

A Brief Analysis of the "Realm of me" of Aesthetic Spirit in Li Bai and Du Fu's Poems

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Abstract

Sui, Tang and Five Dynasties is the period of Chinese feudal society from prosperity to decline, and it is also the period of rapid development and deep transformation of aesthetic thought. This paper takes the poems of Li Bai and Du Fu, the two great poets who are the banner and label of the Tang Dynasty poetry world, as the representative, according to the analysis of the aesthetic mood, artistic characteristics and influence significance of the two great poets' poems, expounds the four different characteristics of the realm of self of the aesthetic spirit of the Tang Dynasty, namely "sad world", "indignant world", "harmonious world" and "look down upon the world".

Keywords

Li Bai; Du Fu; Aesthetics; Artistic Conception; The realm of me; The spirit of thing and self.

1. Introduction

Aesthetic spirit of "realm of me" said, the earliest appeared in the Kingdom of Wei's "words on earth." There are two places in the book to explain its definition of "' tears ask flowers, red fly over the swing', 'can be lonely hall closed spring cold, azalea sound in the twilight', there is my situation also. "" There is my realm, in my view, so all things are my color. There is no difference between "realm with me" and " realm without me", it is only the embodiment of the different realms of classical aesthetics.

The history of Chinese classical aesthetics is a process from the beauty of life to the aesthetics of the mind, from image to the mood. From the past research, it can be found that scholars generally divide the traditional Chinese aesthetic thought and spiritual culture into Confucianism, interpretation, Taoism, Qussau, late Ming five trunks. The main content of mainstream aesthetic research is the elite culture of doctors, hermits and so on based on confucianism spirit, as a kind of aesthetics based on rational color design, it can take restraint and apathy attitude towards human emotion, which represents the survival and development state of the ideal of harmony and transcendence. Qu Yuan with "although nine dead its still unrepentant" the ultimate lyricism, broke through the traditional Confucian cultural spirit of the neutral concept, the late Ming sentimental thought trend, but also with a pursuit of secular emotional pleasure of the citizen aesthetics, subverted the pursuit of the spirit of the unity of heaven and man can be transcended by the aesthetic aesthetics, these cultural ideas can be classified in the aesthetic spirit "have my situation" ideological development connotation.

Sui, Tang and Five Dynasties is the period of Chinese feudal society from prosperity to decline, and it is also the period of rapid development and deep transformation of aesthetic thought. This paper takes the poems of Li Bai and Du Fu, the two great poets who are the banner and label of the Tang Dynasty poetry world, as the representative, according to the analysis of the aesthetic mood, artistic characteristics and influence significance of the two great poets' poems, combining "Having Me" philosophy, classical aesthetic spirit, material-to-me relationship, etc., expounds the four different characteristics of the realm of self of the aesthetic spirit of the Tang

Dynasty, namely "sad world", "indignant world", "harmonious world" and "look down upon the world", to explore the aesthetic mood, artistic characteristics and their influence meaning in the poems of the two of us.

2. "Sad world" in the aesthetic spirit of Tang Dynasty

Li Bai, Du Fu's life accompanied by the most ups and downs of the Tang Dynasty period, their poetry is worried about the current situation, the heart to save the country, showing uncertain fate variables and the fate of life, objective environment and "I" the development of the subject consciousness closely interlocked, a high degree of unity, showing the works of feelings of abnormal pain and sorrow, deep sorrow, showing compassion for the ordinary people in such a complex mess (including themselves and friends), forming a "have my situation" unique "sad world" feelings.

2.1. The "Realm of me" in Du Fu's "Deng Gao"

Image is one of the unique categories in Chinese classical aesthetics when poets combine objective images with subjective emotions to create them. In Du Fu's poetry, the image contained in the famous poem "Ascending High" is the most.

The first couplet of this poem describes the scenery, using the combination of movement and stillness and line drawing, and turning the scenery encountered when climbing into an image to depict a wonderful ink painting with cold color. The couplets vividly show the macro autumn scenery of Kuizhou. The boundless, rustling leaves and the vast river surging with irresistible momentum have already confused the poet's mood. In describing the grand and magnificent autumn scenery, the poet mixed his feelings of helplessness, resentment and separation, and expressed the sadness of short time and poor journey. The use of overlapping words such as boundless, endless, rustling and rolling brings a strong impact of autumn from the perspective of vision and hearing. The perspective of the neck couplet and tail couplet returns to the poet's personal body. In his old age, he is constantly aging, his family and country are thousands of miles away, climbing high and far away, staying for a long time, living alone, suffering from several diseases, and writing all his life events, all of which are sad and dreary, and all of which are impervious to the blood stains of life.

In front of the scene, the heart of things, old illness and poverty, all kinds of emotions intertwined, let people's sad emotions spray out, the understanding of life suddenly poured into the heart, to the whole poem rendered a deep and sad color, and then enrich and deepen the meaning of the poem. The poem contains "view" and "man", not only objective literally simple meaning, "man" state of mind experience permeates the "view", the poet every moment will be their own destiny and the world's rise and fall together, thus forming a rich connotation; This is precisely the aesthetic spirit of "realm of me" unique.

3. "Indignant world" in the Aesthetic Spirit of the Tang Dynasty

All tragedies stem from conflict. On the face of it, Li Bai and Du Fu's situation is their personal misfortune, but from the actual point of view, it is the feudal system that erases them, and it is more difficult to get rid of the relationship with the adulterers and Tang Xuanzong in his later years. The tragedy of Li Bai and Du Fu is essentially the tragedy of Sheng Tang. The double conflict between emotion and responsibility, reality and ideal has aroused their strong sorrow and indignation. They are eager to break free of the shackles of fate of the call and struggle, so that their lives are full of angry and tragic colors, so "indignant world" of "realm of me", occupied most of their poetry.

3.1. The "Realm of me" in Li Bai's "Xing Lu Nan"

Li Bai's poem "difficulty on the road" initially depicts the difficulties and obstacles of climbing the mountain. In fact, it reflects the darkness of the social reality at that time by taking advantage of the difficulty of climbing the Taihang Mountain; The fantastic and dangerous scenery also highlights the fierce contradiction between reality and ideal in the poet's heart, thus showing the poet's feelings of conflict between frustration and pride. For example, the two sentences of "stop drinking, throw the sheath, and you can't eat, draw the sword, and look at your heart at a loss" and the four coherent actions of stop, throw, pull, and look at you vividly show the poet's inner suffering and the impermanent changes of thoughts. Thus, by describing the scene of the frozen Yellow River and the snowy Taihang, it gives the readers a sense of oppression on the verge of danger, makes the readers experience their situation, feel the various dangers that pedestrians will face, feel worried and uneasy for pedestrians, and make the readers deeply realize the difficulty of mountaineering.

On the surface, this is a description of the dangerous terrain and environment of Taihang Mountain. In fact, it is a metaphor for the darkness of society and the cruelty of reality at that time. Chen Jian's "analysis of the two aesthetic norms of artistic conception" the realm with me "and" the realm without me "expounds that the aesthetic norm of artistic conception" the realm with me "refers to the artistic conception strongly displayed by self emotional color. The author's resentment in the poem is expressed in his words, which reflects the " realm of me ".

4. "Harmonious world" in the Aesthetic Spirit of Tang Dynasty

Du Fu grew up under the influence of Confucianism. He followed Confucianism and abided by ethics all his life, but he also had the vitality and ambition of young talents. After experiencing the historical stage of the Tang Dynasty from prosperity to decline and witnessing various scenes of people's livelihood caused by political darkness, his poetic style is mostly gloomy, with a strong sense of hardship and Confucian benevolence spirit, reflecting the social contradictions and people's suffering at that time, but some poems still have a light tone, To express the author's love for life and disdain for fate, and reflect the "my realm" of "harmonious world".

4.1. The "Realm of me" in Du Fu's " Jue Ju 2"

This is a lyric poem written by Du Fu when he was a guest in Sichuan. The poet depicts a bright and beautiful picture of spring for us, and also expresses the heavy homesickness in the poet's heart. The author uses the technique of blending feelings and scenes. The first and second sentences describe the beautiful scenery of early spring. The word "over" highlights the color of birds by setting off the green of the river; The word "desire" sets off the vibrant posture of flowers. Dye the four scenery of "River", "bird", "mountain" and "flower" with a layer of green, green, white and crimson oil paint. The third and fourth sentences fully reflect the poet's longing for his hometown. In the warmth of spring, the poet's homesickness can be revealed faintly. In Wu binwu's "on Du Fu's poetry and painting", it is said that this poetic aesthetic ideal into painting contains the accurate concept of Western philosophical thinking, and also conforms to the Chinese philosophical thinking. It pursues an implied meaning, implies the aesthetic realm of the unity of heaven and man, and integrates the "realm with me" and "realm without me", so as to express the author's good wishes.

The poetry adopts bright, clean and gorgeous colors, which reflects the poet's happy and leisurely state of mind after he ends his wandering life and settles down, and reflects Du Fu's "harmonious world" mentality that he can still love life no matter how difficult the reality is.

5. "Look down upon the world" in the aesthetic spirit of Tang Dynasty

Li Bai's thoughts are contradictory, scattered and complex. On the one hand, he accepted Confucianism and adhered to the idea of helping people in the world, treating all things in the world with kindness, living and working in peace and contentment, and sharing happiness. On the other hand, he accepted Taoism and pursued personal freedom without caring about anything in the world. This resulted in the fierce contradiction between his later ideal of Kuang Junfu and the decadent and mediocre imperial examination road and feudal system. Li Bai, proud and clanking, cast a glance at the feudal rulers with a decisive attitude, and maintained his compassionate heart and kindness. In feudal society, not many people dared to think and do so. This is Li Bai's aesthetic spirit of "my realm" in his arrogant "Look down upon the world" despite the decadent forces of feudal society.

5.1. The "Realm of me" in Li Bai's "Qiang Jin Jiu"

This poem highlights Li Bai's wild and uninhibited character, which is particularly vivid: on the one hand, in the face of the defeat of political ideals, he shows a state of mind of indifference and wanton enjoyment; On the one hand, he is lofty and proud and full of confidence in himself. In this poem, he imitates Zhuang Sheng's optimistic thought and expresses his contempt for authority, sages and secular wealth. However, in the process of drinking and having fun, it implies the meaning of using wine to relieve worries and the feeling of not meeting talents.

The first sentence begins with a long parallelism sentence, which can be described as a giant sentimental. It discusses that the water of the Yellow River will never return. It is a metaphor for the short life. It uses the Great Yellow River to contrast out the lowliness of life, has touching artistic power, and greatly increases the emotional color of the poem. The seemingly sad and negative poems reveal a positive attitude of being in trouble and still eager to make achievements. The whole poem contains a kind of heavy indignation and dedication to self ideal. In fan Yue's analysis of the relationship between things and me in the "realm with me" and the causes of the "magnificent" beauty, it is explained that the reason why the "realm with me" shows the "magnificent" beauty is because the creator creates with a sense of sublimity after overcoming the strong power; When reading, readers can be inspired by the author's mood experience and realize that they also have the strength to overcome difficulties, so they can also obtain a sense of sublimity. Li Bai's poem will enter the wine is sad but not hurt, sad but strong, which shows the "magnificent" scene, which is the typical feature of Li Bai's "my realm".

5.2. The "Realm of me" in Li Bai's "Meng You Tian Lao Yin Liu Bie"

Professor Lin Jizhong's new theory on "the sense of cloth clothes" said that "Li Bai firmly grasped the core of Zhuangzi's philosophy of paying attention to the individual's personality independence and spiritual freedom. In the new historical period of relatively open thinking, with the help of the special social role of "cloth clothes", he combined Immortals (hidden), Confucianism and chivalry into Qi "and combined personality independence with social care, "The unity of emotion and will" to construct a sound ideal personality".

This poem is a typical poem of immortals, but it is also different from ordinary poems. It tells the story of Li Bai's sleepwalking in Wonderland, but it is not completely constructed in the illusory fairy, but still starts from reality. Reading this poem, readers can't help following the poet to fly themselves and wander in the sky.

The dragons and bears in the poem vent their emotions by singing and roaring, which can shock even the deep forests and mountains. Smoke, water and clouds are full of gloom. When the dark sky in the dream came, suddenly, a fantastic fairyland appeared. With a flick of the poet's pen, the immortal families in the sky are dressed in rainbows, driving Luan cars and riding the long wind. All things on the earth are happy together, and all animals gather together. After the

dream, but I don't want to wake up for a long time. In reality, people can't fly wantonly anymore, but lie on the bed with hands and feet tied. Each image is full of poet's emotion and integrates with the scene to form a harmonious atmosphere, which is very rich in the color of "my realm". Through virtual scenery, this poem expresses the poet's open-minded Buddhist feelings and disdain for secular authority.

6. Conclusion

Li Bai, the "poetry Fairy", is a great poet who is unrestrained and free to roam in the world. His poetic style is elegant and beautiful, full of strong subjective color and romantic imagination. Taking me as the center to describe the beautiful and magnificent landscape, he mostly satirizes the political corruption at that time, pays attention to the war situation, sympathizes with the people at the lower level and despises the dignitaries; But there are also some negative thoughts of indulging in fun and drinking to find immortality. Li Bai has created a large number of poems in his life, and more than 900 poems have been handed down so far. Now, 1178 poems are included in Li Bai's complete collection, including about 378 poems reflecting "my realm", accounting for about 30% of the total collection. In terms of quantity, the "realm of me" in Li Bai's poems is of certain significance to the study of "realm of me" in the aesthetics of the Tang Dynasty.

As a realistic poet concerned about the country and the people, Du Fu, as a historical witness, used more than 1400 Poems (more than 3000 poems in his life) to record the real historical face of the Tang Dynasty before and after the "an Shi rebellion". Du Fu's poems are mostly realistic. Because he is loyal to reality, he mostly uses macro description and micro description to describe the real mountains and water, turning the mountains and rivers into the projection of the political storm in his heart. Every word and sentence has injected his strong patriotic feelings. Du Fu is respected as the "saint of poetry" by the world, and his poems are known as the "history of poetry". The existing complete works of Du Fu include 1371 poems, of which about 480 poems reflect "my realm", accounting for about 35% of the total works. In terms of quantity, the "realm of me" in Du Fu's poems is also representative in the study of "realm of me" in the aesthetics of the Tang Dynasty.

Li Bai and Du Fu were in the same era background. They both experienced the an Shi rebellion and were in the stage from the prosperous Tang Dynasty to the middle Tang Dynasty; However, from the perspective of ideology, emotion and artistic style, they are very different: one is romanticism, the other is realism: one is free and easy, the other is depressed. Therefore, even if two people create the same subject matter, their works will be different. Among them, most of their poems about "realm with me" express the aspects of homesickness, sorrow for the palace, sorrow for chaos and friendship and parting, while "realm without me" mainly focuses on landscape and pastoral, leisure, literature and art, history and nostalgia.

From the peak of the prosperous age of the Tang Dynasty to the decline and decline in the middle and late stage of the Tang Dynasty, the bipolar changes prompted the works of the literati in the Tang Dynasty to gradually form several different characteristics of "sad world", "angry world", "harmonious world" and "look down upon the world" in the "realm of me" of the aesthetic spirit of the Tang Dynasty. The Tang Dynasty, with a more open and free cultural atmosphere and a stronger material foundation, had a decisive impact on the development of Chinese classical aesthetics. Compared with the aesthetic spirit of the Jin, Han and Northern Song Dynasties, which was favored by many scholars, there are few works on the aesthetic thought of the Tang Dynasty. The research on "realm of me" in Tang poetry is mainly focused on Wang Wei, Feng Yansi and Li Yu, about Li Bai There are few studies on "realm of me" in Du Fu's poems. On the basis of previous studies, this paper focuses on the ""realm of me" in the

poems of Li Bai and Du Fu, and discusses the aesthetic spirit of the Tang Dynasty, hoping to be helpful to relevant research.

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