



On the Change of Sorrow in Li Qingzhao 's Ci

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Abstract. Throughout the history of Chinese Ci, which is a distinct form of poetry, there are lots of lyricists who wrote about "sorrow", but Li Qingzhao's Ci works are the only ones who are famous with a female perspective. Her life spanned the Northern and Southern Song dynasties, which has undergone greater changes. Hence in her different periods, the works obviously present different styles. This article discusses Li Qingzhao's works from various aspects, such as rhythm, imagery, and wording. This essay will use the method of analyzing imagery and combining it with historical background to develop a specific discussion. Through the analysis, it can be seen that sadness is by no means simply divided into two parts: the sorrow of early thoughts and the sorrow of family and country in old age. Instead, as she grows older, it shows a light leisurely sorrow in her youth, gradually growing into a heavier sadness and finally turning into melancholy pain.

Keywords: Li Qingzhao, Ci, Sorrow, Imagery

1 Introduction

Chen Yinke once said, "The culture of the Chinese nation, after thousands of years of evolution, is the most created in the era of Song"^[1]. Ci refers to a distinct type of poetry that flourished throughout the Song Dynasty. Song culture in the history of the status of Song Ci is good at expressing sadness, and Li Qingzhao is especially prominent, one is dependent on the Song Ci itself, which is rich in strong feminine literary qualities and the words of previous generations of men for the boudoir Ci. Li breaks down gender barriers by creating literary word which expresses women's distinct spiritual journey. Moreover, Li's life spanned the Northern and Southern Song, and she experienced imperial court disputes and dynastic changes. She felt desolation after experiencing happiness^[2]. Her works are mostly based on real life and express her inner feelings, so her works have also become one of the historical materials for the study of her life experience and inner style. According to statistics, Li created 45 pieces of Ci works in which a sequence of "sad" terms like "sadness", "damage", and "tear" substituted for "sorrow". The vocabulary related to melancholy appeared a total of 17 times^[3].

This paper will combine Li's works and biography to explore the imagery and emotional differences of Li's sadness in each period. Currently, most of the existing studies on the sadness of Li's Ci are simply divided into maiden's sadness and family

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and national sadness. Their typical representative works are chosen to be analyzed a little bit, and the rest of the generalizations and references to the rest of the words in her life are few and not detailed enough. There are more than twenty English translations of Li's works. The one chosen for this paper is that Jiahui Cheng improved on Yuanchong Xu's translation due to the author believes that the translation of this version not only takes into account the expression of the content expression of works but also pays more attention to the translation of the imagery and emotions, which is suitable for the understanding of the thesis on "Melancholy" in this paper.

2 Sorrow in the Boudoir

Although the details of Li's mother's testimony are still controversial in history, her father, Li Gefei, as one of the "Su-Shi's Later Four Disciples", is recognized by history, whose thought to a certain extent breaks through the "deny self and return to propriety" advocated by neo-Confucianism at that time. He was a great admirer of truth and individuality [2]. Her parents' avant-garde ideology provided Li with a relaxed and democratic environment in which to grow up. Li Gefei did not believe the statement "talents is not a female's business", which was popular among people at the time, but instead to recognize the daughter's talent to feel smug. Therefore, Li did not experience much oppression of feudalism for women in her childhood. The enlightened and relaxed educational environment nurtured her frank and bold character, so readers cannot read the difficulty dispelling melancholy in her early works but more of a young girl who is full of curiosity about all things and who is at a loss end of the daily the childish sadness that is shown when she is exploring the world.

The works "Rouging the Lips" and "Like a Dream" are typical scenes of Li's life when she was young. The sadness in these works is not obvious, but only the shyness of a young girl who sees a handsome juvenile when she first awakens of love and the image of a playful in her youth. However, in "Rising Silk Gauze in Brook·Cozy Spring" and "Rising Silk Gauze in Brook·In Deep Green", readers can already feel the faint sorrow of a young girl who is beginning to have affairs of the heart [4,5].

According to the "Commentary on the Complete Works of Li Qingzhao", the two works mentioned above are also her early works, both of which are about spring scenery but not as vibrant as other lyricists. The first one uses such imagery as "lingering fog", "the dusk", "sparse rain" and "heavy shadow". A picture of lonely dusk with dark color and a gloomy scene is shown. The "swing" in "Rouging the Lips" is a resting place where one can lean on the hand after playing; the "swing" in "Rising Silk Gauze in Brook·Cozy Spring" is a lonely corner where no one cares about in the rain. "Rising Silk Gauze in Brook·In Deep Green" is often suspected by later generations to be the work of Ouyang Xiu, in which the first two lines, "Hidden in spring's deep green is the courtyard with idle window, curtains still closed in heavy shadow", are similar to Ouyang Xiu's work "Butterflies Lover Flowers - Deep", "Deep, deep the courtyard where he is, so deep It's veiled by smoke like willows heap on heap, By curtain on curtain and screen on screen." In the image portrayal, there is indeed a similarity. The first line "Mountains afar hasten dusk to fall with no delay", is come from Tao Yu-

anming's "Ah, Homeward Bound I Go!" The original sentence is "There the clouds idle away from their mountain recesses without any intent or purpose". Moreover, followed by the sadness of "the pear blossoms will helplessly wither and fade." The word "sorrow" is not mentioned directly throughout the whole piece. It is enough to imagine a subdebutant standing before the window, frowning her eyebrows and sighing in a low voice. The light sentiment of idle sorrow is not conveyed in words but can be understood. Indeed, the sadness is more of a young girl's expression of inner loneliness. It is also the sadness of people who love and cherish flowers when they see beautiful things wither. The readers can touch the sentimental sadness that is more obvious in "Like a Dream - Last Night". For a sixteen or seventeen-year-old girl, spring is undoubtedly amorous and romantic. Li is more than near without trouble, far without sorrow. She should be wearing a flying skirt and wantonly feel the swaying of the spring rain. However, considering the somewhat drunken and restless appearance of the begonias that remained late at night in the courtyard, she could not watch the begonias withering with her own eyes and could only ask the maid warily. It seems to get a hint of certainty to dissipate the sadness in her heart. However, the naive maid is not as sensitive and sentimental as Li, "The begonias look the same for certain" seems to dispel Li's worries, but in fact, it adds a lonely sorrow that no one understands her emotions. However, she not only just put the imagery together through the stacking but added her imagination to the monologue in the original poem and put it into the dialogue of the life scene, which made the quiet spring scenery, like a pool of water, quite smoky and full of poetic feelings. The phrase "The leaves flourish but the flowers wither (Chinese literal translation directly: green, fat, red, thin)", which are relative to each other, gives the reader a colorful impact on the visual imagination but also inadvertently reveals the change of seasons brought about by the sadness of life's easy to pass away and cannot retain the powerlessness of youth^[4].

Obviously, most of Li's sorrows were some adolescent sensitivities brought about, difficulty in expressing the affairs of the heart, is a little bit of hazy idle sadness in freedom. It is suitable to describe her as "young people do not know the taste of sadness, in order to create new works expression of melancholy intentionally." "Sad but no hurt, sorrow but no pain" summarises her early sadness.

3 Young Woman's Sorrow

3.1 Parting from Husband

Li Qingzhao's early Ci works, although there is written sadness, it has not yet experienced the world's ups and downs, is not enough to touch people's hearts. After the time of sedimentation, it becomes more resonant with people. By order of her parents, Li was married at the age of 18. Her husband, Zhao Mingcheng, was the third son of Zhao Tingzhi, an official of the imperial court, and both of them were good at poetry and liked goldsmiths and cultural relics^[6]. So regarding Li, the marriage was an additional spiritual solace. Furthermore, Zhao was still a student, so they had to endure a long separation. She was, therefore, no longer experiencing abstract sadness during this time; rather, she was experiencing sadness for time and nature, which later changed

into sadness over her husband's decision to leave for college. He could only go home on the first and fifteenth days of each month for a short gathering with his wife. The sweetness and warmth of a long reunion would always make the longing for each other even more unbearable on the days of parting, and thus the sadness in the works became heavier.

The "History of Song" evaluates Li as "(whose) poetry and writing are especially praised in the era". Li is most different from others and is good at capturing the moment, and her Ci rarely has great vigor. Some lower their eyebrows and raise their heads in a split second of joy or sadness. In her pen, all the inconspicuous existence can be the content of the words. When her husband is with her, she is "After the Sheng pipa she plays; Before the mirror, she does a slight make-up and prays". When her husband has left for a long time, everything becomes tasteless, and she writes, "West wind rolling up the curtain at this hour, You'll find me more haggard than a yellow flower!". Twilight evening, clouds rolled, enjoying the wine; this is a cozy and comfortable life, but due to the separation from lover during the Double Ninth Festival, feel "Thin mist and heavy clouds gloom the endless". Therefore, when the west wind rolled the curtains to see the yellow flowers outside the window thin, even sighed up for herself more emaciated than a yellow flower ^[4].

In "Getting Drunk in Flowers' Shade", there is a hint of euphemism and shyness when expressing the sadness of longing. "A prune of plum" is an undisguised direct reference to the fact that her husband's long-distance trip has brought her sadness from the bottom of her heart. In the works, she wrote, "When wild geese fly back for the night, My bower has been drowned in the moon light. Flowers fall, when water flows. The same moon brings us two far apart more woes." Waiting in the blooming and falling of flowers for a long time to no result, this sadness has just fallen from frown down, but again uncontrollable from within. It proves the aforementioned that Li is good at writing the "moment" of the re-confirmation.

Rumor has it that "Rising Silk Gauze in Brook: Applique on the face, she smiles like a lotus sweetly" was created in Li's girlhood on the love of marriage fantasies and expectations. Some people say that this was her and Zhao when they were in love, the specific reality and the year cannot be examined, but the "eye wave", "pampered hate", "the flower shadows dancing in grace", and more can be sure that this is a work depicting love. "Full of charm is the amorous expression on her face; Only by the letter can she send him her love bitterness." The word "pampered hate"(the translation version ignores this detail) was created by herself, and the hate here is very different from the emotion of "Jade Thin Sandalwood Light Infinite Hate", which carries the obvious implication of coquetry. "Shortened From of Lily Magnolia Flower" is a kind of complaining emotion very similar to that of "girls' face is not as good as flower face", which is not really hate or fear, but expresses the worry and sadness in one's heart for her husband's praise of flowers and neglecting herself, such sadness can only be regarded as a boudoir interest when comparing with the separation sadness mentioned in the previous section. However, it can also be regarded as a difference between the sadness brought by post-marital life and that brought in by early sadness ^[7].

3.2 The transformation of life

Calm life was soon broken, Li Gefei because of the imperial court dispute and was relegated, Li Qingzhao's father-in-law Zhao Tingzhi coincidentally for Li's father's opposing parties. The earliest Zhao and Li married in 1101. On the grounds of the implementation of the policy of neutrality, the partisanship tended to be calm, but now the partisanship flared up again. In the face of the blow suffered by her father, Li Qingzhao asked Zhao Tingzhi for help but was refused; Li Qingzhao angrily wrote a poem to attack Zhao Tingzhi's disregard.

The changes in the family did not affect the harmony of marriages, which for Li is a great emotional relief, but the future is unpredictable. "To the Celestial Court, a proposal was made in the morning and then banished eight thousand miles away in the night" is considerably common. Due to the situation change, Zhao Tingzhi soon got lost in partisanship and was forced to resign a few days before he passed away. The Zhao family has also been got caught up in the matter of the disaster. Eventually, Li Qingzhao moved with Zhao Mingcheng to his hometown in Qingzhou, where they spent nearly ten years together without the trivial and complicated disputes at the imperial court. Although later generations have always glorified the love between Zhao and Li to the end of their lives, the couple's relationship was also estranged in the later stages, as analyzed by historical sources and works ^[2].

The "Tune of Fenghuangtai Shang Yichuixiao " was also written when Zhao Mingcheng was about to leave to express her reluctance to part with his husband ^[5]. However, in contrast, in the early works, there are no longer contains expectations of reuniting with her husband. The original text mentioned. "Hence, when looking far, new sorrow will double my yearning for your return." The word 'new' indicates that the current sorrow differs from past sorrow. Combine the two allusions directly translated as "Wuling distant" and "fogging valley buries the Qin Tower" in the work. Li Qingzhao has feelings for her husband's gradual disregard for herself.

The "Tune of Butterfly Lovers Flower" was written in the autumn of the third year of the Xuanhe era (1121 A.D.). Zhao Mingcheng went out to Laizhou to serve as an official for many years and did not return at this time. Li finally decided to go to Laizhou to look for Zhao. She wrote this poem to her sisters and relatives on the way. From the words "sun pass", "lonely inn", "farewell" and more, readers can resonate with the heavy melancholy that cannot be relieved. Based on past works, it is not difficult to see Li Qingzhao's dependence on her husband ^[8]. As the frequency of letters from Zhao decreased, she certainly realized that they had probably become estranged, which is why she had the sentiment of "mountains high and rivers far away, Listening lonely to the drizzling rain, in a lonely inn". According to another poem called "Feelings", created by Li Qingzhao during the same period, Zhao was not only busy with official duties during this period but also very likely had a concubine. Due to Li's horizon and the enlightenment of the era, she will not tolerate her prolonged immersion in trivial matters. Based on many years of tacit understanding of companionship, this sorrow was soon replaced by the collection of gold and stone calligraphy and painting of the beautiful life together with her husband.

4 The Sorrows of Family and Country

4.1 The Beginning of Southern Crossing

If the days of tenderness and sentimentality nurturing are idle sorrow, the disintegration of life is the realization of sadness. Due to the Northern Song Dynasty, the upper class put mental pursuits above material arts, and most officials were not enterprising. Danger has been shrouded in a mask of superficial prosperity for a long time. People do not realize that the Northern Song Dynasty, like the great period is about to fall. Based on the entire history of the Northern Song Dynasty and literary works, almost no one laments the country's impending collapse. At that time, scholars of the whole social upheaval lacked a certain degree of sensitivity and foresight^[2].

In the second year of the Jingkang Period (1127), the Northern Song dynasty was destroyed in February. In March of the same year, Zhao's mother, Guo, died in Jiangning City. According to the ancient system, Zhao must resign to go to Jiangning mourning, lasting at least 3 years. However, the Northern Song emperor was captured at this time. The Jin tribes established a regime stationed in Kaifeng, and the northern war situation was fierce. Zhao and Li had to stay in Qingzhou because many gold and stone artefacts could not be transferred rapidly. Under pressure, they decided to go southern crossing separately. The dynasty changed, cultural artifacts were destroyed, and people were forced to escape shortly after the capital was taken over and the emperor was arrested. A series of major changes brought about by the sadness makes Li emaciated. The works she wrote down after the southern crossing added to the hidden pathos created in the middle.

"Tune of Partridge Sky" and "Tune of Fairy Descending on River" as examples. According to studies, the former was written in the second year of Jianyan (1128), and the latter was written in the third year of Jianyan (1129); both were created after the southern ferry^[4]. "Tune of Partridge Sky", though there is a sadness about the author's experience, is more about her open-mindedness and comfort towards herself. However, this optimism has completely disappeared in the latter.

At that time, Li Qingzhao followed Zhao Mingcheng in Jiangning, the third year, because the Southern Song Dynasty was built initially. They are busy with affairs and be away from home. Her husband did not want to appreciate poems with her like past. Li Qingzhao can only let her melancholy in the time of the years wear down.

During that era, she navigated through moments of tears, experiencing both gains and losses. The artistic creations of this period encompass a profound sense of homesickness characterized by a pervasive decadence. Regrettably, the decline in quality of life did not find its conclusion here but continued to worsen alongside the fragmentation of families and the country's deteriorating state.

4.2 After the Death of Her Husband

After the death of her husband, Li Qingzhao wrote a funeral oration to Zhao. The overall text of which has been lost, leaving only the remnants of the following lines: "In the middle of the day, the bright sun sighs for the cleverness of Sir Pang; the fortified

city falls by itself, sinking the sorrow of for the widowed woman deeper". (See Li Qingzhao <Sacrifice to Zhao Huzhou Wen>) In the face of her husband's sudden death, Li Qingzhao's last spiritual pillar was also completely broken. Since then, her style of words is no longer the joy of youth or open-mindedness in the middle-aged, replaced by the endless sorrow of the country's demise.

The first two lines of the word in "Tune of Nangezi" convey emotions through scenery description. Moreover, the third line writes about "tear". In the aforementioned "Tune of butterflies love flowers", one of the lines is "Tears wet the silk dress with rouge and powder stain", which are both about tears and written by the author when she is in low spirits. The husband is still by her side, and the author has not yet left her hometown. When creating the former, the author has heaven-divide with her husband and is far away from her hometown. She was still wearing the same silk dress at this point. Things remain as ever, yet someone is here no more.

In the later "Tune of Wuling Spring", Li Qingzhao wrote directly that she is afraid the small boat cannot carry many sorrows. Li Qingzhao's earliest sadness is abstract because she does not know why she is really sad. When she sees the flowers fall in front of the garden, she is also sad, seeing the clouds and mountains out of the mountain also fall into sorrow. In short, the girl's sadness does not need causes. Later, her melancholy gradually became concrete, mostly related to separating from her husband. In this period, the melancholy has become abstract again. However, the difference is that the abstraction here is too much to express. The author visualizes emotions through metaphors which shows her high literature creativity ^[5].

Li Qingzhao has confirmed well that all scenic descriptions involve emotions. For instance, "Tune of add words Chou Nuer" that she created in her later years. The initial sentence uses a rhetorical question. It seems like they have a grudge but also a query. Subsequently, she wrote that the plantain leaves followed the upper. The plantain tree is unique to the South, and the rain hits the plantain and the sycamore leaves, inevitably causing people to be sad about the situation. Even if people were born in the South, it is also inevitably sentimental, let alone living in exile! Naturally, the sound of the rain falling banana leaves extremely maladapted. So she wrote that "the pitter-patter strike at a northerner's heart with sorrow".

The whole piece of double rhyming, mixed art and literary attainments are quite high^[2]. However, the same is also a rhyme for expressing sorrow, "Tune of Shengshengman" can also be described as one of her famous works. Suffering the loss of life has long been full of confusion and pain; the romantic of the early years of straw raincoats looking for poetry is transformed into the bleakness of the present evening: "Where is the home for soul? When it is all bleak and cold, With tears of grief and woe?" Seven groups of superimposed words in the original work combine both musical beauty and architectural beauty. Emotions progress layer and layer ^[9]. Progressively, from embarrassed and confused to the ultimate self-pity and self-mourning. Hence, the author wrote about the "wind rush, geese passing, yellow flowers piled up" and more. The author can only feel the unnamable and unrelieved bitterness; a thousand words cannot say all the sadness. At the end of the sentence, "Wretched is this moment in hell; What just a word 'sad' can tell!" Sorrow is the keyword of the Ci. Melancholy is the word of the Ci, and it is also Li Qingzhao's summary of her biography, which is not

only Li Qingzhao's sorrow for her own country's destruction, family's death, and husband's death, but also the sorrow and pain of the whole era ^[10].

5 Conclusion

Li Qingzhao's sadness does not come out of thin air, and not make a fuss about an imaginary illness. Every kind of sadness is based on her suffering and loneliness. Hence her sadness will have different connotations following the changes of the times. The tortuous life experience sharpened Li Qingzhao and gave her works more contemporary meaning and national sentiment. According to the above research, it can be judged that the style and content of Li Qingzhao's works changed due to the change in the background of the times and the experience of personal experience. Therefore, when appreciating the content of the works, readers should be clear about the historical and cultural background and the author's personal experience. However, due to the limited length of the text, this paper cannot discuss all the works of Li Qingzhao in detail and only selects the works with typical contents of each period for research. Moreover, the text analyses the imagery due to the limited personal knowledge and research ability. However, it does not explore the reasons behind the author's creation based on lexicographic metrics, hoping that the author can continue to further his studies and have a new exploration and understanding of this field.

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