

BODY RETURNING AND MIND HIDING: RETHINKING THE CULTURAL SYMBOL CONSTRUCTION OF TAO YUANMING'S IMAGE OF HIDDENNESS

Fei Liu^{1,2}
Khor Teik Huat¹

¹ Faculty of Languages and Communication, Sultan Idris Education University, Tanjong Malim, Perak Darul Ridzuan, 35900, Malaysia (Email: 442819241@qq.com)

² Chinese Language and Literature, Anhui Business College, Wuhu, 241003, China

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Abstract: *Nourished by the reclusive culture of the Wei, Jin, and North and South Dynasties, Tao Yuanming has been regarded as "the ancestor of the ancient and modern reclusive poets", and an outstanding representative of the reclusive culture in ancient China. Questions about the reasons for Tao Yuanming's seclusion and its characterisation have always attracted the attention of researchers, but there is a lack of practical understanding of the characterisation of Tao Yuanming's seclusion and the way in which his image of seclusion is constructed in terms of cultural symbols. From the poetic imagery, the images of wine and chrysanthemum are the cultural symbols of Tao Yuanming's returning to the garden and becoming a hermit; from the poetic content and thoughts, Tao Yuanming's process of seclusion is a physical and mental change of longing for the garden, living in the garden, and enjoying the garden; from the evaluation of the characters of the later generations, Tao Yuanming's image of seclusion is a process of construction from the self-image of writing to the recognition of the later generations. Through the re-examination of poetic imagery, content and ideas, as well as later historical texts and poet evaluations, a new perspective is provided for understanding the formation of Tao Yuanming's image of seclusion in which the body returns to the heart.*

Keywords: *Tao Yuanming; Seclusion; Wine; Chrysanthemum; Cultural Symbols*

Introduction

In the historical development of the ancient Chinese culture of seclusion, entering the world and leaving the world were the life pursuits of traditional scholars. So, was it the pursuit of leaving the world to join the officialdom or the pursuit of seclusion from the world? In response to the above two states of existence, traditional scholars made different choices in different historical environments. Take Tao Yuanming as an example, he was in the Wei, Jin and North-South Dynasties, a period of frequent wars, constant change of dynasties, and the convergence of Confucianism, Buddhism and Taoism. At that time, the winds of pure talk were prevalent, and the secluded and free way of life, far away from the mundane and quiet, was favoured by the scholars of the Wei, Jin, and North and South Dynasties, and the culture of seclusion developed rapidly in the Wei, Jin, and North and South Dynasties.

As a cultural phenomenon of the Wei, Jin, and Northern and Southern Dynasties, the development of hermitage culture involves the acceptance of the image of hermitage, and the prerequisite for the acceptance of the image of hermitage is the classicisation of the image of hermitage. For a period of time, most of the attention paid to the reclusive culture of the Wei, Jin, and Northern and Southern Dynasties has been focused on comparing the reclusive groups and behaviors of the Wei, Jin, and Northern and Southern Dynasties as recorded in the historical records, in order to pay attention to the subdivided types of the reclusive groups and their cultural characteristics, or on comparing the forms of reclusiveness of Tao Yuanming with those of other poets, in order to clearly qualify the type of Tao Yuanming's reclusiveness. Researchers have mostly returned to the historical scene of the hermitage culture of Wei, Jin, and North and South Dynasties from various aspects to study the type of Tao Yuanming's hermitage and explore the reasons for the generation of his image of hermitage, such as examining the historical background and cultural atmosphere of the formation of Tao Yuanming's hermitage from the "Biographies of Hermitage" in the historical materials of the Book of Jin, the Book of Song, and the History of the South, as well as analyzing the process of the classicization of Tao Yuanming's image of the hermitage. However, tracing the process of constructing cultural symbols of the image of the hermitage from the perspective of historical materials alone can only be the starting point for examining the image of Tao Yuanming's hermitage.

In this sense, the reexamination of Tao Yuanming's image of seclusion, and the composition and construction process of the cultural symbols of his image of seclusion has become the main issue of this paper.

Literature Review on Tao Yuanming's Theme of Seclusion

Before exploring the theme of this paper, it is necessary to clarify the progress of the current academic research on Tao Yuanming's image of seclusion. The main progress is as follows:

Firstly, from the perspective of Tao Yuanming's self-reporting of his poems, we find out the reality of Tao Yuanming's secluded life and the characterisation of his secluded image. For example, Hao Meijuan, through a comparative interpretation of the poems of Tao Yuanming, Bai Juyi, and Su Shi, argues that Tao Yuanming belongs to the form of seclusion, i.e., a scholar who secluded himself in the mountains, forests, and fields in order to seek the independence and freedom of his personality, while Su Shi belongs to the heart of seclusion, i.e., he does not detach himself from the career path but also can endeavour to transcend the secular world with a richly poetic mind. (Hao Meijuan, 2018). The Chinese poet Su Shi is a member of the "heart hidden" category. Another example is Mo Lifeng's direct interpretation of poems such as "The Story of Peach Blossom Garden", "The Biography of Mr. Wu Liu", "Returning to the Garden", and "Self-

offering Essay", in which he found that Tao Yuanming's life of seclusion was arduous, but he also showed the world the ideal world of Peach Blossom Garden, and that a truly secluded person is not only secluded, but also more importantly, spiritually secluded (Mo Lifeng, 2015) A true recluse is not just a recluse, but more importantly a spiritual recluse (Mo Tonfeng, 2015). As a matter of fact, the mind recluse is the spiritual recluse, Tao Yuanming, who was detached from the officialdom, gave up more than Su Shi, who was in the officialdom, and the real physical and mental recluse can only be the line recluse? Therefore, for the characterisation of Tao Yuanming's image of seclusion, there is still room for discussion from multiple perspectives, such as the combination of poetic self-description and others.

Secondly, from the perspective of others in the historical texts, it is found that there are two kinds of images of Tao Yuanming: one exists in the Book of Jin, which is only the image of a pure recluse, and the image constructs the narrative with the cultural symbol of wine, and there is the possibility of deleting and integrating the details of Tao Yuanming's life experience; the other one exists in the Book of Song and the History of the Southern Dynasties, which retains the image of a recluse who is loyal to the state and virtuous, but also intends to return to the country. virtues, but also the image of a recluse who intended to return to his hermitage (Tian Enming, 2016). In addition, the Song Shu, Jin Shu, and Nan Shi were written in the Xiao-Liang period of the Southern Dynasty, the Taizong period of the Tang Dynasty, and the late Taizong period of the Tang Dynasty, respectively, which shows that from the Liang Dynasty of the Southern Dynasty to the Taizong period of the Tang Dynasty, there had been a change in the understanding of the image of Tao Yuanming's reclusiveness in the later historical texts, which explains the difference in the tendency of historical writing. In any case, the above discussion of Tao Yuanming's image is based on the analysis of historical texts, neglecting to add the self-referential perspective of Tao Yuanming's poems to the comprehensive analysis, and naturally, the exploration of Tao Yuanming's poetic imagery in the process of constructing cultural symbols is also missing.

Thirdly, from the macroscopic perspective of the cultural background of seclusion in Wei, Jin, and North and South Dynasties, he explores the ideological source of Tao Yuanming's classical image of seclusion. Deng Ansheng points out that Tao Yuanming's idea of seclusion originated from Confucianism, Taoism and Wei and Jin metaphysics. (Deng Ansheng, 2001). Deng Ansheng pointed out that Tao Yuanming's idea of seclusion originated from Confucianism, Taoism and Wei Jin metaphysics. Immersed in such a culture of seclusion, Tao Yuanming became one of the symbolic symbols of the culture of seclusion, and his image of seclusion was turned into a noble spiritual pursuit for later generations of literati and scholars (Huo Jianbo, Xu Jie, 2015).

The above research perspectives are mostly presented as a single direction, the discussion of Tao Yuanming's image of seclusion, the lack of comprehensive direction of the discussion, such as combining the text of Tao Yuanming's poems and other self-explanatory texts and the evaluation of others such as the evaluation of later generations, from the point of view of the Wei, Jin, and North and South Dynasties' culture of seclusion and the poet's life experience, a comprehensive analysis and a clear definition of Tao Yuanming's image of seclusion, and at the same time, sort out the way of constructing cultural symbols of Tao Yuanming's image of seclusion.

Using the Theory of Cultural Symbols as a Research Method

The mastermind of the theory of cultural symbols was the anthropologist Clifford Gilze, who believed that the essence of culture lies in symbols, i.e., culture is equivalent to symbols. In other words, the study of Tao Yuanming's image of seclusion is the study of various systems of

representation or symbols about Tao Yuanming's image of seclusion. From the research perspective of cultural semiotics in the narrow sense, the concepts of symbol circle and cultural text proposed by the school of cultural semiotics aim at digging out the cultural meanings embedded behind them through all kinds of symbols.

To explore the way and process of constructing Tao Yuanming's image of seclusion through diverse cultural symbols, it is necessary to have the premise that there exists a correspondence between various types of cultural symbols, mainly imagery, and the poet's ideological disposition. According to Yang Xiong, a famous Chinese rhetorician of the Western Han Dynasty, "Words are the voice of the heart" (Yang Xiong, 1985, p. 14); Marx also put forward the idea that "style is man" (Marx, Engels, 1956, p. 14). They agreed that the style and thoughts of poems are to some extent the true expression of the poet's personality and thoughts. Then, as "the ancestor of the ancient and modern reclusive poets" (Zhong Rong, Cao Xu, 2011). The importance of Tao Yuanming's poetry in understanding his image of seclusion is self-evident.

Based on this, the exploration of Tao Yuanming's image of seclusion should be built on the basis of various cultural symbols, such as his poetic imagery, poetic content, and other people's evaluation texts. Imagery is the basic element of poetry, the content is the coat of poetic thought, the evaluation of poetry is the re-creation of poetic thought, the author of the poem and later generations of critics as a common participant, the participation of the poet's image of the classic construction is also completed at the same time. Returning to the research object of this paper, Tao Yuanming's image of seclusion. Firstly, the images of wine and chrysanthemum appear in a large number of Tao Yuanming's poems, which are closely related to his life experience and the general environment of the seclusion culture at that time. Therefore, the exploration of Tao Yuanming's image of seclusion needs to be combined with the classic imagery of wine and chrysanthemum in Tao Yuanming's poems; secondly, the content of the poems composed of poetic imagery forms the image of Tao Yuanming's image of seclusion in a picture, and it becomes an important textual symbol for the interpretation of the poet's image of seclusion; and lastly. In order to clarify the type of Tao Yuanming's image of seclusion and to find the real development course of the poet's typical image of seclusion, it is also necessary to combine the comprehensive evaluation of Tao Yuanming and his poems by later critics, so as to re-examine the image of Tao Yuanming's seclusion and the process of constructing cultural symbols of the image of seclusion.

Rethinking the Cultural Symbol Construction of Tao Yuanming's Image of Seclusion

Through the construction of cultural symbols, the process of Tao Yuanming's image of seclusion being accepted and achieving classicisation is a "dynamic process of preserving, adding or subtracting value that is continuous and tested by various forces." (Zhang Yuanke, 2012). This is actually the process of literary classicisation. This is actually the process of literary classicisation, which is an extension of "classic literary works" (Yang Hongcheng, 2017). It is also a dynamic construction of related cultural symbols. Therefore, the study of Tao Yuanming's image of seclusion and its classicisation process is mainly based on the comprehensive analysis of the cultural symbols related to the image of seclusion.

Wine and Chrysanthemum Imagery Participates in the Construction of Cultural Symbols

The imagery in Tao Yuanming's poems and writings is used as cultural symbols for the self-construction of the image of seclusion through poetic self-description. According to the Tao

Yuanming Collection annotated by Lu Qinli, Tao Yuanming's surviving works consist of 125 poems, 12 texts (Lu Qinli, 2018). The poems and writings have a lot of imagery and hidden meanings. A great deal of imagery in the poems and texts is closely related to the image of seclusion, and one of the most prominent is wine.

Wine is closely related to the construction of Tao Yuanming's image of seclusion. According to the statistics of *The Collected Works of Tao Yuanming*, there are as many as 56 poems related to wine in Tao Yuanming's present existence, accounting for more than 40% of the total number of poems (Gao Jianxin, 2003). The wine imagery in Tao Yuanming's poems is very important to him. The abundant appearance of wine imagery in Tao Yuanming's poems not only enables Tao Yuanming to use wine to describe his feelings and send wine to make his mind clear, but also prompts wine to establish a real correspondence with the poet's spiritual world. Wine imagery, as a cultural symbol expressing Tao Yuanming's image of seclusion, is mainly embodied in:

On the one hand, wine is wine itself, and the anaesthetic effect of wine is used to achieve self-protection of life. In the Wei, Jin, and Northern and Southern Dynasties, "the culture of drinking wine has continued" (Lu Xun, 2006). In addition, the ability to drink alcohol not only became an important label for the scholars, but also played a role in self-protection and avoiding disasters. In Tao Yuanming's poetic expression, the official life in the Eastern Jin and Southern Dynasties, in which he lived, was a huge "dusty net" that trapped him "for thirty years" (Tao Yuanming, 2018, p.35). In such a dark world, Tao Yuanming was not necessarily drunk, but just avoided revealing his true feelings between sobriety and drunkenness, which led to trouble coming out of his mouth. Therefore, the drunken Tao Yuanming demonstrates the wisdom of survival: "But I hate many mistakes, so you should forgive the drunken man" (Tao Yuanming, 2018, p. 104).

On the other hand, wine is the remedy for life's sorrows and pains, and wine is used to achieve self-spiritual solace. Tao Yuanming had the temperament of drinking wine from nine to five, "I did not drink more than wine in my life, and I was not happy when I stopped drinking. In the evening he stops sleeping and in the morning he stops not being able to get up" (Tao Yuanming, 2018, p. 106). And in the personal autobiography "Mr Willow biography" in the bluntly exposed, although "sex addiction to wine, family poverty can not always get", but if there are friends and family hospitality drinking wine is "made to drink at all times, the period in the must be drunk" (Tao Yuanming, 2018, p. 194). It can be seen that wine has been Tao Yuanming's daily life. More than that, wine was also used by Tao Yuanming to dissolve the sadness and experience the joy of forgetting, such as "Pan this forgetfulness, far from my worldly feelings" (Tao Yuanming, 2018, p. 93) and "suddenly with a goblet of wine, the day and night happy to hold each other" (Tao Yuanming, 2018, p. 89) said. Wine allows Tao Yuanming to gain a soulful experience of seclusion in addition to the physical seclusion of living in an idyllic garden. Based on this, wine imagery is deeply integrated in Tao Yuanming's poems, and the symbol of wine imagery is also integrated with Tao Yuanming's seclusion realm of returning to the idyllic countryside and concealing his heart in the peach garden, which plays an important role in the classicisation of Tao Yuanming's image of seclusion.

In fact, all people's love for wine stems from their own different reasons. Ruan Ji was intoxicated by wine because of his desire to escape from reality and avoid the pressure and persecution of Sima. Li Bai was intoxicated by wine because it was a way to express his talent and his romantic desire for a career. In contrast, Tao Yuanming regarded wine as the protection of his own life, the praise of nature and freedom, and also as his feelings about the sorrows of life after his seclusion, and the comfort and self-compassion of his own spirit.

Besides, the imagery of chrysanthemum is also closely related to the construction of Tao Yuanming's image of seclusion. Since ancient times, the use of chrysanthemums in wine was a move of the scholar who loved elegance, and chrysanthemum's proud and unassuming nature matched Tao Yuanming's pure and tranquil state of mind, so chrysanthemum's imagery naturally entered Tao Yuanming's poems and writings. Like wine, chrysanthemum imagery not only relieves the pain of life and makes "those who take it live long", but also makes "those who eat it immortal" (Fu Xuan, 1990, p. 353). It is no wonder that Tao Yuanming said, "I am not a man of the world, but a man of the world". No wonder, Tao Yuanming said, "Wine can dispel all worries, and chrysanthemums can help to control decrepitude" (Tao Yuanming, 2018, p. 33), and he also sighed heartily, "Picking chrysanthemums under the East Fence, and seeing the South Mountain at ease" (Tao Yuanming, 2018, p. 92). In this way, the image of a recluse who is far from the world and steadfastly abides by his moral integrity is fused with chrysanthemums, which is understood and accepted by later generations.

Ideological Participation of Poetic Content in the Construction of Cultural Symbols

Taking the content and thoughts of Tao Yuanming's poems and writings as cultural symbols, we can look at the physical and mental construction process of Tao Yuanming's image of seclusion through the tracing of the idea of seclusion to the realisation of ploughing the fields. Whether it is from Tao Yuanming's personal life experience, or the content and thoughts of Tao Yuanming's poems and writings, it is possible to find Tao Yuanming's mental process of seclusion. Specifically, there are the following psychological stages:

One, he longed for the idyll. Tao Yuanming was influenced by Confucianism and Taoism since his childhood, with the ambition of studying and entering the world, and the preference of being close to nature, which was "young and rare, and travelling in the six scriptures" (Tao Yuanming, 2018, p. 101), and "less suitable for the common rhyme, and love hills and mountains" (Tao Yuanming, 2018, p. 35). Therefore, Tao Yuanming, in his career as a eunuch, had a life trajectory of being a recluse at times, and his distaste for the darkness of the officialdom did not fully make him determined to be a recluse. During this period, Tao Yuanming wrote "I am tired of the river and the road, but I miss the mountain and the marsh" (Tao Yuanming, 2018, p. 71) in the face of the long and obstructive life in the officialdom and was caught in the psychological contradiction of choosing between the officialdom career and the idyllic life.

Two, he was living in an idyllic place. In November of the first year of YiXi (405 years), Tao Yuanming completely ended his wandering between cultivating the idyll and serving as an official, and chose to give up the life of an official and formally began his life of seclusion. He envisioned his future life of seclusion in his "Rhetoric of Returning to China (with Preface)":

I looked at the building and ran with joy. The servant boy welcomed me and the child waited at the door. The three paths were deserted, but the pines and chrysanthemums were still there. When I brought my child into the room, I had a bottle of wine. I drew the goblet to drink, and looked at the garden to enjoy my face. Leaning on the south window, he was proud of himself, and he was happy to see how easy it was for him to rest on his knees. The garden is always interesting, but the door is always closed. The door is always closed, even though it is set up. I help the old man to rest, and sometimes I look at him with my head in the air. The clouds are not interested in going out of the mountain, and the birds are tired of flying and know how to return. The view is cataracted, and the lone pines are caressed. (Tao Yuanming, 2018, p. 178)

The poem describes the beautiful situation after the poet's return home, showing his eagerness for the idyllic life, his relief at the warm atmosphere of the family, and his imagination of the future when he can enjoy drinking to his heart's content. The poet's point of view is from the living room to the courtyard, describing the unforgettable scenery, which is in sharp contrast to the filthy official life. He then goes on to express himself in a passage of lyrical discourse:

When I return to my home, I ask for a break in my friendship and a break in my travels. The world is against me, so how can I seek to drive my words again? I am happy to talk to my relatives, and I enjoy the music and books to relieve my worries. The farmers told me that they would have something to do in the west. The farmers told me that they were going to do something in the west field, so I ordered them to take a towel and a car, or to row a lonely boat. They travelled to the ravines, and the hills were rugged. The wood flourishes and the spring begins to flow. The time for all things is good, and the time for our life is restful. (Tao Yuanming, 2018, p. 178-179) The poet extends his viewpoint from the courtyard to the wider landscape, and with poetic strokes, he shows that he wants to be at ease in the fields and enjoy the landscape in time.

Three is to enjoy the idyll. Tao Yuanming resigned from Peng Ze order, really open the reclusive life, his standard of living is still in the stage of small and medium-sized landowners, such as his "square house more than ten acres, eight or nine grass houses" (Tao Yuanming, 2018, p. 35) of the industry of self-sufficiency, in the "planting beans under the Nanshan Mountain, grass Sheng beans seedlings thin" (Tao Yuanming, 2018, p. 37) harvest is not good, does not affect its "liquefy my new cooked wine, only chicken inviting near the bureau" (Tao Yuanming, 2018, p. 38), which is to entertain his neighbour. However, Yi Xi four years (408 years) in June, because of the fire at home, Tao Yuanming was forced to live temporarily boat two years later was forced to move north of the river to find the southern village of Yang, it can be seen at this time, Tao Yuanming hermitage life gradually embarrassed. Even so, he still holds the optimistic attitude of "a thousand years is not known, but forever today" (Tao Yuanming, 2018, p. 85), that is, there is no need to be anxious about what will happen in a thousand years, and it is the truth to be happy in time, to seize the time, and to enjoy the idyllic life at present. During this period, he revealed his true self as a hobbyist who reads, drinks wine and writes articles through the Biography of Mr Willow; and portrayed a picture of an ideal secluded life through the Records of the Peach Blossom Garden. Since then, Tao Yuanming's image of seclusion has finally been realised in the form of a body returning to the heart.

Participation of Evaluation Texts in the Construction of Cultural Symbols Throughout the Ages

The evaluation texts of successive figures from the North and South Dynasties to the Qing Dynasty are used as cultural symbols to explore the process of acceptance of Tao Yuanming's image of seclusion through the perspective of the Other in different historical periods. Based on Tao Yuanming Data Compilation and other related materials, the author collates and discovers the critiques of Tao Yuanming by successive figures from the North and South Dynasties to the Qing Dynasty:

Table 1: Criticisms of Tao Yuanming by successive figures from the North and South Dynasties to the Qing Dynasty

Dynasty	Critique a person's character	Number of reviews	Cultural Symbols Text	Number of texts
Southern Dynasty (420-589)	Yan Yanzhi, Shen Yue, Xiao Tong, Zhong Rong	4	Eulogy for Tao Zhengshi, Song Shu, Biography of Tao Yuanming, Poems	4
Northern Dynasty (386-581)	Yang Xiuzhi	1	Preface to the Tao Collection	1
Sui Dynasty (581-617)	Wang Tong	1	The Sermon on the Middle Word of Wenzhi - The Book of Establishing One's Life	1
Tang Dynasty (618-907)	Fang Xuanling and others, Li Yanshou and others, Meng Haoran, Wang Wei, Li Bai, Han Yu, Bai Juyi	28 (21 in Jin shu, 2 in Nan shi)	The Book of Jin, The History of the South, Returning to Hannan in Midsummer and Sending to My Former Travellers in Jingyi, A Chance Work, A Letter with Wei Jushi, Climbing the Mountain on the Ninth Day, Preface to Sending Wang Xiucui, Visiting the Former Mansion of Tao Gong	8
Song Dynasty (960-1279)	Lin Bu, Ouyang Xiu, Su Shi, Huang Tingjian, Chen Shidao, Wang Anshi, Yang Shi, Chao Zhuozhi, Cai Qi, Zeng Vast, Cai Tie, Xu Yi, Yang Wanli, Zhu Xi, Ao Zhizhi, Xin Qiji, Jiang Kui, Zhen Dexiu, Yan Yu, Liu Kezhuang, Tang Han, Huang Zhen, Chen Mo, Wen Tianxiang.	24	The Record of Reflections", "Staying at the Old Pengze Huai Tao Order", "Poems of Houshan" (contained in Chen Zhengmin's "Retreat and Zhai"), "Quotations of Mr. Guishan", "The Guests of Chao", "Poems of Cai Kuanfu" (contained in Li Gonghuan's "Notes on the Collected Poems of Tao Yuanming"), "Poems of Xiqing", "Poems of Yanzhou", "Preface to Poems of Mr. Xi Xi'xi and Tao", "Poems of Chengzhai", "The Classical Languages of Zhu Zi", "Partridge Heaven", "The Poems of the Daoist Baishi", "Trekking on the Proposed Poems of Huang Yingfu", "Poems of Canglang", and "Poems of Houcun", "Note on the Collected Poems of Tao	20

			Jingjie". Poems of Houcun, Preface to Tao Jingjie's Poetry Collection, Poems of Zhang Shiyuan, Record of Reminiscences, and The Sea.	
Jin Yuan Dynasty (1115-1234)	Zhao Bingwen, Yuan Haowen, Liu Yin, Wu Cheng, Zhao Mengfu, Yu Ji	6	Picking Chrysanthemums in the East Hedges", "Discourse on Poetry", "Picture of Returning to the World", "Supplementary Preface to the Collection of Profound Ming by Zhan Ruolin", "Title of the Picture of Returning to the World", "Discourse on the Biography of Mr. Wuliu", and "Trek to the Portrait of Profound Ming Painted by Zi Ang	7
Ming Dynasty (1368-1644)	Song Lian, Li Dongyang, Li Mengyang, Zhu Dianpei, Xie Hazel, return to Youguang, Jiao Hong, Wang Shizhen, He Mengchun, Wang Wenlu, An Pan, Xu Xueyi, Tang Shunzhi, Hu Yinglin, Xue should be the flag, Jiang Yingke, He Zhanzhi, Wang Qi, Zhong Qing, Lu Shi Yong, Liu Chaozhen	21	Dancing with Titles and Poems by Zhang Dance and Tao, Poetry Talks in the Hall of Huai Lu, Preface to Engraved Collection of Tao Yuanming, Poetry Review of Songshixuan, Poetry Talks in Sihaiing, Record of the Pavilion in Yuran, Preface to the Collection of Mr. Tao Jingjie, Artistic Gobbler, Preface to the Collection of Tao Jingjie, Literary Veins, Poetry Talks of Yi Shan, Poetry Source and Dialogue, Reply to the Governor of Maolumeng, Poems of Yufu, Discussions on the Collection of Tao, Preface to the Collection of Fangshan, Review of Poems by Xetao, Preface to the Collection of Tao and Wei, History of the Taurus, Return to Ancient Poetry, Poems of Mirror, Discussions on Tao.	21

<p>Qing Dynasty (1644-1911)</p>	<p>Gu Yanwu, Wang Fuzhi, Feng Ban, Chen Joming, Wang Wan, Zhu Yizun, Ye Xie, Zhang Qianyi, Wu Siong, He Yisun, Wu Zhantai, Qiao Yi, Shen Deqian, Ji Yun, Zhao Wenzhe, Li Tiaoyuan, Song Dataru, Fang Dongshu, Pan Deyi, Gong Zizhen</p>	<p>20</p>	<p>Ri Zhi Lu (Record of Daily Knowledge), Mushu Zhong Suibi (Essays from Mushu), Ancient Poetry Selection, Canglang Poetry Correction, Cai Beans Hall Poetry Selection, Tao Yuanming Statue Praise, Tao Jingjie Wen (Inscription on the Book of the Deceased Child), Original Poetry, Huan Zhai Poetry Discussion, Discussion on Tao, Poetry Raft, Preface to Tao Poetry Huizhu (Poems by Tao Poetry), Jianxi Poetry, Saying Poetry on First Birthday (Preface to Cloud Forest Poetry), Yao Yaitang Poetry, Yucun Poetry, Minhsiang Poetry, Zhaomie Zhanyin (Poetry of Zhaomie Zhaosai) and Miscellaneous Poetry.</p>	<p>21</p>
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From the point of view of ancient Chinese literary genres, the above texts are mainly in rhyme and prose, of which the rhyme text is mainly in verse, while the prose text has various forms of cultural symbols such as historical biographies, preface, record, eulogy, trek, poetic discourse, and essays. The Tang and Song dynasties are the flourishing period of Chinese poetry, and it is since the beginning of the Tang and Song dynasties that it has become popular to comment on Tao Yuanming with poetry; prose, due to the variety of cultural symbols it contains, was dominated by historical and biographical texts before the Song dynasty, and a large number of professional poetry commentaries, such as poetic discourses, have appeared since the Song dynasty. The intertextual writing of Tao Yuanming's poetry and his personality spirit forms an intertextual relationship with Tao Yuanming's self-writing, which provides a variety of cultural symbols for the construction of Tao Yuanming's image of seclusion and improves people's understanding and awareness of Tao Yuanming's image of being a recluse.

From the successive characters of Tao Yuanming's review of the content of the historical text about Tao Yuanming's writing content, to the life experience of the objective evaluation is given priority to, such as Shen Yao's "Song book - hermitage biography" of Tao Yuanming "weak years of thin official, unclear to go on the trail. Since his great-grandfather Jin Shi Zai Fu, shame to revert to the descendants, since the high ancestor of the king's career is gradually growing, no longer willing to serve" (Shen Yue, 1974, p. 2288-2289) of the life experience for objective writing. As for poems or poetic discourses and other texts, the evaluation of Tao Yuanming is based on subjective evaluation of both poetry and personality, such as Li Bai's "Nine Days on the Mountain" in the Tang Dynasty, which reads, "Yuanming returns to the world, not to be driven away by the world. He was not in a cup of wine, so he was a pastor in his own state. In his poem "Recruiting the white-clothed man, drinking yellow chrysanthemums with a smile" (Li Bai, Wang Qi, 1997, p. 960), he not only pointed out the chrysanthemum imagery commonly

used in Tao Yuanming's poems, but also highly praised his high and pure qualities that do not compete with the world; another example is Shen Deqian of the Qing Dynasty in the "Original Poetry - Speaking of Poetry on the first birthday of the first year of the poem", not only did he praise Tao Yuanming in a high profile, "as a famous minister, at the time of the change of the generation, he wanted to say something difficult to say, and he always sent it. first-class characters of the Six Dynasties", but also commented that his poems were "independent of the rest of the world" (Ye Xie, Shen Deqian, 2010, p. 95).

Vertically in time, since the Wei, Jin, and North and South Dynasties, the Chinese literati of the Tang and Song dynasties have accorded Tao Yuanming an exalted status. The Tang Dynasty was punctuated by poetic commentaries or allusions by poets such as Wang Wei, Li Bai, Du Fu, Bai Juyi, etc. The Song Dynasty was dominated by the writings of Su Shi, Chen Shidao, Wu Zeng, Hong Mai, Zhu Xi, etc., which covered all kinds of poems, annals, poetic discourses, and essays on Tao Yuanming, establishing norms for the study of Tao Yuanming for the next generation, and at the same time opening up a new realm of research for other poets. After a period of silence in the Yuan Dynasty, the study of Tao Yuanming once again reached a climax with the continuous engraving of Tao Yuanming's poems in the Ming and Qing Dynasties, and the proliferation of various poetic treatises, poetry selections, and annals. Since then, the thousand-year-long study of Tao Yuanming has provided a research paradigm for the study of the poet's poetry, i.e., the classicism of the research object creates the endurance of research interest in the later generations, the continuity of the research through the generations contributes to the accumulation of research literature iteratively, and the richness of the research material innovation also promotes the classicism of the research object. Therefore, the construction of Tao Yuanming's image of seclusion and the spiritual qualities behind his image have been slowly accomplished by successive generations of figures in the review texts of various cultural symbols, and ultimately formed a common understanding of Tao Yuanming's dual seclusion of body and mind.

Conclusion

Understanding Tao Yuanming, it is difficult to become Tao Yuanming, has become an important reason for later generations of writers and writers to admire him. Later generations of literati admired Tao Yuanming's philosophy of keeping a cold hut, embracing idyllic feelings and returning to the mountains and forests, but more importantly, they were convinced that he showed a transcendent image of seclusion and the pursuit of the idea of lightening up the natural world. Originating from the profound charm of Tao Yuanming's great poet, the image of seclusion has been precipitated through time, and has become the identity label of Tao Yuanming honoured by scholars of later generations.

It is a new attempt to explore the characterisation of Tao Yuanming's image of seclusion and its construction process from the perspective of the construction of cultural symbol theory. Taking the typical images of wine and chrysanthemum in Tao Yuanming's poems and texts, the contents and thoughts of Tao Yuanming's poems and texts of the later generations' evaluation of Tao Yuanming's person and his poems, combined with the different perspectives of Tao Yuanming's self-description and other people's commentaries, we find that Tao Yuanming's seclusion is not the form seclusion that some scholars believe, but the dual seclusion of body and spirit, which is the realisation of the mind's seclusion and body's return after the seclusion of body, and that in the process of the successive generations' acceptance of Tao Yuanming, he closely combines the poems, wine, chrysanthemum and the poet's seclusion image. In the process of acceptance of Tao Yuanming through the ages, poetry, wine, and chrysanthemum were closely combined with the

poet's image of seclusion to achieve the typical construction of Tao Yuanming's seclusion image. From this, we can see that cross-category cultural symbols are particularly important for the construction of the author's image. Poetry is highly abstract and belongs to the genre of self-description, focusing on refining the typical features of the image; character evaluation is condensed and belongs to the issue of other's description, focusing on the truthfulness and objectivity of evaluating characters. Then, the image of the artist, which has been constructed by many kinds of cultural symbols, such as poems and other people's evaluations, will naturally take into account both truthfulness and objectivity, and become a classic image with more eternal charm. Therefore, in a sense, sorting out the classicisation of Tao Yuanming's image of seclusion has certain reference value for understanding the way and process of constructing cultural symbols of other kinds of artistic images. For example, the qualitative and constructive process of Qu Yuan's image of loyalty and patriotism can be discovered from the poetic imagery and texts created by Qu Yuan and the various textual symbols of Qu Yuan's evaluation by later generations. Similarly, it has certain revelation to the construction of various images and the in-depth study of related cultural symbols in Shakespeare's writing, including Hamlet.

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