

Observing the Spirit of Ambition and Sentiment in the Ritual and Music Culture from "The Book of Songs•Xiaoya•Luming"

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Abstract: "The Book of Songs" is a bright mirror of the Zhou Dynasty society and the earliest collection of poems in our country, reflecting that rituals and music are an important part of social, political and cultural activities in ancient China. It is not only the norm of human life behavior and customs, but also the reflection and reflection of the social civilization at that time. The banquet poems in "The Book of Songs" mainly praised and strengthened the patriarchal blood relationship between the nobles in the Zhou Dynasty, established the ritual and music system of the aristocratic class and the moral customs of the nobles, included in "Xiaoya", and is an important product of the ritual and music culture of the Zhou Dynasty section. This article tries to observe the spirit of ambition brought out by the ritual and music culture in "Luming", and explores the important connection between ritual and will, pleasure and emotion.

Keywords: the Book of Songs; Xiaoya; Luming; Li Yue; Ambition and emotion

1. Introduction

The culture of ritual music, whether it is ritual music or rhetoric, only strengthens the role and status of individuals in a rational way. It truly penetrates into people's hearts and resonates in an irrational way, so that each participant is happy in it.

This is not tired, accepting the authority and enlightenment of rituals imperceptibly belongs to music. The Zhou people made rituals for music, and ritual music is also called, the function of its music is precisely that it invokes the spirit of ritual to act on people through music. Music and etiquette complement each other. In various ceremonial occasions, music not only becomes an indispensable element of the entire ritual process, but also serves as a spiritual link to connect everyone in different positions and roles in this process. This is the blending function of etiquette and music.

2. Ritual and Music Culture in "Luming"

As one of the four beginnings of The Book of Songs, "Lu Ming" is the opening chapter of ZhengleXiaoya. There are three chapters in the whole poem, each with eight sentences, and the beginning is inspired by Lu Ming. In the open wilderness, a group of moose leisurely ate the weeds, and from time to time they made yo-yo chirps, one after another, harmonious and sweet. The poem was inspired by this, and created a warm and harmonious atmosphere to bring out the harmonious and joyous scene of Zhou Tianzi hosting a banquet and entertaining guests. It is the favor of the monarch to get close to his subjects. Later, it was widely sung as a positive theme in praise of Deyin and appeared in various banquets. At first, it was possible that the song of Zhou Wang banqueted the guests of the officials. With the development of history, the scope of application continued to expand, and it developed to the general noble banquet.

YoYo Lu Ming, the Ping of the Wild Food. I have guests, harp blowing Sheng. Blow the shenggu spring, the bearing basket is the general. The kindness of me, shows me to walk around the week.

YoYoLuming, Artemisia of the Wild Food. I have a guest, Deyin Kong Zhao. Regardless of the people, the gentleman is effective. I have a wine, guest style Yan Yiao.

YoYoLuming, the sweetness of the wild food. I have guests who are singing and playing. The drums, the drums, the drums and the piano are harmonious and exquisite. I have a purpose for wine,

with the heart of Yanle guests.

"Luming" is a song sung by the ancients at the banquet. The monarch and the ministers were restricted to certain affiliation, coupled with the strict hierarchy, which formed an ideological gap. Through such a harmonious banquet, the feelings of the emperor and his subjects can be communicated and the relationship between the emperor and his subjects can be brought closer. "Lu Ming" is located at the beginning of "Xiaoya". As the carrier of ritual and music culture, it is a poem of the emperor's feast for his officials. The background of its production and development is the creation of the Zhou Dynasty society of traditional ritual and music culture in my country. Yan Li is a part of Jia Li, "Zhou Li" records: Jia Li is used to "know the people". Yan ceremony, as a kind of dietary ritual, is indispensable for communication among emperors, princes, qing, doctors, and scholars. It is often "carried out in ritual activities such as hiring, shooting, and elderly care. The purpose is to entertain each other with food, strengthen communication, contact relationships, and communicate feelings[1]." banquets to reconcile, and various banquet etiquettes, including Yan Li, are the means to maintain the relationship, friends, monarchs and ministers among the governing classes, communicate emotions, and increase resonance. Zhu Xi's "Book of Poetry" said: The distinction between the monarch and the ministers is based on strict court rituals and respect. However, if Yan Jing is concerned, the love may be unreasonable, and he will not be able to use his advice. Therefore, because of his eating and drinking gatherings, the former kings made the rituals of swallowing feasts in order to communicate the affection between the upper and lower parts[2].

Confucius said that "prosperity in poetry, standing in rituals, and becoming in pleasure." Through the cultivation of "poems", it stimulates the sense of responsibility and justice of scholars. Through "rituals", scholars can identify and adapt to their social roles. , Through "joy", the noble sentiments of the scholars can be fulfilled, and the scholars can realize their life value in the realm of pursuit of harmony. Different etiquette, joy and the same. The function of ritual is to distinguish between relatives and relatives; the function of music is to unite people who are relatives between relatives and relatives to form a sense of identity. Such a unity of opposites of ritual and music forms an individual's overall identity and sense of belonging to the family and the country while returning to the position of identity. The fundamental significance of the existence of ritual lies in the idealized vision and unremitting pursuit of the ultimate goal of establishing and maintaining a harmonious society by the makers, practitioners and inheritors of rituals. This is the reason why the followers of the ritual system insist on maintaining the old rituals after the changes of the times, and the spirit of ritual and music is also reflected here.

"Actually, the ideological content of banquet poems is quite complicated: there is both a side of whitewashing peace and affirmation of pleasure, and a side of good manners and kindness, and yearning for good demeanor. This latter side embodies the cultural spirit of etiquette and music and embodies the Eastern style the interpersonal relationship and the spiritual outlook of the slave-owners and nobles that have not yet fallen[3]." A major function of the Yan ceremony is to communicate between the upper and the lower. Through a set of banquet etiquette, it not only declares the inviolability of the dignity of the hierarchy, but also expresses it. The monarch's love for talents, his subordinates also repay the monarch's love by ruling the country. As a poem of Yanli, "Luming" brings people a bright scene of harmony and harmony, a deep friendship between monarchs and ministers, prosperous rituals and music, and a prosperous peaceful scene. The monarch expresses his love for his courtiers by eating and drinking, while the courtiers are presented to the monarch by the way of governing the country. A scene of harmony and harmony appears in the intersection of the upper and lower sides. It is the confidence in the achievements of the dynasty, the yearning for the way of governing the country, and the elegant atmosphere of being happy but not obscene, all show the far-reaching significance of Yanli as a part of "ritual". Not only is the relationship between the emperor and his ministers connected, but it is also an important link in building a civilization of ritual and music.

The spirit of ritual and music points to the way of governing the country. The fundamental purpose of the Zhouen's ritual and music is not to entertain themselves, but to govern the country. "Lu Ming" Yan Li, as a part of the ceremony, carries a profound meaning. In the process of Yan Li, serious and graceful etiquette, elegant and tactful rhetoric, and relaxed and harmonious atmosphere are perfectly combined. Between the emperor and the ministers and the group of ministers, ritual and music are used as the medium to communicate in form. Even if it does not reach the spiritual resonance expected by the ritual and music makers, it also creates an atmosphere of "harmony and exquisiteness". But this harmonious and cheerful atmosphere is produced on the basis of very clear rational thinking. Even the use of irrational music is based on a very obvious rational setting, which is inseparable from the

practical rational spirit of Zhou Ren governing the world.

3. Aspiration comes from etiquette, emotion comes from music

Wind is the expression of ambition, and the ambition of the author is the source of emotional influence. Mr. Zhu Ziqing sorted out the complicated relationship between "will" and "emotion" in different periods and different contexts in "Discrimination of Poetry and Zhizhi" "Harmony," or "words and will" and "fate" should not be confused[4]. For Zhou people, rituals and music are the manifestations of heaven in the real social life. In the final analysis, following the path of heaven is to follow the traditions of ritual and music and maintain the country's long-term stability. Therefore, when the country is in danger, it is the person who should take the responsibility, not the illusory heaven. The spirit of ritual and music was inherited in a way different from religious belief through Zhou's practical rational spirit. The ambition and joy of the rites of the will and the emotion of the words are the symbol of two in one. The so-called two into one, happiness is ritualism, and ritualism is happiness. Affection is driven by pleasure, and ritual is aspiration, so the two symbols of emotion and will and ritual and pleasure are mutually connected in meaning and function.

"Poetry expresses ideals" is the "foundation guideline" of ancient Chinese poetics. As early as "Shangshu•Yaodian", there are words like "Poetry speaks for aspirations, song speaks forever, sounds forever, rhythm and harmony". "Zhuangzi•Tianxia" and "Xunzi•Confucian Effect" also said that "poetry is based on Taoism", "poetry is its aspiration", "the poet, the will is the same, the heart is the aspiration, and the speech is the poem. Emotions it is in the middle to form in the words, the lack of words, so I sigh, and the lack of sighs, I will always sing, and I will never know how to dance with my hands, and I will dance with the feet." The point of view that is closely integrated with rites and ambitions further points out that the core of rituals and music lies in expressing emotions. The "will" of "the poet, the aspiration is also" and the "emotion" of "the emotion is moved in the middle but the form is expressed in the words" are really two in one. "Zhi, mainly refers to the ideological aspirations conforming to rational norms; emotion, mainly refers to the emotions of human nature, which are the psychological fluctuations inspired by external objects [5]." "The Preface to Poetry" reveals from the perspective of poetry generation the essential characteristics of the unity of lyricism and expression in poetry are described. Kong Yingda's "Mao Shi Zhengyi" said: "You are sentiment in yourself, sentiment is aspiration, and sentiment is the same." "Emotion" is different from "Rite and Zhi". The so-called "happy sentiment" mostly expresses the requirements of expressing individuality, which focuses on the particularity of people; the so-called "lizhi" refers to the ideological and ethical standards that conform to rational norms, which requires the unity of thinking from the perspective of politics, religion and ethics. In the performance of human social commonality.

"Emotion" is born in the heart, and there is no need to regulate it. Once the form becomes external, it has to be rationally modified to make it "will." If there is only "will" full of rationality, it is difficult to be a poem. It must be a poem with both emotions and aspirations, form in words. From the point of view of the meaning of occurrence, "The Preface to Poetry" first put forward the proposition of "the poet, the aspiration is also". Obviously, it does not use "the poetry to express the will" as an abstract interpretation, but traces back to the generation of poetry. From the basic point of the human heart, I realize that poetry has the expressive effect of the subject's emotional meaning, and "the place of aspirations" through the two-way interpretation of "the heart is the will, the speech is the poem" and the "the emotion is moved in the middle but the form is expressed in the words", so that the "lizhi" and "happy sentiment" form a whole structure, both of which are deposited in China and Yinghua sent out. However, in terms of the difference, the "lizhi" stored in the heart is biased towards the pursuit of rational knowledge, and the combination of the "happy sentiment" biased towards the expression of emotional consciousness constitutes the "Preface to Poetry" that combines rational spirit and perceptual color. Poetry expresses the artistic characteristics and fits the inner emotions. It can let people experience the gentle and honest style, that is, the value judgments of traditional confucian poetry have become the bond of emotional resonance.

4. Perpetual inheritance of ritual music and ambition

The Zhou Dynasty emphasized the cultivation of personality, emphasized the unity of the inner soul and the outer prestige, so as to incorporate people's character into the rules of etiquette, all of which are the requirements of etiquette and happiness. However, it is not the ultimate goal of Li Zhi Le Qing. The ultimate goal of the ritual and music culture is to realize its purpose of respecting relatives, thereby

establishing an orderly order of respect and inferiority, and consolidating clan relations. If people are able to realize the fusion of ritual and music to their own will under the dual effects of external constraints and active adaptation in their hearts. In this way, the entire society will achieve a stable harmony in the qualitative nature of rites, wills, and joys, and will survive in eternal poetry.

The feudal spirit is maintained by rituals and music, and the meaning of rituals and music is explained by sentiment. The banquet poem of "Luming" has such a meaning. Through it, we can see the ritual and music cultural system of Zhou people, while the ritual and music culture is based on the patriarchal clan system. Hierarchical concepts, ethics, morals and other internal content and the external form of rituals enrich the content of "Lu Ming" feast poems, which determine the political function, ideological nature and social value of feast poems. "Lu Ming" banquet poems were an important part of the Zhou Dynasty's culture of rituals, will, and love. They were completely consistent with the ruling class's ideological intentions and social customs, and embodied the identity of the social rituals, will, and love, cultural spirit of the time.

The poem "Lu Ming" contains politics and culture three thousand years ago, and its cultural connotation is also the essence of The Book of Songs. "Lu Ming" is a genre painting that reflects the etiquette and customs of the Zhou Dynasty. It has bright colors and bright style. It has high aesthetic and artistic value and also brings us endless enlightenment. The ritual and music neutrality advocated in the poem has practical significance for the construction of a harmonious society. The manifestation of ritualism is realized through happiness, and the realization process of ritualism and happiness is that the subject gives thought to the object. Confucianism has always attached importance to the education of rituals and music, and believes that through the influence of rituals and music, people's self-cultivation and social atmosphere can be changed to achieve the ideal state of governance and stability.

5. Conclusion

Liyue is a place for traditional literati to settle down, and is also sent by will and admired by love. From "Lu Ming" to appreciate the spirit of the ritual and music culture, happiness comes from courtesy, sentiment comes from the will, and ancient feelings are the meta keywords of Chinese culture. "Lu Ming" is used in Chinese literature, philosophy, art, and education. The fields of culture, politics, aesthetics, etc. all have the function of cultural genes, and the rites, spirits and joys formed by centering on them have become the Chinese nation's inheritance of thousands of people with its propaganda and politics, changing customs, and gentleness, the spirit of NianLiyue culture.

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