

Research on the Cultural Meaning of Hermit Image in Pre Qin Literature Based on Works

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Abstract: in the Creation of Hermit Image, Hermit is Not the Only Image, But It is an Important Image. as an Image, Hermits, Together with Other Natural Images and Human Landscapes, Create a Yearning Hermit Mood. Therefore, to Accumulate Some Knowledge about the Famous Hermits in the Past Can Improve Students' Appreciation Ability of Hermit Images.

1. Introduction

The Pre-Qin Period Experienced a Long Historical Period of Xia, Shang and Zhou, the Invention of Characters, the Formation of Chinese Civilization, and the Process of the Unification of Several Vassal States into a State of Qin. There Are Rich Hermit Relationships in the Pre-Qin Period, Which Are Manifested in the Relationship between Words and Images, Such as the Visual Modeling in Oracle Bone Inscriptions, as Well as the Relationship between Literature and Images. This Includes Not Only the Mutual Visits of Hermits of the Same Era, Such as the Myth of the Pre-Qin Period and the Art of the Pre-Qin Period, the Book of Songs Daya, the Question of Heaven and the Wall Map of the Pre-Qin Period, But Also the Mutual Imitation of Hermits of the Cross Era, Such as the Book of Songs and the Book of Songs of the Past Dynasties, the Songs of Chu the Relationship with the Maps of Chu Ci in the Past Dynasties[1].

At Present, the Academic Research on the Relationship between the Hermits in the Pre-Qin Period is Mainly from the Perspective of Text Form and Text Mutual Visits. This Paper Explores the Relationship between the Relationship between the Hermits in the Pre-Qin Period and the Image Culture of the Pre-Qin Period from the Perspective of Image Culture Instead of the Specific Text and Form of the Hermits in the Pre-Qin Period, That is, the Relationship between the Content, Form, Function and Formation of the Hermits in the Relationship with the Image Culture of the Pre-Qin Period the Pre-Qin Image Culture Analyzes and Discusses Its Constraints, and Finally Reveals How the Pre-Qin Image Culture Regulates and Restricts the Production of the Relationship between the Pre-Qin Hermits and How to Produce[2].as Shown in Figure 1.



Fig.1 The Ideological Essence of Zhuangzi, Xunzi and Hanfeizi

2. The Content of Hermits and the Production of Knowledge of the Pre-Qin Intelligentsia

Literature and art are part of the image culture. The image culture production class of an era influences and determines the literature production of that era. There is a historical development period from the image culture of witch officials to the image culture of historian and then to the image culture of various scholars in the pre-Qin period. Scholars generally believe that the Yin and Shang Dynasties were the prosperous period of witch officials' image culture. After the Western Zhou Dynasty, with the improvement of image culture level and human rational thinking, people turned their eyes from “gods” to people. The rulers of the Zhou Dynasty believed in learning lessons from historical experience rather than worshipping ghosts and gods. Therefore[3], “ghosts worship gods and go far”. The history of witchcraft gradually separated, and the image culture of historiographers began to rise. For Chinese literature and art, its real occurrence is in the period of witch image culture. However, even though the Chinese image culture has entered the period from the image culture of witch officials in Yin and Shang Dynasties to the image culture of historiographers and the image culture of various scholars in Zhou Dynasty, the image culture of witch officials still exists and permeates the latter two image cultures. The image culture of witch officials is mainly reflected in myths and legends in literature. There are a lot of records about this in Shanhaijing, Chuci, Liezi and Zhuangzi. In art, it is mainly reflected in religious paintings with mythical and legendary characters and animals as the story themes, such as the silk paintings of dragon and Phoenix of figures[4], silk paintings of dragon and phoenix of figures and silk paintings of zengshu of the Warring States period.

The stories of Nuwa mending the sky, Jingwei reclaiming the sea, Houyi shooting the sun, Xiwangmu and so on, which are produced by the image culture of Wuguan, are repeatedly interpreted in the literature and images of the pre Qin period, and constitute the motif of the later hermits. It can be said that the religious myths and legends produced under the influence of witch officials' image culture constitute an important part of the hermits in the pre-Qin period. The influence of the image culture of historiographers on the hermits in the pre-Qin period is that the literature and images in the pre-Qin period contain a lot of historical content, and the image culture of historiographers emphasizes the function of recording history[5]. Pre Qin images also carry the memory function of history. Zhou Dynasty drew historical figures and gave praise and criticism as a “warning” to reality. Guo Ruoxu, a painter in Song Dynasty, is based on the historical figures and events in the paintings of the Qin Dynasty. When the image culture of historiographers moved to the image culture of various scholars, according to the image culture characteristics of their own regions, there were two types of image culture in the pre-Qin period, one was the week image culture in the north.

As the representative of northern image culture, the book of songs has been attached great importance to by Confucian intellectuals since its birth. After the Han Dynasty, the book of songs was clearly regarded as a Confucian classic. In addition, the preface to Mao's poems had a wide and continuous influence on the interpretation of the book of songs. The book of songs became a tool used by emperors since the Han Dynasty to publicize the Confucian poetry in the book of songs. Accordingly, the rulers ordered court painters to draw the book of songs, such as ma he's the book of songs in the Southern Song Dynasty, Zhao Mengfu and others in the Yuan Dynasty “Chen Feng Tu” and so on. In the Ming Dynasty, the trend of the times changed. The book of songs returned to literature from classics, and the pictures of the book of songs changed from the official apocalyptic to the pure artistic ones. In the Qing Dynasty, because of the preference of the supreme ruler, a large number of books of songs and pictures were created in the palace painting academy. Especially under the order of Emperor Qianlong, the painter of the Academy spent seven years trying to draw 311 complete pictures of the book of songs, which once again made the book of songs and pictures return to the tradition of poetry and education[6].

As a representative of the southern Chu image culture, Chu Ci embodies the romance and talent of the writers. Liu Xiang compiled Qu Yuan's works and those of Song Yu and others who “inherited Qu Fu” into a collection. However, Qu Yuan's works in the Warring States period are the

main part of the book, so the main body of Chu Ci belongs to the pre Qin period. If the later rulers ordered the palace painters to draw the book of songs, which constituted the complex relationship between the book of songs and the previous books of songs, then Qu Yuan's life experience, noble character, unique personality charm and the romantic myth story in the book of songs deeply attracted generations of painters to draw him and it. Li Gonglin of the Song Dynasty, Zhang Wo and Zhao Mengfu of the Yuan Dynasty, Wen Zhengming and Chen Hongshou of the Ming Dynasty, Xiao Yuncong and menyingzhao of the Qing Dynasty all have nine songs. As for Qu Yuan, Chen Hongshou and Zhu Youji of Ming Dynasty, Zhang Wo and Zhao Mengfu of Yuan Dynasty, and Zhang ruoyi and Huang Yingchen of Qing Dynasty all have handed down works. In addition to the door should be Zhaoying Qing Emperor Qianlong's imperial order to make up Xiao Yuncong's complete picture of Lisao, other painters are spontaneous to stand for Qu Yuan and draw for Chu Ci. They take “songs of Chu” as the subject matter of painting, which contains personal feelings about life experience and times.

3. Hermit: Xu You

There have been hermits since Yao and Shun period. Xu you is one of them. It is said that when Yao saw Xu you, he found that he was a rare sage and wanted him to be his successor. Facing Yao's trust, Xu you didn't think so. As a recluse, he thought it was humiliating, so he refused Yao's good intentions and continued to live in seclusion[7].

It seems that the legend of “Xuyou Xi'er” can prove that Xuyou is a real hermit. After Xu you refused Liang Zhuan's opinion, Yao still thought it a pity that Xu you didn't become an official. So he wanted him to be governor of Kyushu again. Facing Yao's refusal to give up, Xu you ran to Yingshui to wash his ears. At a glance, the wise Yao knew the implication of Xu Youxi's words: he didn't want to hear such secular words as being an official again. Since then, Yao never bothered Xu you again, and Xu you still lived a self-sufficient life in seclusion.

As a recluse with high moral integrity, Xu you appeared in many poets' works. In Ruan Ji's thirteen poems on memory, there is Xu you in the eighth one. Ji Kang's two poems on records also has Xu you. Zuo Si's eight poems on epic also has Xu you.

4. Prince Hermit: Shuqi, Boyi

Boyi and Shuqi are two hermits in the image of hermit. These two hermits were originally princes. They had the chance to inherit the throne, but they were abandoned by two hermits. It can be seen that the two hermits have high feelings and great determination, which is not comparable to ordinary hermits. According to the records, they are the two sons of guzhujun. At the beginning, guzhujun decided to pass on the throne to Shuqi. After guzhujun died, Shuqi, who should have inherited the throne, passed on the throne to Boyi, but the throne was abandoned by Boyi. After the establishment of Zhou Dynasty, they died of hunger in Shouyang mountain because they refused to eat Zhou millet.

Shuqi and Boyi's indomitable manner made countless generations admire them. Therefore, it is not surprising that they appear in many hermit images[8]. Tao Yuanming in his “drinking” in the second poem, there is such a poem: “jishanyunyoubao, Yishu in the west mountain.” In the nine ancient poems, there is a poem like “hunger for Yang Wei, thirst for water”. As a recluse, Tao Yuanming wanted to learn from Boyi's “hunger for wild vegetables” which showed that Boyi and Shuqi had great influence on later generations. In the poems of Zuo Si, Cao Cao, Guo Pu, Wang Kangju, we can find the figures of Boyi and Shuqi.

5. Legendary Late Scholar: Sihao, Shangshan

“Shangshan” in “four haos in Shangshan” is their place of seclusion; “four haos” are four hermits. These four hermits are: Tang Bing, the Duke of Dongyuan, Cui Guang, the Duke of xiahuang, Wu Shi, Qi Liji and Zhou Shu, Mr. Jiao Li. They lived in the Qin Dynasty, and attracted the attention of

later generations because of their participation in the establishment of Prince in the Han Dynasty. To some extent, although they are reclusive, they are not always involved in real life like the hermits mentioned above.

The ancient rulers had different attitudes towards hermits. Some of the rulers objected to the seclusion of the famous scholars, while others did not prevent them. In view of the differences between the two attitudes, there are two kinds of poems: Zhaoyin poems and anti Zhaoyin poems. As the name suggests, “Zhaoyin poetry” is to call those famous people who have returned to retirement to participate in social life and contribute to social development; on the contrary, “anti Zhaoyin poetry” and “Zhaoyin poetry” hold opposite opinions[9]. Hermits like “four haos in Shangshan” live in seclusion and participate in social affairs. Therefore, it's easy to understand that they appear in “Poems of soliciting and concealing” or “poems against soliciting and concealing”. Literally speaking, Zhaoyin poetry and anti Zhaoyin poetry have the opposite nature, but the two kinds of poems have the same gene. Therefore, the hermits like “Shangshan Sihao” should be the focus of image accumulation.

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