

## The Romantic Lords of the Troubled Times --Cao Pi and Cao Zhi as Seen in Poems--

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This paper analyzes and discusses the three categories of Cao Pi and Cao Zhi's poetry: banquets, boudoir, and fairy-traveling, by compiling historical evaluations and recent research results on Cao Pi and Cao Zhi's poetry and combining them with relevant historical records and other materials.

The first chapter analyzes the records and works related to Cao Pi and Cao Zhi's brotherly relationship according to the chronological order. The first section analyzes the relationship between the two brothers in the Jian'an period from the perspectives of "poetry and literature" and "the dispute over succession". The second and third sections analyze the relationship between the two brothers during the Yankang period between Cao Cao's death and the change of Han and Wei dynasties, and the Huangchu period after the establishment of the Wei dynasty, focusing on various issues such as the execution of the Ding brothers, the condemnation of Cao Zhi and the transfer of his title, and then discussing their relationship after Cao Pi's succession. The relationship between Cao Pi and Cao Zhi was very harmonious during the Jian'an period, but Cao Pi's execution of the Ding clan and his condemnation of Cao Zhi after he succeeded the throne had a negative impact on their relationship. Although it was not Cao Pi's intention to persecute Cao Zhi, it did cause Cao Zhi's suffering for various reasons. And although Cao Zhi expresses his dissatisfaction with Cao Pi in his poetry, this dissatisfaction is also motivated by intimate feelings and longing for his elder brother. In summary, the relationship between Cao Pi and Cao Zhi has its ups and downs, but it can be seen that the two brothers have always maintained a deep affection for each other.

In the second chapter, some of the public feast poems of the Jian'an period that can be inferred from the period and background of their creation are selected for discussion. The conclusion is that although the Jian'an's banquet poems are the product of collective creation, they are not all written in the same period, but involve at least four banquets of different times and places. The first is a banquet held in Qiao County in the twelfth month of the fourteenth year of Jian'an, with four poems in total, including Cao Pi's "Poem for Qiao", Liu Zhen's "Four Poems for Cao Pi," one and four, and Ying yang's "Poem of Banquet". The second time is the banquet at Tongquetai and the West Garden in the autumn of the seventeenth year of Jian'an, and the related works include Cao Pi's "Pond of Furongchi", Cao Zhi's "Poem of Banquet", Liu Zhen's "Poem of Banquet", and Ying yang's "Poem on Serving the Banquet of Cao Pi at Jianzhangtai", four in total. The third time is the banquet held in Mengjin on New Year's Day in the twenty-first year of Jian'an, and the relevant work is Cao Pi's "Poem on Mengjin". The fourth banquet was held in the Palace of Ye in the summer of the twenty-first year of Jian'an, and the related works include Cao Pi's "Poem for a Summer Day," Cao Zhi's "Sitting whit Prince", Wang Cang's "Poem of Banquet", and Chen Lin's "Poem for a Banquet," a total of four poems. And it can be

seen that the central character of these four banquets was Cao Pi.

The third chapter analyzes Cao Zhi's poems on boudoir in the Huangchu period. Firstly, it discusses the interpretations of Cao Zhi's boudoir poems by ancient writers, and divides them into two categories: "poems of deserted wives" (representing women who were abandoned by their husbands) and "poems of lovesick wives" (representing women who were separated from their husbands due to war). The main themes and backgrounds of each are analyzed. The tendency to use the separation of husband and wife as a means of chanting about the separation of brothers can indeed be seen in these works, but although the separation of the two brothers was due to the dynastic system and geographical barriers, Cao Zhi's longing for his older brother Cao Pi and his de facto patronage of Cao Zhi, as mentioned above, should not be ignored. Therefore, it can be argued that the parting of the lovesick poems are more representative of the relationship between Cao Pi and Cao Zhi in the Huangchu period than the parting caused by the abandonment of the other in poems for deserted wives.

The fourth chapter analyzes Cao Zhi's poems about the immortals, especially the three poems that were probably written during the Taihe period after Cao Pi's death. From the repeated use of the allusion to Dinghu, as well as the expression of the tendency to die in martyrdom and self-destruction, which also appears in other works, the following conclusion is drawn, namely, that some of Cao Zhi's immortal travel poems capture his willingness to follow Emperor Wendi Cao Pi. Although Cao Zhi was already interested in fairy tales and poems about fairies from his youth, he actively composed fairy poems and changed from simply describing fairy tales and wishing for longevity to putting his thoughts and feelings in fairy poems, probably with the death of Cao Pi as an opportunity. The reason why Cao Zhi compares Cao Pi to the Yellow Emperor in his poems about the immortals is that, for him, his failure to follow Cao Pi to his death was the same as the failure of his ministers to ride the dragon when the Yellow Emperor ascended to heaven. That is why he recites the allusion to the ascension of the Yellow Emperor to express his expectation and fantasy of the post-mortem world where Cao Pi has gone and where he himself will eventually go. Therefore, rather than having faith in the gods and immortals in his later years, Cao Zhi's belief in the world of the gods and immortals is more like a yearning for it, regardless of whether it exists objectively or not.

The above discussion allows for a deeper understanding of the unbroken brotherhood between Cao Pi and Cao Zhi as poets, as well as providing a new impression and approach to the narrative of their relationship.