

Research on the Beauty of Women in Historical Records and Its Contemporary Significance

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Abstract: "Historical Records", which was praised by Lu Xun as "the singer of the historian, without the rhyme of the rhyme", is a masterpiece combining history and literature. Sima Qian not only portrayed the image of emperors, ministers, businessmen, doctors, etc., but also described a series of vivid female images. These female characters or humanities are distorted, or they are strong and wise, or have a legendary color. Sima Qian respected women on the basis of respecting history, and integrated his progressive personality into the "Historical Records". Female characters with different personality characteristics stand out.

1. Introduction

China is known for its ancient civilization. In the long history of development, the Chinese people have created a splendid material civilization, and opened countless historical books. The books of women's performances are rare, they are fresh. Some of the living characters were overwhelmed and some were tampered with. Then, Sima Qian, who is just in the wrong place, in his historical masterpiece "Historical Records" is the description of ancient female characters? This article tries to analyze the following aspects [1].

2. The Characteristics of Female Images in "Historical Records"

The female characters in "Historical Records" are not isolated and dull, but people who are active in the long history of history and have a unique personality charm. These female images present three characteristics.

The ancient Chinese society was centered on male rights, and it was doomed to describe the history of the male. Since "Left Turn", "Mandarin" and "Warring States Policy", the female image gradually emerged into the historical story, covering the blind spots described by women. The numerous female images portrayed in "Historical Records", especially the portrayal of the characters, their complex ugliness and the complex character of both good and evil are breathtaking.

The image of Lv Hou is especially typical. After Lu is the front of Han Gaozu Liu Bang, Sima Qian gave her the image of painting, in a word, swearing "sinister and brutal", in order to fight for power and gain unscrupulous means. In addition to Lu Hou, there is also a tribute to Jin's love, Ji Ji, who has tried his best to plan and plot, and succumbs to the prince's suicide and forced him to flee, but ultimately leads to his son and son. Killed, portrayed a cruel, selfish, greedy, narrow face. ("Jin Shijia") There are also some of the ladies who are ridiculously shameless and their brothers are married to the public, the Lu Xungong lady; the brothers who are accomplices with their younger brothers; the Qin Shihuang mother who is in private with Lu Buwei.

The image of several staunch women in "Historical Records" is admirable. The mother of the tomb is a typical example of an outstanding mother. After she saw that Xiang Yu, who was a strong foreigner, was defeated by Liu Bang, she decided to kill her son for her future. More touching deeds include the murder of Zhao, such as Ji; the story of the mother of Zhang Tang, the mother of the Han Dynasty, who pleaded with grievances and resentment. There is also the "Zhao Shijia" in the country first, the child is the quality of the Queen Mother Zhao; "Jin Shijia" in the Jin Wengong's wife, Bef, is a feminine image of benevolence. Under the premise of verifying the specific historical facts, the author adds a virtual scene and dialogue to some details after reasonable imagination, and

displays the plot content as comprehensively as possible, highlighting the character's personality characteristics. For example, Jin Yuji's sleeves and foxes confuse the Lord, and they cried at night.

Sima Qian loves "odd". He hopes to create an image higher than life. He is eager for the long-lasting vitality of the characters. Because the image of ordinary people is more likely to attract people's attention, Sima Qian introduced many strange things when describing women. For example: Jiang Yan, Jane Di's singular trip; the mother of the first emperor is actually a small singer of Lu Buwei; Han Gaozu Liu Bang is the mother of his mother's dream, and he was born with a pregnancy; The Queen Mother; and Sun Wu's training for the 80-year-old beauty of the palace in Wu Wang is all bizarre. At the same time, Sima Qian's bones have unorthodox "radical thoughts". Under the circumstances that Confucianism prevailed at the time, it was also legendary to make breakthroughs in thought. For example, Confucianism advocated "the life of parents, the words of the matchmaker". "Marriage, while Sima Qian has vividly told the story of Zhuo Wenjun and Sima Xiangru. The Confucian tradition believes that the assassin's behavior is against the ritual law and committing chaos. "Historical Records" records that Nie Rong is not afraid of death.

After being tortured, Sima Qian was physically and mentally impaired in purgatory, and his history became "the author's confession with physical wounds." Because of this, Sima Qian showed strong subjective thoughts and feelings in the process of character shaping, instead of simply recording the behaviors of the characters. The shaping of female images is no exception. At the beginning of "Liao Taihou's Ji Ji", he wrote a few short sentences after "Let's fortitude" and "The Minister of the Ministry of Foreign Affairs", and then the evil of Lu Hou and the author's guilty concealment. At the end of the article, "Tai Shi Gong Gong" is very meaningful. It compares the mediocrity of Huidi with the resolute and promising Lu Hou, and eagerly praises the inaction and governance thought represented by Huidi, and twists and turns Lu's humanity. The "evil" of extinction, its disgusting feelings are also revealed; in the story of the young hero's rescue of the father in the "Bian Kang Cang Zhuan Biography", Sima Qian can not help but sigh "the father can be post-Ning"; "Assassin Biography" Zhong Nie Rong took the death to recognize his brother, and Sima Qian couldn't help but admire it as a "female girl"; in the "Huaiyin Hou Lie Chuan", the drift mother was selfless and Han Xinxin, which made Sima Qian feel deeply touched. These "rescue" stories were transmitted by Sima Qian. When he was in a desperate situation, he was indignant at the cold days of the feudal era. It can be said that when Sima Qian put himself in a historical environment, the fate of the character rises and falls, and he has a strong resonance with the author, and his own unique thought becomes a conscious creative principle. The entire "Historical Records" always has the existence of Sima Qian, the lyrical protagonist [2].

3. The Embodiment of Feminine Beauty in "Historical Records"

In the history of Chinese literature, the contribution of "Historical Records" to writing women cannot be erased. "Historical Records" records a total of more than 0 women, the most respected queen, queen, princess, down to the ordinary women at the bottom of the society; there are the superiors, but also the praise of those who are inferior.

The women recorded in "Historical Records" are legendary, such as the mother of the deed in "Yin Ben Ji": "Yin Qi, the mother-in-law Jane Di, the daughter of the ancestor, the emperor. Three people bath, see the mysterious bird licks its eggs, and Jane Dian takes it, because of the pregnancy and birth." "Zhou Benji" in the mother of the ancestors Jiang Yuan: "After the week, the name abandoned his mother has a woman, Jiang Yuan is the emperor Yuan Zhen. Jiang Yuan is out of the wild, see the giant traces, the heart suddenly said want to practice, practice and act as a pregnant person. Preoccupied and born ..." Because of the age and Yin Zhou's orthodox status, so Sima Qian gave the origin of Yin Zhou to the fabulous color in Shi Ji, and Jian Di and Jiang Yuan also became legendary female images. In addition, Liu Wei in "Gao Zu Ben Ji" is also a legendary woman: "Liu Wei tastes the shackles of Daze, dreams and gods. As a historical official of the Han Dynasty, Sima Qian is of course to deify the origin of Han Gaozu. First, let go of the truth of the matter. This kind of writing itself has made "Historical Records" it has a distinctive literary color.

"Historical Records" is the first history book of the history of the people in China. The book is

mainly composed of male characters. The female image is attached to other people's biographies, and the unique "Liao Taihou Ji Ji" for women. Lu Hou was an important figure in the historical development of the Han Dynasty. It was also an important female image in Sima Qian's writings. In the biography, Sima Qian recorded the actions of Lu Hou after the death of Liu Bang and the resignation of Mrs. Zhao and the kings of the Liu family. Lu Hou's greed and greed also affirmed Lu's resoluteness and ability. At the end of the biography, Sima Qian praised: "When Xiao Hui Emperor and Gao Hou, Li Min had to suffer from the Warring States, and the monarchs wanted to rest and do nothing, so Huidi was arched, and the high-ranking female lord called the system, and the government did not leave the house. The punishment is rarely used, the sinner is the Greek. The civil affairs are harvested, and the food and clothing are bred." Sima Qian made an objective evaluation of Lu Hou with the pen of the official, even though she was cruel and ruthless. However, as a politician, Lu Hou has played a positive role in the development of the social economy in the Han Dynasty. Therefore, Sima Qian affirmed Lu's political talents. The attitude towards Lu Hou not only shows Sima Qian's attitude as a historical official respecting historical facts, but also shows his view of enlightened democracy. In the "Han Shu", Ban Gu commented on "Historical Records": "Good narrative, arguing and not arrogant, quality and not ambiguous, its straightforward, its nuclear, not illusory, not sinful, so it is recorded." Through the "Luke Empress Dowager", readers can also see a glimpse [3].

Have a female image of virtue. "Historical Records" records some well-meaning women's images that are profound and righteous. They play a positive role in the development of male protagonists. Jin Shijia", the heavy ear fled to Qi State, Qi Zonggong married to the heavy ear Qi Zong's virgin is a deep and righteous person. However, when he was reluctant to leave Qi, he was told that he would: "The number of people who take the child as their life. The child does not disease, the law, and the woman, It's a shame for the thief. If you don't ask for it, when will you get it? It's like Zhao's failure, and you're drunk and heavy, and you're carrying it." In the "Historical Records," there are women with virtues in addition to good wives. The image of a good mother, the mother of Chen Ying in "Xiang Yu Ji Ji", when the Guangling teenager wants to set up Chen Ying as the king, Chen Yingmu is said to be an infant: "I am a housewife, I have never heard of the ancients." It's better to have a big name and to be ominous. It's better to have a belonging, and the facts are still bound to be sealed, and it's easy to die. The name of the world is also named." The life of the son was preserved at a critical moment. The mother of the "Jin Shi Jia" intermediary is also the mother of Gao Yi, the mother of Wang Ling who died in order to let his son feel at ease in the "Chen Yuxiang Family", "Zhao Shijia" knows the son of Zhao Kuo's mother and so on.

The female image in "Historical Records" is not only a woman who conforms to the feudal ethics, but also some images that dare to pursue self-worth, which reflects Sima Qian's progressive view of women. Zhuo Wenjun in "Sima Xiang 89 like Biography", in order to pursue true love and dare to disregard the constraints of feudal ethics, and Sima Xiangru elope.

In "Historical Records", the story of the savior of the Chinese Emperor was recorded. The young daring dared to save the Father by the Emperor Wendi, and finally moved the Emperor Wen, forgive his father's crimes and removed the sin.

Insulted and damaged female image. Sima Qian sang some extraordinary women in "Historical Records". He enthusiastically praised the good character, outstanding talent and resolute character of ancient Chinese women, but also wrote many women who were insulted and damaged in the patriarchal society. Lv Taihou's Book of Records" is a typical example. Liu Bang was favored when he was alive. However, Liu Bang was murdered by Lu after he died. She is a vassal of the patriarchal society and a victim. There are many such female images in "Historical Records", such as the Lady of the Han Dynasty Emperor Wu, the Emperor Wu of the Han Dynasty to prevent the female lord from chaos, the son to kill the mother, the wife of the hook became an innocent victim.

4. The Contemporary Significance of Feminine Beauty in "Historical Records"

Whether it is a heavy ink or a simple sketch, Sima Qian has loaded the female image into the "Historical Records" and enriched the galleries of historical figures. The heavy male as Shilin, who

is as heavy as lead, has added the glory of the moon. The meaning of the female image in "Historical Records" is summarized as follows.

The female image in "Historical Records" reflects the author's progressive personality. In China's long feudal long river, women have always been humble. Especially in the ancient society dominated by male power, it has distorted many images about women. The Book of Songs: "Hehe Zong Zhou, annihilation", it is the smile of a slap that makes a country annihilate. From the beginning of the Book of Songs, "the red water disaster" has become a saying that has been passed down from ancient times. When Sima Qian described women, he first regarded them as people in history. When the couple is married, the humanity is also great. The use of rituals is only for marriage. The temperament is four times, the change of yin and yang, the unity of all things. Can you carelessly?" These well-defined descriptions show that Sima Qian affirms women's influence on social politics. This effect, regardless of the outcome, is for the purpose of women, and reflects the objective existence of history. From this, Sima Qian's progressive personality concept can be seen [4].

The Influence of Female Image in "Historical Records" on Later Generations The female image in "Historical Records" enriches the world of literature. Although there are not many descriptions, the unique female image has an important influence on the later works of literature and history. In particular, the image of women with unique personality charm has a deeper impact on later generations.

For example, Sima Qian's beauty, Yu Ji, provides unlimited material for later literati and art. For thousands of years, people have been carrying the tragic story of "Farewell My Concubine". After the Southern Tang Dynasty, Li Yi was infected by the tragic fate of Yu Ji, and he wrote a widely sung "The Beauty of the Beauty": "When is the Spring and Autumn Moon, how much do you know about the past... How many times can you ask if you can, like a river? Dongliu." The sad tune of "The Beauty" is like a past that cannot be swept away, and will never dissipate in people's minds. In the stage performance art, in Mei Lanfang's imagination, she is the beauty of the long sleeves and the final dying. In Guan Zhilin's imagination, she is a woman who is tender and watery... Yu Ji is always active in people's hearts [5].

Mr. Bai Shouyi's "Shi Ji New Theory" said: "In writing women's history, Sima Qian's contribution cannot be erased." Because Sima Qian is trying to tell women, he tries to give women a place to reveal the female image. Features highlight the historical status of women's image and its unique value.

5. Conclusion

In the "Historical Records", Sima Qian's female image under the pen highlights his emphasis on the status of women, the affirmation of women's promotion of social progress, the pursuit of their own life value, the role of persuasion, and the importance of the marriage relationship between husband and wife.

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