

Research on the Creation and Booming of Bird Fu in the Han Dynasty

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Abstract: The literature with birds as the subject has gone through the profound literary accumulation in the pre-Qin period. In the Han Dynasty, the subject of birds and the Han Fu achieved a perfect combination, forming a unique style of the Han Fu. This unique style is manifested in profound cultural accumulation, profound ideological connotation and distinctive artistic achievements. Bird Fu can be greatly developed in the Han Dynasty. On the one hand, it is related to the prosperity of Fu style literature. On the other hand, the unified and stable social environment of the Han Dynasty, the preference of the rulers for Fu, the frequent banquet activities and the interaction between writers Influence has a very important driving effect. The bird poetry of the Han Dynasty showed rich ideological connotation through the ways of embedding Taoism into things, borrowing things to chanting virtue, and entrusting things to express their will.

1. Introduction

As early as the “Book of Songs” in the pre-Qin Dynasty, “birds” have entered literary works as a literary image. By the time of the Han Dynasty, the subject of birds had already entered the vision of fu masters, for example, when Jia Yi lived in Changsha, Wang Taifu wrote “Fu on the Birds. In Ban Gu's “Han Shu·Yi Wen Zhi”, fu works are divided into three categories: animals, six animals, and insects. During this period, the avian prose was not divided into separate categories, but mixed in the entire animal prose. By the time of Liu Xie's “Wen Xin Diao Long”, the bird prose had not been separated from the animal prose. In the Six Dynasties, Xiao Tong's “Selected Works” was directly divided into five articles, “Birds and Beasts” and “Birds and Beasts”, and birds accounted for the fourth. It can be seen that the subject of birds is valued in the animal genre. Xiao Tong's classification method of combining birds and beasts into one category continued to Chen Yuanlong in the Qing Dynasty. Chen Yuanlong also divided birds and beasts into 17 articles in “Fuhui of Past Dynasties”. However, throughout the Han Dynasty literary world, the prose-general prose is the most famous. The chanting prose such as the bird prose does not occupy the dominant position in terms of quantity or quality. Therefore, the avian poetry has not attracted enough attention from the academic circles, but this does not mean that the avian poetry in the Han Dynasty has no research value.

2. Overview of the Creation of Bird Fu in the Han Dynasty

In the selection of the text for the research on bird fu in the Han Dynasty, we use Yan Kejun's “Quan Ancient Three Dynasties, Qin, Han, Three Kingdoms and Six Dynasties” as the base text, and Fei Zhengang's “Quan Han Fu” as a reference. According to the descriptions of “Quan Shang Ancient Three Dynasties, Qin, Han, Three Kingdoms and Six Dynasties” and “Quan Han Fu”, we only included the bird poems of “Seven Sons” into the Han dynasty poems, and did not take the works of “San Cao” as research Object.

In the Qing Dynasty, Yan Kejun's “Quan Gu, Three Dynasties, Qin, Han, Three Kingdoms and Six Dynasties” and Fei Zhengang's “Quan Han Fu” contained 18 works involving bird fu. The text combining results of these fuses are shown in the following table:

dynasty	Author	topic	Provenance	Remarks
Western Han Dynasty	Jia Yi	Fu Niao	Full Chinese Volume 15	Save
	Lu Qiaoru	Crane Fu	Full Chinese Volume 20	Save
	Kong Zang	Owl	Full Han Wenjuan 13	Save
Eastern Han Dynasty	Fu Yi	Divine Bird Fu	Sui Shu • Jing Ji Zhi	Lost
	Ban chao	Big tits	Ninety Six in Chinese	Save
	Zhang Heng	Hong Fu	The Complete Chinese Volume Fifty-Four	Save order
	Cui Qi	Bai Hu Fu	The Complete Chinese Book Volume Forty-Five	Lost
	Zhao Yi	Poor Birds	Eighty-two Chinese Scripts	Save
	Zhang Sheng	Bai Jiu Fu	Eighty-two Chinese Scripts	Disabled
	Mi Heng	Parrot	Eighty-seventh in Chinese	Save
	Ruan Yu	Parrot	Complete Chinese Volume Ninety Three	Disabled
	Yang Xiu	Peacock Fu	Chinese Volume 51	Save
	Wang Can	Baihe Fu	Ninety Chinese Volumes	Disabled
		He Fu	Ninety Chinese Volumes	Save
		Parrot	Ninety Chinese Volumes	Save
		Ying Fu	Ninety Chinese Volumes	Save
	Chen Lin	Parrot	Ninety-two Chinese Volumes	Disabled
	Ying Jun	Parrot	Volume 42 of the Chinese Scriptures	Disabled

It can be seen from the above table that the texts of the Birds Fu in the Han Dynasty are more complicated, and the lost copies are clear at a glance, so I won't repeat them. The rest of the text will be described a bit: Zhang Heng's "Hong Fu" only has its preface; Zhang Sheng's "Bai" In addition to the preface to the beginning of the fu, the text of "Jiu Fu" contains only one sentence; Ruan Yu's "Parrot Fu", Wang Can's "White Crane Fu", and Chen Lin and Ying Yan's "Parrot Fu" are all fragments. this.

3. Reasons for the Rise of Bird Fu in the Han Dynasty

3.1 Literary Factors

At the beginning of the Han Dynasty, Jia Yi's "Fu on the Birds" continued the style of the predecessor "Li Sao". At the end of Meicheng's "Seven Fa", the system of Han Dafu was formed. At the same time, the Han Empire under the "rule of Wenjing" entered a period of prosperity, and Fu style literature also ushered in great development. The bulk of the Dafu represented by Sima Xiangru's "Zixu Fu" and "Shanglin Fu" is an extremely expansive thing, to exaggerate the rich material foundation of the Han Empire and its magnificent momentum. At the end of the Western Han Dynasty, Yang Xiong's "Hedong Fu", "Ganquan Fu", "Yu Hunting Fu" and "Chang Yang Fu" also became famous in later generations. In the Eastern Han Dynasty, palace Fu and Kyoto Fu were extremely prosperous, and various palace and Kyoto Fu works followed one after another, such as Wang Yanshou's "Lu Lingguang Palace Fu", Ban Gu's "Liang Du Fu", Zhang Heng's "Er Jing Fu" and so on. The prosperity of fu writing has expanded the scope of themes. In addition to the magnificent themes of depicting palace utensils, expressing the power of the empire, and praising the virtuous king Shengde, various themes such as trees, insects, fish, birds and beasts have entered the scope of writing, such as Lu Qiaoru's "Crane Fu", Kong Zang's Owl's Fu, Zhao Yi's "Poor Bird's Fu" in the Eastern Han Dynasty, and the "Parrot Fu" written by several people in the late Han Dynasty. In short, the magnificent Han Dafu and various chanting and lyrical Xiaofu played together in the Han Dynasty during the four hundred years of the Han Dynasty. The great development and prosperity of Fu Zuo in the Han Dynasty made its subject range unprecedentedly expanded, and Fu Zuo with bird themes also emerged during this period.

3.2 Time Factors

In addition to the literature's own factors, the prosperous Fu in the Han Dynasty also had factors

of the times. For example, the Han Dynasty established a prosperous and unified dynasty, with a prosperous economy and strong national power. People live in a hopeful, material-rich society. On the one hand, it gave birth to the aesthetic orientation of the Han Dynasty's "refining the industry"; on the other hand, it also brought many rare foreign objects into the eyes of the Han Dynasty people, so mountains and rivers, birds and beasts, palace cities, bamboo fans, flutes, and pianos were all put into use. . Birds, as an important description object of Han Fu, have also developed rapidly.

The prosperity of the society and the economic development of the Han Dynasty made the incumbents begin to pay attention to cultural construction, as stated in "The Preface to Two Capitals":

Dahan was first decided, and he can't afford it every day. As for the reign of Wu Xuan, it was an official of Chongli, who studied essays, set up a bureau of Jinma Shiqu, and promoted the affairs of Yuefu Association to revitalize the abolition and improve the prosperity. Therefore, the songs of "Bai Lin", "Red Wild Goose", "Zhi Fang" and "Bao Ding" are recommended to the Jiao Miao. Divine bird, five phoenix, nectar, Huanglongzhirui, think of age. Therefore, the ministers of the language attendants, such as Sima Xiangru, Yuqiu Shouwang, Dongfang Shuo, Mei Gao, Wang Bao, and Liu Xiang belong to the people who talk about thinking day and night, and offer them in the sun and the moon.

During this period, there were a lot of activities of offering gifts. Some were made by the rulers and courtiers of literature, while others were written by literati voluntarily to present fust to praise the prosperity and prosperity of the Han Empire and the virtuous and wise monarchs. In the Western Han Dynasty, Emperor Wu was very fond of Cifu, and writers moved from the literary groups of the princes and kings to the side of Emperor Wu, from the feudal state in the early Han Dynasty to the central dynasty, becoming literary servants. These people succeeded in satisfying the ruler's psychological need to listen to praise and to be arty, and to make Fu become the court literature of "refining a great career". As a result, birds with auspicious signs have become the choice for fu writers to express their beauty. For example: "Crane Fu" by Qiaoru of the Western Han Dynasty, "Divine Bird Fu" by Fu Yi of the Eastern Han Dynasty, "Great Bird Fu" by the Eastern Han Feminist Ban Zhao, "White Dove Fu" by Zhang Sheng, and Ni Heng, a madman "Parrot Fu" etc. Therefore, the preference and advocacy of the upper-level rulers for Fu, and the activities of the scribes to present Fu are important reasons for the prosperity of the avian Fu.

In addition, the social environment of the Han Dynasty was prosperous and stable, the flourishing age of singing and dancing, and banquets were flourishing. Whenever banquets and drinks, to add to the excitement. Therefore, the exotic animals raised by the upper-level ruling groups and the precious treasures contributed from all over the world naturally entered the creative vision of the fu artist. For example, when King Liang Xiao was visiting the Wangyou Hall for a banquet, he once ordered his courtiers to make fust. Lu Qiaoru, Meicheng, Gongsun Gui, Yang Sheng and others contributed one after another. Among them, Lu Qiaoru was rewarded for writing "Crane Fu". Therefore, the wind of feasting also promotes the development of bird gifts.

3.3 The Writer Factor

The mutual influence and competition between writers often lead to the phenomenon of co-writing on the same subject on a certain subject. For example, Lu Qiaoru's "Fu on the Crane" and Wang Can's "Fu on the White Crane" both write the noble image of the crane, and express their aspirations in this way. Both Yang Xiu's "Peacock Fu" and Ban Zhao's "The Big Bird Fu" both endow birds, both of which are like birds with a magnificent appearance, expressing the magnificence of birds. In the Han Dynasty, it was also common to use parrots as the subject of fust. Mi Heng vividly expresses the literati's desolation with his delicate writings and parrots. Later generations of literati used this as a suspense object to express their unsatisfied thoughts and feelings. The later Chen Lin, Wang Can, Ruan Yu, Ying Yan and his like all made "Parrot Fu", admiring the parrots wearing colorful colors and lamenting the situation in the cage. So much so that later literati, most of whom use parrots as metaphors, expressing freedom is hard to come by,

and the sorrow of not being talented. Therefore, the mutual connection and influence between Fu Jia was a driving force for the development of bird Fu in the Han Dynasty.

When society was stable in the Han Dynasty, fu writers followed the trend of the era of great unification and eulogized their merits. In the late Eastern Han Dynasty, when the society was in turmoil, fu with the theme of “parrot” were more tragic works of cherishing talents and longing for freedom. It can be seen that along with the changes of the social era, the creative psychology of fu artists will also change, and the changes in the mood of the fu writers have prompted different creative methods, themes, and models of fu, and the emotions contained in them are also different. Printed in the work. Birds have become a choice for people to express their feelings and entrust their sentiments. As a result, the unique image of the two-Han dynasty poetry-bird was achieved.

4. The Ideological Connotation of Bird Poetry in the Han Dynasty

Liu Xie, a famous literary critic in the Southern and Northern Dynasties, believes that the style of fu is to spread out and express the writer's sentiment with wanton arrangement. That is to say, “style writing and writing” is an important feature of Fu. In addition to depicting the shape of the writing objects, the bird poetry of the Han Dynasty also attached great importance to the expression of personal emotions. Its ideological connotation included: carrying Tao with things, praising virtue with things, and expressing will with things.

4.1 Carry the Road with Objects

In the bird poetry of the Han Dynasty, writers often used bird imagery to explain the understanding of “Tao”, that is, the poets combined their creative practice with their own perception of life and life. For example, Jia Yi's “Fu on the Bird” is a typical representative. “Bao Niao Fu” takes “Bao Niao” as the title, and the story background of the article is written at the beginning, that is, when the Biao Niao visits and dwells in the house, it looks like he has nothing to do, but the rest of the content does not really portray the Biao Niao. Image characteristics, but began to use objects to write truth. The author describes the dialogue between himself and Benny, using this as a medium to discuss the attitude of being in the world, and finally speaks about himself with the help of Benny's mouth. The philosophy of life to be expressed.

Jia Yikong has ambition and talent to live in the low and wet land of Changsha. At this time, Jia Yi is in the low period of life. The passionate young man who should have been on the court was hit hard by this, so his heart is full of The confusion of life. However, the arrival of this ominous bird revealed to him the ever-changing and unpredictable ways of heaven. Everything has its own schedule, and humans cannot control the way of heaven. Goods and bad luck, good fortune, sorrows and joys are all in constant change. Only by conforming to the way of heaven and not being burdened by power, fame and fortune can we eliminate worries and anxieties in the heart.

In addition to Jia Yi's “Fu of the Birds” is a fu that embodies Taoism in things, the “Fu of the Owls” by Kong Zang, a writer of the Western Han Dynasty, is no exception. At the beginning of “Owl's Fu”, it is written in the season of summer and summer. When a person lives alone, the bird visits. Just like Jia Yi, Kong Zang triggered the elucidation of Tao through the arrival of the writing owl. At the time of Ji Xia, the author was thinking and thinking, and the flying owl was in the house. However, the author is different from Jia Yi. He believes that although the owl has always been an ominous bird, there should be no inevitable connection between auspicious and a certain animal. Come, it will never bring any good or bad luck. Kong Zang faced good and bad luck, he felt that good fortune and bad luck were tied to the Tao, and the auspiciousness of the Tao would show up. On the contrary, if you violate the Tao, you will be caught. Therefore, all worries and anxieties about good and bad luck are all in vain. You only need to cultivate one's morality and follow the Tao, naturally there will be no such troubles. In fact, Kong Zang used the side of The Owl to warn people that they should cultivate their morals and follow the path.

4.2 Praise Virtue with Things

To eulogize virtue with objects is to eulogize virtue through objects, and the object of chanting is

actually a medium. The real purpose is to extol virtue and cater to the ruler. This phenomenon exists in some works of bird poetry in the Han Dynasty. The purpose of praising the ruler was achieved by writing that the bird lived a comfortable life due to the sacred virtues of the ruler. For example, in Lu Qiaoru's "Crane Fu", the author did not directly praise the virtues of King Liang, but instead created a beautiful image of a white crane, and finally attributed its beauty to being a bird but being deeply affected by the king. Fortunately, I want to repay Wang En. In fact, at a deep level, the fu master just wanted to use Baihe Zibi to express his gratitude for the favor of King Liang.

Another example, Ban Zhao's "Fu of Big Birds" says:

The collection of the great bird, the spirit mound of Kunlun is born.Going back to righteousness with virtue, so flying for thousands of miles. Gather in the imperial court and stop, enjoy and enjoy the tour. Go up and down and go on a blind date, listen to the Yong Yong in "Ya" and "Ode". From east to west and north to south, Xian Sifu comes from the same.

It can be seen from the prose that what is written in the prose is a great bird born in Kunlun. This great bird with a virtue comparable to a phoenix traveled thousands of miles to the great Han, because it was inspired by the great Han emperor's virtues, so he came to be subdued from afar. The emperor of the Han Dynasty acted so ethically and righteously that the great birds on the top of Kunlun came to subdue, not to mention the people of the world. Obviously, this is a tribute to Han Ende and Han and Di Degao. Ruan Yu expresses the monarch's virtuous and virtuous monarch, and the "Fu of the Parrot" served by all quarters is similar to the "Fu of the Big Bird" by Ban Zhao.

4.3 Trusting Things and Expressing Ambitions

The writers of bird poems in the Han Dynasty often expressed their aspirations by writing birds, entrusting their thoughts and feelings, and expressing their feelings. As the society of the Han Dynasty changed from prosperity and stability to turmoil and decline, literati lived in a restless world and were fettered everywhere. They were controlled by the chaotic and turbulent current situation, and they lost their freedom in the past, which restrained writers from expressing their ideas, especially in the Eastern Han Dynasty. The two "dangers of the Party" that occurred in the last year made the literati even more fearful of enemies. As a result, many writers use the broken parrot and the poor bird in a perilous environment to express their distress. This is true in the preface of Zhang Heng's "Hong Fu" of the Eastern Han Dynasty. The author writes that the Honghu flying in the nine days is the following image: Feihong with broken wings hides under the shadow of the wall, fighting for barnyard cockroaches with the chicken shattering on the ground all day long. From the preface of "Hong Fu", it is not difficult to see that the author is very dissatisfied with the dark reality of the Eastern Han Dynasty. Although he has lofty ambitions like Hong, and has a graceful posture and noble ambitions, as a broken bird, he can only interact with The chickens are in the company of each other, and their hearts are full of sorrow and sadness. The author just wants to express his desire not to confuse with the dark reality by comparing himself with the bird of the broken quill.

In the Eastern Han Dynasty, Mi Heng's "Parrot Fu" has a long history. He compares himself with a spiritual bird from the Western Regions who is naturally intelligent, beautiful in appearance, and shows his talents, but he is helpless but empty and talented and no one sees. Commit to others and be others' customers. He also wrote that he was far from the Western Regions, through thousands of mountains and rivers, and came several times in the cold and heat. Such a smart and beautiful bird was kept in a carving cage, and its beautiful wings were cut off, so he could only commit himself to others. , Very lost. With the help of the captured parrot, the author expresses the painful journey of the literati who was in troubled times at the time, and the painful journey of those who were talented but rarely met, and the misery of life at the mercy of fate.

5. Conclusion

The combination of bird image and Han Fu, a classic literary style of the Han Dynasty, formed a unique Han Fu. The special time background, social environment, literary factors and the mutual influence between writers in the Han Dynasty promoted the prosperity of bird poetry to a certain

extent. The prosperity of bird fu in the Han Dynasty had a profound impact on the creation of bird fu and even chanting things in later generations. For example, in terms of themes, the bird poetry of the Han Dynasty involved many types of birds, which opened up the way for later generations, such as the “White Crane Fu”, “Dove Fu”, and “Wren Fu” written by literati from the Wei and Jin dynasties. Or less influenced by the bird poetry of the Han Dynasty. In addition, the bird poems of the Han dynasty played an exemplary role in later generations in expressing Taoism through objects and expressing aspirations through objects.

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