

Study on the Beauty of Sorrow and Grief in Ancient Chinese Literature

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Abstract: The beauty of grief and resentment in ancient Chinese literature is extremely unique, as it is not only closely linked to ancient Chinese ethics and philosophy, but also to political culture and aesthetic emotions, as well as being an integral part of ancient Chinese literary ideology. The emotion of grief and anger is embedded in many ancient Chinese literary works. The emotion of grief and resentment depicted in these literary works is not simply resentment towards the heavens, but a unique aesthetic emotion of grief and resentment that has captivated many literature lovers. An analysis of the beauty of grief and resentment in ancient Chinese literature reveals that it is rich in unique language and means of expression, particularly in terms of style and writing technique. Deeply rooted in human nature and embedded in most ancient Chinese literature for its cultural and psychological characteristics, it is a central feature of ancient Chinese literature. This article focuses on the background of the beauty of grief and resentment in ancient Chinese literature and provides a comprehensive analysis of the causes of this beauty of grief and resentment, with a view to providing important reference values for future research in related fields.

1. Introduction

Many works of ancient Chinese literature have a sad and resentful beauty. This literary style is not only related to the cultural and psychological characteristics of our ancient literature, it is also due to the particularities of the times in which the authors lived and the cultural and general psychological influence of the time, which created a great need for the expression of sadness and resentment in literature. After all, literature comes from time as well as from real life. An in-depth exploration of the beauty of the literature of sorrow and grievance in ancient Chinese literature reveals a richer and more individual approach to creation, as well as an insight into the moods and thoughts of the writers. The style of sorrow and grievance in ancient Chinese literature also reflects the quest for expression of sorrow and grievance.

2. The Meaning of Grievous Beauty

Regardless of past experiences or emotions, grief has always been a part of human life. It is one

of the seven basic human emotions and has played an important role in the development of human literature and art. The specific expression of the art form of grief varies from country to country and nation to nation, depending on the needs of the culture. Our culture is unique, so we developed a unique style of grief early on. Literary sorrow and grieving has its own unique artistic beauty because it mainly expresses a character's sadness at an event, while sorrow is a purposeful expression of a character's feelings and has a realistic meaning^[1]. The beauty of sorrow and grief in literature is an artistic expression of a character's experience or event that evokes the aesthetic resonance of the character. Although it has evolved over thousands of years, the beauty of sorrow and grief in literature is still used to express aspirations and emotions.

3. The Beauty of Grief and Compassion in Ancient Chinese Literature

3.1 The basic meaning of the beauty of sorrow and grief in ancient Chinese literature

Throughout the development of human literature and art, it can be concluded that 'sadness' is one of the most important emotional factors. Different peoples have different cultures and this has resulted in different artistic compositions of "sadness". The rich and fertile soil of Chinese culture and its unique cultural connotations have led to the development of a unique artistic style in ancient Chinese literature, namely the depiction of sorrow and resentment. In this artistic style, "sorrow" is a characteristic of the protagonist's experience or the attributes of the times. "It occurs when the subject expresses his central emotion and is a powerful object often used by the subject. The literary art of grief and resentment aims to express the true emotions of the creator and to achieve an emotional exchange between creator and reader, which has, of course, been an important theme in the literary works of Chinese writers for centuries.

3.2 A shared sense of human tragedy

In the beginning, human beings were not in a state of independent thinking and lacked rational understanding in their daily lives or in solving problems. Therefore, "grief" was the main expression of human nature, and at that time it was mainly caused by the emotion of detachment from life and death, without a developed sense of tragedy. With the gradual development of human society, it gradually took on the basic form of "grief" and became the main form of consciousness^[2]. It is often expressed through various emotional expressions, such as grief, lamentation, sorrow and mourning, and represents an unprecedented experience of grief. However, as society continued to evolve, humans also learned to express their grief through culture and art, eventually developing a unique artistic and aesthetic identity. The beauty of grief and grieving has contributed to the evolution of humanity and nature, and is an important part of the entire human spiritual consciousness.

4. The main reasons for the emergence of sad and resentful beauty in ancient Chinese literature

4.1 The cultural and psychological background of the development of grievous beauty

In a sense, the gap between national culture and national psychology is directly related to the formation of tragic consciousness. The unique Chinese concept of tragedy and grievance contributed to the ability of ancient Chinese literature to reflect the values, aesthetic concepts and ways of thinking and behaviour of the entire nation. In ancient China, where agricultural civilisation was the focus, the pursuit of peace was prominent in Chinese culture at the time. In the era of agricultural civilisation, China's ancestors sought harmony as a basis for survival and development.

During the Confucian Sage civilisation, the pursuit of harmony became the embodiment of personal ideals and values, and people were committed to realising their ideals while developing themselves. However, the many changes of the times led to particular difficulties with the ideal world people sought, and indirectly led to the development of the beauty of literary grief and complaint^[3].

4.2 Realistic conditions for the formation of grievous beauty

It is undeniable that social conditions influenced to some extent the formation of the beauty of sorrow and grievance in ancient Chinese literature, and that the encounters of the subjects of Chinese literature were often inseparable from 'sorrow and grievance'. In ancient China, those who were able to produce works of literature for posterity were usually people of culture and political ability who linked their life experiences to real-life situations and used literature to express their emotions and ambitions. On the one hand, they added a socio-political dimension to Chinese literature; on the other hand, they fundamentally highlighted social reality and created a unique style of ancient Chinese literature^[4]. Confucianism influenced most of the creators of ancient Chinese literature, and as a result, these literati began to write with ambition and optimism, hoping that one day they would be able to realise their ideal ambitions and thus express their personal values. However, the reality of life is much harsher than the ideal, and people are always faced with setbacks, so positive energy gradually turns into negative energy. As a result, some of the literature of grievance was created to express their dissatisfaction with the world and their melancholy feelings of depression.

4.3 The psychological process of forming the beauty of grief and resentment

Literary creation is actually a subjective creative activity of an individual, and the creation of a literary subject is more or less related to his life environment. In other words, the psychological process of the literary subject can contribute to the beauty of ancient Chinese literature. When confronted with tragedy, the literary subject's 'indignation' explodes and his personal psychological feelings undergo a unique transformation.

5. The content level of the beauty of sorrow and grievance in ancient Chinese literature

5.1 Individual levels of content in the formation of the beauty of grief and resentment

Different subjects of literary creation will perceive the individual level of the beauty of grief and resentment differently, and express it in very different ways. Even when based on the same cultural background, different results and discussions are possible. The first is the portrayal of the beauty of grief and resentment in literary works centred on 'family and country'. The work of "Du Fu", a famous poet of the Tang dynasty, is typical, for example, his 'Song of a thatched cottage broken by the autumn wind' is quite remarkable because he does not express his feelings in an abstract way, but embeds them in an objective description. These verses depict a scene in which a gaunt, weary old man stands in front of his house, watching with bated breath as a gust of autumn wind rolls up layer after layer of thatch on his house and blows it across the river. In this poem, "Du Fu" does not simply describe his own hardships in isolation, but expresses the hardships of the "cold people of the world" and the hardships of society and the times by describing his own hardships. He does not simply lament, he does not lose sleep over his misfortune, and he does not cry. On an autumn night, as the wind and rain continue to batter him, the poet's heart is filled with a burning concern for his country and the lofty ideal of pressing for change in the darkness of reality. Most ancient Chinese literary poets had a political background and a passion in their hearts to fight for the honour of their

country, although the realities of the world often prevented their ambitions from being realised. However, the beauty of ancient literary works was enhanced by the sense of serving the family and the nation.

5.2 The level of ontological content of life formed by the beauty of grief and complaint

The level of life's ontological content, also known as the beauty of grief and complaint, is in fact very much related to the life experiences of literary writers. Writers use the power of literature to express their own life experiences and feelings, often including their own life stories in their works^[5]. There are also some literary writers who break away from the intense pursuit of a career and devote more energy to life itself. For example, the poet Tao Yuanming wrote in *Drinking Wine - Its Five*, "Picking chrysanthemums under the eastern hedge, seeing the southern mountains at ease". It is a powerful testament to the state of forgetting all the worries of life and the awareness of the nature of one's own life that the author of a literary work is trying to express.

6. Conclusion

In general, the existence of a very strong style of sorrow and grievance in our ancient literary works is an important feature of our ancient literary works, fully reflecting the cultural and psychological characteristics of our ancient society. The sadness and resentment in our ancient literary works are the product of the combination of the author's emotions and the cultural characteristics of the time. By incorporating the emotion of grief and resentment into their works, ancient Chinese writers were able to profoundly express their feelings of grief and anger, reaching into people's hearts and leaving an impression that easily resonates with them for reflection. Through reading ancient Chinese literature, readers are able to experience the beauty of sadness and compassion, and thus reflect on their own lives and be inspired to maintain a positive attitude in the face of life's challenges.

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