

An Analysis of the Changes on Life Consciousness of Literati from Jian'an to Zhengshi

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Abstract: Wei and Jin Dynasties is a very special period in Chinese history. From Jian'an to Zhengshi, it is a critical period of new changes and transition. The literary creation of this period and the life consciousness contained therein are worth further discussion. The most prominent expression in the literary theme is that people turn their attention from the realization of external individual value to the reflection on the intrinsic value of life, which is directly reflected in the discussion on the subject of life and death, that is, how to face death and how to live triggered by death. From Jian'an to Zhengshi, this thought of life has a certain connection and development.

Keywords: Jian'an, Zhengshi, Life consciousness, Change.

1. Introduction

The "life" and "death" in literature are beyond the physiological level. It is more about thinking about the value and meaning of life and the ontology of life. Through their own creation, literati want to convey their understanding of life itself and express their exploration of life destination. In this process, they have to rely on natural personnel, and even a certain ideology. The literature of Wei and Jin Dynasties has the definition of "literary consciousness", which is based on human consciousness. The self-consciousness of man is not only reflected in the external value of man, that is, the realization of man's sociality, but also in a kind of self-regression of man, that is, the realization of man's subject value, that is to say, people's thinking, cognition and positioning of themselves. To some extent, thinking about life and death is how to live, what kind of way to live, or how to recognize death, how to face death, and what is the meaning of life and death itself for life itself?

The melancholy of death in Wei and Jin literature reflects the strong attachment to life. So the lament of life and death in this period does not make people completely discouraged, but has a positive emotion. During the Han Dynasty, the whole society was on the rise, that is to say, when scholars had confidence in the society and the belief of making contributions to the society, the whole social atmosphere was optimistic, and the sentimental feelings were only short-lived, even not taken seriously by people. Moreover, the irrational ideological trend of Yin and Yang catastrophes, celestial magic, and the theological teleology of heaven and man induction in the Han Dynasty made the sentimental thoughts have no place, and the individual value of existence was completely covered by the group value. At the end of the Han Dynasty, people had to face the harsh reality due to war, plague and the disordered justice of the king and his subjects. The life is in danger, the life is not secure, the Buddhist thought pointed to the lonely individual life immediately received the recognition of sensitive scholars. The sense of nothingness, loneliness, wandering in people's hearts, the literati have issued from the bottom of the life of the feeling and worry.

In contrast to the focus on death in Western literature and

Buddhism, Chinese literature rarely talks about death directly. When Westerners talk about life and death, they pay more attention to death. The same is true of Buddhism, which is called "living to death". Heidegger, the pioneer of contemporary western existentialism, believes that death is not only the physiological outcome of "dying", but actually a way of human existence, which is similar to Zhuang Zi's attitude towards death. Heidegger believed that death is an actual existence that includes the whole life and assumes the responsibility of life, and even runs through the whole life process, determining the content and value of life and the direction of choice. Therefore, anyone's choice of the value of life is ultimately their attitude and value orientation towards death.

From Jian'an to Zhengshi, the literati's view of life and death had certain changes, which had a great relationship with the era and political environment in which they lived.

2. From the Establishment of Achievements to Spiritual Construction

At the end of the Han Dynasty, the emperor was weak and the ministers were strong. After the death of Lingdi, He Jin appointed Emperor Liu Bian and later Dong Zhuo came to the capital to dethrone Emperor Shao and appointed Emperor Xian. Dong Zhuo tyrannical, caused the people's strict dissatisfaction, and he appointed Yuan Shao as the leader. It can be seen that during the Jian'an period, as long as they had military power, they could forcibly abolish it, which opened the prelude of the division and melee of warlords. At this time, people were in a state of war, disease and famine, the construction literature has a very full reflection of this historical fact. Such as Cao Cao's "Hao Li Xing", Wang Can's "Ai Li Shi", CAI Yan's "Bei Fen Shi" and so on. In times of war, death is common sense, but it is the biggest thing for individual life. In the poems and texts of this period, people had thoughts on life and death. On the one hand, they worry about the death of the world, on the other hand, they talk about the short life. Seeing and experiencing such a miserable reality, the literati had the desire to save the suffering of people's livelihood and tried to realize the value of "living" by establishing certain achievements. The literati in Jian'an

period were no longer worried about the country and the world, but worried about the people. Making contributions became their pursuit, which was the only choice for them to realize the value of life. Concerned about the people's livelihood, they saw all kinds of hard life, death in a hurry embarrassed. There was a great sense of nothingness in their poetry, but this nothingness did not make them sink. Because nothingness was their understanding of the essence of the lowest level of life, it made them walk out of the "group" of Confucianism and became the isolated "individual" said by Buddhism and Taoism.

Under such a background, the awakening of humanity made Cao Cao, the leader of the literary circle of Jian 'an, was unable to ignore the regret of the fleeting time and the shortness of life. With great talent and broad vision, he took the unification of the world as his own duty, and had a strong sense of historical responsibility and the consciousness of making contributions. In feeling "Singing a song with cups of drink, that days are short is what I think. They are like dews in morning early, therefore, I feel suffered for time gone surely." (from " Duan Ge Xing" of Cao Cao) at the same time, yearning for "Deers have their voices spread around, eating the herb on the ground. when there are guests arriving to my place, I will play the instruments in pace." (from " Duan Ge Xing" of Cao Cao) the scene of a group of eminent people, hoping to achieve the ideal vision of "Like Zhou Gong who threw up his meal for the talented, heroes all over the world I wanna keep." (from " Duan Ge Xing" of Cao Cao) and the world's great achievements. Cao Zhi has the life ideal of "Striving for the nation, benefiting the people, building the eternal industry, and saving the gold and the gold" (from book "Yu Yang De Zu Shu" by Cao Zhi). While feeling that "living in the world, suddenly if the wind blows" (from "Xie Lu Pian" by Cao Zhi), he also hopes to "show the diligent work and be the best part of the Ming emperor" (from "Xie Lu Pian" by Cao Zhi). They sigh "The sun and the moon gallop by. People are getting older." (from "You Lan Shi" by Chen Lin). "Time flies, life is aloof" (from "Fu Ping" by Cao Zhi). It just shows that they have a more sober understanding of life. Since there is no way to go beyond this "sorrow of passage", how to spend the limited life becomes the most important question worth thinking and practicing. Therefore, it is their common choice and pursuit to establish achievements and make life give full play to its due value, which reflects their respect for life.

In the Zhengshi period, there was a brief period of political stability. Thus, the hazy sense of life experience of people in Jian 'an period had a chance to precipitate and generate. Vested and is beginning to Xuanfeng prevailing. The so-called Zhengshixuan style is actually a set of ideologies suitable for this era that scholars explored and summarized after the collapse of the Confucian classics system in the Han Dynasty. Its typical characteristics are based on the thoughts of Lao Zi, Chuang Tzu and "Yi Jing", coupled with the Buddhist concept of space and the theory of impermanence. What is reflected in reality is that the social level has shifted from the previous big war and turmoil to the struggle for power within the regime. With the death of a number of Jian 'an literati, Sima gradually seized the political power, and Zhengshi literati, represented by Ruan Ji and Ji Kang, stepped on the stage of history. Except for one Ji Kang who was killed by Sima, the rest of the literati took a roundabout confrontation. Therefore, the Chinese people's thinking about life and death in Zhengshi literature changed from Jian 'an literati who wanted to realize the value of life by making

contributions and achievements to understanding the essence of life through specious introspection, that is, from the establishment of achievements in Jian 'an period to the spiritual construction in Zhengshi period.

Liu Xie said in "Wen Xin Diao Long · Ming Poetry" : "During the Zhengshi period, the Taoist ideology of Lao Zhuang prevailed, so his poems were mixed with the idea of seeking immortality. The works of people like He Yan were superficial and superficial, while Ji Kang's poems were profound and profound. Therefore, the achievement of their works is higher than that of others." It can be seen that the popularity of the beginning of the metaphysical thought makes poetry in life into the new philosophical thinking, a large number of metaphysical logic into the poem. To some extent, He Yan, Ji Kang and Ruan Ji are both poets and philosophers. They introduce the philosophy of life into the poetry, so that the whole poetry is immersed in the mystery.

Ji Kang advocates "abandoning the classics and preserving the Zhuangzi, preferring the better education to the natural", saying that he "upholder the Zhuangzi, pursues the simple and nourishing the whole body with cheap objects" (" You Fen Shi "), "Abandon the mundane tiredness, without any shackles, free activities" (" Da Er Guo San Shou "), "Whether you need to be impulsive or calm, let it be. Don't do it on purpose. Don't do something wrong or against yourself for your own glory" (" Shu Zhi Shi Er Shou "). It can be seen that he is pursuing a quiet, natural realm of life. But in this complex reality is difficult to achieve, so he issued a "While playing the piano with his hands, his eyes looked at the horizon of the swan goose. Every move is free and satisfied, let the mind in a peaceful state of travel. Praising Zhuang Zi for fishing at Pu Shui, he got the fish, but forgot the bamboo cage for fishing. Ying people died, can no longer talk about the experience of the Tao. Ying people died, can no longer talk about the experience of enlightenment. ". He even imagined for himself "We rested in the orchid field, fed the horses on the grassy hillside, hit the birds with stones by the water, fished in the river, and played the banjo with our hands while watching the geese heading south. "(from " Xiong Xiu Cai Gong Mu Ru Jun Shi Jiu Shou"). Detached from the dust, far away and deep, I am one and muddy integration, is completely a person to return to the self ontology of a free and comfortable. His Theory of Health Preservation was called "Health Preservation", but he advocated the co-cultivation of form and spirit, especially the cultivation of the spirit. In fact, it is more about cultivation from the body to the mind. Ruan Ji is a wise man who is obedient to Sima, but he has his own worries in his heart. Eighty-two songs of "Yong Huai" are empirical evidence. Although Liu Ling has no poetic works handed down to the world, his "Jiu De Song" and Virtue and his heroic words of "Bury me when I die" are not the embodiment of spiritual construction? Especially in "Jiu De Song", by the "Wine is everything" of your excellency, he expressed his detachment from the secular, and contempt for etiquette and law. All of these are the spiritual construction of self ontology.

3. From Worrying About the People in Chaotic Times to Worrying About Oneself in Infighting

From Jian 'an to Zheng Shi, the changes of social and political environment have changed the focus of literati'worries. The war in Jianan was frequent and the political situation was unstable. The literati were involved in

it. It's not just the devastation, the so-called "Afield lie bones of those who lost their lives; For miles and miles no cock is heard to crow. For miles and miles no cock is heard to crow (from Hao Li Xing by Cao Cao)." "Go out and see nothing but skeletons covering the earth" (from Qi Ai Shi By Wang Can) , and "A woman sat hungrily on the side of the road, gently placing the child among the fine grass" from (Qi Ai Shi by Wang Can) . There is also the loss of "a large number of young men in the border area building the Great Wall, and a large number of widows in the family" described in Chen Lin's "Yin Ma Chang Cheng Ku Xing". All these make the literati have a feeling of concern for the people at the same time. On the one hand, through what one sees and hears, one naturally expresses the sadness of "thinking of this is extremely sad" (Hao Li Xing); on the other hand, one is also in trouble, as Cao Pi wrote in "Yu Wu Zhi Shu": The year before the epidemic, most of my relatives and friends suffered misfortune. Xu Qian, Chen Lin, Ying Qi and Liu Zhen all died soon after. How can I express my sorrow in words?" Death is around, whether common people or aristocrats, in the face of death are powerless, are equal. This reality itself makes Jian 'an literati "worry about the people" will be further. Although Cai Yan's "Bei Fen Shi" is mainly written about his own sufferings, the poem's reflection of the real history at that time is shocking. "A man's head is hanging by the side of a horse, and a stolen woman is tied behind the horse". More attention is paid to the female group, "they envy and regret that only I can go back, crying and crying pain" let us feel the deplorable fate of women who are absolutely vulnerable in chaotic times.

Zheng shi's situation is relatively stable, but there is an undercurrent within the political situation, and the literati have to turn to the edge of the world to worry about life itself. Ruan Ji seems to be free and easy under the appearance, is "wandering at this time will see what? I am only sad alone." "If he is still in peril, he will not stay with his wife" (Yong Huai-the 3th, Ruan Ji). This kind of "worry about oneself" is not worry about "ego", but worry about life as a lonely individual. Ruan Ji is known as "there was no real hero in the world, and the achievement of the villain career and fame!" (《Jin Shu·Ruan Ji》) reflects the desire to help the world, but in such an environment, he not only soberly realize that the world can not be done, more aware of the sinister world, so he can only be unrestrained and indulgent, this is actually just the surface of tolerance. But inside was "his proud and unyielding independent personality. Under the perfunctory living experience of not being able to integrate into the mainstream social trend, his heart was as bitter as boiling water: because he could not accept the rule meekly, he was afraid of the ruling power pressing on his head, so his heart was often as bitter as fire. For times were treacherous and capricious, and he often felt that his wits were not enough to save his own life in the face of murderous rulers." In "Ruan Ji 《Yong Huai-the 63th》", the inner loneliness, anger, depression can be imagined. Ji Kang is "fierce and brilliant" (from "Jin Shu · Ji Kang Biography"). Although he is aloof, he cannot forget his feelings completely. He also expresses that "life is frivolous, just like living in the world" in "Ji Kang sends his brother in "Si Yan Zeng Xiong Xiu Cai Ru Jun Shi, the 18th Poem") and "A hundred years, who said his longevity?" (Ji Kang "Si Yan Zeng Xiong Xiu Cai Ru Jun Shi, the 7th Poem"). Freud said that the creation of art is a remedy for the soul. The more comfortable Ji Kang is in his poetry, the more he cannot get rid of his inner contradictions in reality.

In the real life, Ji Kang opposes the fame and religion, despises the rules of law, merely talks about the metaphysics, and enjoys himself, but in fact, he does not completely get rid of the contradiction between the secular and the ideal. Each of the Seven Sages of the Bamboo Grove presents the state of a lonely individual in the essence of life. With their own behavior, artistic creation process and results, they show how a lonely individual lives in a complex group, but at the same time to maintain the method and path of self-ontology. Each of the seven sages exists in a mode of self-existence. As the youngest Ruan Xian, his participation represents this kind of confidence in the existence of self ontology, and he symbolizes that the exploration of self ontology is an inexorable continuous process that continues from generation to generation. Therefore, Zhengshi literati's expression of life and death tends to be more philosophical than Jian 'an literati, from the external worry about people to the internal worry about themselves.

4. From Generosity and Desolation to Tortuous and Melancholy.

The literati's sense of danger to the current situation and people's livelihood laid the foundation for the generosity and sadness of the whole literature of Jian 'an. There is a saying that "generosity should be never given, sorrow should never be forgotten". The trend began with Cao Cao. Zong Baihua said, "The so-called Jian 'an character was Meng De's character alone," referring to Cao Cao's leading of Jian 'an literary atmosphere. Cao Cao embodies both the great talent and strategy of the overlord and the generous meditation of the poet, which is derived from the nothingness at the bottom of life, thus laying the emotional tone of the whole Jian 'an literary circle. The "Duan Ge Xing" is the most typical representative, in which we can feel his free switch between the dual identity of the hegemon and the poet, not only the momentum of the hegemon of a generation, and the thinking and response to the current situation, but also as a poet's sadness, the sad feeling and transcendence of life itself. So he on the one hand with emotion, "Though the tortoise blessed with magic powers lives long; Its days have their allotted span;", on the other hand passionate out of the "And a noble-hearted man though advanced in years; Never abandons his proud aspirations.." Cao Zijian's "A white steed harnessed with golden reins galloping northwest across the Plains" in "Bai Ma Pian" show his bold, free and easy, as well as "Name is compiled as a soldier, and it is not allowed to be selfish" transcendence and stirring. In short, the poets represented by Sancao and Qizi in this period wrote the thoughts, efforts and explorations made by the impermanent and nihilistic individuals in the face of the real and concrete group world. Both generosity and desolation, generosity comes from the real group world, while desolation is more derived from the nihilistic individual life.

Facing the internal undercurrent of political struggle in Zheng Shi, the literati had to cover their inner discontent with external freedom, and had to express their inner sorrow with twists and turns. On the one hand, Ruan Ji had to deal with Sima's hospitality, on the other hand, there was a lingering sadness in his heart. This sorrow not only comes from the realpolitik and tradition to give him regret for Cao Wei, but also has a kind of mystery about the nature of life. So he wept bitterly while he drank. In the face of the "poor way" in reality, he used "wailing" to express his persistence and

unreconcilable, so that we can feel all kinds of unexplicable fetters we have to face in the process of exploring how to realize individual life. However, they refused to give up easily, and finally could only express their sadness with "wailing". Ji Kang's soft, ethereal appearance seems so out of place with his bare-armed, hammer-wielding body in the bamboo forest, but isn't this a different kind of exploration and expression? How much wine does Liu Ling drink? Perhaps only Li Bai knew that, as the saying goes, "All sages from ancient times are lonely, only the drinker retains his name"! There is also Ruan Xian "not exempt from the vulgar" ridicule, to show the acceptance and adherence, the mountain Tao magnity and understanding, all are a kind of subtle twists and turns of worry. As Mr. Li Zehou said, although the appearance of decoration is despised, everything is free and extraordinary, and the heart is more intense, persistent life, very painful, which constitutes the profound inner side of the romantic Wei and Jin dynasties.

Wang Yao said, "When we read the poems of the people of Wei and Jin Dynasties, what we find most universal, profound and exciting is that the poems are full of thoughts and feelings about the fleeting time and the shortness of life." From Jian 'an to Zhengshi, Lu Xun called it "the era of literary consciousness", and Li Zehou further proposed that "literary consciousness" is actually "human awakening". The awakening of human is to liberate from the ethical group and return to the human ontology to rethink, which includes various considerations of human and society, human and human, as well as human's own life and death. If the Jian 'an

period is a relatively simple lament, the Zhengshi period is more speculative philosophy.

5. About Author

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