

A Study on the Chinese Elements of Japanese Chinese Poetry in the Period of Peace

Xiaorong Jiang

School of Foreign Languages, Xihua Normal University, Nanchong, Sichuan, 637002, China

Email: 282363990@qq.com

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Abstract: as You Know, Japan Has Formally Learned Its Native Culture Since Ancient Times. They Have No Choice, They Have No Study. They Learned the Most Precious Chinese Culture, and Chinese Poetry is the Most Beautiful. a Generation Later, the Japanese Learned to Imitate Chinese in Order to Write Chinese Poems. the Chinese Poems Written by Them Can't Match Those of Li Du, But They Are a Strong Combination of the Two. the Chinese Don't Know How to Write Japanese Chinese Poetry. Therefore, the Introduction of Japanese Chinese Poetry to China through the Study of Japanese Chinese Poetry Will Help Us to Deepen Our Understanding of Our Own Culture and Enhance Our Confidence in Inheriting and Promoting Traditional Chinese Culture.

1. Introduction

Chinese Poetry is One of the Most Luxurious Gemstones in Ancient Chinese Culture. in the Field of Ancient China's Diplomacy, Chinese Poetry Has Been Endowed with the Authority of the State and Played an Important Role in Communicating Feelings with Foreign Friends. Its Charm Transcends Its Borders, and Its Neighbors' Water is Also Very Popular[1]. after the Introduction of Chinese Poetry in Japan, It Was Deeply Loved by the Nobility, Monks and Other Upper Class. This Kind of Love May Come from the Inner Feelings and Spiritual Experience That Chinese Poetry Did Not Give Them, or It May Be an Art That Worships the Chinese Cultural Context At the Top[2]. in Any Case, Chinese Poetry Appears in Japanese Daily Life. It's an Important Means of Recording Events and Expressing Feelings. At the Same Time, It is Also an Important Aspect of Improving Personal Cultivation. Moreover, he Appeared At Various Palace Banquets and Became the Most Direct Expression of Talent Road.

2. Chinese Poetry and Japanese Nobility

Xu Jinru, a famous scholar, said that Chinese poetry in China is “the tradition of noble literature and scholar authority”. It can be seen that Chinese poetry was written by noble scholars. After returning to China, Han envoys first came into contact with Chinese poetry. Those who liked Chinese poetry also went from the upper class such as the emperor to the nobility[3]. It is hard to imagine that learning Chinese poetry must have gone through a difficult process, but the desire for knowledge and the pursuit of advanced culture have made Japanese nobles study Chinese poetry generation by generation. These Japanese ancestors, with the purpose of learning the essence of other countries' culture and integrating it into their own culture, began the tradition of saying good to Japanese people. The 38th emperor Tian'an liked Chinese poetry very much. When he was in office, he rewarded the creation of Chinese poetry and regarded it as the standard for selecting officials. Tianping Shengbao 8 years (751 years), Japan's oldest collection of Han Poetry “goblin wind grass” compiled. In the early period of Ping'an era, Japanese Chinese poetry experienced its first creation climax. The main works are compiled by the emperor of the 53rd generation, Ling Yunji and the emperor of the 53rd generation, Beijing meipin collection. The 60th emperor.

3. The Chinese Elements of Japanese Chinese Poetry

Among them, it was written by Hagi yuandaoxuan, a university scholar and great poet. This is the date when he began to write Chinese poems in his 10's, about 600 poems. His poems are greatly influenced by Bai Jingyi's theory of difference. The application of Chinese poetry is ingenious. "Heirloom Cao" is regarded as Japanese by later generations. The model of poetry and literature can also be said to be the masterpiece of Kan yuan's works[4]. Daoxiong Kan was very early used by the emperor as a right minister and persecuted by Fujiwara. One of the seven songs in the family's lawn recorded his atmosphere at that time: "autumn is six days away, and then plum blossom Lu is an old month. "The most painful feeling in my life, then, I don't worry about poetry and wine.". The third sentence "come back" is inherited, showing inner sadness[5]. "Autumn" is used as a metaphor for the tragic experience of the year, "White Dew" and "moon Hawke" to express the mixture of inner desolation and scenes. The "poem" and "wine" in the fourth article are the two most representative business cards of Chinese literati - they are called "can be used", and then poets are more comfortable. Just in four articles, the Chinese poetry of the Japanese aristocrats in the Middle Ages was fully realized. Then, in addition, Bai Juyi (Chinese "Crazy" alcohol) really had an impact on the performance.

Table 1 Japanese Chinese Poetry in Ping'an Period

Title	codifier	Publication year	Training points, reviewers and preface and postscript	Add that it is clear
Selected poems of fifteen schools in Song Dynasty	Xu Chen Xu	10 years of Tianbao	Changping board Science	
Fan Shihu's poems in Shu	Fan Cheng in Southern Song Dynasty	12 years of Tianbao	Matsumoto Yushan	Serial number 2
Poetry of Jue Song Dynasty	Cypress Buddha Pavilion	12 years of Tianbao	Juchi Wushan school	3 years of Honghua Edo

4. The Development of Chinese Poetry

After the middle of the Ping'an era, the Fujiwara family controlled the political power and formed the realistic politics. Since then, poetry is no longer the standard for selecting officials, but has become a gatekeeper[6]. At the same time, with the abolition of the Tang emissary and the popularization of the use of kana, the Japanese aristocracy's enthusiasm for Chinese poetry is far less than before. In the late period of Ping'an era, the only work that left an influence in the history of literature was Wencui. Nevertheless, the position of Chinese poetry is still very important. Especially as a common language, the position of Chinese poetry is irreplaceable in form. As for personal banquets, the aristocrats of the upper class formed a common opinion. That is to say, compared with beard, the creation of Chinese poetry is more worthy of respect. In the first half of the 12th century in the late period of the Ping'an era, "the mirror" recorded the true story of "three ship talents". At this time, take the big river's Fujiwara four Lang long, prepared "the Chinese poem boat", "the music boat", "the young sends the boat" three ships. Choose a ride[7]. At this time, Dana Yana and Fujiwara came. The Chief Secretary moved forward and asked if he planned to take the boat. Fujiwara young was selected. In "wakko boat", he recited the song and was praised by everyone. However, when President Fujiwara talked about the situation at that time, he said with great regret that if he chose the boat of Chinese poetry, it would be a good thing to make his poetry more famous. It can be seen that for the upper class nobles in the era of peace, this is not political capital, but an important means to play their own culture and win respect from others.

5. The Influence of Chinese Poetry on Harmony

This is the official document of the Japanese palace in the era of peace. With the popularization and flexible use of Chinese characters in the upper class society, the Japanese began to use the

pronunciation and arrangement of Chinese characters in order to record the ancient harmony. The best example

6. A Comprehensive Study of Japanese Chinese Poetry and Chinese Poetry

In addition to the research results of the above-mentioned case studies on the theme of Chinese poetry, the results of the comprehensive research on Japanese Chinese poetry and Chinese novels have also come out[8]. The so-called general research is to grasp Japanese Chinese literature as a whole. This is to observe Japanese Chinese literature in the whole East Asian Chinese literature system, including the interpretation of historical evolution and spatial relations.

6.1 In Comprehensive Research

Chinese literature in Asia (Tianjin People's publishing house, early 2001, revised in 2009) is the first monograph that systematically reviews Chinese literature in Asia. It is full of external exchanges and foreign studies of Chinese literature. Blank. In this book, Wang Xiaoping put forward the concept of "Asian Chinese Literature" and emphasized the necessity of studying "Asian Chinese Literature" as a whole. Up to now, the study of Chinese literature in East Asian countries has a wide range. The study should include the study of Chinese literature in relevant Asian countries, including the related and comparative studies as a whole[9]. In the preface of the first edition of the cultural connotation of Asian Chinese literature, Gao Jianjian comprehensively discusses the development rules, characteristics and characteristics of Asian Chinese literature. Wang Xiaoping 20 (1:3) pointed out that "in China of all kinds of countries, I'm afraid it's the active preparation stage of the immigrant writers' group of Chinese literature and the overseas student practitioners' group, and then, through the staged simulation to the free documents, the articles of independent sentiment are connected." The style of describing the country has now entered the stage of Chinese literature, forming a mode of coordination with the trend of Chinese literature. Wang Xiaoxian believes that Asian Chinese literature is experiencing four climaxes of history. The first climax appeared in Japan in the 8th and 10th century, which was the chewing period of Han and Tang literature; the second climax was in the 12th and 15th century, which was the chewing period of song and Yuan literature. Moreover, the development level of Chinese literature in various countries is gradually approaching.

7. The History of Chinese Literature in Japan

The description of the history of Chinese literature in Japan is an important method for the study of Chinese literature in Japan. The first one to write the history of Chinese literature is the history of Chinese poetry in Japan (Volume 1) (Jilin University news, 1992). Regarding the history of Chinese poetry and the reasons for its establishment and development, the second part of "the era of the Dynasty - the beginning and development of Japanese songs" is taken as the center to sort out the basic position of Chinese poetry in the era of peace - the collection of Chinese poetry "huahaizang". After the compilation of Lingyun temple, wenhuamei collection, Shenbao collection and Northern Dynasty Liao, there are poems without inscription in Dynasty, etc. This paper introduces the special chapters and special parts for Wang Chaoshi of Han Dynasty, the highest representative of Yuanyuan Dao town and Hong Kong Sea. He introduced the research results of Japanese researchers and set a precedent for the systematic study of the history of Chinese poetry. Unfortunately, only the first volume of the book has been written. The second volume, 20 years later, is not available. In 2011, Professor Chen Puxian of Shanghai Foreign Studies University described the history of Japanese Chinese literature systematically. In the past decade, more than a dozen related works have been published on the history of Chinese literature in Japan. Fang He Shanzhi's history of Japanese Han literature, Okada's history of Japanese Han Literature (1929), Xu Fang Weijie's lecture notes on the history of Japanese Han Literature (1961), etc. Shibei's introduction to the history of Chinese literature in Japan (1969), Koizumi's history of Chinese literature in Japan (1984), jixiong's literature in the Han Dynasty (1981), and Shan Luping's

history of modern Chinese literature. Chen Pukang explained and evaluated the “Introduction” of “the history of Chinese literature in Japan”. The highest level of the study of Japanese Chinese literature in the above works is the history of Japanese Chinese literature written by Inoue Enryō, but there is a lack of discussion on not talking about Japanese, not writing non-literary articles, biased opinions, etc. Professor Chen Fukang (11:33) believed that “we have many years of history of Chinese and Japanese Literature”. With such a sense of responsibility, he wrote the history of Chinese literature for several years, which consists of three volumes, i.e. the first volume, the middle volume and the second volume. As a large-scale general history of Japanese Chinese literature, he filled in the gap.

8. Conclusion

Professor Meng Qingzhou of Northeast Normal University, with the title of a brief introduction to the influence of Chinese literature on Japanese literature, analyzes the apparent decline of “Japanese Chinese” after the era of peace. However, after several times of heavy digestion and integration, the new prosperity also gave birth to the glory of the peace era and ushered in the heyday of the Edo era. In modern times, he was praised by scholars such as Natsume Soseki. Nowadays, the influence of Chinese poetry remains in Japan.

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