal in "Mo Shang Sang" and "Yu Lin Lang", the woman's response in "Jie Fu Yin" is quite mild.

From the poem, the woman did not show disgust or resistance to the envoy. Her reason for rejecting is simply that she has a husband and needs to keep her fidelity. "I vows to live and die together with my husband". When a woman refuses the envoy, she is even full of feelings of reluctance and regret. We can see the woman's feelings and attitude from the word "hate" in "return the Pearl to your husband with tears falling down, and hate not to meet before marriage".

Through comparison, it is known that the woman in the poem of Jie Fu Yin actually has some sincere feelings for the envoy. We can even find that in this poem, the heroine's attitude is not very firm. Compared with Luo Fu and Hu Ji's determination, the woman was too hesitant.

It is obvious that the heroine has kept her oath to her husband morally, but has expressed her feelings of regret to the envoy. She said "knowing your heart is like the sun and the moon", which showed that she understood the envoy's feelings for her were sincere.

Her rejection of the envoy experienced a certain ideological struggle and shaking. First of all, she clearly had a husband, but she still felt the invitation of the envoy and tied the Pearl he presented to her skirt. But then she changed the subject again, indicating that she had a husband and that he was a talented man. "The beloved holds the

halberd in the bright light", which clearly showed her admiration and love for her husband. Then, she said, "knowing your heart is like the sun and the moon" indicating that she also clearly knows the envoy's feelings and moved by his sincerity; In the next sentence, she said, "I vows to live and die together with my husband": she was very clear about his magnanimity, but because when she got married, she made the marriage vow, which implied that her heart was moving, but there was no way to do it.^[9] This sentence indicates her determination towards her husband, which can be described as several hesitations and struggles before finally making a difficult decision.

However, even if she finally rejected "Jun", she still "returned the Pearl to Jun with tears falling down". It can be seen that when she refused, her heart was still full of guilt, apology, and even regret.

Throughout the poem, women are in fact full of contradictions and struggles during the period of refusing the envoy, and have experienced hesitation repeatedly.

And the most meaningful sentence is "return your pearl with double tears". This classic poem not only summarizes the true feelings of young women in their hearts, but also summarizes the typical mentality of how many infatuated men and women, in the fierce struggle between reason and emotion, have to make painful choices.^[10] And when she said this, it was obvious that she was reluctant to part with the envoy. At this level, the woman's feelings are not completely loyal to her husband. The poet portrays not a soul completely engulfed by traditional morality, but a flesh and blood drive with a genuine sense of self.^[11]

As for the definition of "Fidelity", the attitude given in "Mo Shang Sang" is: "you have your own wife, and Luofu has her own husband". It can be seen that this poem believes that both men and women, once the contract between husband and wife is reached, it should be carried out for life. Women should not have inappropriate relationships with outsiders, and men should not flirt with married women. This is the basic attitude shared by the three poems, and it is also the view advocated by Chinese civilization since ancient times.

Another definition of "Fidelity" comes from "Yu Lin Lang": "there are old and new things in life, that we cannot abandon or forget". This is similar to the western marriage vow of "no matter rich or poor".

Chinese classical poetry is the treasure of literary translation, and image is the soul of poetry.^[12]

The cultural difference between China and the West is huge, which will have an important impact on Chinese-English translation.^[13]

However, in "Jie Fu Yin", the woman encountered a situation where morality and emotion collided with each other: when the woman met another "gentleman" with good moral character and the other party pursued her equally and sincerely, she was emotionally shaken, but morally still wanted to adhere to morality - - finally, after some ideological struggle, the sense of morality prevailed. By this time, she was already in love and polite; Even though she has been shaken and disloyal in her feelings - can she still be called "Fidelity"?

Judging from the fact that the author named this poem "Jie Fu Yin", the author undoubtedly holds a positive attitude towards her behavior.

5 Conclusion: the results of this study are as follows

It can be seen that the woman in the poem of Jie Fu Yin, even though she had feelings for the envoy and struggled for several times, she finally adhered to her morality. Therefore, the author believes that she has also achieved the "Fidelity" in the universal sense.

References

1. Yan Xiujuan. On the "Jie" in Zhang Ji's "Jie Fu Yin" [J]. *Jiannan Literature (Classic Education Garden)*, 2011, (05): 39-40.
2. Liu Minghua. The original story and variant text of Zhang Ji's "Jie Fu Yin" [J]. *Literature*, 2010, (02): 160-162.
3. Allen, J. R. From Saint to Singing Girl: The Rewriting of The Lo-fu Narrative in Chinese Literati Poetry. *Harvard Journal of Asiatic Studies*, 1988, 48(2), 321-361.
4. Yuan Yuan. Two Han Yuefu Poems - A Comparison between "Mo Shang Sang" and "Yu Lin Lang" [J]. *Jiannan Literature (Classic Education Garden)*, 2011, (10): 243.
5. Lv Shuxiang. *Collection of Yinghua: Comparison of Chinese and English Poetry Translations* [M]. Nanjing: Zhengzhong Book Company, 1948.
6. Eric S. Sexual Identities and the Role of Marriage in Social Movement Activism[J]. *Political Research Quarterly*, 2023, 76(4).
7. Zhang Yingxue. The Reflection on Human Nature in "The Song of the Festival Woman" [J]. *Appreciation of Masterpieces*, 2022, (33): 98- 100.
8. Rouzer, P. F. Watching the Voyeurs: Palace Poetry and the Yuefu of Wen Tingyun. *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, 1989, 11, 13-34.
9. Gong Zhongyuan. Comparison between Li Bai's "Mo Shang Sang" and Zhang Ji's "Jie Fu Yin" [J]. *Anhui Literature (Second Half of the Month)*, 2009, (08): 39-40.
10. Huang Tianji. Commentary on Zhang Ji's "Song of the Festival Women" [J]. *Book City*, 2021, (06): 21-29.
11. Hu Caihong, Lin Hong. Do you hate to meet when you're unmarried? "Appreciation of Zhang Ji's" Ode to the Lady "[J]. *Modern Chinese (Literary Research)*, 2011, (01): 32-33.
12. Gao M, Ma Y. Xu Yuanchong's image translation of Chinese Poems through Crosscultural perspective[J]. *Advanced Management Science*, 2017, 6(1).
13. Ye H. On Translation of Cultural Images in Ancient Chinese Poems[J]. *Theory and Practice in Language Studies*, 2019, 9(2).

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

