

The Image of Women in Han Fu

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Abstract: The creation of the Jingdu Fu in Han dynasties has a magnificent content and a huge structure. It describes a lot of content, including social, political, economic and cultural. These literatures are rich in content, and is even more to say about women. As a Fu bearing the cultural spirit of the Han dynasty, the relationship between women and literature is rich and colorful. They and the female images described in the history of the Han Dynasty reflect each other. This paper studies and explores the phenomenon of women in Han Fu. And it was try to analyze these phenomena, to analyze the cultural performance of Han Fu to the maximum extent.

1. Introduction

The development and peak period of fu was in the han dynasty. Its production can be traced back to the pro-Qin, the Book of Songs, The Song of Chu, and other distant sources."Wen Xin Diao Long" explains the characteristics of Fu's literature when it said:"'Book of Songs' you liu yi,qi er yue fu,fu zhe,pu ye;pu cai chi wen,ti wu xie zhi ye.Xi shao gong cheng'Gong qing xian shi,shi zhen,sou fu',zhuan yun'Deng gao neng fu,ke yi wei da fu'.Shi xu ze tong yi,chuan shuo ze yi ti,zong qi gui tu,shi xiang zhi gan.Gu Liu Xiang ming'Bu ge er song',Gu Ban cheng'Gu shi zhi liu ye'.Zhi ru zheng zhuang gong zhi fu 'Da Sui',shi wei zhi fu 'Hu Qiu', jie yan duan yun,ci zi ji zuo,sui he fu ti ,ming er wei rong.Ji ling jun chang 'Li Sao', shi guang sheng mao.Ran ze fu ye zhe ,shou ming yu 'Book of Songs' ren,er tuo yu yu 'Chu Ci'ye." "Poetry" has six meanings, and its two endowments. The creator, the shop is also paved; Xi Shao is known as the 'public singer's poem, teacher's sorrow, and endowment', and Yun Yun's 'high energy can be a doctor'. The preface of poetry is synonymous, the legend is all-in-one, and its return is always the way. Therefore, Liu Xiangming 'no songs and swears', Ban Gu called 'the flow of ancient poems'. As for Zheng Zhuangzhi's "Great Tunnel", the scholars gave the "Fox", the rhyme of the ending, the words of their own work, although the combination of the body, clear but not melted. And the spirits sang "Sao", the beginning of the wide sound. However, the author is also assigned to the "Poetry" person, and Tuoyu is also in the Chu.Here is a detailed explanation of the historical evolution of the origin of Han Fu.

2. The Characteristics of Female Images in Han Fu

In addition to "Book of Songs" and "Li Sao", such as the pre-Qin prose, folk poetry, etc. also have a lot of influence on the creation of Han Fu. But the main features of Han Fu still come from the first two. The contents of The Book of Songs and Li Sao are complicated, and they all use a lot of space to describe women. For example, they have produced a cultural tradition: in literary works, the gentleman is compared to the monarch, and the woman is compared to the courtier. Women are loyal to men, just as loyal to the monarch. This kind of cultural phenomenon that tries to describe women is not uncommon in Han Fu. From the Western Han dynasty to the Eastern Han dynasty, Han Fu had some complicated developments in the process of depicting women's images. According to predecessors' statistics, in the more than 60 articles related to women in Han Fu, the images involved are nearly a hundred, such as goddess, widows, resentful women, and dancers. These female images in various Han Fu works, or express the author's political sustenance, or express the author's ideas, or express the author's mental journey, or indirectly reflect the historical

development.

First of all, in terms of quantity, the most influential and most frequent occurrence of many types of women is the image of “Goddess”. In the famous “Shang Lin Fu” of Sima Xiangru, there is a description of “Qing Qin” and “Fu Fei”:
“Ruo fu qing qin fu fei zhi tu, jue shu li su, yao ye xian du, liang zhuang ke shi, bian huan chuo yue.”
Zhang Heng’s “Xi Jing Fu” has such images as “Female Huang” and “Female Ying”. In addition to these, the goddesses such as “Shen Xian Yu Nv” and “Xi Wang Mu” that appeared in the ancient legends such as “Shan Hai Jing” have also appeared repeatedly in many articles. The images of these goddesses are mostly presented in the grand scene descriptions in the specific of Hanfu literature. From the perspective of reading appreciation, the appearance of these women's images is used to render and highlight the grandeur and beauty of the city, gardens, palaces, and capital as depicted by the author. The mysterious goddess makes the magnificent scene more beautiful. In these magnificent scenes, the image of the goddess no longer appears as a simple female gender, but becomes a place of appreciation in people's minds.

3. Aesthetic Characteristics of Female Images in Han Fu

In the Eastern Han Dynasty, the writing habits of writers who used the goddess to embellish the grand narrative in Han Fu's works changed. Many writers began to write with the goddess as the true protagonist of the work. This phenomenon marks the poet's inheritance of the Aromatic Plants and Beauty Characteristics in the works of Chu Ci. Take the goddess as the self; compare the gentleman to the king. That is to say, the writer uses the admiration story between men and women to metaphorically express the political content such as the relationship between the monarch and the minister and the ideal of the monarchy. This change in attitude towards female literary writing is an inevitable result of the literary creation and cultural development of Chinese traditional feudal scholars. In all literary creations, writers will have unconscious scholar-general (male) political standpoint. The political nature of his creative position determines the final destination of the goddess image.

Secondly, the image of women who are common in the second category of Han Fu is the type of “Resentful Woman” in the works of thousands of years. “Resentful woman”, as the name implies, refers to a woman with resentment and tragedies who are in a weak position in marriage and love. In this kind of masterpiece, there is the “Chang Men Fu” of the “Qian jin zong mai xiang ru fu, mo mo ci qing shui su” that has been passed down through the ages. Of course, Han Fu has the image of a woman in the ordinary people's family in addition to the image of a woman who is a noble woman. The Eastern Han Dynasty Wang Shuo “Chu Fu Fu” is this category. These women's images are not like the “Goddess” image, and they do not have a high cultural and political significance. They are more in the vast social life, and they are the meager existence under the magnificent historical picture. The existence of these various female images does not differ depending on historical status and social class. The “Resentful” of aristocratic women and civilian women are, to a certain extent, unified and true bloody, and are inevitable in any era.

The third category of special women is defined by their profession. They are dancers, women who dance for the aristocratic banquet. In the early years of the Western Han Dynasty, Sima Xiangru wrote in “Zi Fu Fu” said that:
“Yu shi zheng nv man ji, bei e xi, yu zhu gao, za qian luo, chui wu hu. Bi ji qian zhou, yu nao xi gu. Fen fen fei fei, yang yi xu xiao, fei xian chui shao. Fu yu yi mi, xi xia cui cai. Xia mo lan hui, shan fu yu gao. Cuo fei cui zhi wei rui, miu rao yu sui. Miao miao hu hu, ruo shen xian zhi fang fu.”
Most of the places where such women appear are large-scale gatherings such as feasts and celebrations of noble scholars. These dancers are the objects of appreciation by the nobility, and they are displayed to the viewers along with other arts such as music performances in the celebration. The Han Dynasty Yuefu institution has developed quite mature after the accumulation of the former dynasty. The official history books record many of the dancers' plots in the Han Dynasty Yuefu institutions, such as the Han Palace Queen Wei Zifu, Zhao Feiyan, and Han Palace Imperial Concubine Li Furen and Zhao Hede. Han Fu's attitude towards these dancers' records is different from the above-mentioned two “Goddess” and “Resentful Women”. The writers describe the dancers in groups and types. This collective appearance is based on the dance form of

the music and dance performers, and has less political color and personal feelings than the above two women's images.

4. Conclusion

In addition to these three major categories of women's images, there are other types in Han Fu: Widows, beautiful people, and some ordinary women in life. The content of Han Fu is magnificent and has been written into almost every aspect of Han Dynasty's life. Among them, the image of women in the Han Dynasty is prominent in Hanfu, the color is rich and beautiful, and the meaning is diverse. From the perspective of female description, we understand the writing characteristics of Han Fu more comprehensively, and at the same time explore the social value in a deeper sense and the political sustenance of the writer.

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