

Study on Zhuangzi's Literary Thoughts

Nana Chen

Zhengzhou University of Industry Technology, Zhengzhou, Henan, 451100, China

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Abstract: Zhuangzi is an important thinker of the Taoist school in the Warring States Period. The basic tendency of Zhuangzi's thought is negative and nothing. He generally determines the social function of literature and art. [1] Zhuangzi dared to confront the dark real world with "Tao" as the highest category. Zhuangzi philosophy mainly seeks a free, free, artistic and aesthetic realm of life. Therefore, it requires people to realize the "Tao" with the beauty of heaven and earth with the mentality of transcending the reality of utilitarianism, realize the harmony between the spirit and the "Tao", and make the "Tao Yun" contain extremely rich literary aesthetics. It has drawn lessons for the theorists of later generations and has had a huge and far-reaching impact.

1. Introduction

Zhuangzi believes that "Tao" is the starting point of life and the destination of life. Only when people follow the avenue life can they reach the highest level of freedom. The essential feature of "Tao" is that nature does nothing. The twenty-fifth chapter of Laozi says: "Human law. Earth law. Heaven and law. Taoism is natural." The "natural" here, that is, the natural nature of heaven and earth, refers to the natural nature of nature and its natural Form, there is no artificial change. Zhuangzi said more clearly:

Often, the songs are not hooked, the straight ones are not ropes, the rounds are not in accordance with the rules, the squares are not in accordance with the moment, the attachments are not glued, and the constraints are not for the sake of the world. Students, both of them have to know what they are[2].

Zhuangzi does not oppose the existence of lines of shape such as curved, straight, round, and square, but opposes artificially creating such shapes and lines, destroying their normal state.

In terms of music, he is praising "Scorpio" and "Tianle". In "Qiwu Theory", according to the size of "human" factors, whether or not there is. The beauty of sound is divided into three categories: human beings, mantles, and gods. "Human Lai" is a sound produced by playing instruments such as silk bamboo strings. It is artificial; "Ground scorpion" is the sound of various kinds of holes in the wind. It is subject to the wind, not the most natural; "Scorpio" It is the voice of the public, unconstrained, purely natural, is a kind of heart and the Tao, and the harmony of nature.

Zhuangzi's thought is more expensive than "truth" and emphasizes the unity of "beauty" and "truth". What is meant by "truth"? The "Fishing Father" article gives an incisive overview: "The true one, sincere and sincere. Not refined and dishonest, can not move. Therefore, although the strong crying is sad, the strong anger is not strong, strong. Although the relatives are not smiling, they are sad and sad, and the true anger is not sentimental. The true pro is not smiling and harmonious. The truth is that the inside is moving, it is so expensive... true, so it is affected by the sky. Also, nature is not easy. Therefore, the saints are ridiculous and true, and they are not confined to the vulgar. The fools are against this. They can't be tempted by people, they don't know the truth, and Lulu is changed to the vulgar, so it's not enough. "True" is a disguise of the secular, artificial hypocrisy, and the innocence and truthfulness of the nature of the subject. It is a natural emotional expression. It is also the key to literary creation. The role of literature is mainly to express feelings and reflect life. It is one of the important criteria for judging the merits and demerits of a work that is inevitably integrated into the subject's emotions. It is one of the important manifestations of "natural".[3]

2. The "virtual quiet" and "meditation" creation concept

Taoism believes that in order to fit in with the invisible and unreasonable "Tao", it is necessary to "virtually quietly" to abandon the feelings of the senses to the outside world. Although this "virtual silence" has its negative side, it is achieved by Taoism. The key to the aesthetic art realm of "big sounds, elephants invisible".

Zhuangzi regards meditation and meditation as the key to creative ideas. In Zhuangzi's view, people can only understand the road if they are in a state of emptiness. Because emptiness is the primitive state of life, static is the state of existence of life, "virtual silence, ignorance, inaction, heaven and earth, and morality. ... the foundation of all things." ("Tiandao") The Tao gathers in the virtual Quiet. To this end, Zhuangzi proposed to achieve a quiet state of mind through "heart fasting" and "sit forgetting". Although Taoism opposes the art of artificial creation and values nature, it also provides a way and method for creating natural art in the invisible.

At the same time, Zhuangzi proposed to pay attention to the accumulation of long-term practice. The book "Healthy Master" tells the story of Kenting's solution to the cattle and fencing between the cattle and tendons. "The knife of the present minister is nineteen years old, and the solution of thousands of calves..." The practice of solving cattle in the past 19 years has enabled Kenting to solve the realm of the cattle. The book "Tiandao" describes the long-term practice of the round and the accumulation of true knowledge. The round is flat, but Xu is not solid, but the disease is hard to get into. If you don't get it, you should be in your heart, you can't speak, you can't talk, and you can't be a child. The son of Chen, can not be subject to the minister, is the old age of seventy years." The formation of creative skills is naturally inseparable from such long-term practice.

3. The creative method of creation

Taoist "Tao" is invisible and unspeakable, and those "elephants" and "big sounds" are also illusory. Any realistic description can only make people stick to the concrete art of sound and tangibility, and cannot appreciate the invisible and invisible. The beauty of the big sound and the elephant. Therefore, in the eyes of the Taoist mind, the image and realm that cannot be concretely expressed can only be represented by some bizarre fable stories, which makes people "successful and forgetting." When Zhuangzi talked about his own writing, he once said that "the words of the ridiculous, the words of the ridiculous, the word of the unprovoked cliff" are the texts, which may be the earliest discussion of the romantic style in the history of Chinese literary criticism. Zhuangzi's romantic creation method is mainly manifested in two aspects:

First, free imagination, exaggerated deformation. The book "Easy Travel" begins: "There is a fish in the north, and it is called Kun. The big one, I don't know how many thousands of miles it is; the bird is called the bird, the back of Peng, the knowing how many thousands of miles Also, anger and fly, its wings if the clouds of the sky... Peng's migration in Nanming, the water hits three thousand miles, and the squatting up is 90,000 miles, and the people who go to the sixth month are also." The image of Dapeng is of course absurd from a realistic perspective. However, Zhuangzi does not want readers to believe in the real existence of Dapeng, but to show the political ideal of inaction by the image of Dapeng. The spiritual realm of absolute freedom is to compare with the image of the bird below. The gap with Dapeng is a metaphor for the gap between the secular and the saint. The spirit of vigorous and enterprising in the 90,000-mile Dapeng makes people ignore the absurdity of their image, and makes Dapeng a unique image in Chinese literature. A lot of praises of Dapeng's poems, he used Dapeng in the "Dapeng Fu", "On Li Wei" also said: "Dapeng one day with the wind, swaying up to 90,000 miles. When you take a break, you can still squat and squat." Reading is awesome. [4]

Second, the meaning of the image. As a thinker, Zhuangzi does not express his own philosophical thoughts with rigorous logical reasoning. Instead, he uses bold imagination, bold deformation and exaggeration, and elaborates profound philosophy with vivid and rich images. "Easy Travel" is the masterpiece in this respect. The article says, "There are birds, which are named Peng, and if they are like Taishan, if the wings are like clouds, they will raise the horns and go up to

90,000 miles," use the metaphor to reveal to us at the same time. The profound implication is that the big ones still have to be restricted by conditions in reality. Dapeng must take off with a "thickness" and cannot travel. There are a series of things like elephants in the text: "There is no such thing as the bacteria, I don't know the Spring and Autumn Period" and "School", "The Spirit", "Dayu", "Song Rongzi"... These images have their own meanings. All these images are to illustrate a truth, to master the right path of the heavens and the earth, to master the laws of nature, and to travel freely, and human beings will not be restricted. The author is using a layer of metaphor.

In summary, Zhuangzi's literary thoughts focus on the aesthetic characteristics of literary art and the internal laws of the creative process, covering the principles of creation, aesthetic pursuit, and artistic methods. Nature, an excellent tradition of heavy feelings.

References

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