

A Test of Taoist Thought in The Mirror's Edge of Flowers

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Abstract: As a masterpiece of ancient mythological stories, The Mirror's Fate contains rich and complex religious connotations, but the study of the religious and cultural thoughts of The Mirror's Fate is still thin. This paper intends to start from the aspect of Taoist cultural thought, through the analysis of Li Ruzhen's theory of creative mind, to discuss the theme of Mirror Flower Fate, the plot structure of the novel as well as the novel's characters, in order to deepen the understanding of the cultural meaning of the novel.

Keywords: Mirror Flower Fringe; Creative Mind; Taoist Thought

Introduction

Li Ruzhen's name is Songshi Taoist, in the book "The Mirror's Fate", the author has repeatedly called himself "the descendant of Laozi", and it is rumored that this book was taught to him by the Taoist immortal ape, which tells us that "The Mirror's Fate" has a lot of origins with Taoism. "Mirror Flower Fate" mainly narrates the story of Tang Quchen, the fairy of a hundred flowers, and Qunfang, who was relegated to the red earth, went through the trials and tribulations of the mortal world, and passed the high school talent in the women's examination, and finally returned to the origin after the expiration of the earthly destiny. From this, we can see the influence of Taoism's parent theme of "banishing the immortals to cultivate the Way", and the structure of the novel also reflects Taoism's cyclic theory of karma and the unity of heaven and mankind. In addition, from the point of view of Tang Ao's travels and eventual return to Little Penglai, as well as Tang Quchen's search for his father to go to Little Penglai and the characters portrayed, Taoism's "cultivation of Taoism" has been strongly emphasized in The Mirror's Edge.

1. Li Ruzhen's Creative Mentality

1.1 Self-allegorical Creation

As a whole, "The Edge of Mirror Flowers" should be Li Ruzhen's self-allegorical novel. When Li Ruzhen was a teenager, he studied under Ling Tingkan, learning ancient rituals, music and rhythm, calendars, territorial history and other knowledge, and he was very interested in territorial history. In addition, Li Ruzhen had settled in Haizhou with his brother when he was young, and "The Mirror's Edge of Flowers" is a classical masterpiece written by the author on the basis of the local customs, local slang and monuments and historical records in the ancient Haizhou area. The novel involves more than thirty countries, and takes the readers to enjoy the strange people and customs of the Black Tooth Country, the Two Faces Country, and the Dog Fen Country, etc. It shows the author's rich knowledge of overseas territories in an all-round way, and marvelously sketches out a splendid and colorful map of the heavenly wheel.

In the latter fifty pages of the novel, through the depiction of Tang Buchen, the daughter of Tang Ao, and the reincarnated women of the Flower Fairies who took the women's examination together, and the description of various scenes such as books, paintings, zither, chess, poems, rhymes, and all kinds of wine orders, the book shows their profound and rich talents in poetry, lyrics and rhymes, music, and chess, etc. Mr. Lu Xun regarded the book as the most important book in the world. Therefore, Mr. Lu Xun regarded this book as a "work of knowledge" among the "scholars who see talent in novels".^[1]

1.2 The complex of merit and the watery moon in the mirror

The imperial examination system went through the North and South Dynasties, the Sui Dynasty, until it took shape in the Tang

Dynasty, when the monopoly politics based on the bloodline clan relationship began to change the hiring system. "The scholarly people from all walks of life were more willing to prove their abilities and realize their achievements and political ambitions through the imperial examination system. Li Ruzhen is no exception. But Li Ruzhen on the one hand, with the desire of the readers of the pursuit of fame, on the one hand, and because of their own disdain for the eight-legged text, the character is not good at camping, to the middle-aged tired to find no hope of getting an official, it is dedicated to study. Therefore, in the Mirror's Edge of Flowers, Tang Ao sought hard for fame, "repeatedly went to the test, but still a green shirt", and then finally by talent, "even won the scouting flower", but because he had been with Xu Jingye for the sworn brother and was demoted by Wu Zetian as a scholar, after Tang Ao then have After Tang Ao had the intention of "abandoning the red world". However, Tang Ao later retired to Little Penglai, but let his daughter, Tang Xiaoshan, renamed Tang Quchen, to participate in the women's examination. Tang Ao has already left the red world, but he is still obsessed with the idea of merit. This is the author's way of using the character of Tang Ao to express the conflict between his own hard-to-use complex of merit and his transcendent freedom to enter the world.

Xu Xiangling wrote in the explanation of "Mirror Flower Edge": "'Mirror Flower Edge', the color is empty, karma is fixed"; [2] "Mirror Flower Edge" uses the female test to express the author's self-comfort in the disillusionment of the complex of merit and fame, fame and fortune are like the mirror flower and the moon in the water, the empty, impermanent and It is like the moon and the mirror, impermanent and fleeting.

2. Reflection of Taoist Thought in The Edge of Mirror Flowers

2.1 The Novel Structure of Cyclic Return

The Huainanzi - Original Taoist Discipline pointed out earlier: "Heaven is invisible, and the ancestor of things is also invisible. Therefore, there is born of nothing, the real out of the virtual, the Taoist a stand and all things are born." [3] can be seen, "Road" is the origin of all things, the law of nature. Taoist belief "Avenue invisible, fertility of heaven and earth", the Road constitutes the existence of all things, and make the formation of a profit and loss are the law of the cycle of regression type system. This is reflected in the novel Mirror Flower Fate, which is a warning of the back and forth between the immortal and mortal worlds and the hidden words of the immortal machine in the text.

The opening of Mirror Flower Rim reads: "Although the narrative is nearly trivial, the end of the song is to be returned to the right, and obscene words are not recorded. Which is strange and fantastic, all by the group Fang was banished to send its end." [4] This prophecy for the main line of the novel buried ambush. The main character, Tang Quchen, is the mortal body of the Hundred Flowers Fairy, who was banished to the red dust due to her faults, and then went through trials and tribulations with Qunfang, and ultimately followed her father into the Tao of Little Penglai, returning to the original immortal. The ultimate goal of Taoist belief is that people can finally realize the return to their roots and become immortal through virtue cultivation. Therefore, from beginning to end, the novel presents the cyclic structure of "Tao (Immortal) - Everything (Mortal) - Tao (Immortal)" and the mode of returning to immortality. At the same time, there are a large number of hidden phrases in the text that echo with the previous and later chapters to promote the development of the novel's plot. In the fourth chapter of Mirror Flower Edge, it is written that Wu Zetian was drinking and composing poems, and was so excited that she urged all the flowers to open up, and the effect was not as good as expected, and Empress Wu was ashamed, and a small eunuch said, "About all the flower fairies still don't know that the Emperor is coming to enjoy the flowers..... If the Emperor himself gives another imperial decree, tomorrow all the flowers are going to blossom. to blossom tomorrow." Empress Wu listened to these words, seems to touch the past, and no trace. In fact, the Queen Wu is the original Star of the Heart Moon Fox Sifan was sent, and urge the original hundred flowers because of the Heart Moon Fox and Chang'e friendship, so intentionally make things difficult. In the 51st time, the Hundred Flowers Immortal Nun uses "Gathering Heads Mountain" and "Returning Heads Cave" to enlighten her, and then completes the transformation of the Hundred Flowers Immortal. This kind of hidden language in the novel is countless, and all kinds of coincidences and suspense are set up, combining the real and the imaginary, echoing back and forth, with a degree of relaxation, completing a kind of regressive cyclic structure, which is also a reflection of the cyclic theory of Taoism.

2.2 The Characterization of Mortal Immortals in Taoism

First of all, the character of Tang Ao best reflects the ideological proposition of "cultivating truth and seeking Taoism" in Taoism. Tang Ao and his daughter Tang Quchen is different, he is a mortal body, Tang Ao is quick-witted, but like to play in the mountains,

only the name of the show, and then with his father's legacy, the end of the scouting flowers, but by mistake, and was reduced to the show, and then traveled overseas to the small Penglai, a sudden sense of fame and fortune are empty, because of its previous service to the immortal grass, all the way to the construction of virtues, and then into the holy beyond the mortal world, the Taoist Xuexian. This is Tang Ao's double standard of spiritual cultivation and food cultivation, and also highlights the necessity of Taoism's "my destiny lies in me, not in heaven" and the mortal's idea of "cultivating virtue to become an immortal" through Tang Ao's self-behavioral norms and pursuit of the soul.

Secondly, the Hundred Flowers Fairy, who had been relegated to the mortal world due to her faults, was Tang Xiaoshan, the daughter of Tang Ao, who was later instructed by Taoism to rename Tang Xiaoshan as Tang Quchen. As the immortal soul of "Exiled Immortal Cultivation", the character image of Tang Boudoirchen highlights the temperament and character of the immortal family without any step. For example, the seventh chapter of the novel describes that when Tang Quchen was born, "the room was filled with a strange fragrance, neither ice musk, nor sandalwood moments change, and there were even a hundred kinds of aroma." This description of Tang Quchen's personal experience to give the legend of fairy fantasy color. Tang Quchen is alert and smart, versatile in both military and literature, with amazing talent, and in "The Mirror's Edge of Flowers", she has repeatedly reflected the special features of Tang Quchen, who was an immortal in her previous life. For example, in the 48th episode, Tang Quchen and Yin Ruohua both see a tablet recording the deeds of all the immortals at the Weeping Red Pavilion of the Little Penglai, but only Tang Quchen is able to read the tablet, which seems to be a self-taught skill, but is actually a unique feature of the body of an immortal. Taoism believes in gods and fairies, and Tang Quchen's search for her father through filial piety eventually led her to Little Penglai. It was precisely because of her loyalty and filial piety, and her devotion to Taoism, that she was able to bring the Hundred Flowers Immortals back to their origins and return to the world of the fairies.

Lastly, there are also more Taoist characters in the novel. For example, Yan Zi Vivian, the fairy of the Lingxiao Flower, is called "the warrior among women", and in the book, she also presents the image of a transcendent character who is "well versed in the art of swordsmanship at an early age and has long been familiar with the mysterious and mysterious opportunities". She fights for justice and saves people's lives, which is a typical Taoist immortal's embodiment of justice, reflecting the idea of Taoist immortals' cultivation to help the world. The Mirror's Edge of Flowers also embodies the profound connotation of Taoism through some negative characters. For example, in the eighty-eighth episode, Tang Quchen writes "The Fugue of the Heavenly Maiden Scattering Flowers", in which he expresses his ridicule of the "wind and moon", which alludes to Auntie Feng and Chang'e who are in confrontation with the Hundred Flowers Fairy, and "wind and moon", i.e., the wind and flowers and snow and moon, symbolizes the lust, and the novel's ridicule of the wind and moon is the projection of the Taoism's view of asceticism. The novel's mockery of the wind and moon is a projection of Taoism's ascetic view of cultivation.

As a novel in the middle and late Qing Dynasty, Mirror's Edge of Flowers has a great value for discussion and research in terms of its theme and content as well as its artistic ideas. The author writes about himself in a novel, satirizes the reality by imagining a fantasy ideal society, and carries out the Taoist ideology in it, writing that the reality and imagination are like flowers in a mirror and the moon in the water, which corresponds to the "nihilism" of the Taoism, and all is a vain hope.

References

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