

On the Influence of Taoism on Matsuo Basho's Literature

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Abstract: Taoism contains great richness and extensibility, which has had a profound impact on philosophy, literature and other aspects. Taoism advocates and conforms to nature, and traces of Taoism have long appeared in ancient Japanese literature. As a representative Japanese writer, Matsuo Basho has embodied in his literary creation the artistic conception of advocating nature, integrating human beings with nature and coexisting harmoniously.

1. Introduction

Taoist culture contains great richness and extensibility. With its unique charm and contained political philosophy, natural philosophy, cognitive philosophy, life philosophy, moral philosophy and artistic philosophy, it has far-reaching influence on later generations in politics, philosophy and aesthetics. In the aspect of philosophy, Lao Zhuang's philosophy is an open thinking, broad artistic conception and great influence on later generations. "Tao" theory includes: universe noumenon and law "Tao"; the "Tao" running in the "opposite" direction; the "Tao" of "nameless"; the "Tao" of "nature".

2. Aesthetics of Taoist culture

The aesthetic taste of Taoist culture pursues natural blandness, directly portrays the beauty of nature without carving. It melts itself in the empty spring mountain and merges into nature, reaching the state of "heaven and earth coexist with me, and all things are one with me". The combination of heaven and earth is nature. Man and nature have the same important status and value.

There are traces of Taoism in ancient Japanese literature, which can be seen from ancient literary classics such as Ancient Chronicles, Huai Feng Zao and Wan Ye Ji. Literary works appearing in Nara heian period, such as Pudaosi Biography, the representative of "Chinese Legend", and Bamboo for Material, the earliest literary work of "Material Words", have absorbed Taoist culture in terms of creation consciousness and materials. The representative works of essays in Kamakura period, Abbot's notes by Ya Changming (1153-1216) and Futian grass by Yoshida, are obviously influenced by Taoism. It can be seen that before modern times, Japanese literature was influenced by Taoism for a long time. After entering the modern age, there have been more writers and literary works close to Taoism. For example, Matsuo Basho (1644-1694), a famous Pairen in the early Edo period, fell in love with Zhuang Zi. Liang Kuan (1758-1831), a Zen monk and a Hege poet in the late Edo period, also admired Lao Zhuang's life style. Many of his poems were based on Lao Zhuang's language and thoughts.

3. The Rise of New Literature

The rise of new literature is centered on the Osaka area, mainly including salacious objects, martial arts objects, and macho characters of Hiro Akihara. Matsuo Basho's quiet and quiet style of humorous creation; The creation of Jingli and Kabuki near Songmen Saemon. On the other hand, Lin Luoshan, a Confucianist at the beginning of Edo, was put into the important position of Tokugawa Ieyasu, and zhuzixue, as an official school, was gradually popularized and flourished. Many Confucianists, such as Shichuan Zhangshan, ITO Renzhai, Xinjing Baishi, and Tisheng Gulai,

have come forth in large numbers. They once entered the study of the spirit of retro antiquity and classical Chinese culture. For example, he maozhenyuan and his home Xuanchang have made remarkable achievements.

In modern times, due to the Edo shogunate's rule, the feudal system was further developed and perfected, and was strictly managed and controlled from knowledge, thought to religion, social class, etc. Since Toyotomi Hideyoshi, the identity system has been further strengthened and divided into scholars, farmers, and businesses. With the gradual exchange of trade, businessmen, that is, the chōnin class, slowly rose up, accumulated capital and gradually grasped real economic power. Private schools in non-governmental educational institutions also developed rapidly. Therefore, education and culture infiltrated into the chōnin class, and chōnin literature began to be born. During the reign of Yuan Lu (1688-1704), Cho's human literature flourished, centered on the area of Beijing and Osaka, and became the upper literature. Haiku includes zhenmen haiku and Tan Lin haiku, followed by the establishment of Matsuo Basho haiku. In the late modern Japan, there are popular literature with the tendency of pleasure and escape, such as novels, yellow paper, free and easy books, comic books, reading books, volumes, human feelings, etc.

Tokugawa Ieyasu conquered the world by force. Not only that, he also wanted to govern the world through learning. Therefore, Japan in this period highly respected learning. In particular, Confucius's Confucianism has received much attention. Confucianism has been infiltrated and gradually developed as early as Kamakura era. Tokugawa Ieyasu combined Confucianism and Bushido spirit, resulting in feudal morality. In this period, the real political power was still in the hands of the warriors, but it was open in the field of ideology and culture. Among the ordinary people and businessmen, there was a temple house with school function, similar to a private school, which also led to the gradual development of popular literature. New forms of literature began to sprout, such as pure colored glaze, kabuki, novels, haiku, crazy songs, Sichuan willow and other civilian literature gradually flourished. During this period, the culture also changed from unification to pluralism. In Edo period, more scholars engaged in the study of Lao Zi and Zhuang Zi's thoughts appeared in Japan.

Taoism is also widely spread in popular literature. During the Edo period, a number of popular literary works with Lao Zhuang as the theme emerged. Such as Yizhai Aishan's "Rural Zhuangzi" (1727), Anju Zhai's "Question and Answer of Nature" (1734), Tanaka Youshui's "Mianying Zhuangzi" (1743), etc. It can be said that in modern Japan, Taoism has penetrated more extensively and deeply into Japanese literature.

4. Differences between Laozi's and Zhuangzi's Thoughts

Laozi's viewpoint that everything in heaven and earth is a unified whole and human beings are a part of nature has been well inherited by Zhuangzi. Chuang Tzu thought, "heaven and earth coexist with me, and all things are one with me." That is, heaven and earth live together with me, and all things are integrated with me. Man can't do without heaven and earth, and without all things. Taoist understanding of "nature" not only refers to the external natural world, but also pays more attention to the promotion of its inner spirit. That is, the natural nature of things or people, the true existence of life. The highest guiding principle of Matsuo Basho's harmony is "elegance and sincerity". He regarded the change of Gan Kun as the cause of elegance, and blindly pursued a new style in the natural changes of heaven and earth. The ideological basis of leisure view and aesthetic view supporting harmony is realized by blending with nature. Taoist aesthetics of "harmony between man and nature" is not only the foundation of creation and construction for Basho literature, but also has a distinct tendency of valuing truth and treating falsehood. The aim of Taoist natural thought is not to explore objective knowledge, but to find the answer to the universe in order to solve the problem of life. Taoism's holistic concept of harmony between man and nature and integration of things and self is reflected in dealing with the relationship between man and nature, that is, to treat man and other beings in the natural world as equal and juxtaposed relations.

The aesthetic taste of Taoism advocates nature, and natural objects such as vegetation, insects, fish, wind, frost, rain and snow can be reflected in the works. Man should not only become a natural

person, but also be integrated with natural beauty to reach the realm of beauty in nature. As Lao Tzu said, “Man governs the earth, the earth governs the heaven, the heaven governs the Tao, and the Tao follows nature.” Matsuo Basho is deeply influenced by Lao Zi and Zhuang Zi's thoughts and is reflected in many of his creations. Basho said in his essay “Gupta's Essay,” Westbound to Hege, Zongzhi to Liange, Sesshū Tōyō to Painting, Lixiu to Tea Ceremony, although each has his own ability, he has always been elegant, with luck, and has been friends with the four seasons. What is said here is “to be friends with the four seasons according to nature” is to return to the true nature according to different properties of all things. For example, let fish jump according to the habits of fish and let birds live freely according to the habits of birds.

Looking at Basho's harmonious creation, the author looks at all the scenery in nature with a calm heart through the leisure realm of freedom, freedom and self-satisfaction. People and materialization, heart and scenery are integrated, and he melts himself into nature. Aesthetics is an empty and clear mind, which comes from clearing away the perceptual desires and intellectual concepts of the soul in daily life. The concept of “elegance and sincerity”, the driving force behind the brilliant creation of Basho, is the perfect embodiment of its “authenticity”. Matsuo Basho believes that the so-called “harmony” is closely related to “nature”, that is, nature and human nature. Basho draws lessons from various expressive techniques of Lao Zhuang's thoughts in the creation of harmony, and draws a lot of nutrition from these Taoist thoughts in the aspects of ideology, artistic conception and moral, and cultivates wonderful works of literary gardens which are inherited from the old thoughts in the inherent fertile soil of Japanese culture.

5. Travel notes of Matsuo Musa

Matsuo Basho traveled all over Japan, leaving behind a large number of literary works. From the first year of zhenheng (1684) to the second year, he went on a journey of “wild exposure”, during which he completed the first episode of “Basho seven episodes,” winter day, thus establishing the Basho style. Spring day, the second episode of the third year, was published. Zhen enjoyed four years of autumn. He went on a journey to deer island, which was written as “a journey to deer island”. From the winter of the same year to the summer of the next year, he made a journey to Yishi, Jiye, xumo, Mingshi, etc., which was written as “an essay on the collection”. Later, he toured Xinzhou genke, which was written as “a journey to genke”. After that, his travel record was “Aozhou trail”.

In his book Aozhou trail, there is such a haiku:

Ancient pond, frogs jump in, water sounds

A frog jumped into the water by the silent ancient pond. As the frog jumped in, there was a sound of water in the clean pond. The sound stopped and the pond was silent again. Through the description of this movement, spring returns' vitality is shown. (Note 1)

Another example is:

Silent temple, Squilla crows and breaks through rocks

Squilla is a kind of cicada. Its short and instantaneous sound penetrates into the eternal rock, showing a wonderful artistic conception beyond the moment and eternity, beyond time and space. In Matsuo Basho's mind, animals and plants in nature are spiritual, and flowers, trees, fish and birds are also bosom friends. (Note 2)

6. The influence of Taoism on Japanese Literature

Taoism has an influence on Japanese literary and artistic phenomena, aesthetic cognition and aesthetic phenomena. 1. Harmony between Man and Nature. Taoists advocated to coordinate the relationship between man and nature and to live in harmony with nature, which also had a great influence on later literary materials. In the history of Japanese literature, writers are also fond of chanting nature. Poets express their true feelings through nature. The natural feelings brought by Taoism to Japanese literature are transcendent and seclusive. 2. True feelings. Taoism also has its own exploration. In the system of Taoist philosophy theory, the core concept is “Tao”, which is the

origin of all things in the universe. It exists before heaven and earth and breeds all things in the universe. Taoism pays more attention to the naturalness of human beings and proposes that life should return to nature and be integrated with nature. Through the spiritual transcendence of individual life, the eternity of life can be obtained. Taoism seeks not only human beings and society, but also human beings and other things, human beings and nature, human beings and the value of life in the scope of the relationship between the universe. 3. You Xuan. The pursuit of “Seclusion” is the indescribable aftereffect and obscurity of language. It is mysterious and symbolic to appreciate the essence of “mind” beyond the subjective and objective. “Seclusion” brings to literature an ethereal artistic conception and an implicit artistic atmosphere. Lao Tzu and Yi Zhuan have the view of “not expressing one's meaning fully”.

The thought of correctly understanding and handling the relationship between man and nature in ancient China has a long history and cultural origin. Its profound thought and unique insights all show that the ecological ethics thought of Chinese Taoism is not only the most brilliant and outstanding treasure in Chinese traditional culture, but also shines in the world ecological ethics cultural tradition. Matsuo Basho not only draws lessons from the various expressions of Chinese Taoist leisure and aesthetic thoughts, but also draws a lot of nutrition from Taoist leisure and aesthetic thoughts in terms of thought, artistic conception and morality. Matsuo Basho looks at all the scenery in nature with a calm heart, and uses seemingly simple, light, intuitive and interesting writing style to create a profound and unique artistic conception of abstruse, showing the author's own life realm.

7. The inheritance of Taoist Culture

In order to realize the harmony between man and nature, contemporary China should not only seek beneficial enlightenment from modern ecological ethics, but also explore theoretical roots from the excellent ecological ethics culture tradition of our nation. Taoism not only has profound philosophy, but also has rich aesthetic meaning. In his creation, Matsuo Bashō formed isolated and complete images in his mind through “empathy for things”, that is, through contemplation of nature, which caused his tastes and intentions of things to exchange back and forth. Unconsciously, his emotions and nature infiltrated each other, and even reached the aesthetic realm of “forgetting things and me”.

Taoist thought has had a profound impact on philosophy, literature and other aspects. The traces of Taoist thought have already appeared in ancient Japanese literature. Writers and works influenced by Taoist thought can be found in Japanese literature of the middle and modern ages. Matsuo Basho, as a representative writer in Japan, embodies the artistic conception of advocating nature, integrating human and nature, and harmonious coexistence in his literary creation.

Note

(1) Liu Qingyang: on the influence of Taoism on Modern Japanese literature, young litterateur, 2009, No.21, p.27

(2) Idem

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