

Research on the "Sad and Resentful Beauty" in Ancient Chinese Literature

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Keywords: Ancient Chinese Literature; Sad and Complain Beauty; Aesthetic Performance

Abstract: The evolution of human social civilization and the social evolvement promote people's self-awareness to be constantly enhanced. Melancholy mood is the conscious experience and summary of people's external things, and sadness and annoyance is the direct emotional expression of people after they are hindered in the journey of life literature has become the main outlet for expressing this emotion. To some extent, the sadness and grievances in ancient Chinese literature are the direct consequence of the sufferings suffered by the literati in history and the mental anguish and anguish of the ancient literati after the ideology was shattered through literature. Therefore, we should have a profound understanding of the ideal personality and basic sentiments of the ancient literati and explore the essence of the fate of ancient Chinese literati. The article mainly explores the beauty of sadness and dissent in Chinese ancient literature.

1. The Connotation of Sad and Beautiful

It can be said that "sadness" is an important emotional gene in the history of human literature and art. China has a different cultural soil than other ethnic groups. Up to five thousand years of historical development, the ancient Chinese literary works have manifested their obvious sadness and sorrow at the outset, among them, sadness is the experience or event of the main character, and "resentment" is the emotion expressed after experiencing these events. Therefore, the sad and resentful beauty in the ancient literature shows the characteristics of strong objectivity and practicality. The resentment of American literary works is also a literary creation based on expressive aspiration and emotional exchange. It should be noted that "sad compassion" and "sad beauty" are two different kinds of aesthetic psychology. Although both are often accompanied by "sadness" and external forms are consistent, In essence, there is a big difference, in which "sad beauty" emphasizes the audience's point of view, is a kind of "sad as beauty" aesthetic psychology, the audience in the process of accepting this art form will feel "trial and error" But sadness and grudge focuses more on the creation psychology formed by the creators of the art works in the process of life experience. The literary works embody the author's tragic consciousness in the real life. The focus of this dissertation is mainly on the creators Words.

2. The Causes of the Sadness and Grief Beauty in Ancient Chinese Literature

Ethnic culture and psychology reflect the basic values, life attitude, aesthetic thinking, thinking style and behavior of a nation. It can be said that the Chinese people have a unique tragedy view since ancient times. The formation of this national psychology is in line with the Chinese demand and "national culture and psychology has a direct correlation. The so-called summation emphasizes that a balance and stable pattern should be established between individuals and the environment so as to realize the balance of values and mentality of individual individuals. It is this cultural and psychological trait of "summing up" that makes the scholar of the Chinese nation more compliant Personality and resilience, and influenced their attitudes and behaviors during the tragic fate. When faced with adversities in life, Chinese literati often sentimentalized in literary works and formed a unique form of compassion and sorrow in Chinese literature. Specifically, the causes of the sadness and grief in ancient Chinese literature include both internal and external causes.

On the one hand, the formation of sadness and sorrow requires specific cultural and psychological background. Literary works are subjective creative activities of human beings. When

a subject is touched by an event or thing in his life to stimulate his creative desires, the literary works will reflect more or less the process of his psychological changes in his literary works. When the subject of literary creation encounters the adversity of life, it will produce the emotions of "sadness" and "resentment", and the emotion will have a weak to strong process. However, the strong emotional retention time in the creative subject is relatively short, and it will not prompt them to adopt intense action to confront them. Especially under the influence of Confucianism in China, Chinese literati advocate filial piety, be gentle and generous, and The fame and fortune of the literati has made him fantasize about the injustice he suffered. This kind of external contradiction and pressure through psychological struggle and internalization form a feminine and introverted "resentment" Although the emotion of "resentment" is not strong, it will be dissipated through certain channels after a certain amount of accumulation. Literature is a common way, thus the formation of the sadness and sorrow in literature.

On the other hand, the external reality is also an important factor in the formation of sadness and sorrow in ancient Chinese literature. If the inner psychological development of the subject of literary creation forms the "resentment" between the sad and the complacent, then the influence of the external reality on the life experience of the creative subject is the origin of the "sadness" between the sad and the complacent. In ancient China, usually only literary and literary masters with certain cultural and political abilities could carry out literary creation. Literary writings can be regarded as the projection of complex emotions in the life and reality of their lives. Therefore, their literary works not only show distinct political connotations, but also their social the reality of the brand is also very strong. The literati and the family are influenced by Confucianism and culture. The ultimate pursuit of their whole life is the unification of self-cultivation and fulfillment of social responsibilities. Most literati have ambitious ideal aspirations. In the glimpse It is the best way to get the political ideal and personal value of the literati when they are admitted to the government and the accession to the WTO is good. However, when the ideal faith is frustrated in the real society, they will have the feeling of unparalleled hardship and hard-earned reward. This emotion is reflected in literary works.

3. The Expressions of Sadness and Sorrow in Classical Literature

Although different writers have different understanding of sadness and beauty, the form of feudal society in China has not undergone fundamental changes. The ancient literati's personal destiny also follows the law. Therefore, the similarities and differences between the sadistic and the beautiful in classical literature can be summed up as follows several:

The home in Chinese culture is not only a reference to relatives and love, but also a stable, safe, happy, harmonious and warm-hearted image for most people. Literati will inevitably experience the fatigue and life on the road after taking their home of the suffering, coupled with the success of every cause, tend to make it to hometown, relatives have infinite thoughts, in order to form a family sorrow at the core of sadness and grief. The typical representative "wandering yin" can be said that wandering is another important identity of the ancient Chinese literati. Starting from one's family and going abroad for national purposes, this pursuit of loyalty and piety makes literati an inevitable choice to leave their home. However, they but also have to face the "loyalty and filial piety," the contradiction, coupled with the pain of leaving home, sadness will arise spontaneously. The literati will always have a withdrawal from home, escape consciousness, especially career frustration after the desire of the home is more intense, but the fame of the awkward situation and make it home can not return, so easy to fall into loneliness in. Cao Zhi's "Miscellaneous Poems" wrote that "Long-distance travelers, going to their homes for more than a thousand years, out of nothing, into nothing", a home away from home dilemma of sadness and depressions depict profoundly. In fact, the "returning home" complex expressed by the literati in the works does not refer to the real home, which is to a large extent the spiritual home of the literati and is a spiritual sustenance.

Chinese literati are closely related to national politics. Political administration is also the most recognized life affair of the ancient literati. Therefore, in ancient Chinese literature, grievances and resentments focusing on the state and politics are not uncommon. The main manifestations of this

are as follows: Loyalty and slander and so on. Influenced by Confucianism, Chinese culture has a strong sense of urgency, national responsibility and sense of social responsibility. Most people regard treating their country as their highest ideal and providing national sacrifices for their needs. As a result, there is a great deal of pride in literary works, such as "cast their bodies to declare the Lord and body to death for the country," or "sacrifice their lives to go through the country's crucifixion and ignore the truth" and so on. All of these are manifestations of the ancient literati's devotion to serving the nation and participating in politics. However, not everyone has the chance to serve the nation. Most of the literati have no heart to serve the nation, but there is no door to serve the country. Therefore, there are a great many emotions in poetry and writing. The most classic is Xin Qiji's "See the sword, 'the first half of the word Que expression' battlefield autumn soldier, 'the heroic mood, and the second half of the Que to a' poor white 'as the knot, the whole word of the ups and downs, the author life into the twilight years but unparalleled Expressing grievances and deep out, when you read can feel full of cool, not only for the author's life experience and sigh. Apart from serving the country, loyalty and slander are also problems often encountered in the development of ancient literati. However, the ancient Chinese literati were not only enthusiastic about serving the nation, but also persecuted. Even if they were framed by the emperor, they were still deprived of their patriotic power Loyalty to the heart, an indignant expression through literary works express. They often use words and phrases in their essays to take advantage of old-fashioned satire and criticize the injustice of today's society through expression of ill fortune and infrequent fortune. Among them, "Li Sao" is a classic example.

The pain of parting is yet another common form of expression of sadness and sorrow in ancient Chinese literature. There are a large number of works in ancient literature that depict the scenes of parting, making the creative subject express grief and indifference through works. The above worries belong to the category of parting, and in addition, the difference between friends, lovers are more common in ancient literature. Scholars seeking their fame away from home will inevitably experience a wide range of contacts and frequent parting, in order to pursue the ideal of discarding friends and lovers, only this sentimental parting into the literature. However, the ancient literati usually write consciously depicting the scenery from the product, leaving the melancholy of separation through the bleak, sad, dim atmosphere created by the scenery, making the expression of emotion deepened. For example, Meng Haoran sent "Du Fourteen Jiangnan," wrote "Jing Wu phase of water for the township, Jun to the Spring River is waterless, dayfall twilight Wan Po where the End of the World one look broken heart," the poem, "Spring River" "Sailing", "sunset" and other scenery is a symbol of the poet's slim future, while friends drifting away in a desolate, but also aggravate the poet helpless, melancholy, sad mood, "Miaomu" Spring is not exactly hope Through, the future is not broken red what, this situation how people can not worry sad, sad evil. Another example is the yellow side of the "Do not mother": Wei worship girlfriend, white sad look tearful eyebrows, miserable firewood night, at this time there is no son," "white hair", "tears" Sketched out an old and sad mother-in-law, while "Miserable Chai Men" and "Snowy Night" are descriptions of the dismal life the son will face after the stepmother will step down; the last sentence a poet tried his best to live far away from hometown helplessness and guilt, the poem is full of poet's grief and indignation, read the words are tears.

4. Conclusion

Sadness and sadness are the basic human emotions. The suffering of the creative subject suffers from the most emotional reflection in literary works. Sadness and grudge not only embody the basic core of tragedy, but also differentiate it from other tragedies through "resentment". This is the most important part of Chinese literary works. Sad and complacent is not only a subtle psychological emotion or a kind of literary expression method, it is the aesthetic form with rich connotation in Chinese ancient literary works. It is precisely because sadness and sorrow are important components of ancient Chinese literature. Therefore, studying the torrent of sorrow and grudges formed by the participation of ancient literati can have a deeper understanding of the cognitive value and artistic value of ancient Chinese literature.

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