

Study on Symbols in Poems by Li Shangyin on Flowers

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Abstract: Allusions, especially those condensed into phrases, are also linguistic symbols that can be referred to.[2] Poetry is the most refined language, which must express rich thoughts and complex feelings with the least words. Therefore, it is sometimes necessary to quote ancient stories and idioms in order to achieve “choose objects with similar meanings and invoke past allusions for the sake of the present” [3]. This kind of expression has the function of hint, metaphor and symbol, which can make the reader produce many aspects of association, thus enhancing the appeal of poetry. Each allusion is a small world, if a poem cites a number of allusions, indicating that there are a few small world hidden behind the poem, which virtually increased the breadth and depth of the poetic realm.[4] “Citing allusions” is a positive figure of speech, with no doubt. However, Li Shangyin was good at breaking the original meaning with allusions and bringing forth the new through the old in his poems. As far as the aesthetic of readers is concerned, it is a feeling of novelty and vulgarity. It has obvious influence on the poetics of later generations such as Wang Anshi and Huang Tingjian, for example, as for presenting a handsome man as flowers, previous people often cited Tu Mi by Huang Tingjian as “Tu Mi is white like the color that Mr He wiped the sweat of skin after eating the soup with pies in the ancient time, with a furnace smell after burning Xunling incense in one day.” thinking that it breaks the thinking stereotype of the association of beauty with flowers and forms the aesthetic feeling of defamiliarization. In fact, Li Shangyin's poems on flowers were early as Peony [5-6], Thanks of Cui Ba for Viewing Early Plum and Giving Gift [7].

1. Introduction

With the development of aesthetics, rhetoric and literary criticism in the precarious late Tang Dynasty, Li Shangyin gradually became the representative poet of this period with his sincere and colorful poems with deep feeling and ethereal style. Li Shangyin passed on 609 poems in later generations, of which, there are about 100 poems mostly on objects. This paper took 32 poems on flowers of 55 poems on plants^[1] as the subjects investigated. The imagery in Li Shangyin's poems is usually a metaphor, and the imagery of “flower” is an excellent way. Based on the above reasons, this paper attempted to study and explore the imagery of “flower” in poetics of Li Shangyin from the perspective of symbol and aesthetics, and then carried out multi-aspect research out of the perspective of writing poems based on objects, to explores Li Shangyin's thinking mode of selecting imagery.

2. Let Readers Experience and Imagine with Rich Association and Ingenious Allusions

According to Feng Hao's version, his favorite poem Peony was written in the fifth year of Taihe (832), when Li Shangyin was 20 years old. Its rich association and clever allusions give readers experience and imagination, such as Peony^[8]. There is no word to mention the peony in the poem, but its beauty of its blooming and bashful state, the beauty of its swaying posture, the grandeur of its wealth and beauty, and the feeling of its threatening aroma are brought into full play. There are eight allusions cited in eight sentences in the poem, without the feeling of being polished and the stale, and the implication of the allusions in the sentence describes the peony's various aspects, not repeated but more vivid, as the meaning said in Wen Xin Diao Long·Yin Xiu that “The deep meaning is in the text, and the rest is in the figures of speech. All the feelings are reflected in the

text with figures of speech, the same as change of lines. The advantages of words are shown in the text, so that readers can be charmed and enjoyable”.

The first section of “Mrs Wei” uses the allusion of Nanzi in the brocade, which indicates that “Nan Zi sat upright in the curtain made of fine cloth, Confucius began to salute the north after entering the door, Nan Zi salute to Confucius again, the body in the salute rise and fall, the jade plasant jewelry hit on her body with a sweet clear sound.”^[9-10] Through this allusion, peony seems to have been looked upon and admired of the charming shame. This poem uses allusions as metonymy, which makes the images contain rich meaning. “A pile of silk embroidered bedding embraces the handsome Yue E Jun” uses the allusion that E Jun traveled in a boat. It is recorded in the Shuo Yuan · Shan Shuo that “sitting on a magnificent boat with blue birds on it, E Jun heard a man of the State of Yue singing with his oars. E Jun was very touched, after the music, he heard that someone singing, and he found the singer listening as a pile of silk embroidered bedding embracing.”^[11] And in the “Advocacy and Commentary of Poetry Made in the Tang Dynasty”, it said that “The first description of the peony looks like the kind of amazing of Mrs Han's beauty from the brocade, and the posture of Yu E Jun embraced by embroidered bedding the night.”^[12], taking Nanzi's bright and beautiful pictures in the tapestry curtains and Yue E Jun as the magnificent beauty of embroidery piled up to compare the peony in its early release. The former is the traditionally taking women as the flower, the latter is taking handsome men as the flower, both of which can be original in conception as a pleasant change of atmosphere. With the allusion of historical image, the depth of history is implanted into the meaning of peony, and the beauty of peony is set off. “Wen Xin Diao Long·Bi Xing” stated that “View the oracle of prosperity, euphemism and into a chapter, called the name is also small, the class is also large.”^[13] As the melody, readers enjoy the effect of melody before they understand the ingenious combination of music.

The last section refers to the Nan Shi · on Jiang Yan, which recorded that “Jiang Yan, who lived in Yeting, dreamed about a man named Guo Pu, who said that ‘You have one of my pens for many years, can you come to see me and return it’, after that, Jiang Yan found that he got five color pens. Then, there was no beautiful sentence for his poetry, when people said that his imaginative power in writing has declined.”^[14] Thus, the aesthetic quality of sensory rejuvenation and situational discovery is shown to the extreme, and we seem to have experienced a gorgeous sensory journey into the mysterious world of flower spirits.

3. The Conventional Meaning of Allusions

For another example, the poem Plum Flower said that “That half makeup of Concubine Xu has married for a long time, but she still used white jade for decoration.”^[15] This allusion was from Nan Shi, “Ji Jijiang, one of attlastants of the Emperor Yuan in the Liang Dynasty was handsome, and Concubine Xu slept with him again. Ji Jijiang often sighed, ‘Although She is old, she is still affectionate.’”, which is the conventional significance of allusion about Concubine Xu. Therefore, both Feng Hao and Zhang Caitian were stuck in this allusion, they firmly believed that Concubine Xu has been married, so that they left the Linghu's house and went to the other shogunate. “She still used white jade for decoration, that is, she still makeup to make others happy.”^[16] However, in fact, there are many suspicious points, “She still used white jade for decoration” means that she still wanted to please others, which is different from that “she is still acracholia”, which should not do the things sticking to the sigh of Ji Jiang. And the first six sentences are not involved in Linghuchu, how can it be said to decorate? If the last section is concluded like this, it is too abrupt. Therefore, Liu Xuekai and Yu Shucheng said that “The last section of the poem is about Concubine Xu, who has been married for a long time, about the shogunate, which contains the feeling of being down and out. However, the turning point of the word “still” is quite obvious. After careful consideration, one part of the last sentence shows that she liked making up (in the past, she liked white, and later, she still made up with jade as her hair ornament), and the one part shows that she still liked making up, which is the same as the statement in “Li Sao” that “I like to practice alone.”^[17] It is evident that the righteous can do things without doing them, so that the allusion language is often brought into

play and reformed. This article completely abandoned Concubine Xu's loss of virtue, and regard it as a symbol of beauty. Otherwise, it is not the original intention of the poet that the imperial concubine is self-symbolized and self-blamed.

4. The Effect of Extraordinary Allusions

On the other hand, the contradiction gap between the general language symbol and the reference must also exist in allusions. Therefore, due to the author's disagreement, simple poems on flowers can be extended to reproduce the effect of meaning, forming tension. However, it is certain that a large number of allusions are the first meaning of Li Shangyin's unique artistic style. For another, breaking the conventional meaning of allusions and using stories in reverse is the second meaning of Li Shangyin's allusions. As Yuan Zicai said in the Qing Dynasty, "A poem is precious when it is overturned."^[18] In Li Shangyin's poems, this kind of effect can be achieved by surprise.

5. The Contrary Proposition in the Operation of Mythological Thinking

Taking the fairy allusions used most in his poems as an example, mythology is basically to make the world's imperfections, and to transclast reality through the function of spiritual compensation, such as immortality, eternal youth, character of abundance and abundance, and special power shows that The mythological system, whose compensatory significance to the incomplete and limited life was originally consummation, has been repositioned by the humanized imagination. The characters and plots are stained with the secular color and form a deeper defect. Embedding the myth into the frame of the real world will result in the contrary proposition that goes against the operation of general myth thinking. The differences can be compared as follows:

General reference mode of thinking operation:

Life's Defect - Pursuit and Transclastence - Transformation and Perfection

Li Shangyin's thinking mode of using allusions:

There are mythological consummation - the transfer of human imagination - the deeper regret of eternal robbery

This has formed the deep meaning of "story counter-use", which is also an important reason for its poetic purpose, euphemism and implicit style, with complex interpretation and infinite tension. Therefore, his poetry has a unique implication and condensed, thus increasing the artistic appeal.

6. Li Shangyin's Poems on Flowers Open Up Many Possibilities of Sensual Feeling

On the one hand, Li Shangyin's poems on flowers inherit the characteristics of the poems of the six dynasties. They can not only "experience the object", "build the object", but also describe various possibilities of sensory feeling with their keen and delicate feeling ability, awaken the readers' sleeping senses and rigid feelings, and reveal to us a profound and meaningful spirit or artistic conception. On the other hand, combined unique aesthetic standard and to deep into the poet, personalized way of observing things, in different flower image projection, rendering, corresponding to each other with affection, tossed out of self awareness and reflection of life, or show of love and beauty care for, attached to mournfulness disillusionment, or expressing their hinder, official career bumpy tragedy.

Taking the poems on flowers as the objects is because of the unique color, fragrance, style and charm of flowers, and The associations of flowers are colorful. The poet has infinite imagination space and can be expressed. The important reason is that the glory and withered of flowers are with people's life and death, the rise and fall of things, and can always arouse the poets' subtle inner sympathy and common feeling.

In addition to the use of various sensory characteristics to describe the characteristics of flowers, to show its unique style and meaning, the poet also uses a variety of sensory experience interleaving, blending, to show the poet's inner feelings and thoughts, this way of statement is highly synesthetic. As Qian Zhongshu said: Ordinary three senses of eyes, ears and nose also each have or not and

forget each other, which is “feeling together” That is, such as flowers, its shape and color into the eyes, touch the breath of the nose, can move the sound to be weighed.^[19]

7. Conclusion

Between trance, as if to say the infinite mind of the world, subtle, deep, beyond description. “Flower” is like the brocade in the untitled, just a medium, a projection of the mind picture, a symbol of the inner world of affection. Through this object specially invested by the poet, it constantly lead the reader to charge forward, make people immersive, infatuated in a variety of unique sensory experience and taste and sense of hair! It will lead us through the passage of history and the valley of the soul to the mountains, hills and valleys in the heart of poets.

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