# Research on the Language Features of Guopu's Shanhai Jing Notes

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**Abstract.** Guo Pu's Shanhai Jing Notes is the earliest annotated text of Shanhai Jing, which language style is unique, and has great value for studying. The research shows that the linguistic characteristics of the annotated text are mainly two aspects: one is the simplicity of language expression; the other is the vividness of language description. The conciseness of language are revealed by pay attention to ownership, like to use analogy, highlight differences, and showed it through modesty and doubt. The visualization of language is mainly embodied in the vivid reproduction of the symbolic features of things [1]. Thus Guo Pu realizes the combination of poet identity and scholar identity and makes the dull academic behavior a creative activity with endless charm. Through the in-depth analysis of the language features of Guo Pu's annotated text, not only can Guo Pu's annotation strategy be grasped in the way of drawing silk and cocoon, but also Guo Pu can have a further deep cognition of Guo Pu.

## Introduction

Guo Pu was not only a world-famous writer in the Eastern Jin Dynasty, but also a famous exegist. Scholars in today's academia pay full attention to Guo Pu's poems and works of great achievement, but little attention has been paid to their literary achievements.[2] Macroscopically speaking, as far as Guo Pu's research is concerned, this is extremely one-sided.

Annotation and literary creation are two main aspects of Guo Pu's academic activities, and the two complement each other and are indispensable. In the process of writing "Shanhai Jing Notes", Guo Pu gave full play to his outstanding ability in language presentation and deduction, and described the contents of the notes in a rhetorical way, which is similar to the creative techniques in his poems and poems. Therefore, the relevant linguistic features of Guo Pu's notes are also of great value, which is of great benefit to the comprehensive understanding of Guo Pu and his poems and Fu works.[3]

In Guo Pu's Shanhai Jing Notes, the descriptive language is mainly embodied in the annotation of famous things. This paper mainly analyzes the features of Guo Pu's annotation language based on the related notes in Mountain Classic.

## Writing is Full of Generality

In the process of annotation, Guo Pu mainly takes the typical characteristics of things as the breakthrough point, according to the different kinds of things, classifies them in a very general style. The specific annotation method is illustrated as follows:

**Focus on attribution.** Influenced by the annotation of Erya, Guo Pu formed a kind of annotation style of re-attribution. In the annotation, Guo Pu often uses the word "class" and "genus" to define the big category of the famous objects and point out the kind of the annotated objects.[4] The following examples are as follows:

To the "Shijiu" in XIshan Jing, Guopu noted "Shijiu, the kind of cuckoo."

To the "Gurong" in Panzhong Mountain of XIshan Jing, Guopu noted "Hui, a kind of herbs."

To the "Qingbi" in Gao Mountain of the second part of XIshan Jing, Guopu noted"Bi, a kind of jade."

To the "MI lu" in Xihuang Mountain ofthe second part of XIshan Jing, Guopu noted "Mi, which is as big as a calfa, a kind of deer."

In summary, Guo Pu's annotation of famous objects is characterized by: through the categorization tips of the brief, evoke a general impression of such things in the reader's mind and obviate directly the superfluous description used to describe the specific appearance of things. In terms of annotation effect, his method not only brings simplicity, but also receives fast and efficient annotation effect.

**Like to Using Analogies.** In annotating objects that are not familiar to the world, Guo Pu uses analogies, by pointing out the general categories to which objects belong to give their macroscopic orientation, thus reducing their mysticism. In addition, Guo Pu annotated the text in a way that looked like a certain one, gave a further detailed description of the shape and appearance of things.[5] Here are some examples from different species, such as beasts, birds, trees and fish:

To the "Lvmi" in Xianyong Mountain of the second part of Beishan Jing, Guopu noted:"Lv is Yu, it looks like a donkey, but its hooves are different. Its horns are like antelope, and it is called a mountain donkey."

To the bird of He in Huizhu Mountain of the second part of Zhongshan Jing, Guopu noted:"It looks like a pheasant, but is bigger than a pheasant, with astringent feathers, and is very aggressive. From Shangdang. "

From the above examples, we can see that through the use of analogy interpretation, Guo Pu has moved some common things that are familiar to us as the object of comparison. The general features of the annotated objects are subtly cited by the word "like", and many elaborate descriptive words are avoided. This writing strategy also molded Guo Pu's representative and general linguistic features.

This kind of language style is also embodied in Guo Pu's "Shan Hai Jing Tu Zan". In the choice of objects, in most cases Guo Pu is dedicated to writing praise for a single thing. For example, when he wrote praises for du Heng in Xishan Jing, he used Xingxing in Nanshan Jing to serve his reasoning. To the Ziyu in Nanshan Jing, he also used this Annotation method. The arguments used by Guo Pu in these two praises are common phenomena. Guo Pu either uses them as contrasts or as analogies.[6] Through this way of reasoning, Guo Pu will be profound, mysterious truth with an easy-to-understand image of the form. In addition, Guo Pu also has a number of things together to write praise. When commenting on multiple things together, Guo Pu either compares things with the same attributes, or compares things with opposite attributes. This is done to ensure that the final compliment is targeted, and try to convey the most abundant information.

**Highlight Differences.** In addition to explaining the macroscopic characteristics of things by means of categorization and comparison, Guo Pu will also highlight the specific and detailed features of things with the help of the turn of mood words such as "but". This annotation method is often used in the annotation of animals and plants, and the key points are not the same.

For animal things, Guo Pu's annotation is more detailed, mainly from the size, length, weight, color or diet, use, specialty, origin, habits and many other aspects of the introduction. For example, to the animal "Yu" in Nanshan Jing, Guopu noted as "Yu looks like a macaque but is larger than a macaque, with red eyes and a long tail. This animal is often seen in the mountains in the southern part of the Yangtze River." The difference between "Yu" and "Rhesus Monkey" is explained succinctly by the short words "big, red eyes, long tail". To the bird of " He " in Huizhu Mountain of the second part of Zhongshan Jing, Guopu noted as "It looks like a pheasant but is bigger than a pheasant and has cyan feathers, very brave and aggressive, until died."

For plants, Guo Zhu mainly focuses on its height, branches, fruits, uses and so on. For example, to the "Ji mu" in Danhu mountain of Beishan Jing, Guopu noted as "Machine wood looks like elm, it can nourish rice field after burning, it comes from Shu Zhong."

In summary, Guo Pu's annotation features are as follows: By using the modal words such as "but" to indicate the turning point, the distinguishing features between the annotated object and the comparative object are highlighted with very broad strokes, so that the exclusive characteristics of the annotated object can be effectively highlighted. The similarities and differences between

familiar objects (objects of comparison) and unfamiliar objects (annotated ones) in the reader's mind are clear.

**Express the Doubts in the Heart in a Modest Way.** In annotating Shanhai Jing, Guo Pu follows a realistic spirit of "knowing is knowing, not knowing is not knowing." For familiar things he will vividly generalize them, but for things that do not understand, the words "unheard" and "unknown" will be used to embody their principles of science and brevity. As Yuan Ke said, "Guo Pu's annotated Shanhai Jing with a sincere and honest attitude." [7]Examples are as follows:

To the "Tufu" in Xiaohua mountain of Xishan Jing, Guopu noted: "Tufu, A kind of jade's name, the exact circumstances are unknown."

To the "Juru"in Yidi mountain of Zhongshan Jing, Guopu noted: "Erya noted there are thirteen kinds of mice.

Tufu, A kind of jade's name, the exact circumstances are unknown. One of them is this kind of mouse, and whose shape is unknown."

As can be seen from the examples given above: Guo Pu 's attitude to the writing of the ink used to write the text is to cherish the gold. If the annotated object has a clear idea, he will use various strategies to explain the characteristics of the annotated object in economic terms; conversely, he will make no secret of his ambiguity.

## Vividly Reproduce the Appearance and Connotation of Things

As mentioned above, Guo Pu mainly uses side and indirect annotation strategy in his Shanhai Jing Notes. In addition, during the annotation, he directly depicts and reproduces the annotated objects in vivid and vivid style, so as to highlight the unique symbolic features of the annotated objects. The representative features of the annotated objects are reconstructed through simple and representative language.[8]

Such as the Tuotuo jin Guo mountain of Beishan Jing, Guopu noted "Its body has a saddle, it is good in the quicksand walking, can travel 300 miles a day, can carry a thousand pounds of objects, know where in the desert can be found spring water." In the note, Guo Pu first used the word "saddle" to vividly depict a typical symbol of camel being different from other animals.

In annotating grass and trees, Guo Pu will write notes according to different tree subjects. For example to the "Zong tree" in Shicui moutain, Guopu noted "The tree is tall, without branches, and leaves are large, and its branches grow on its head, and the solid skin is wrapped in a knot, its bark can be used to make rope, also called palm trees." To those tall trees, Guo Pu is described in accordance with the actual observation sequence from far and near, from the top to bottom. Use few words about the height of the tree, the shape and size of the leaves, the branches and the bark and to unfold in front of the readers. For shrubs such as "cinnamon trees", Guo Pu used the "close-shot" perspective to introduce the words "cinnamon leaves are like loquat leaves, two feet long, wide in inches, fragrant, white flowers, clusters of peaks, evergreen in winter and summer, and there are no miscellaneous trees between them."[9] The length, width, taste and color of flowers, habits and so on are described in detail from various angles.

From the various examples above, we can see that when writing this kind of notes, Guo Pu made a proper and accurate choice of language and characters, and finally linked the "shapes" of the representative and symbolic parts of things. Combine into a complete thing, with vivid, lifelike, energetic words to annotate the object of the "god."

## Conclusion

Through the above analysis, we can find that in his Shanhai Jing Notes, Guo Pu adhering to the idea of seeking truth from facts, realized the combination of his identity as a poet and that of a scholar, and he was engaged in literary creation rather than academic research. On the one hand, he wrote a paragraph of notes into a flexible line of prose, combining all kinds of vivid adjectives and proper function words in a certain order, and constructed a paragraph of concise and architectural beautiful notes. On the other hand, Guo Pu makes great efforts to realize the unity of the form and reasoning

by paying attention to the rhyme structure of four words and six sentences, and writes a sentence of praise into a four-character poem, which makes it have vivid linguistic beauty. After this creative, expressive language reproduction, Guo Pu deduces all kinds of static and uninteresting objects into lifelike multi-facets of life in Shanhai Jing. By combining the simplicity of language with the vividness of expression, Guo Pu turned the dull academic behavior into a creative activity with boundless charm.

## Acknowledgements

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