

A Study of the Chinese Elements in the Chinese Poetry of Edo Period in Japan

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Abstract: Japanese Chinese poetry has been actively imitating and learning Chinese poetry since the beginning of its tenacity, because Chinese poetry is the poetry written by Japanese in Chinese. Although it is written in Japan, it must always be learned in China, otherwise it will not develop, which is an objective law. In terms of the order of the times, the earliest Nara Dynasty was keen to learn the poems of Wenxuan and the early Tang Dynasty. Later, in the Ping'an Dynasty, they learned the poems of Bai Juyi in the middle Tang Dynasty, followed by the poems of Song and Yuan Dynasties in the Kamakura era, and extensively studied the poems of Ming Dynasty and Qing Dynasty in the Edo era. Each era has its own religion, and each era has its own specific style of poetry, which often depends on which era and School of poetry to learn from in China. As far as the Han poetry of Edo is concerned, it was deeply influenced by the poetry of Ming Dynasty in most of the Edo period. Under this influence, the poetry circles of Edo successively formed the YingYuan school headed by Di Sheng zulai and the fresh spirit school represented by Shanben Beishan and the Jianghu poetry society. The former follows the literary trend of reversion of the seven schools of Ming Dynasty, such as Li and Wang. The latter criticizes the literary creation of YingYuan school to suppress the theft in ancient times. Guided by the theory of spirit of the public security school, the former advocates that the poetry should write the reality around and express the true nature, while not denying the Tang poetry, it also pushes the Song poetry. Yingyuanpai and qingxinxinglingpai are the most influential and representative poetry schools in the field of Jianghu poetry. To some extent, they basically reflect the overall development and change of Jianghu Chinese poetry.

1. Introduction

Jiang junmeihai said that the Japanese have learned poetry. Japanese Chinese poems are Japanese poems written in Chinese. That's another one, but sometimes it has to be learned in China, otherwise, it's underdeveloped. This is the objective law. Therefore, Japanese literature has created the forerunner of Chinese literature[1]. After the chronological order, poetry and early Tang poetry can be learned in the early Nara era. In the later period of the Ping'an era, I learned Bai Ruiyi's songs in the middle of the Tang Dynasty, Song and Yuan's poems in the Kamakura era, and the study of Ming and Qing poems prevailed in Edo. Each era has its own unique style, each era has a specific style of songs, often according to the era and genre of Chinese poetry to describe. As for the Han poetry in Edo era, it is greatly influenced by the theory of song learning, especially the theory of song learning[2]. The two major changes in the style of poetry began with the acceptance of poetry and Poetics in the Ming Dynasty. One of the changes was pointed out by Jiang xunbeihai at that time. The Hezhan school centered on Chengsheng school was called the seventh son of Yangming, and the poetry circle called it "poetry of Ming Dynasty". However, the son of seven people in Beihai poetry and Zong Tang sighed concretely. However, he said, "the current Beijing Jingcai style is often used for this purpose, so this style of poetry will inevitably lead to other changes according to the trend[3]", and earnestly predicted. In the late Tang Dynasty, "seal" was similar to that in the Yuan and Ming Dynasties. Later, as he expected, the campers were expelled, and Song and another style began to appear in Song and Yuan Dynasty. This is a turning point in the development of Edo's Chinese poetry. On the surface, it seems that there are alternate songs of Tang

Dynasty and Song Dynasty. In fact, these two poems are directly influenced by the theory of Chinese poetry in Ming Dynasty..

2. A Survey of Edo's Chinese Poetry

Before Meiji, the development of Chinese poetry was generally divided into three stages. The beginning is Nara's era of peace. This is the period of the development of Japanese Chinese poetry. During this period, the main body of Chinese poetry is the second stage of Shao aristocracy. It is the age of Wushan and the age of change and degeneration of Japanese Chinese poetry. The creative theme of this stage is in-depth monks[4]. The third stage is the Edo era. This is the mature period of Chinese poetry in Japan. In the taxi Edo era, Chinese poetry has surpassed the number of authors, the number of works, the level of creation and the awareness of literature and art. Over the years, the progress and changes of Edo's Chinese poetry have also gone through various stages of development. All researchers have a variety of harmonies on how to divide.

Table 1 Han poetry in Edo period

Title	codifier	Publication year	Training points, reviewers and preface and postscript	Add that it is clear
Mr. Fang Weng's poem money	Qingzhou Lin Chai	Auspicious year	Yamamoto, beishanyue	There are many kinds of publications in Xianghe, but the collection boards are the same, but the distribution is different
Song poetry language	Yamada	Enjoy the spring of the first year	Xianghe, March 3, Yida BANBA	Two years of Xianghe
Shi Hu Poetry	Fan Cheng in Southern Song Dynasty	Enjoy 3 years	March of Xianghe 3 years cypress and pavilion Preface	

3. Bridge Chinese Input Combining Ming Dynasty Poetry with Edo Chinese Poetry

Since the end of the shogunate, the Edo shogunate has adopted the national policy of unlocking the lock, so only Chinese and Dutch merchant ships are allowed to enter the port of Nagasaki for trade, while the Japanese are generally not allowed to enter[5]. Therefore, in the absence of necessary talent exchange, the input of Chinese poetry in recent years is an indispensable link in the development of Edo's Chinese poetry. The newly imported Chinese books closely link the latest Chinese poetry with Edo's Chinese poetry. With regard to the overall situation of input, the first half of Edo era occupied more weight, and gradually increased in the late Qing Dynasty. Of course, learning Chinese poetry is the main method of Chinese poetry, but the introduction of Edo era China to China has shown different situations in the past.

4. Popularization and Acceptance of the Seventh Class in Edo Era

In order to answer this question, among the works of scholars who introduced Wang Zao's No. 7 in the early days of Japan, there was a lack of relevant catalogue of books before the Edo era, so it was not easy. This period was before the Edo period, so it is difficult to judge whether the seventh class books of the Ming Dynasty were introduced to Japan at that time. Therefore, we can investigate the situation of Edo era.

5. The Blue Garden School and the Seventh Son of the Ming Dynasty

The relationship between Liu Penglong and Wang Shizhen is well known by scholars, and the

theory of ancient literature was founded by the latter[6]. However, the main significance of Li and Wang Zuli is not their literary creativity, but their language and articles, which were the words of ancient Chinese before the Qin and Han Dynasties. The operation method correctly follows the purpose of zulai, who is troubled by exploration and transformation. First of all, Li and Wang have authority in methodology. Second, they are literary giants. Li, Li and Wang's literary view is just a byproduct of Li and Wen's learning. According to salarai, he contacted Li and Wang in order to establish the ancient literature rhetoric as a gift from heaven, but in fact, this is the inevitable trend of zulai's crossing knowledge[7]. Therefore, it is not important to point out that Lai and Wang's literary views are not important, and it is not important to explore why he accepted Li and Wang instead of others. Do you have any other reasons. In order to solve these chaotic problems, we need to understand Zuli's previous learning experience first.

6. Taking Advantage of the Upsurge of Poetry Publishing in Ming Dynasty Caused by Yuanpai

The ancient literary vocabulary created by Xu shaolai was infuriated. The world was guided by his leading meta guidance. His camp had many disciples and had a great influence on Edo's poetry [8]. "You dismissed the ancient works to the east of the teenage Guan Guan. It's the local custom to stay at home," said zulai proudly. The protagonist is often surrounded by grains and fine seashores, but Jingluo seldom hears Yutan of the Qing Dynasty saying: "there are a large number of family members who have books for celebration. They have high language and heavy style, which can rival the seven children of the Ming Dynasty[9]." Collection, my state's art is new, and, to be more in the door. So far, the storytellers use Kublai Khan to speak. They are arrogant and arrogant. Kublai Khan did not investigate many people's criticism of Tang and Ming poetry at that time, but the popularity of Ming poetry should be concerned about Ming poetry. The first part refers to the editing and Anthology of camping school, the song collection of Tangxue, the song collection of tangliu and other literary activities. Because camping schools want to advance their ideas, that kind of literary activity is very important. As a result, under the influence of hezu school, the poems and commentaries of seven literati in Ming Dynasty prevailed between Zheng and Ming Dynasty.

7. Meng Xinbiao's Theory of Xingling of Gongan School and Qingxin Xingling School of Edo Poetry

It inherits the initiative of Yamamoto and Beishan. In fact, when the works and activities are carried out, the practice of spiritualism and the new development direction of the poetic world are to resist the guidance of the Poetry Society of Jianghu by kunzhou, and the formation of the poetry with fresh spirit is greatly strengthened. Power. Although the author is not familiar with the society of Chinese poetry and is not as energetic as Yamamoto and Beishan said Yuanben, the combination with spiritual theory is more practical and poetics can not be ignored, among which there is also a tendency to break away from the school of transcendental power.

8. Conclusion

In terms of the whole development of Han poetry in Edo era, Rui's first school was to imitate the reverse thoughts of Li and Wang, and the ancient methods to liberate poetry from the constraints of Confucianism and sexual morality. Poetry and as their professional production full-time literati. Changyuan school is always based on the characteristics of literature itself. It adds great importance to the performance and aesthetic characteristics of literature. Elegant style, beautiful color and beautiful rhetoric are necessary. This not only greatly improved the Japanese poetry and literacy at that time, but also became poetry. He avoided the common coordination in the early Edo era and found the ontological value of literature in the process of creativity. In this sense, the quasi ancient literature like camping, although it is difficult to keep up with the actual and even information, is a stage that must be experienced in the development of Japanese Chinese poetry. Camping has sent

students from all over the world. Entrepreneurship has made Chinese poetry closely related to modern life. It has also provided soil for the emergence of new spiritualists. Later, in the spirit of mountain flow, mountain Ben and Jianghu will be very prosperous. They attacked the style of the stolen poems, criticizing the training schools of the not sick freestyle skiers. After rediscovering the daily life and ideal of poetry, the poet felt joy. At the same time, under the guidance of this poetic theory, the poet can take the rich daily performance of songs and poems as transcribed poems, and integrate the habits and thoughts of Japan into his emotions. In terms of Chinese poetry, the popularization of Japanese and Chinese poetry has been realized. In any case, the rhetoric of camping school has improved the language ability of Jianghu's Chinese poetry, the pure spiritual school has reappeared the reality, and the promotion of Jianghu's Chinese poetry as the theme has become more formal. In these two stages, after the baptism and baptism of these two stages, especially the poetics, at the end of the far-reaching wonderful curtain, the wonderful climax will continue after Meiji. Until China was defeated by the Japanese Qing war, Japan was extremely contemptuous of China and Chinese culture. As a result, Japanese literature led by Chinese poetry declined sharply and was replaced by modern Japanese literature influenced by western literature. However, although modern Japanese literature tends to western literature, its marrow is imbued with the deep traces of Chinese literature with a history of more than one thousand years. People in Shichuan City, such as woodpecker, have deep Chinese literacy. In their works, they cultivated language, theme, thought and other aspects from Chinese poetry.

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