

# Identity Identification and Historical contribution--a General discussion on Chinese female Literati and musicians

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**ABSTRACT:** *The literati's music is an important part of Chinese traditional music, and the Literati musician is the cultural subject of the creation and transmission of the literati's music. They also have the pleasure to express their personal feelings or social lift in the music, and increase the color of Chinese culture in the Chinese history. In this group, women's literati musicians have been neglected in the social and cultural fringe because of their political, moral, and other factors. As a result, their identity in history has never been clarified so that their contributions are often ignored to the Chinese culture, especially the music culture.*

**KEYWORDS:** *identity identification; historical contribution; literati; female literati*

## 1. Introduction

It is very difficult to define the concept of "literati musician" clearly. On one hand, although the term "literati musician" has been often mentioned, no one has ever given it an accurate definition. On the other hand, the space for women to participate in social activities in feudal times is already very small. Even if they have made great contributions in history as literati or literati musicians, but they have never attracted attention or attention. Therefore, from ancient times to the present, they have been neglected by "historical" in both official and wild history, and it is almost impossible to give them a very clear definition of concept. However, it is still possible to make a identification for their identity from the dynamic development of history. Only by defining their identity, can their contribution to Chinese culture and music culture be the original wood and the source of water.

## 2. Literati and Literati musicians

It should include the meaning of the three dimensions of the female, the literati and the musician. And it also means that it is necessary to proceed from the three aspects, not only to find out the inherent meaning of the three independent, but also a need to clear the historical implications of each other's correlation. Because the

literati musician belongs to a broad-based group in the history. It is particularly important to verify the identity of the literati musician before confirming the identity of the literary musician. And it is the basis of the identification of the identity of the musician.

### ***2.1 Literati***

The generation of Chinese literati has a certain historical background and many colors such as politics, society and so on. It is not the simple ideographic meaning of the person who has a culture in the literal sense. From the history of Chinese culture, the generation of the literati has a close relationship with the culture of the nobles in the Western Zhou and the culture of the scholar from the noble culture. The culture of the early to the end of the Western Zhou Dynasty to the end of the Spring and Autumn Period was a typical aristocrat culture. And the ruling system of blood-related ties made the Western Zhou aristocrat firmly control the political, economic and cultural resources of the whole country. The political, economic and cultural system in the early part of the Western Zhou Dynasty is established for the maintenance of the power of the king, and the system of music is the typical representative of its political system. Falling in and out of the way in the end of Spring Period, the disintegration of the noble culture system and the culture of the scholar-doctor in the beginning of the spring became the mainstream of the culture. Since then, in order to maintain the self-existence of the cultural subject consciousness, the realization of the self-ideal ambition of the scholar is maintained in the culture of the political discourse power with the political ruler. The channel which is the channel of the scholar-class maintenance, is the foundation of their life and life. In the great appeal of the study, a group of readers to follow up and work for the 'A slim fit, a good family, a country, a world' [1], and the other will stay at the scholar's level forever.

### ***2.2 Literati musicians***

With the evolution of history and times, the literati and the musicians gradually emerged. Some literati do not take music as a business, but as musicians active in the court that is really the real court musicians. But it should be said that the later emergence of professional court musicians is indeed separated from the court literati. For example, in the period of Emperor Wu of the Western Han Dynasty, Li Yan-nian was appointed as the governor of the court musicians. As in the Sui Dynasty, Li Gui-nian of the Tang Dynasty was a representative of famous court musicians [1]. Are these historically identified musicians also literati? Wang Chong of the Western Han Dynasty in the balance of the interpretation of literati contains is at least three levels of meaning. This shows that the meaning of the literati in the Western Han Dynasty has a considerable extension, and with the evolution of history, the meaning of the word literati is probably more extensive.

As a result, many of the court musicians have a literary identity or the existence of a group of literati, and they all take the music as an inheritance, but do not lose the character of the literati. They are musicians, but still an excellent literati. This is the same reason for the literati who do not possess music as an outstanding musician, but it is only a little more or less in their contribution.

### **3. The Identification of the Female Literati's Musicians**

Among many works, when it comes to literati and musicians, most authors will mention Cai Yan (Cai Wen-ji). But no one has ever noticed her female identity, nor has anyone paid enough attention to the group of female literati musicians represented by Cai Yan. Presumably, the first outstanding contribution of Chinese literati musicians to music appeared in the Wei and Jin dynasties. The Qin music culture, as the representative of literati music, coincided with an important period of development. The literati piano music in Wei and Jin dynasties not only appeared a large number of Qin famous music, a group of skilled performers, but also worked based on the piano. From creation, performance to theoretical sublimation, it can be described as outstanding achievements. Cai Yan was born in this period. She created and played 18 beats of Hu Jia, which was also praised by later generations as one of the top ten famous songs of Chinese Qin. It is true that this work adds a lot of color to Cai Yan, but if you hear about the world with music, it is a little shallow. In fact, Cai Yan's excellence is not just on the Qin. Cai Yan, the daughter of Cai Yong, a famous literary star in Wei and Jin dynasties, was deeply influenced by his father from an early age, and his literary attainments are no less than those of men. The Book of Sui Dynasty is recorded in the Book of Sui Dynasty, and there are two poems of sadness and indignation, which are recorded in the Book of Sui Dynasty and recorded in the books of the Sui Dynasty. In addition, she is also good at calligraphy. Han Yu once said that 'China Lang (Cai Yong) has a woman who can pass on his career, which is an assessment of Cai Yan's ability to do so'.<sup>[2]</sup> It should be said that many ancient women represented by Cai Yan apart from gender differences, their contribution to literature and music is no less than that of men. The reason why they are unknown, of course, has something to do with the awkward position of women in feudal society.

They do not take the music as an inheritance with the traditional male literati musicians, but also express their feelings through the music, so that the artistry of the music is also promoted. In addition to Cai Mao and Zhuo Wen-jun, there is a great deal of people who do not take the music as an inheritance. In the Song of the Southern Song Dynasty, more than fifty poems of the Tang-Women's Metaphysical Poetry and the All-Tang Poetry were preserved. Became of more ancient and unique, the literary attainments of the literature were endowed with the unique qualities of the literati of their music. In the Southern Song Dynasty, Zhu is a good and good painting and she is also a rare girl's musician with the exception of the short-cut-off set and the short-cut-off word.

Compared with female literati musicians who do not work in music, professional literati musicians who specialize in music performances also exist in large numbers,

but their identity is more complex than that of such male literati musicians. In ancient China, with the rise of the system of raising kabuki, women began to emerge as palace kabuki, official kabuki and domestic kabuki engaged in color performances. The kabuki belongs to the kabuki serving the court, the official kabuki mainly honors the official, the kabuki belongs to the army, and the domestic kabuki is raised by the private. There are different situations of identity conversion between these different types of kabuki, such as the conversion of kabuki to official prostitute, kabuki, and kabuki to official kabuki. However, as far as color is concerned, Gong kabuki and official kabuki are higher than other types of kabuki, because both types of kabuki are funded by the state, and the training specifications and methods are first-class. For example, during the Xuan Zong period of Tang Dynasty, when feudal songs and dances flourished, tens of thousands of musicians were trained by the state, and the Great Music Department was responsible for the assessment. When music is practiced, the academic work of teachers is third class. Some kabuki and official kabuki are not as complete as color and art, and are quite talented. They have both literary accomplishment and literati temperament because of their exposure to each other in the court for a long time or the frequent communication with some great writers.

#### **4. The Historical Contribution of the Female Literati's Musicians**

The tradition of inferiority of men and women in Chinese feudal society has always made women on the brink of power and culture. But in real life, they cannot be separated from the material and spiritual creation of women. However, none of this can obliterate the contribution of women to Chinese literature and music. They use poetry and music to reach their hearts, and become not only participants in literary narration, but also communicators of literature and music. They have always been an indispensable force in Chinese literature.

##### ***4.1 Participants in literary narration***

The poetry is the main way of the Chinese ancient literary narration. From the three words, the four words to the five words, and the seven words to the long and short sentences, the poetry plays an important role in the dissemination of Chinese culture. Although the creator of the literary genre is dominated by men, and women's participation in literary creation is small. But it does not affect their extension to the narrative function of literature. Female literati musicians usually view the change of society in the perspective of the female, and they are careful to express the most sincere emotion on the basis of the recognition of the traditional moral system. Because of literature, music can't be the order of their own, and they can't always hold the country's high reason as a man of a man's literati. Although they also have a sense of anxiety and anxiety, they have never been bound by political utility. So their poetry and music contain euphemism that is deep, direct and emotional feelings. Cai Wen-ji's 'Hu 18 shooting' does not lose the 'There's a bad smell in Zhu's wine, and the road is frozen and dead', which Du Fu in the

characteristic of literature said. Mr. Zhuo Wen-jun's 'White-head Yin', Liu Xi-jun's 'sorrowful song', all are the same. Although there is no Chinese algae, but there is a natural sculpture. It is the general character of the female literature, and then the poems are given to the music and the 'singing in the song'.[3]

#### ***4.2 The carrier of literary narration***

Female literati musicians have become the carrier of Chinese literature narration by no means. In the male perspective, women's 'no talent' is what they do not want. It turns out that the woman of the color art is more popular with the literati. Therefore, the female literati's musicians have become a great feature of Chinese literature.

According to statistics, nearly 50,000 poems in Tang Poetry include as many as 2,000 kabuki poems, including Li Bai, Du Fu, Yuan Zhen, Bai Ju-yi, and Li Shang-yin. Many female literati and musicians had written several poems. When Bai Ju-yi was an official in Xuzhou, he had contacts with Guan and gave it to poetry. 'Drunk and delicate, wind curling peony flowers' is the true portrayal of his charm. The literati want to express their views in praise, sing their feelings, and express their views in praise. Naturally, while singing other people's poems, these female literati musicians also play another role, that is, the communicator of literature and music.

#### ***4.3 The communicator of literature and music***

In the feudal society where information is blocked, literary communication is a very difficult thing. Although the emergence of printing technology promotes the dissemination and survival of written literature, it is not as simple and convenient as oral singing. In the dissemination of oral literature, the role played by female literati and musicians should not be underestimated. After all, they can be said to be the absolute skills of female literati and musicians. In their place, literature and music have been a perfect combination, and literature has given music an artistic sublimation. All Chinese poetry has such a large number of existence, and it is closely related to the spread of female literati and musicians.

### **5. Conclusion**

Although the identification of female literati musicians in China is based on the reference of male literati musicians, but their real existence and their historical contribution to literature and music is large. They suffered from the imprisonment of feudal poison, but did not go down. Chinese literati music is not lack of integrity, and even has a fresh color. Their identity and the way of existence described a complete history of Chinese literature, music suffering.

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