

Ouyang Xiu's Literary Writing and Self-Reinvention in the Perspective of the Disease of Secret Worry

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Abstract: The disease of secret sorrow is similar to modern depression, which is a kind of psychological disease caused by excessive worry and sadness. Under the perspective of the disease of melancholy, we analyze Ouyang Xiu's psychological journey from three perspectives: cause and origin, sickness and healing, and self-transcendence; Ouyang Xiu at different times mainly used the three ways of borrowing objects to express his feelings, sending his love to landscapes and constructing a fairyland to ease his psychology. In the process of self-analysis, Ouyang Xiu is constantly revising his self-orientation, transforming from idealization to reality, and ultimately completing the spiritual transformation of the "Sixth Householder".

Keywords: Phantom Sickness; Self-consciousness; Spiritual Metamorphosis.

1. Introduction

Zhuangzi - Let the King was the first to propose: "I am fit to have the disease of phantom sorrow, Fang and cure it, I have no time to cure the world." "Psi, deep; worry, labor." "Mr. Cao Chuji interpreted the term as "hidden worry". According to these two interpretations and combined with the concepts of modern medicine, this kind of psychological depression caused by excessive mental stress is very similar to what is called "depression" today. During the Northern Song Dynasty, there were many literati who were deeply affected by the disease of secret sorrow, including Ouyang Xiu, the founder of the literary style of the Northern Song Dynasty. Ouyang Xiu's long suffering from the disease of secret sorrow, which had a direct or indirect impact on his thoughts, feelings and literary creation, deserves attention and further study.

At present, there are not many studies on the disease of secret sorrow in ancient literature, only Luo Shuwen mentions the disease of secret sorrow in his study of Qian Qi's poems about illness in Tang Dynasty, and Liu Ning briefly describes Ouyang Xiu's use of music to heal the disease of secret sorrow. In this paper, we will trace back Ouyang Xiu's disease of deep sorrow, focusing on analyzing Ouyang Xiu's personal experience on the transformation of the disease from sickness to normalcy, and analyzing in depth the poet's literary creation under the influence of the disease of deep sorrow.

2. The Formation and Literary Expression of Ouyang Xiu's Sorrowful Disease

(1) Early beginnings and formation of the disease of secret worries

Han Qi "Ouyang Wenzhong Gong epitaph" cloud: "Since the age of four years old and orphaned, the mother of Korea Mrs. Zheng's keep the will not take away, although the family is poor, the force of self-support, teaching public for learning." Wu Chong "Ouyang Gong behavior" cloud: "public young orphan, family poverty, no capital, Mrs. Ogi painting ground, teach to word book." "Orphaned" "poor" throughout Ouyang Xiu's childhood, this unfortunate

encounter in Ouyang Xiu's heart left a deep impact, but also the initial seeds of its worrying mood planted. As an adult, Ouyang Xiu couldn't help but sigh repeatedly whenever he remembered this. Jingyou three years, 30-year-old Ouyang Xiu created "Poplar Tree Fu" cloud: "rely on the most dangerous place, independent of no one's traces negative strong section to who to appreciate, hold a lonely heart and who knows?" The poplar tree to describe its own life. Even in his later years, he still remembered the loneliness of his childhood. In the first year of the Zhihe era, he made a poem entitled "Describing the Memories": "I am really an orphan, and I talk about Confucius and Mencius in hunger and cold." It is such a miserable life, so that the ghost of worry in the heart of Ouyang Xiu took root and sprouted.

Ouyang Xiu was a scholar in the first month of the eighth year of the Tian Sheng era, and should have been healthy and energetic, but at the age of twenty-six, Ouyang Xiu traveled to Songshan with Xie Jiang and Yin Su, and his entourage was "the least and the most tired". He often took leave to recuperate for many reasons of life, such as wind-cold, summer poison, improper diet, and not being accustomed to the water and soil, and he was bedridden. In the first year of Jingyou, only twenty-eight-year-old Ouyang Xiu lamented his own illness at a young age, and composed a poem: "I am sickly through the spring lying under the masonry flowers do not have time to see." Weak physique, young and sick is another reason for Ouyang Xiu's long-term worry.

Sickness tends to make people more sensitive, Mingdao two years, Ouyang Xiu into the capital to serve as the Pavilion School Surveyor, at this time his first wife Xu died, Ouyang Xiu is a heavy blow. He then made the "Description of Dreams Fugue" to mourn his late wife, "Husband went to me and what is it. The time passes like a wave. In the past, we used to live together in the hall. I used to live together in the hall, but now I'm alone in the mountains. Woo-hoo! One envies long life, but life cannot last long. Death is not an option. Death cannot be restored", tears like a flood, the grief of the cut, the feelings of longing reached the extreme. In the winter of the same year, Ouyang Xiu for the first time in poetry to his friend Mei Yaochen mentioned his own feelings of melancholy: "A year after the parting, there are a hundred ends of melancholy. I realize that in one life, there is less

happiness and more sorrow."

Ouyang Xiu went to the capital to serve as the Pavilion School Surveyor, and experienced the death of several relatives one after another. In July of the second year of Jingyou's reign, his brother-in-law, Zhang Guizheng, died. One year after his first wife died, in September, his second wife, Yang, also died of illness. Ouyang Xiu could not hide his inner grief, and composed the Song of Sending Zhang Tuntian Back to Luoyang: "In July this year, my sister lost her husband, and my young child's widowed daughter cried and croaked. Seasonal fall in September I lost my wife, October disgusted into a sick body pity the bright moon and the spring breeze, years and years of different things" . The last line of the poem expands one's sorrow to the impermanent realization of life as a whole, the moon and the spring breeze are always there, but who knows what will happen every year? Things change, fate is unpredictable, and three bad things happen in just one year, so close together that one is caught off guard. As early as when the first wife died, Ouyang Xiu made "Green Bamboo Hall drink alone" poem, with incomparable sadness tone wrote: "Life is temporarily away from the guest Qin and Chu, still want to cry tears to each other climbing invitation. Situation of a trick is forever, only to make the dream hate Artemisia self-talking just gas stored in the heart, why soft for the cream I heard that Zhuang Sheng good Qi things, usually spit on the strange difficult to pronounce. The most important thing is that you can't get rid of your worries, so you have to knock on the wall to get rid of the wrangling. Iren da person is still yeser, the love of the bell more than my Cao." Ouyang Xiu has long realized that he can not do completely open-minded optimism, can not be like Zhuangzi really beyond life and death, can not be forced to smile, drums and songs. Since then the poems, he began to frequently call himself decline, disease, old, such as: "heart failure face old fear people ask, shocked my thin bones clear as ice." "The temporary farewell has already contended that it is not the old state, and again should be as a decrepit man." "Pity the sick guest who is tired of the Beijing dust, lonely and inundated already again in spring." Born alone, Mrs. death, friends gathered and dispersed these heavy life encounters in a short period of time concentrated outbreaks, in the most should be spirited age, Ouyang Xiu but tasted the world of loneliness, the torment of the disease, the symptoms of the disease of the ghost of worry is becoming more and more obvious.

(2) Exacerbation of phantom sickness

In May of the third year of Jing You's life, the argument of cronyism arose, and Ouyang Xiu was relegated to the county magistrate of Yiling, and Ouyang Xiu began to express his loss and resentment frequently in his works. On the road, he saw the geese flying in the sky, he lamented his own wandering detained body: "Years late Jianghu is still a guest, do not resign to accompany me to fly more south." In the mountains, he saw the wild pear flowers growing in the mountains and fields, so he projected himself on the pear flowers, expressing the feeling of sympathy for the same disease: "Yiling lonely thousands of mountains, far away from the gas bias red section of the different Pity that this tree is born here, the high branches of the most colorful and no one cares about it... ..never strange things are produced in the end of the world, and can move the roots to plant the emperor's home. "When traveling on the boat, he remembered that he was relegated to Jiangzhou Sima Bai Juyi burst out in tears: "Today, I began to know that Yu crime is

great, Yiling this go more three thousand", and found that he was more than Bai Juyi suffered a more serious punishment, issued a heavy emotion.

The political situation of the overturning and the career path of the impermanence brought a strong sense of powerlessness, exacerbated Ouyang Xiu has been formed by the disease of the ghost of worry, he said: "material is not the world to use since when to go, a barge difficult to pronounce waving fishing car." The most intuitive manifestation of worry heart failure is gray hair gradually, after being deported to Yiling, Ouyang Xiu in the poem for the first time mentioned gray hair imagery: "white hair new year out, the face of the foreign pin." Bao Yuan Yuan year, only thirty-one years old before a song is how old Ouyang Xiu sighed to himself: "How difficult I am now first gray hair." Qingli three years, Ouyang Xiu involved in the Qingli new political failure, so that he was a huge psychological setback, began to produce a clear sense of fatigue and sense of decadence: "admonishing the wall of the corpse to live in the occupation waste, the dynasty draws on the spirit of labor." And then Qingli five years, Ouyang Xiu was again deported, in the right Hebei Zhendingfu made "sick on behalf of the book to send Sheng Yu twenty-five brother" poem: "to this year is only thirty-nine, afraid to see the new flowers shy white hair. The color of the wind and frost under the Cedar River and the moon of the peaches and plums in Zhenyang are all the same..... soldiers are not in a position to live happily, and they are not in a state of decline, but they are in a state of decline. Day long day warm but want to sleep, sleep beautiful especially tired of the spring turtles rave official honor although thick world taste thin, began to believe that the clothes tassel is detained juvenile things have gone, but there is a love of poetry heart has not rested. "At this stage, Ouyang Xiu has been unable to raise interest in the things of the world, just want to sleep all day long; political failure brought about by the depression is only the surface performance, the deeper is the disease of the ghost of worry brought about by the feeling of uselessness of the self and the feeling of decay. Ouyang Xiu lamented that he was just a passer-by, worrying about the flowers falling in the spring, which is also a metaphor for his own situation of being constantly relegated to other places and the negative feeling that the world's happiness will not last long.

Repeatedly disillusioned with the sense of uselessness and weak and sickly sense of old age and susceptibility, good sense of the inner world, so that Ouyang Xiu not only physically become sickly, gray hair early, and psychologically it is a long period of time to withstand due to the relegation and loss of family and friends produced by the enormous pressure, its body and mind long-term to maintain in the state of heavy and grief, which also makes the most important reason for the sickly feelings of the ghost of worry. Qingli three years, Ouyang Xiu's pallid worry disease reached its peak, he made in the spring: "pallid worry is not to be pinned down, the spring is quiet more and more long" , even in the spring of all things are happy, but also can not eliminate the poet's deep hidden in the heart of the emotions.

(3) Transformation of the disease of worry from sickness to the new normal

The formation of Ouyang Xiu's depression not only contains the external experience of the bumpy and tortuous factors, but also the internal cause of Ouyang Xiu's character. Ouyang Xiu has the habit of introspection and reflection, lamentation and self-reproach has long become his daily life,

the spiritual suppression makes the normal melancholy gradually towards normalization. The disease of secluded melancholy had already formed in the first stage, in which it was transformed from a state of sickness to a new normal, that is, the stage of coexisting with sickness. Qingli five years in May, Ouyang Xiu was deported to Chuzhou. The last time he was deported to Yiling, although it is also a poor and remote place, but at that time Ouyang Xiu was still young, the second was deported for a short period of time, his political aspirations have not been able to show, the heart is still difficult to pay, but the failure of the Qingli new policy shows that Ouyang Xiu's political ideals are frustrated, so that he understands that reform of the country's difficult, and he gradually accepted the reality, and gradually realize the reconciliation of the subjective and objective, and then he was worried about his illness gradually by the state of the disease! He gradually accepted the reality and realized the reconciliation between subject and object.

The state of the psyche can directly affect the poet's senses, in the spring he heard the birds, thought of the villain's slander, made "I have been slandered by the mouth of the body fell here, every heard the clever tongue should be hateful". In the summer, he felt hot and stuffy, and realized how small and weak he was in the world, making "The body is small and the world is wide, and there is no way to escape from it Contempt although I want to go, but the body has no feathers". In the winter, he heard the cold wind chirping, and the cold winter months made him feel strong loneliness, so he wrote, "The forests are dry and the mountains are thin and have lost their colors, so how can I not be lonely? I can't live without loneliness.". Not only is the feeling of loneliness and helplessness, his sense of aging is also increasingly serious, the following autumn, in the letter to Mei Yaochen wrote: "Long Yin Yi old things, destroy the chest of the strong man. The strong man also what to do, vegetarian silk sad bronze." Lamenting the destruction of his strong heart and the aging brought about by the destruction he suffered.

Frequent introspection and self-criticism and the ensuing sense of uselessness is also giving rise to more of his pensive mood, and thus reaching a peak, will be pensive disease from the sick to the normal transformation. Ouyang Xiu understood that his own upright nature makes him deeply powerless in political practice: "material is not the world use since when to go, a barge difficult to pronounce swing fishing car." The most intuitive manifestation of the sadness of heart failure is the gradual growth of gray hair, after being relegated to Yiling poetry in the white hair imagery of the first mention of white hair imagery: "white hair out of the New Year, the face of the foreign pin." In the first year of Bao Yuan, Ouyang Xiu, who was only thirty-one years old, sighed to himself: "It's hard for me to go gray first."

Fortunately, Ouyang Xiu still has a self-consciousness in his heart, he knew that he could not change the world, so he changed himself to adapt to the world. Ouyang Xiu's repositioning of the self, brewed the most well-known "drunken master" name. At the time of the Qingli New Deal, Ouyang Xiu's positioning of himself was: "Lonely and loyal to the country, family matters will no longer be compassionate." The heroic gesture of Ouyang Xiu. And in the "Drunken Master Pavilion Records" article, Ouyang Xiu began to call himself "drunken master". "Drunken Master" is not the first time, as early as in the first year of Bao Yuan, he was in the description of the fun of hiking and drinking: "Only Yuanming preferred to drink, basket carriage Moet a drunken

master." Therefore, the "drunken man" at this time is not a simple self-reference, but also the beginning of Ouyang Xiu's self-consciousness and orientation transformation.

3. Ouyang Xiu's Self-expression and Self-healing under the Disease of Secret Worry

(1) Ouyang Xiu's Self-expression under the Sorrowful Sickness

Early loyal but see slander, but young and vigorous Ouyang Xiu always with their own expectations, he expects himself to complete the great ambitions of the world to help people, but the reality of repeated blows, and gradually wore down his ambitions. In the face of the repeated loss of ideal plus the intrusion of the ghost worry emotion, Ouyang Xiu's pen became more and more sad, in the pen to create a lot of sad has imagery.

Jingyou years, Ouyang Xiu first deported to Yiling, produced a strong sense of indignation, at this time he was highly sensitive to the outside world, such as the sound of monkeys and apes. The poet came to a foreign land, the failure of ambition, the loneliness of the heart of the stranger drifting difficult to drive away, when he heard the sound of apes, the heart of the loss in the feeling of sadness to reach the peak, made "music sound of the mountain birds of the mocking sound, curling shocked apes of the silence of the record." Imagine poplar tree in hearing the sound of apes will have how sorrowful loneliness, trees are still so, let alone people? As well as "ten thousand trees smoke three gorges dark, full of bright moon a ape sad" , the long gorges moonlit night bleak and profound, although the landscape is picturesque, but always with a touch of sadness flavor, apes and monkeys in the poet shouted out the heart of the lamentation. Whether it is "real" personally heard, or "false" picture envisioned, the ape behind the bearer are Ouyang Xiu sad and lonely after the depreciation of the state of mind.

Re-depreciation of Chuzhou, Ouyang Xiu's resentment of the psychological gradually tended to calm down, the disease of the ghost worry is also gradually self-healing, but at this point in the heart of the loneliness is not completely put down, and gradually turned to want to have been independent of the imagery, such as the lone clean chrysanthemums. Ouyang Xiu in the fall made "new frost two": "forest dry mountain thin lost color, I can not be lonely." The forests and trees will lose their colors, how can the poet not be lonely? Another cloud: "Spring side chrysanthemums square rosy, short sun cold glory phase illumination burns." He uses chrysanthemums as a metaphor to lament that he is in the midst of adversity and suffers from the time when things are not what they used to be. In the gale of late autumn, chrysanthemums but still in a lonesome to maintain the original color, vitality has not been reduced. Turning to the sentiments: "Emotionless wood and stone still have to be old, there is wine life why not happy." Wood and stone will become old, people can still drink wine and have fun, Ouyang Xiu in an effort to persuade the self is not as good as abandoning the trouble in time to have fun, but this persuasion is also means not completely put down,

The mood of spectral worry would still be with him.

(2) Psychological adjustment from self-deprecation to self-effacement

As early as in the ninth year of Tian Sheng, when Ouyang Xiu was in Henan Province, he heard that there was a simaroubaceae tree in the vegetable garden, which was cut

down because it could not bear fruit, and he saw an apricot tree, which did not have to be cut down because it could bear fruit. Ouyang Xiu was thus reminded of Zhuang Zi's "Journey to the Promenade": "Now that I have a big tree, and I am suffering from its uselessness, why don't I tree it in the countryside where there is nothing." The simarouba tree, though equally both useless, is preserved for its uselessness. He thus associated with his own situation, and composed the article "Felling the Tree": "Now the simaroubaceae is bloated and unproductive, but to grow and harm things, its see felling, it is really appropriate, and with the talented person who died, the untalented person who lived the saying is again different. All things are fortunate or unfortunate, depending on where they are." He realized from this, fortunate or unfortunate, depending on what kind of environment. From this to his own situation, perhaps it is because he is "useless" people, will be relegated; at this time the poet's mind has begun to change, Ouyang Xiu in rethinking their own value is really suitable for the external environment, the mentality has shifted from self-pity to self-adjustment.

For the change of self-position can be realized through the re-evaluation of self, for the repeated political disillusionment, self-doubt, Ouyang Xiu used self-deprecation to achieve inner self-compatibility to complete the self-psychological adjustment. Ouyang Xiu in Luoyang, young and vigorous yearning for open-minded character, they call themselves "da old"; in the period of Yiling, the relegation of the identity is still quite concerned about the heart of the feeling of loss is difficult to conceal, they call themselves "move guest"; and Chuzhou period, he will place himself in the landscape, indulge in the wine, call themselves "drunkenness". Wine, called himself "Drunken Master", compared with the title of the first two periods, Ouyang Xiu in Chu during the period, has transcended the past of their own sadness, "Drunken Master" with the characteristics of the depoliticization, but also means to change the angle of the self-review and evaluation. Since he could not realize his political ideals, he might as well admit his own uselessness and renew his self-understanding, so that he could find his own suitable position again in the passive situation. In terms of the literal meaning of "Drunken Master", Ouyang Xiu was imitating the drunkenness of the people in Wei and Jin Dynasties to obtain his inner open-mindedness. At that time, he was less than forty years old, which was not considered as old, but he called himself "Master" because he accepted his own insufficiency and uselessness, and reevaluated himself to obtain inner calmness. The reason for this was to accept his own inadequacy and uselessness, and to gain inner peace by reevaluating himself.

During his stay in Chu, Ouyang Xiu, in addition to mocking himself for his political uselessness, also began to use his own decline as an object of ridicule. He mocked his gray hair, illness, old age, and declining speech, without the slightest evasion, and acknowledged his own shortcomings in a playful tone, conveying an optimistic state of mind. In the seventh year of the Qingli reign, he composed "Small Drinks at Fengle Pavilion": "Life is practiced in reluctance, and if there is wine, don't be ashamed of the glazed bell. Master do not laugh at the flowers and women, contempt since the flowers in front of the Weng" , who had thought that the "flowers in front of the Weng", formerly the court admonition, the literary world alliance it. Huang Youyuan year, Ouyang Xiu suffered from eye disease, but he is a humor to enjoy their own pain, made the "eyes have black flowers play book to amuse": "Now the

white head in the spring wind, sick eyes why need to be tired of black flowers?" Self-mockery is precisely because of this distinctive eye disease to see the black flower. The mindset of self-deprecation highlights Ouyang Xiu's sense of self-adjustment, enjoying his own defects and accepting his own imperfections through self-pleasure, and his acceptance and delight in self enables him to complete the psychological adjustment from self-deprecation to self-compatibility. Qingli eight years, in February, to Yangzhou as governor, left Chuzhou Ouyang Xiu mentality gradually began to change, in Yangzhou, he consciously uphold the attitude of broad and simple love for the people, not to play their own elegant temperament to build the city of Yangzhou, the construction of the Wushuang Pavilion, Pingshantang, and other places of enjoyment, inviting guests to go to the banquet to enjoy the game, which also prompted his own self-consciousness of the many recreational elegance, so that the Ouyang Xiu's mentality continues to develop in a positive direction. Ouyang Xiu's state of mind continued to develop towards the positive side.

(3) Emotional Exhaustion through Landscape

Ouyang Xiu's aesthetics of the landscape began very early, in the memorable time in Luoyang, he often traveled with his friends to the mountains and the water. In the first year of the Mingdao era, Ouyang Xiu wrote "Yichuan Solo Tour" after a spring tour: "The eastern suburbs are gradually slightly green, drive the horse tiki solo. Plums flourish in the wild and clear, springs fall in the spring mountains." The poet's love of nature is hidden everywhere in the description of the double feelings of the sight of flowers and the sound of spring water. In the following days of his banishment, he was even more attached to obtaining solace through mountains and waters. For example, in the fourth year of Jingyou's reign, he wrote "Night Mooring at Huangxi": "I have traveled all the rivers and mountains and have chanted, how can I come here without being banished?" Between the mountains and waters the poet's mind gradually became bold, if he did not think that because of the relegation, where could he appreciate such rivers and mountains?

Ouyang Xiu was good at landscapes, and he said of himself: "I must know that I am a lover of mountains, and there is not a single poem that does not talk about mountains." One of the ways he consoled himself when he was deported many times was to tell himself that being a local official was more helpful in traveling to the mountains and playing in the water. He had affirmed this intention many times in his poems: "Three years Yongyangzi saw, the mountains and forests since the release of music can be won Therefore, I know that for the county interest, begging the state is still proposed to beg the mountain state. " Even if the deportation in the poor and remote places, in Ouyang Xiu seems to be a blessing in disguise, to get more opportunities to enjoy nature, so as to dispel the feelings of the heart of the ghost of worry, he expressed his love for the mountains and rivers in the poem: " After years of banishment anorexia jingbang, but there are mountains and rivers Xing has not been appendage. " He used the beauty and joy of mountains and water to fill the bumps and disappointments of his career. For landscape deeper complex lies in Ouyang Xiu want to seek seclusion in the landscape. "Songshan near lovely, spring stone I have promised. I have promised that I will live in seclusion with my friends." , the poet has promised that he will live in seclusion with his friends in the mountains. He longed for a life of seclusion in the mountains and forests because he could

find himself and heal himself in the mountains and forests. For example, he was healed by the mountains and forests when he was frustrated: "The mountains and forests are my nature, and the uniforms are even wrapped. The king's favor is unknown, why do you go in and out?" , he even gradually regarded fame and fortune as something outside his body, and only wanted to get drunk on the beauty of mountains and rivers: "Xuan and coronet have never been external objects, and the mountains and rivers believe in the beauty of the sole thought of returning."

The fun of the mountains and forests and the soul of the fit, is the fun of the landscape tour, but also the best way to solve the problem of the ghost of worry. "The body is idle and loves things outside, and the interest is far away and harmonious with the heart to appreciate." The natural scenery and the poet's idle body, idle mind and idle interest are highly compatible. The writing of landscape is the projection of the idle state of mind, the objectification of the spirit, and the appreciation of landscape also helped Ouyang Xiu reshape himself. He wrote in "Ban Ban forest turtles send inside": "Gou can because of the banishment to go, cited points of thought hidden secret. Returning the nature of birds and fowls, the cage is free from fear." In the poem, the poet compares himself with a woodland dove, and if he is relegated due to the failed political situation, then the cage should be opened so that he can fly to the wider and freer nature of the mountains and forests.

The mountains and forests were often a spiritual support for the ancient scholars when they were disillusioned. Ouyang Xiu was infected by the natural beauty of the mountains and forests when he was young, and he experienced inner tranquility in the mountains and forests. This life experience helped Ouyang Xiu to be able to rely on the local natural landscape to dissipate his inner bitterness and relax his body and mind in the later times when he was in the plight of his sorrowful moods, and he was able to dispel his emotions and find inner peace in his trips to the mountains and the forests.

4. Ouyang Xiu's Self-Remodeling and Ideological Transcendence after the Disease of Secret Worry

(1) Spiritual remodeling in a transcendental world

Huangyouyuan year, February, moved to Yingzhou. At this time Ouyang Xiu has been forty-three years old, after the storm Ouyang Xiu on their own career has not been too high expectations, he frankly said: "serve the country as a good wish, return to plowing Ning to buy a field. The period is not humiliated confidant, willing to move by profit and fame", than to go after those fame and fortune, return to live in seclusion is more suitable for him, but Ouyang Xiu is not purely want to get a leisure, he thinks he has not been able to reimburse the country, rather than so coveted the benefits of the court, it would be better to go out of the civil service directly. This is exactly Ouyang Xiu extraordinary place, others for the lifelong pursuit of fame and endless desire, he recognized his own ability is insufficient, they are determined to give the position to a more suitable person.

To and the first year, May, Ouyang Xiu in addition to the old official position, go to Beijing. When he was about to leave Yingzhou, Ouyang Xiu wrote: "The strong heart is no longer from old age, and the world affairs are all written off with half-heated wine." Once again, he showed that his years had passed, and the reduction of his ability was

accompanied by the demise of his strong heart, and his heart of retreat reached its peak. The contradiction between service and concealment back to the present year is manifested to the fullest extent, and he wrote an autobiographical poem, "Describing Wistfulness": "Ten years stuck in the storm, nine deaths out of the threshold trap. "He expressed the difficult experience of ten years of foreign service, and then lamented: "Although the heart of the danxin jiaojiao, white hair has burst", now the heart of the world although still have, but already a white rice pale face of the old man. "Occupation ashamed to discuss the Si, the article ashamed to grant group living solid can be happy, favor and fortune is particularly difficult to fortunate. When the early body, the river and lake a fishing boat", grateful to the emperor's appreciation, but he has been unable to competent official position also have no face to such a generous salary, rather than this kind of delayed residual, it is better to return to the river and lake, rafting cloud travel.

Ouyang Xiu retired from the expectation of which is full of more of his self-reflection, not only for the position of reflection, but also for how to make their own realization of the true self-consistency of the reflection. Ouyang Xiu's scholarly spirit and personality character is not suitable for the fierce struggle of the court, continue to stay here, not only will not do anything, but also for the same party to bring trouble. As he grew older, he felt more and more the rarity and importance of spiritual self-sufficiency. For the poet, the most important thing is the inner peace, he said in his message to Shen Zun: "everything cannot dry its heart high bosom income noble self-suitable ", in the self-consistent basis to seek the spirit of self-sufficiency, is Ouyang Xiu's true human attitude and spiritual orientation.

(2) Poetic construction of the spiritual home

In the fourth year of Zhiping, Ouyang Xiu went to Bozhou. He was already in his old age, his spiritual self-sufficiency had been satisfied, and he no longer depended on external things. The reason for this is that in his later years he built himself a spiritual home, a spiritual sanctuary for himself to dissipate the sorrows and bitterness of his life. As early as in the first year of Jiayou, he had the seed of constructing a spiritual home: "The clear wind of the jade house is far away, and the white sun of the immortal house is long in silence. But when I look at the carriages and horses of the nine thoroughfares, my natural face and temples are easy to grow pale." He uses the purity and oligarchy of the immortal family to contrast the noise of the earth, the world and then graceful and luxurious people placed in the immortal family, but only a few, why entangled in the obsession not to let go? In the middle, he expresses his enlightenment about himself, and also reveals his conception of the fairyland. Afterwards, he gradually regarded himself as a person in the realm of immortals, and his self-consciousness gradually became more and more open-minded: "The white mash and wine are tender and ripe in the fall, and the red thorn forests are flourishing and happy in the years to come. The drunken man is now an immortal." Beautiful wine and good scenery, intoxication in the immortal forest is what makes oneself satisfied, the once drunken man has advanced to become an immortal man.

From Ouyang Xiu began to call himself Xianweng, which also means that the construction of his spiritual home is completed, and the construction of the fairyland also symbolizes the final sublimation of Ouyang Xiu's spirit - the joy of getting away. For example, in "County Zhai Shuzi Sends Zi Cui": "So that the residence of the king is like a

mountain, the officials scattered and burned incense in an empty room." Poet deeply feel like living in the mountains in general free and easy, look back at Ouyang Xiu's experience, landscape accompanied him throughout his life, but often always use the landscape to chant the temperament, never like so dashing at ease. Xining six years, Ouyang Xiu change the title for "six one Jushi", since the road: "to my one weng, old in this five things between." At this time he has no other desire, just want to be in the qin, chess, Tibetan books, gold stone remains, wine, the five things between the comfort of the day. At this moment, Ouyang Xiu's state of mind was already on a par with the open-mindedness of the "Immortals".

The self-naming of "Liuyi jushi" is a manifestation of the unprecedented increase in the subjective consciousness of the scholars represented by Ouyang Xiu. In a pluralistic society, self-positioning is one of the effective means to prevent others from misunderstanding and speculation. In his later years, Ouyang Xiu chose to give up his flashy name and return to his own self, open-mindedness and self-indulgence. Su Shi later wrote "After the Biography of the Sixth Jushi", which explains "Sixth Jushi": "Since the first view of five, Jushi is still visible. With the five for six, Jushi is not visible. Jushi is almost going to be hidden." Ouyang Xiu's relationship with the five things is not a relationship of mutual possession, but as a thing hidden in the five things, in this way, his heart will no longer be involved by external objects, and will always reside in the self-constructed spiritual home.

5. Conclusion

The beginning of Ouyang Xiu's disease of sorrow is inextricably linked to his self-knowledge and orientation, and his state of mind and behavior at various periods are important factors affecting his self-definition. How to remain conscious of everyone at the time of uselessness and loss of value, and how to hold fast to oneself in the face of long-term adversity, as well as the final sublimation of total transcendence. For people who are overburdened in today's pluralistic society, they can find deep aesthetic values and methods of self-relief in the poet's spirit of freedom and self-pleasure.

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