

On the Inevitability of the Tradition of Chinese the Book of Songs

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Abstract: The Book of Songs in China is the product of the preliminary stage of human civilization's development, the headstream of Chinese poetry, and creates a fine tradition of poetry art. Inevitability is a trend that will certainly happen in the development of things. Exploring the inevitability of the tradition of the Book of Songs can better understand its origin and deepen the understanding to the unity and coherence in its literary developmental trend.

1. Introduction

The Book of Songs is the first collection of poetry in China. It reflects the real society from the early Western Zhou Dynasty to the mid spring and Autumn period. Originating from life, feeling things and expressing emotions, the tradition of the Book of Songs is naturally formed in the process of artistic creation. This kind of literary tradition comes into being under the interaction of objective factors such as geographical environment and political and economic conditions, and subjective factors such as spiritual emotion and aesthetic appeal.

2. People Are the Main Part of Practice

The people are the main body of social practice and have created material and spiritual wealth in practice. As an important part of spiritual wealth, literary achievements will inevitably reflect people's psychological needs and emotional experience. When people conduct literary practice as a group, the tradition of mass art in the tradition of the Book of Songs is highlighted. The tradition of the Book of Songs is more embodied as the tradition of lyric poetry when the feelings of the heart of the individual who constitutes the people are paid great attention to.

2.1 The Tradition of Mass Art

The tradition of mass art in the Book of Songs stems from the necessity that the people are the main body of social practice and the creator of social spiritual wealth.

It is said that there was a special official position in the Zhou Dynasty to collect poems. Every spring, an official shakes the bell with a wooden clapper to go deep into the fields, streets and alleys to collect songs and give them to musicians to compose. These ballads, which have no specific name and come from different places, are basically the original appearance of Guo Feng, one of the three parts of the Book of Songs.

Guo Feng includes Wei Feng, Tang Feng, Qin Feng, Chen Feng, Hui Feng, Cao Feng, etc., also known as "fifteen Guo Feng", which comes from people in different regions. From the Western Zhou Dynasty to the spring and Autumn period, the productivity was backward, there was no paper, the application of characters was not popular, and the cultural level of the working people was not high. The center of life is production and survival. The living conditions are not so developed that there is a lot of time to modify the diction. So often only through oral simple language, express the deepest and most real feelings to life.

As the main body of this kind of literary practice, the common people turn the emotional experience of farming life into language to sing out, including the love for the fair lady in Guanju and the hardship of labor in July, which artistically expresses the original feelings of the people. This tradition has also been handed down. For example, the famous Water Margin in the novels

of

Ming and Qing Dynasties, the characters of Song Jiang and others, were originally taken from folk stories by storytellers, and Journey to the West was also Wu Chengen's recreation from the folk stories of Tang monks' who goes on a pilgrimage for Buddhist scriptures.

2.2 The Tradition of Lyric Poetry

The tradition of lyric poetry in the Book of Songs also comes from the necessity that human being is the main body of literary practice. The difference is that the mass art tradition focuses on the collective, while the lyric tradition pays more attention to individual self feelings. Lyric, lyric, what expresses are people's feelings, with individual heart's feelings as the soil, artistic creation can take root and sprout.

Such as the well-known Qin Feng·Reeds. "The reeds by the river are green. Autumn is deep, and the dew in the morning turns into frost. The sweetheart I miss, is on the other side of the river. It's a long and dangerous way to pursue her upstream."^[1] The boundless reed marsh can't see the end at a glance. Although the white frost is thin, it makes people feel cold. Such a scene strengthens the bleak and desolate atmosphere, and the emotional basic tone of the poem is low and sad. And then there is a wave of emotion, and there is hope and joy - the peerless beauty for whom the poet admires ardently, just on the other side of the river! But when the poet wants to find her and approach her, he finds that the road is full of dangers and long. His sweetheart is always so elusive. Once again, his emotion falls into a low ebb, and his disappointment, depression, and sadness are about to come out. The sadness and happiness of the soul are well expressed through poetry.

In the Book of Songs, the tradition of lyric poetry, which lay emphasis on personal sentiments, is continued in the Warring States period by Qu Yuan, who has a strong feeling of Romanticism: "I give a long sigh. I couldn't stop the tears. I am bemoaning how hard the people's life is" (Li Sao).^[2] The poet did not escape to shed tears of a man at all, only because of his deep sympathy for the careladen masses and deep and wide worry and indignation for the unscrupulous government. Shang Ye, a folk-style poem popular in the Han dynasty, "Unless it's snowy in hot summer and sky and earth polymerize, I dare to abandon my love for you."^[3], expresses the infatuation and deep love for her lover incisively and vividly. In Ding Feng Bo, Su Shi of Song Dynasty writes, "Looking back at the place I came to, although I had been beaten by the cruel wind and rain, I walk back as if there is no rain or sunshine."^[4] The author's emotion is free and easy, broad-minded, peaceful and mellow... Can be seen that the tradition of lyric poetry has a subtle influence, because the expression of the voice of the heart is the desire of human beings.

3. Social Existence Determines Social Awareness

Social existence determines social consciousness, which is the reflection of social existence. When applied to literature, art comes from life and reflects life. This is the inevitability of the formation of the realistic tradition in the Book of Songs. At the same time, the content of the Book of Songs is unified with the historical environment, because it is based on the social value orientation, and can reflect the spirit of the times.

3.1 The Tradition of Realism

The realistic tradition focuses on reality and reality, and accurately depicts the characteristics of contemporary life, which is prominently reflected in the book of songs. It is not only reflected in literary content, such as farming poems reflecting agricultural production, banquet poems reflecting patriarchal concepts, satirical poems reflecting the collapse of rites and music. Different language styles show the different characteristics of different writers in reality.

3.1.1 Literary Content

The book of songs embodies more than 500 years of social style and features from the early Western Zhou Dynasty to the mid spring and Autumn period. Its content includes the sacrificial poetry which emerges from the sacrificial activities, praying to gods and praising the ancestors; the poetry of agriculture which records farmers' farming life-as winter comes and summer goes, they

Farm and weave; the poetry which describes guests' banquets, in which the protagonists, from monarchs and ministers to relatives and friends, gather happily; the satirical poetry, which criticize the current malpractice and satirize the corrupt and fatuous rulers. There is also poetry of conscription which can reflect the sufferings of the people brought by the war, corvee, separation and turmoil^[5], the poetry of war which can express common hatred to enemy and are excited, high-spirited, and full of vitality; and the poetry of love that describes the amorous feelings between men and women... Are all mirrors of social life.

3.1.1.1 Poetry of Agriculture Which Reflects Agricultural Production

Agriculture has a long history in China, and China starts agricultural planting activities very early. In ancient China, the state is called Sheji, she was the God of soil, and Ji was the God of grain, which shows the important position of agriculture at that time. The people's survival depends on agricultural production, and the stability of political power should also be guaranteed by agricultural production. As the foundation of the state, agriculture was attached great importance by the rulers of the Zhou Dynasty.

Zhou Song · Bumper Harvest Year records the activities of people in Zhou Dynasty to celebrate the bumper harvest year and offer sacrifices to gods. "In the year of bumper harvest, there is lot of grain, and big and tall granary is one after another. People store hundreds of millions of new rice grains." Due to the limitation of the development of productive forces, agriculture at that time depends much more on nature than it does now. This is strongly illustrated by the description in Xiaoya · Futian that "Because the crops in the field are growing very well, the farmers all play the zither-like instruments and drum happily to welcome the presence of the God of agriculture. They all pray silently in their hearts: only pray for the sky to rain extensively, so that the crops in the field can achieve rich harvest, and then let men and women can have enough food and clothing."

The economic base determines the superstructure, and it is self-evident that the spiritual life of the society is influenced by the material life. "The artistic expression and cultural characteristics of the book of songs are greatly influenced by the agricultural lifestyle."^[6]

3.1.1.2 Poetry of guests' Banquets Which Reflects the Concept of Patriarchal Clan

In order to consolidate the governance of the aristocracy, the Western Zhou Dynasty carries out the system of enfeoffment and patriarchal clan. The system of enfeoffment is based on the patriarchal clan system, which uses blood relationship as the link and is the standard of adjusting the internal relations of the family. It aims to combine the "state" and "family" closely, condense the clan and strengthen the royal power. The harmony between clans is an important factor to maintain social stability.

"Banquets are not just for entertainment"^[7], with deep political purposes hidden behind them. "They bring into play the principle that get close to the people one should be close to and the meaning of patriarchal clan system." For example, in Xiaoya · The Call of Deer, "A group of deer, whistling happily, are eating *Artemisia argyi* leisurely in the field. Once the talents from all over the world come to my house, I will play the music and entertain the guests. I play music and present gifts. People are so kind to me, and I'm happy to act in accordance with the road they indicate to me." Here use the call of deer to give rise to what is to be said, and the music and singing embody the joyful mood of the guests and reveal the tenderness between the clans. Such a

kind of banquet can deepen the courtiers' favor and recognition to the king, and also "expresses the emperor's attention to the sages"[8]. It dispels the formality and solemnity of the court between the monarch and the ministers, makes the relationship between them more gentle, and reveals "the meaning of loyalty and patriotism"[9].

Reading such banquet poem, people can see clearly that patriarchal clan concept, as a kind of social reality, was reflected truly by literature.

3.1.1.3 Satirical Poetry Which Reflects the Damaged Rites and Music System

At the beginning of the Western Zhou Dynasty, the Duke of Zhou made rites and music. His rites and music system takes morality as the core, which defines the dominant position of morality in

Governing the country. At that time, the society is also guided by the cultural spirit of rites and music which praises gentleness, courtesy and value virtue. However, in the last stage of Western Zhou Dynasty, the Zhou Dynasty declines, the laws applying to the imperial court are abandoned, and the princes in the spring and Autumn Period violates the rites and music, resulting in political darkness. Between princes, for the sake of power and benefit, "there is no righteous war in the spring and Autumn Period", rites and music are destroyed, so do the human moral principles. The years of war, turbulence, severe policy and harsh laws make ordinary people have no livelihood.

At this time, the satirical poetry of worrying about the times and showing sympathy for the world and exposing the disadvantages of the times comes into being. Such as that famous poem Wei Feng · Big Rat: "Big field rat, big field rat, don't eat my broomcorn millet! I've been serving you diligently for years, but you don't show consideration for me." Hide the surging resentment in the pungent satire -- the farmer warns the rat not to eat his millet. Because the farmer has been working hard for many years, he does not take care of the farmer's life. On the surface, the poem criticize rat, but in fact it's an allegory to those ruling classes who only consume but don't work, and who are fat by squeezing the people. They are as shameless and ugly as big rats, and they are the real worms of society. They don't give preferential treatment or consolation to the people, on the contrary, they snatch benefits continuously, which has already drawn further apart from the benevolent rule, rites and music which are set up by the King Wen when he founds the country.

In the late Zhou Dynasty and the spring and autumn period, the clan Zhou collapses, and the rites and music are destroyed. The social reality of the noble's political and moral decay, the repeated disasters and its result, plenty of difficulties in people's life, is inevitably reflected by the satirical poetry, which artistically expresses the common people's complaints against oppression.

3.1.2 Style of Language

Social existence influences not only the content but also the language style of the Book of Songs. The differences in language among Feng, Ya and Song actually come from the differences in the identity of the creator in reality. Most of the poems in Ya are songs sung by the society's upper class of slave owners and aristocrats in various ceremonies or banquets. Therefore, they are mostly from the hands of the nobles, which embody the impressive and dignified manner of music Ya. The poems in Feng are mostly works of spring and Autumn period. Many of them are collected from the ordinary people, reflect more the bold and unrestrained style of new voice, and is relatively close to the spoken language at that time^[10].

3.2 Tradition of the Spirit of Feng and Ya

The enthusiasm of the concern to the reality moulded by the tradition of realism in the book of songs, the strong political and moral consciousness and sincere and positive attitude towards life that are bred by this tradition, are summarized as the spirit of "Feng Ya" by later generations, which flow in the poetry creation of later ages. The folk-style ballads and poetry popular in the

Han dynasty “come from the emotions of happiness, anger, sadness and happiness in reality, and from the specific things encountered in life”, which stimulate the authors is daily life of ordinary people and social problems that hit the heart. For example, the Journey of the East Gate reflects the misery and struggle of people of lower class. In the Tang Dynasty, Chen Zi'ang put forward the idea of “Feng Ya Xingji”. It is a trend and requirement of poetry creation. It advocates the restoration of the Feng Ya tradition of ancient poetry and the promotion of strength of character and the technique of expressing feelings and aspirations basing on things (scenery and events, ecc). Chen Zi'ang pursues the artistic aesthetics that “strength of character is beautiful, rhythm and emotion have the beauty of rising and falling in cadence, and the content is glorious, distinct, refined and unobstructed.”, sweep away the delicate and dispirited poetic style of the Six Dynasties. Du Fu, a famous realist poet, his “How can get tens of millions of spacious and tall houses, generally help the poor scholars in the world settle down and let them smile happily!”, the concern for the country and the people in the mellow and gloomy poetic emotion shows between the lines. To the Song Dynasty, Lu You writes, “Don't laugh that the wine made in the twelfth month of the lunar year is not mellow.

The peasant family's dishes for entertaining guests are very rich in the harvest year.”, from which one can feel his experience and observation for rural life and praise to the simple folk customs in the village. Both of them have a Feng Ya temperament. In the contemporary era, Yu Guangzhong's Nostalgia “and now, nostalgia is a shallow strait. I'm on this side and the mainland is on that side.” In the simple and natural tone, deep care about the current situation of the country and family is permeated.

No matter what kind of times they live in, the land where poets live and the scenery on the land all affect their hearts. It is inevitable for the bright and affectionate heart of poetry to dip in ink and narrate a wide range of social reality.

4. Conclusion

To sum up, the inevitability of the tradition of the Book of Songs, on the one hand, is that because ordinary people are the main body of social practice and the creators of social spiritual wealth, the mass art tradition and lyric poetry tradition are born; On the other hand, because social existence determines social consciousness, the tradition of realism and the transmission of Feng Ya spirit appear. The Book of Songs is not only the custom history of pre Qin society, but also the spiritual history of ancient nations. Self spirit, group tacit understanding and social reality form a network of longitude and latitude, which nurtures the Book of Songs and nourishes its humanistic tradition.

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