

Comparison of Poetry Images between Matsuo Basho's Haiku and Du Fu's Poems: Focusing on the Poetries about Official Travel

Zheng Qian

College of Foreign Languages, Aba Teachers University, Aba, Sichuan, China

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Abstract: "Travel poems" is a kind of poems created by poets during their travels far from home. This kind of poetry mainly expresses the poet's experience in the journey or the yearning for his hometown and relatives. At all times and in all over the world, many poets have created poems about travel. In China and Japan, many of Du Fu's and Matsuo Basho's works are created during the journey, and the contents of their poems are mostly seen and heard during the journey. Therefore, Du Fu and Matsuo Basho's works can be regarded as representatives of the detention poems of China and Japan. This paper focuses on Du Fu's and Matsuo Basho's detention poems, and analyses their traveling attitudes, descriptive imagery and artistic conception. By comparing their similarities and differences, this paper illustrates the relationship between Matsuo Basho's and Du Fu's poems, with a view to providing reference for the comparative analysis of Chinese and Japanese poems.

1. Research background

1.1 Literature review

Poetry uses imagery to express artistic conception and emotion, and imagery can make the expression of poetry profound. The culture of Tang Dynasty has a great influence on Banana. The expression of many contents and the creation of images in Banana's haiku derive from Tang poetry. Besides Tang poetry, Chinese classical poetry has a far-reaching influence on Japanese traditional poetry, so Banana's poetry will have the same points with Chinese traditional poetry. The haiku of Matsuo Basho is mainly influenced by Tang poets such as Li Bai and Du Fu, and Matsuo Basho integrates the elegance of poetry and the image of Chinese poetry into haiku. Many images in Japanese harmony songs come from Chinese poetry, and Haiku comes from harmony songs, so haiku images have the shadow of Chinese poetry and Tang poetry, and even some images are completely consistent. There have been many studies on the poems of Matsuo Basho and Dufu in Matsuo Basho, including Yuehan's view that poems are literary works of lyric and ambition of literati, and are tools for poets to express their inner feelings (Bao, 2012). The history of cultural exchanges between China and Japan has taken 21 centuries. In the era of Basho Matsuo Basho, Du Fu's poetry was praised by Basho Matsuo Basho. So we can see that haiku has many similarities and similarities with Du Fu's poetry. (Xu, 2018). The research shows that in his works, Matsuo Basho not only imitates Du Fu's image but also innovates his rhetoric method, which improves the reference and integration of artistic conception and image. Du Fu is a poet who worries about the country and the people, but Matsuo Basho is a poet who pursues leisure and elegant life. Although the works of the two men have the common ground of image and expression, the artistic conception and thought expressed are quite different. This is not only the difference of their individual style of work, but also the difference of Chinese and Japanese literature. Matsuo Basho's quotation of Du Fu's poems creates his own unique style and has a long-term aesthetic feeling. The comparison of the same artistic conception between Matsuo Basho's poems and Du Fu's poems can reflect the literary aesthetic and historical origins of China and Japan (Fang, 2017).

1.2 Research purpose

As a short traditional Japanese metrical poem, haiku has become an important literary form after

the improvement of Matsuo Basho. Haiku is similar to Chinese classical poetry. Haiku, starting from Matsuo Basho, is closely related to the images and expressions of Chinese and Tang poetry. Therefore, from the perspective of imagery, this paper compares Matsuo Basho Haiku and Du Fu's poems, and makes an analysis and explanation of their related works of detention poems, which can represent the similarities and differences between Japanese haiku and Chinese classical poetry and Chinese and Japanese literary traditions.

2. A brief introduction of matsuo basho basho and du fu

Matsuo Basho and Du Fu's lawyers and Haiku represented the literary peak of their respective times. Although the two authors were in different countries, they both paid great attention to society and nature. Their works left precious spiritual wealth to future generations, and they were respected as "poetry saints" and "haiku saints" (Cai, 2019). Du Fu pays close attention to the people's life in the society. He pays close attention to all aspects of people's life with the feelings of national peace and tranquility, and reflects the social turbulence and people's suffering through his poems. Du Fu's poems are full of the thoughts of worrying about the country and the people. His poems show the epic style and are the inheritors and REVIVERS of ancient poems. Du Fu fused the simple style of ancient poetry with the quintessence of the Six Dynasties' poetry, and depicted things meticulously and subtly in the way of expression, which highlighted the theme expressed at all times (Qi, 2018).

The haiku of Matsuo Basho was turned into a haiku master by later generations, which inherited and developed Japanese poetry. Matsuo Basho's works mainly express a leisurely attitude in life, with delicate expression style and mature style. The successful transformation of Matsuo Basho's Matsuo Basho haiku is due to the fact that the content of the haiku is close to people's life, but the writing skills have a vivid expression method, and it has become a classic work of Japanese haiku. (Sun and Liang 2017).

3. The similarities and differences of custody feelings between matsuo basho basho and du fu

Du Fu was in the period of Tang Dynasty, so the internal and external troubles of Tang Dynasty affected Du Fu's life. Therefore, Du Fu's works were full of the feeling of worrying about the country and the people. Plantain was born in a relatively rich family. At that time, the social and economic prosperity of Guotai Min'an could also be seen from the works of plantain poet's praise of a better life and the country. Matsushita was in the prosperous period of Tokugawa Shogunate. At that time, Japan's social and economic prosperity and stability, so Matsushita's works express the praise of the peaceful prosperity and the thinking of art (Wu, 2010). Therefore, Du Fu's journey is a passive act forced by national calamity and life. It can also be said that Du Fu's journey is a painful process, expressing Du Fu's sorrow for his country. Unlike Du Fu, Panasonic's journey is an individualistic way of life. His journey is a process of pursuing pleasure and seeking truth and knowledge. This kind of journey is like a practice, a hard journey for Matsuo Basho to make a breakthrough in art.

The geographical environment and natural landscape of the country have a profound impact on people's aesthetic and literary works. The same is true of Du Fu's and Matsuo Basho's detention poems. Although Du Fu's poems are melancholy and sad, they depict rich and colorful artistic conception, which is endowed by China's vast territory. Matsushita haiku reflects the short and mysterious artistic conception of the poem, which is also the characteristics given by the narrow and slender geographical situation in Japan. The concise and condensed words and sentences can remind people of the boundless and gorgeous realm, which is the unique feature of Bashaiiku (He, 2010).

Although Du Fu and Pine Tail Banana are people from two countries, they have different attitudes towards detention, regardless of their times, living environment and thoughts. Therefore, Du Fu and Pine Tail Banana's style of work is bound to be different. Du Fu and Matsuo Basho's poems describe the specific content through specific images to create a beautiful and far-reaching artistic conception, but their images also have their own unique characteristics, so the

emotions expressed are distinctly different. In the form of expression, Matsuo Basho learns from Du Fu's poems in many aspects. By incorporating these into haiku's language and grammar, his works are deeply influenced by Du Fu. From the purpose of travel, we can know that the emotions expressed in poetry are different, but there are similarities in the specific images described, so we need to further compare the poetry images of Matsuo Basho and Du Fu.

4. Image comparison between basho haiku in Matsuo Basho and Du Fu's poetry

Du Fu's poetry and his haiku have basically the same image. Generally speaking, the image of Basho haiku in Matsuo Basho is partly from the harmony songs, while some of the images of the harmony songs come from the Chinese poetry, or directly draw on the images of the Chinese poetry. In the haiku of Matsui Banana, such as "行春や鳥啼き魚の目は涙", the theme of cherishing Spring is not only embodied, but also borrowed the image of Du Fu's famous sentence "感时花溅泪,恨别鸟惊心". Similar to Du Fu's poems, there are many similar images, which also show the relationship between Du Fu's poems and Matsuo Basho's poems in image and the inheritance of Chinese poetry. Some of the poems of Pine Tail Banana are directly derived from Du Fu's poems, comparing the poems of Pine Tail Banana and Du Fu, such as "Zhang Xu's books, books, drunk" and "Zhang Xu's Three Cups of Grass Sacred Biography, uncovering his hat before the king." The two sentences refer directly to Du Fu's Eight Immortals in Drinking. Matsuo Basho also borrowed the image of "white head" from Du Fu's poem "Chunwang", and formed his own language style from Du Fu's poems.

Some of the poems of Pine Tail Banana are directly derived from Du Fu's poems. Contrasting the poems of Pine Tail Banana and Du Fu, such as "张旭が物书なぐる酔の中" and "张旭三杯草圣传,脱帽露顶王公前", Pine Tail Banana draws directly from Du Fu's "Eight Immortals in Drinking". Matsuo Basho also borrowed the image of "white head" from Du Fu's poem "Chun wang", and formed his own language style from Du Fu's poems.

Du Fu used inverted sentences in the grammar of his poems. Matsuo Basho would learn from Du Fu's inverted writing, for example, "髭风ヲ吹て暮秋炊ズルハ谁ガ子ゾ" is the same as "杖藜炊世者谁子,泣血迸空回白头". There are still many poems and sentences of Matsuo Basho and Du Fu which are different from each other. Du Fu uses ellipsis in the grammar of his poems. Matsuo Basho can also integrate this technique into his own poems. For example, "听猿实下三声泪,奉使虚随八月樵" and "猿を聞く" both show grammatical ellipsis, but their artistic conception is far-reaching.

Matsuo Basho's poetry pursues the dim beauty of seclusion, leisure and silence, which embodies the afterrhyme beyond the poet's verse. Du Fu's poems tend to realism and pursue lofty ideals. While learning from Du Fu's images, Matsuo Basho can form his own unique artistic conception. Matsuo Basho's poems spread the elegant spirit that Japanese literature pursues harmony and is far away from politics, while the same image Du Fu expresses the criticism of Chinese literature on society. Solar terms.

5. Conclusion

Generally speaking, although Matsuo Basho and Du Fu wrote a lot of detention poems, and some poems use the same or similar images, but the artistic conception and emotions expressed are different. This confirms the inheritance and development of Chinese and Japanese classical poetry in terms of writing techniques. Chinese classical poetry and Japanese classical poetry are characterized by strong realism and national righteousness, and unconstrained return to nature. Chinese classical poetry is always associated with national politics and has a broad and magnificent artistic conception. Japanese classical poetry is always full of personal romantic description of the artistic conception of far-reaching. Du Fu represents the beauty of artistic conception in Chinese poetry and expresses his criticism of society by means of things and aspirations. Matsushita represents the aesthetic characteristics of Japanese classical poetry and expresses the poet's love for

the beautiful mountains and rivers of nature.

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