

# Study on the Object Sorrow in Japanese Literature

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**Abstract:** The "sorrow" in Japanese literature can be summed up as the following four characteristics. First, it is not only "feeling things" and mourning, but also the mourning of things themselves. Second, it can not be liberated, hopeless sorrow, is in the despair of the morale of piety. Third, this grief is again the purifying agent touched by all other emotions, surpassing all the secular emotions and bringing them noble spiritual meaning. Fourthly, since this spiritual level is tied to the impermanence and the moment of things, its spiritual ascension is limited with unforeseen contingencies and immediate limitations, yet at the same time it is extremely delicate Tiny qualities.

## 1. Introduction

We can look at this issue from two perspectives. On the one hand, the aesthetic consciousness of "sorrows and sorrows" occupies a different part and position in Japanese literature. The literary of any nation contains a certain degree of lyrical feelings of injury, but it does not seem like the "Tale of Genji" has been throughout from beginning to end, becoming the basic atmosphere enveloped everything. The lack of complete relaxation of pleasure in Japanese literature, there is always a touch of sadness behind even when there is euphoria. Therefore, some commentators point out that " `` thing sorrows " includes not only as a sad, sad, and tragic explanation, but also pity, sympathy, touching, magnificent meaning. "4 In traditional Chinese aesthetics, Is a kind of sentiment in "human being's seven emotions, sense of object and sense" ("Wen Xin Diao Long · Ming Shi Pian"). However, in the Japanese literature, the "seven emotions" are based on "material sorrow" Feeling up. In the Heian period, Japanese literature did indeed have a powerful influence on the literature of the Tang Dynasty in China. Among them, Bai Juyi's poetry was used by the then aristocrats as a popular textbook for literary cultivation. There were more than 20 direct citations of white poems in The Tale of Genji, Bai Juyi especially his "Everlasting Sorrow" get special respected. But why do some other poets who are more famous in China and whose artistic achievement is generally regarded as taller (such as Li Bai Du Fu) have not won the honor of Bai Juyi? It is precisely because of Bai Juyi's numerous poems, especially his sad sentimental poems and Poems with a lot of sentimental ingredients cater to the most sensitive "sorrow" awareness of the Japanese. This material sorrow in the Chinese aesthetic sense, even in Bai Juyi's own aesthetic awareness, but on the contrary less valued. For example, Bai Juyi has always been a representative of the "New Yuefu Movement" in the history of Chinese literature. He has "classified his poems into four categories: satirical, leisure, sentimental and miscellaneous, with particular emphasis on satire, calling it" `` Orthodoxy '. "5 However, although in the beginning of Everlasting Prostitution, Bai Juyi wrote it in accordance with the" satirical poem "routine, he then moved on to" sentimental "and wrote later that the sentimental More and more concentrated mood, until the last "everlasting sometimes do, this hate endless" sentence, reached the sad peak. However, in the textbook of many Chinese literary history, the last paragraph of "Everlasting Sorrow" which can best embody the consciousness of "sorrow for things" is the faith that the prodigy Yang, who had become immortalized, brought back the love to Emperor Xuanzong: "However, Table affectionate, alloy hairpin will go ", but it has been ignored by people consciously or unconsciously, is not considered the highest level of aesthetic mood. The aesthetic awareness of Chinese literature can not forget the old saying of "music without sorrow, sorrow without injury" and "writing with words" even when enjoying the beauty of sentimental. On the contrary, "Tale of Genji" twice mentioned this detail in "Everlasting Sorrow". This involves the

second aspect. In other words, from the nature of emotion, there is actually a subtle difference between the Japanese "sorrow" and the "sentimental wound" that the Chinese experience. Chinese people's feelings of injury, the implementation of a "love" on the word, as the main body, "thing" is just a means of expression is based on the nature and extent of love can be arbitrary choice, what kind of What kind of thing to choose. So Su Shi said: "Gentleman can imply things, but can not pay attention to things". However, for the Japanese sense of sorrow, love and material are the main body, and the feeling of love is only formed when they are completely integrated with each other. Therefore, it is important to choose what kind of thing to choose. Not all kinds of things can be used to express emotions, in the feelings of things, the nature of the thing itself is particularly crucial. Japanese preference for small, delicate and elegant, dim and secular, fleeting things, of course, and the island's special natural environment; but the reason why Japanese literature is lack of heroic atmosphere, not all in the geographical environment. For example, although Japan has no major rivers or mountains and deserts, but there are the sea, hurricanes, earthquakes and tsunamis, these natural phenomena are seldom seen in Japanese literature. They are merely regarded as ominous and terrible catastrophes. Kawabata Yasunari's "snow country" describes the gentle and beautiful snow, like after the hot spring water bath, "Vietnam women's snow white skin," but did not see "Battle Jade Dragon three million, defeat Scales a full sky" (Huang Chao) scene. The aesthetic image of "magnificent" or "sublime" in Japanese literature is mainly manifested through plants. Now, according to Daoism, "I used to mean the tall, lush, and especially tall, Tall ". But how tall the plant is again, it is inevitable to die of decay, so inherently contains a kind of "sad" thoughts. This kind of mourning is the sadness of these things, and human life is also associated with this sadness overflowing with nature.

## 2. Emotional Priority

Aristocratic literature in peace time has a unique phenomenon: the majority of female writers. In the changes of the Japanese dynasty, except for special cases such as the emperor of push, females can not participate in political decision-making even though they are aristocratic identities. Therefore, the aristocrats as literary creators have two literary advantages. First, aristocracy makes them well-behaved Cultural cultivation and superior living conditions, there is enough opportunity to observe and think about literary objects; secondly, because of being located at the edge of the power struggle, it can keep a considerable distance from the observers and calmly conceive and describe. Though the literature in peacetime can not be generalized as "female official literature," the writings of the Qing Dynasty, such as the Qing Naiyan, the Zifan Department and the Izumi-style ministry, have shouldered an important literary mission of an era. Are rare. The literary factors initiated by the feminine emotions lay another characteristic of the "sorrowful" tradition: the supremacy of emotion. Japanese literature and literature, deeply influenced by "sorrows and sorrows", are subtle and subtle in their pursuit of emotional subtle experience. They are enthusiastic about expressing the plain beauty of daily life. In their plain and plain language, Life's thinking. In the literature of all countries in the world, love between men and women is one of the most important topics. However, in other countries, there are many other things that are considered higher than men's and women's love because of their geographical location, social history and other reasons. For example, the nineteenth- The grand monarchy of ancient and modern China, mostly focusing on social history, has a grand scene, long-term span, and has a relatively neat emotional orientation under the support of a rigorous system of moral ethics and philosophical concepts. In contrast, Japanese literature is influenced by the concept of "sorrow", and the word "love" presents an overriding importance. Ye Weigui believes that the ideological structure of "sorrow" is multi-layered and can be divided into three levels: The first level is touched by people, the most prominent is the sense of love and sadness of men and women. [4] 143 This deep sense of sadness soaked in the contents of ancient Japanese literature, so the story more male and female love affair, and song mostly love song. Although modern literature has changed in form, the beauty of men's and women's love affair is still an extremely important element in Japanese literature. Not only are the hazy and tender romances in such works as Shimazaki Fujimura's "Romon" and Kawabata

Yasunari's "Izu Dancing Girl" There are also Kawabata Yasunari "Thousands of cranes" in the unlucky love, though it is unlucky love, but still with a warmhearted, difficult to distinguish the good posture appeared. In this kind of work, no matter what kind of romance, as important clues to support the entire article plays a non-negligible role. Japanese mini-narrative traditions are remarkably different from the grand narratives of other countries. Starting from short story books like Takekura Monogatari, the love affair between men and women is one of the most penetrating ones. Further study, not only human men and women love affair, even Natsume Soseki's "I am a cat," the kitten and her neighbor's cats love, although only a small sum, but it reflects the Japanese writers on this subject Preference, and even spoiled, is closely related to the "sad thing" literary tradition that has arisen from the circumstances.

### 3. Fragmented narrative

The concept of "material sorrow" is brewing in the hands of women aristocrats during the Heian period and formed in the "ambiguous" Japanese language. The concept stems from the affectionate experience of flowers and insects, insects and birds crying, so fragmented and short The narrative style is one of the important characteristics of "sorrow". From the origin of the study, Japanese pseudonyms were first used by women to create and spread so that the formation of a mature language system in the modern sense, so the expression of Japanese from the outset has a high degree of emotional, ambiguous, fragmented, ambitious, the closely logically narrative approach is almost incompatible with the island language of Japanese. The works of Ping-an, such as "Yu-tzu" and "Tale of the Past and the Present", can not be said that there is no overall framework at all. However, it is clear that the partial description is higher than the whole, and the local narratives express their own unique tastes, Rather than as China, Western literature, as part of the overall service. "Pillow", "Tosa Diary", "Diarrhea Diary" "Violet Department diary" and other essay diaries works even more with one heart and one pen, in order to fresh and elegant style. In the middle of peace, there was a highly refined and elegant court literature in the filing system, but an original system of speculation was still not established. Buddhism in Kamakura and Confucianism in the Tokugawa period have been popular for some time and seem to be self-contained systems. However, one is a foreign culture, and the other is eventually Japaneseized. As a result, it is scattered in Japanese literature.

As the unique cultural core of Japan, "material sorrow" is not a new one but an increasingly enriching one. After the Meiji Restoration, the overall Westernization greatly changed the face of Japan. However, in the field of literature, although the new techniques and concepts were going through a period of hurricane-style breakthroughs in literature, they inevitably wrapped up new skills and concepts from the West as outerwear, but in the end still Returning to the Traditional Aesthetic System of "Sad Things". As an indispensable literary tradition, "material sorrow" continues to exert a subtle influence and quietly transform foreign cultures in the airtightly closed culture of Japan. Since modern times, a great variety of new literature has flourished in the Japanese literary world. The works of naturalism and neo-sensualism are refreshing in form. However, the spiritual essence is still inseparable from the tradition of "material sorrow". Shimazaki Fujimura, "Romon," is recognized as a representative of naturalism, but also with a strong "sorrow" emotions. The protagonist Segawa Chouchong is very heavy because of his identity as a tribal people. It is very sensitive to the outside world and very sensitive to one another. A very simple scene can also arouse his rich inner changes. It is a typical figure of "intellectual sorrow". In the "broken precepts", the traditional sorrows and sorrows have followed the changes of the times and produced variations. They are politically devoid of politics and de-ethics. Their works are mostly related to social strata and social groups, which inevitably dazzle social morality and ethics.

### 4. Conclusion

Through the above introduction, everyone should have mastered the "sad thing" the correct meaning of the word, really understand it. To understand the true meaning of "sorrow", and then

look at Japanese literature or contact with the Japanese, they will go deeper to understand their meaning. Instead of understanding "sorrow" as "sorrow" one-sidedly.

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