

The Opposition and Harmony between Confucianism and Taoism in Ji Kang's Literary and Artistic Thought—Take "The Theory of Music without Sorrow" as an Example

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Abstract: The Wei and Jin dynasties were a period of great change in ancient Chinese history, and the deconstruction of politics and economy led to a shift from Confucianism to Taoism in terms of individual ideology, and the transition period starting from the Three Kingdoms period was the phenomenon of Confucianism and Taoism co-existing. Ji Kang was born in the Wei dynasty and was killed at the time of Sima's real power, and was a very typical literati in the early Wei and Jin dynasties. This paper will take Sound without Sorrow as an example to analyze the antagonism and harmony between Confucianism and Taoism in Ji Kang's literary and artistic thought, as well as Ji Kang's great contribution to the development of music aesthetics and its influence on later generations.

1. Introduction

The Wei, Jin, Southern and Northern Dynasties were a chaotic and turning era. Politically, the peace and stability of the great unification have been lost, and the forces of various countries have been divided; Economically, the urban development and commodity economic prosperity of the Qin and Han dynasties lost the soil of political stability and shrank relatively atrophied, while the farmland economy, which had been increasingly promoted since the Eastern Han Dynasty, was consolidated, and industrial and commercial slaves were bound to the land to adapt to the standard natural economy. In terms of class, the clans that have inherited officials and lords for generations and have strict hierarchies have gradually stepped into the center of the stage. Culturally, the Han and Han classics gradually collapsed, and the impact of the changes of the times promoted the formation of a new conceptual system, which changed people's ideology and cultural psychology. Unlike the view that the metaphysics of the Wei and Jin dynasties under the influence of the new world outlook and outlook on life was decadent and reactionary, Mr. Li Zehou believes that the Wei and Jin dynasties happened to be a period of philosophical re-emancipation, very active thinking, many questions raised, and very fruitful gains. Although it is inferior to the pre-Qin in terms of time, breadth, scale, and genre, the purity and depth achieved by speculative philosophy are unprecedented. The History of Beauty [M]. Beijing: Life•Reading•Xinzhi Sanlian Bookstore, 2009.7. From the beginning of metaphysics Wang Bi's inheritance and development of Laozi's "Great Yin Xisheng" and "Lifting the Essence of the End", and then to the convergence of Ruan Ji and Ji Kang's thoughts to form the Yuanqi theory of Confucianism and Taoism, and finally the Han

Dynasty's exclusive Confucianism gradually evolved into the coexistence of Confucianism, Buddhism and Taoism, which is the ideological development and inheritance of the Wei and Jin dynasties after the Qin and Han dynasties. The regularity of the development of things indicates that the new does not immediately replace the old, which is in line with the musical ideas in Ji Kang's "Theory of Music without Sorrow", that is, although the traditional Confucian view of music has been refuted, it still reflects the traces of the unity of Confucianism and Taoism in some aspects.

2. Ji Kang and "The Theory of Music without Sorrow"

2.1 Timutimu

The three kingdoms of Wei, Shu and Wu fought for many years, and the people were displaced, and the people were struggling to make a living. Various rulers engaged in military and political struggles, and the ideology under the centralized rule of the old era gradually went bankrupt, and the ideological tendency of the old era, that is, the Qingtan Thought, gradually developed, and Ji Kang is a representative of this ideological orientation. Ji Kang was born in the Wei dynasty, and after the Cao clan gained the right to rule in the peasant war, Ji Kang married the Wei clan as the chief son-in-law of Changle Pavilion. In order to seize the power of the Cao clan, brutalize dissidents, seize military power, and win over celebrities, Ji Kang adopted an attitude opposed to the Sima clan and sternly refused to associate with the Sima clan. He may have been quite active among the literati, and he was extremely influential. "The Legend of the Three Kingdoms" said that he was "Shang Qi Renxia"; The sixth note of "Shishuo Yaliang" quotes Wang Yin's "Book of Jin" as saying, "Kang was imprisoned, and thousands of students invited him, so Haojun was imprisoned with Kang." The irreconcilable contradictions between Ji Kang and Sima's party led to Ji Kang himself being killed and a victim of the political struggle. His life was intertwined with political struggles and music. Ji Kang has extensive experience in music practice. Mr. Yang Yinliu commented, "He has a very broad knowledge of music; He has a unique and profound insight into the aesthetics of music. Music, if not a major part of his life's work – he was just an amateur musician, but his musicianship and his musical achievements were remarkable. He was both a performer, a composer, and a music theorist; His musical accomplishment is quite comprehensive [Yang Yinliu. Beijing: People's Music Publishing House, 1981.2.]. Therefore, the selection of the article "Theory of Music without Sorrow" is enough to get a glimpse of Ji Kang's musical aesthetic thought.^[1]

2.2 The inheritance source of Ji Kangsheng's idea of no sorrow and happiness

In the article "The Theory of Music Without Sorrow", Ji Kang repeatedly refuted the proposition of "sound without sorrow" by creating the images of "Qin Ke" and "Dongye Master". In this article, Ji Kang expresses these important points in the refutation of the master of Dongye's treatment of Qin Ke: First, music is a natural sound and does not contain the emotion of mourning. Secondly, music should not make the listener feel sad. He believes that the essence of music lies in the beauty of form, not in the emotional content. This idea is not without a source, as early as the Eastern Han Dynasty in the early years of the philosopher Huan Tan in the "New Treatise" in the "Qin Dao" chapter of Yongmen Zhou in the answer to Meng Weijun's question, Huan Tan is intended to explain the relationship between aesthetic subjects and objects in art appreciation, that is, appreciation must have a certain life experience as the basis for aesthetic progress, in order to be able to resonate with works of art. Ji Kang's conclusion in "The Theory of Sound Without Sorrow" goes one layer further, he believes that mourning is stored in the heart in advance, only waiting for the sound to enter the ear to stimulate the inner mourning, and the mourning is caused by the change of personnel, and the

harmony only plays the role of triggering the inner mourning.

The full text of "The Theory of Music Without Sorrow" revolves around the eight questions and answers between Qin Ke and the master of Dongye. Among them, Qin Ke's view represents the traditional Confucian sound education, and Dongye's master represents Ji Kangxin's view of "sound without sorrow". However, it is not all inherited from the traditional Taoist view of Lao Zhuang, which is from Lao Tzu's musical aesthetics "five tones are deafening", "big sound Xisheng" and Wang Bi's "five tones are not born, then the big sound is not so good", "the five tones and the heart is at a loss, then the big sound is suitable [Lou Lie. Zhonghua Book Company Publishing House, 1980. Traditional Taoist musical thought focuses on the argument between "being" and "nothingness", and runs through the essence of pure non-action in the metaphysical view of nature in music theory. Lao Tzu's "Da Yin Xi Sheng" is an existence that belongs to the realm of the senses but goes beyond the senses. Based on Lao Tzu's thoughts, Wang Bi proposed that "in the sound is the big sound, and the big sound is the sound." Things are made of them, but they are not visible, so they are hidden and nameless. Return and transcendence: literati music aesthetics in Zhengshi and bamboo forest metaphysics [J]. Popular Literature and Art, 2020(23):100-104.)

It can be seen that Wang Bi will appreciate the process of music, like Lao Tzu, requires the audience to have a complex psychological process from "being" to "nothing". Compared with Lao Tzu, the most obvious ideological progress of Wang Bi is that he does not deny the existence of specific sounds, and to a certain extent, it is also the implementation of metaphysical concepts into secular life. On the basis of Wang Bi, Ji Kang not only took the "existence of concrete sounds" as the premise that has been recognized, but also used this to debate with Confucianism's ideological debate on the use of sound for political education, which is of great significance to the development of music, an art form that is inseparable from the production and life of the people, in the theory of music aesthetics.

2.3 The head-to-head confrontation of Confucianism and Taoism in the theory of sound without sorrow

In the article "Theory of Music without Sorrow", Qin Ke and the master of Dongye have a total of eight confrontations, Qin Ke has a typical Confucian view of sound education, and the first time Qin Ke asked questions was from the Confucian classics, "The sound of governing the world is safe and happy, and the sound of the dead country is mourning and thinking", "Zhong Ni Wen Shao, knowing the virtue of Yu Shun; Ji Za listens to the strings and knows the wind of all countries. What is already the case, the sages did not doubt. "There is mourning music in the sound, which has existed since ancient times, and the owner of Dongye replied that the production of sound is like a smell emitted between heaven and earth, although the sound is good or bad, it will encounter turbidity and chaos, but the body of the sound will not change, so it cannot be considered that the sound will change its nature because of other people's love and hatred and sorrow. Ancient Confucianism advocated the use of ritual music to maintain social stability, so the sound of ancient times was to make people complain without being sad, happy without being excessive, and always maintain emotional moderation.^[2] The owner of Higashino also attributed the phenomenon of "sound and sorrow" to the success and failure of political education in Confucian rule, and examined the prosperity and decline of a country's ethos.

The focus of the second clash of views is on the word "understand". Only those who "understand" can hear the sorrow and joy in their voices. Here the master of Dongye once again mentioned the pedantry of Confucianism, if according to Qin Ke's statement, King Wen's meritorious character can be reflected in the voice, then the deeds of the three emperors and five emperors will remain to this day and will not be broken. The master of Dongye, represented by Ji

Kang, boldly rejected the superstitious ancients and the tendency of people to follow the clouds, and for Ji Zha's listening to music to know the customs of various countries, Confucius listened to the music of the teacher and could witness the appearance of King Wen. "Confucianism wants to confuse the people about the truth of sound, and does not explain the simple truth to the people, but only makes people feel that music is mysterious and difficult to understand, and they can't wait to meet people who are good at hearing at the moment, such as Zhong Ziqi, who can understand the mourning music in music, envy the ancients and sigh to themselves, Confucianism uses this to deceive the people^[3].

If the previous debate was merely a clash of Confucian and Taoist perspectives, then the eighth Qin Ke directly introduced Confucian theory and posed the question of how to achieve the Confucian goal of transforming customs through music, given that "music without sorrow" exists. This question directly challenges the Confucian use of music to educate the populace and devalues the sounds of Zheng Wei. The master's response is clear: without sorrow in the music, there is no distinction between the upright and the lewd in the harmony and melody of Zheng Sheng.

"The king of the ancients, inheriting the principles of heaven, will worship simple things, rule by inaction, respect the king, obey the subordinates, Xuanhua latent pass, heaven and man hand over Thailand..." In addition, the owner of Higashino has a saying, "Therefore, the music of silence is also the parents of the people" As for the tunes that people love to listen to, they are always called music, and the change of customs depends on the "silent" music, not the "tune" sound that the people love.

2.4 The secret convergence of Confucianism and Taoism in the theory of sound without sorrow

On the one hand, Ji Kang respects Lao and Zhuang, and said in "The Book of Breaking Friendship with Shan Juyuan", "Lao Tzu, Zhuang Zhou, my teacher." On the other hand, as reflected in the previous analysis, Ji Kang is not as non-musical, as traditional Taoism is. Lao Tzu has the views that "the five tones are deaf" and "not obscene to vocal music", but the concepts of "harmony" and "harmony" mentioned many times by Ji Kang in "The Theory of Music without Sorrow" have a certain connection with Confucianism, which can be said to be based on Confucianism. For example, in the eighth debate, when the master of Higashino published a speech on the change of sound and customs, he repeatedly emphasized "harmony of sounds", and the sound that evokes the sorrow of people's hearts is also called the sound of "harmony", and the idea of "harmony" is the secular orientation advocated by Confucianism. In addition, Mr. Yang Yinliu also believes that "his so-called 'Li' also has something in common with Han Dong Zhongshu's so-called 'Heavenly Dao'." Ji Kang repeatedly put forward the concepts of "having aspirations", "keeping aspirations", and "bingzhi" in "Breaking Friendship with Shan Juyuan", which vaguely implied that the constraints of society suppressed the inner emotions that needed to be freed, and he denied the political and educational role advocated by Confucianism. It seems that his heart did not want to deny Confucian music theory and philosophy; His aim was simply to oppose the part of Confucianism that was being exploited by those in power. "Ji Kang first extended and applied the Taoist thinking on the "Tao" and "harmony" of the ontology to the musical form of the ontology, emphasizing the harmony of the formal structure and rhythm and melody of the music itself, that is, what he called "the integration of palace and business, and the harmony of sound" and "the body of sound is limited to the disease". In other words, Ji Kang believes that the elements that constitute the natural sum of sounds in the essence of music ontology are none other than the "problems", "fierce quietness", "goodness" and "evil" of the objectively existing sounds that embody the "Tao", as well as the "Gong Shang" and "Five Tones" extracted from them. Therefore, the "harmony" given

to the ontological status by Ji Kang does not only refer to the harmony of the musical form, but only the most superficial meaning of "harmony". The so-called "ownerless and joyful anger, ownerless and sorrowful" are all said to be this. "Harmony" in this sense is not only the ontology of art, but also the ontology of personality. In the "Theory of Health Preservation", Ji Kang believes that the highest state of health preservation is the "peaceful" realm of "love and hatred do not inhabit feelings, sorrows and joys do not linger, and the body is peaceful". And the "harmony" in the ontological sense of this personality is generally expressed as "nothing" in the Wei and Jin metaphysicians. Wang Bi said: "There is no form, no image, no sound and no sound, so it can be all-encompassing and all-encompassing." ("Lao Tzu's Tao Te Ching Commentary") This is not the same as Ji Kang's "harmony has no image", and "the voice of harmony is omnipresent", is not the correct and secret news? Li Zehou said that the 'nothing-based' advocated by metaphysicians "requires detachment from all kinds of concrete, complex, realistic, and therefore limited, partial 'ends' in order to achieve and grasp the whole, infinite, and abstract ontology." Therefore, "harmony" is the "nothingness" of the Wei and Jin metaphysicians in terms of its spirit and essence. "Harmony" and "nothingness" are interconnected.

3. Conclusion

Ji Kang's remarks represent the germination of a new idea in the history of Chinese aesthetics. The admiration of nature and the affirmation of human nature liberate people's eyes from the narrow circle of utilitarianism. The functions of education and entertainment for the people are inherently at the same time, and they can only be effective if they cooperate with each other at the same time. However, the rulers often proceed from utilitarianism, not only imprisoning their educational function within their own political framework, but also excluding or even denying their entertainment function. This kind of deprivation of the function of music can hardly make music aesthetic education exist and play a role in the name of the truth. Aristotle once said, "Music should be studied, not for one purpose, but for several purposes at the same time, that is, education, purification, spiritual enjoyment, that is, quiet and rest after intense labor." "From the practice of art, we can also see that the educational function of music and the entertainment function complement each other. Ji Kang's affirmation is a manifestation of a more comprehensive understanding of musical aesthetic education.

So, how does music achieve the effect of "guiding the spirit and promoting the harmony of the emotions"? Ji Kang believes that, first of all, "the husband is sad and happy, and he thinks that he will do things, and he will be in his heart first, but because of the harmony, he will show himself." People's experiences in society naturally trigger corresponding emotional reactions. These emotions are stored in people's hearts before listening to music, and then they are triggered in the process of enjoying music. This is also "the heart of sorrow is hidden in the heart, and it comes after the harmony".

Second, how can music ("harmony") evoke feelings of grief that "come first to the heart"? This is due to the fact that "the sound is more than the touching", although the sound itself has no sorrow or joy at all, but the sound of music can produce strong stimulation to people, so that people have a strong emotional response. When this "most touching" emotional response occurs on its own, due to the intensity of its emotional stimulation, those feelings of sorrow and joy that "come first to the heart" are unconsciously channeled. Ji Kang's idea of "sound without sorrow" had a powerful impact on the Confucian concept of music consolidated by the Han and Han dynasties during the Wei and Jin dynasties, and his epistemology had a certain degree of sophistry due to the social environment and personal life attitude of Ji Kang. "Sound without sorrow" and the ruler's monopoly over the sound of education, the liberation of music from the framework of elegance, the

recognition of the rationality of Zheng Wei's sound, all these occur within the realm of aesthetics at this time.

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"Sound without sorrow" and the ruler's monopoly over the sounds of education, the liberation of music from the constraints of elegance, the acknowledgment of the rationality of Zheng Wei's sounds, mark a shift in aesthetics from the ruler's control to the individual. At this time, people's aesthetic consciousness has been nurtured, and in the subsequent development of their own feelings, individual freedom and nature have been greatly liberated and promoted.

Ji Kang's literary and artistic thought did not have a tendency to completely negate Confucianism, nor did he completely inherit the ideas of Taoism, which was in line with the background of the times at that time and was suitable for the requirements of integration and breakthrough in the transitional period under the great changes.

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