

Research on the Pine and Cypress Theme of Ancient Chinese Literature

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Keywords: Ancient Chinese Literature, Coniferous Theme, Study and Inspect

Abstract: Pine and cypress are ancient tree species. In the historical practice of cultivation and utilization of pine and cypress trees, the civilization and cultural connotation accumulated in it can be explored, and the independent and profound culture of Chinese pine cypress - The pine and cypress culture can be studied. The rich cypress culture is rich in content. It is integrated into people's lives and literary themes, and becomes the symbol of the ideal personality of the Chinese nation. In ancient Chinese literary works, there are countless literary works of The pine and cypress theme and imagery. They show rich ideology, aesthetic appreciation value and cultural heritage. The theme and intention of the pine and cypress culture in ancient Chinese literature are worthy of our His aesthetic characteristics and cultural implications are studied in depth.

1. Introduction

The pine and cypress are common varieties of plants, but they show in the ancient Chinese literary works that they are small and large, and therefore with their special feelings. The literati use the tree of pine and cypress to pin up some ideals and convey certain ideas. In the process of repeated use, it gives the pine and cypress a fixed sign of taste and personality. The image of pine and cypress represents the fear of the cold, the evergreen season, and the uplifting and toughness. Most of the literati works borrow the songs and cypresses. It has formed a work with high cognitive significance and aesthetic value, and contains the "Bide view", that is, the beauty of the natural object is that it can be attached to people's moral ethics, and the natural attributes are personalized. Whether it is from the theme of pine and cypress, or from the image of pine and cypress, it has a very high research value and significance.

2. The pine and cypress's cultural implication and typical intention analysis

Tracing back to the history of China's ancient times, the pine and cypress was the patent of the Guojun Mausoleum and became another name for the tomb. During the wars between the two Han dynasties, the literati used the image of pine and cypress to confide in the inner sadness: "Drive the East Gate, look at the Guobei Tomb. Bai Yang He Xiaoxiao, The pine and cypress Jianguang Road." The family that has been defeated: "Who is there in the family?" In the words of Songbo, which symbolizes the blessing of the gods, the literati sang the life and death of the singer, representing the brand of the Chinese nation that has rid of the ignorance and waking up after the hardships, in reality. In desperation, giving pine and cypress a rich image of life has become an important banner of the ancient Chinese humanistic spirit.

Loudi Song is a symbol of the ancient Chinese poets who have felt the feelings of the past, showing a new style in the emotional and emotional aspects, and is an important image in classical literature. In the early stage, the image of Loudisong was mainly the image of its strong and strong, such as the "Bottom Hansong Fu" made by Wang Bo in the Tang Dynasty: "There is a great shape, the top of the throne, the purple leaf, the wind and the snow "In the Song Dynasty, the "Song Song Fu" in the "Song Fu" in the "Song of the Songs of the Lonely Mountain", in the image of the pines and cypresses, there are also high-profile, arrogant and arrogant character, such as Liu Xiyi in the Tang Dynasty The song of Nanzhao in "Lonely Songs": "Green color is good, and it is lonely." According to these poems, the wind bones of Loudi Song can be attributed to loneliness, stubbornness, loneliness, self-improvement, poverty and hardship. In the Song Dynasty, the image

of Loudi Song was newly developed. In the literary works, the literati showed that the literati used the cypress and cypress to pin the super-indifferent ambition, showing the quiet and elegant taste of the literati, in the poet Huang Tingjian. In "The second rhyme Yang Mingshu sees ten pipa", there is a cloud: "The pine and cypress oysters, sitting on the grass and autumn. The stone is in the waves, look at the 10,000 logistics." In this poem, the poet will sneak into the old man. In the lookout of all things, we can see the impermanence of the rise and fall, and the poorness is fixed, showing the indifference and accessibility of self-transcendence. In general, the image of Loudi Song represents the literati's aesthetic understanding and moral evaluation of the pine and cypress, showing the philosophy of life in the living state of Loudi Song, and has the corresponding personality mimetic: Hanmen Juncai, squatting Scholars, immigrants, courtiers, and nieces.

The ancient and eccentric beauty unique to the pine and cypress is also concerned by the literati. They describe the realistic image of the pine and cypress, which has the true feelings of the literati and enriches the natural aesthetic values. In the Han Lefu "Yan Ge Xing", the image of Nanshan Laosong appeared. Later, the human body discovered the beauty of the ancient vicissitudes of ancient pines and grotesques. They integrated the ugliness and weirdness of Gusong into the aesthetics of pines and cypresses. It is a new aesthetic trend that is strange and beautiful. The beauty of these ancient pines and cypresses is mainly reflected in the beauty of form, the beauty of the posture and the beauty of the gods. For example, the Song of the Song Dynasty, the ancient pines of the Song Dynasty: straight and sturdy, and the iron clothes are dry and purple. In the Ming Dynasty Gao Qi the cloud: "The long body is a few acres, and the giant stone is used as a pillow to support the raft. There is no heart to hang on to the Han, and to admire the wilderness." These works They have added ancient meaning and business to Laosong, and they have symbolic cultural implication and ethic connotation, such as: fairy spirit longevity, style of gentleman's personality.

3. Old cypress theme and image analysis

From the pre-Qin period to the Six Dynasties period, Evergreen and Jinzhi are the core of the pine and cypress Bide and aesthetics. Since the Tang Dynasty, the singularity, the old and the ugly of the pine and cypress have begun to receive the attention of many scholars. These literary works depict the old, dry, sick, and strange image of pine and cypress, which is very realistic, revealing its true nature, and the aesthetic evaluation of it is reasonable and reasonable, and it has produced a lot of beautiful feelings. This is not only to make the performance of the pine and cypress aesthetic more comprehensive, but also to enrich and enrich the natural aesthetic. The following is a detailed analysis of the image of the old pine and cypress and the image of the dead, strange, and diseased pine. As far as the image of the old pine and cypress is concerned, its image beauty was fully explored in the Tang Dynasty. In the Tang Dynasty, a series of literary works featuring the old pine cypress or the ancient pine were presented. Zhuang Nanjie wrote "The Ancient Song" and Sun Yi. The old pine and cypress, and the self-owned "Gusong", the emperor and the "Guo Song Xing Xing" and so on. In addition, there are some questions that are not used by Gusong, but the objects they describe are still ancient pines, such as the "Pin Song" of Mengjiao and the "Ling Song" of Qi Ji. These works can clearly show that in the Tang Dynasty, attention to and description of the old pine cypress has become a very common literary phenomenon. Of course, in the Song Dynasty and the Yuan, Ming and Qing Dynasties, there were also a large number of literary works about Gusong Laobai. For example, in the "Full Song Poetry", there are 54 poems with its title. In the Yuan Dynasty, Li Cai once wrote "The Old Songs and Cypresses on the Bans". In the Ming Dynasty, Jin Youxiu had "Gusong Map" and Wu. Widely there is "Ma Yuan Gusong Gao Shi Tu" and so on.

The image of the old cypress can give people a very strong experience of color beauty, which is mainly reflected in the following three aspects. First of all, the form is beautiful. The so-called form beauty refers to the beauty of the external appearance of a natural object. Whether it is the leaves, branches or bark or roots of the old cypress, it can give people a beautiful feeling. Second, the posture is beautiful. The so-called posture beauty refers to the characteristics of the whole image of the old pine and cypress, and it is a comprehensive presentation of the trunk, branches, leaves and bark of the old cypress. In different natural environments, the old pines and cypresses will show

different postures. For example, when the morning fainting changes, the old pine cypress posture is quite different from the pine cypress posture when the light and shadow sounds are set off, but it has a great What they have in common is that they can give people a feeling of beauty. Finally, the charm is beautiful. It refers to the inner spiritual charm and aesthetic personality of the old pine and cypress, which is a kind of condensed and sublimated nature of its natural attribute beauty, with a higher level of aesthetic significance. Its spiritual beauty is mainly reflected in the three aspects of vicissitudes, ugliness, and ambiguity. In the Tang Dynasty, there were many heroic works that stirred up people's hearts. The The pine and cypress culture showed a rich and varied scene. In the "Spiritual Song of Xinqin County", Wang Wei in the Tang Dynasty used his own love and love to pay attention to the scenery in nature. The things of pine and cypress became emotional content, such as: "The green hills are loose, and the miles are not seen today. The color is high and leisure, and the pavilion is out of the clouds." There is also "soft grass to sit down, long songs ringing the sound of the Sanskrit." Shows the meaning of the cypress. In the poems of the great romantic poet Li Bai of the Tang Dynasty, "Give Wei Shi Yu Huang Sang two first one", with Song Yanzhi, revealing the different customs and high winds of the author, this "Zhu Xianren" will be the high clean of the pine The character is arrogant to the extreme, and there is poetry to testify: "For the grass as the orchid, for the wood as the pine. The orchid is fragrant and the wind is far away, and the cold is not changed." "The clear spring is loose, I don't know how many thousands?" "South Window Xiao Yusong Sound up, listen to the heart and ears with the cliff." "When you visit Jingting, you can listen to Songfeng sleep." ... It can be seen that the style and temperament of "Shi Xian" Li Bai can be expressed and expressed by the image of "Songfeng".

4. Lianli The pine and cypress theme and image analysis

Although the cypress is different from the roots, it is a natural phenomenon that is not common. The Taoist thought in China emphasizes the "harmony between man and nature". Therefore, the literati and the literati who are very good at association have endowed this literary and cultural connotation with rich natural phenomena. Lianli the pine and cypress is regarded as a symbol of auspiciousness in the folklore concept, and is "Renmu". In many literary works, these literati are compared to wood and people, and they are compared to love and love. Especially in the Song Dynasty, the image of Lian Li the pine and cypress was more abundant in literary works. Because the Song Dynasty attached great importance to ethics and morality, the properties of pine and cypress were also born with a beautiful love meaning of the same cold and concentric. Moreover, Huang Tingjian, who is very proficient in Buddhism, has also unearthed the Zen theory of "singing with the commons". The analysis of Lian Li the pine and cypress's literary image is embodied in the following two aspects.

First of all, it has the cultural meaning of auspicious Jiarui. Affected by the ancient concept of "Heaven and Man" and "Tianren Sensing", many natural phenomena have been endowed with the signs of "Shangtian". Lianbai is usually regarded as a sign of good fortune. In the Jin Dynasty, "Zhongxing Zhengxiang" There is such a description: "The king of Deze is pure and harmonious, and the eight parties are the same, then the wood is connected. The company, Renmu, or the different branches, or the two trees." Many local officials found that the phenomenon of pine and cypress will be It was reported to the court because it was a symbol of good luck, whether it was in the eyes of emperors or civilians. Second, the loyal love symbol. Bai Juyi once wrote in "The Song of Everlasting Sorrow": "I wish to be a lovebird in heaven, and I would like to be a branch in the land." It can be seen that the meaning of love in Lianzhizhi is quite beautiful. It is often used as a symbol of love between husband and wife and love until death.

5. Conclusion

The literary works on the theme of the pine and cypress not only have high literary value, but also have certain aesthetic and cognitive values. In the literary expression, the cemetery can be used to express the sigh of sorrow and sorrow, and can also be used to sneak history. The cultural

heritage of the image of the old pine cypress is not only reflected in various myths about the longevity of the fairy, but also in the personality qualities of loneliness, integrity and style. The beautiful love meaning contained in the image of Lian Li the pine and cypress also bears the yearning and sustenance of the world for beautiful love.

Acknowledgements

Fund Project: A Study of Yunnan Subjects in the Chinese Literature of the Tang Dynasty before the Tang Dynasty

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