



Textual Linking and Visual Narrative Strategies in the *Book of Poetry - Zheng Feng*

Wenyan Li*

Zhengzhou University, School of Humanities, Zhengzhou 450001, China

*17861075579@163.com

Abstract. The Book of Songs has a high status and far-reaching influence in the history of Chinese literature. Among them, Zheng Feng is mostly poems expressing the love between men and women, and the poems are related to each other, and the overall content of the text has the consistency of thematic ideas. Taking Zheng Feng as an example, this paper borrows the theory of textual linkage reading to explore the connection between the poems in , rearranges them from the perspective of textual understanding, forms a linkage reading text with a complete plot, and gives strategies for visualising the narrative. In order to explore the correlation between the Book of Poetry and visualisation technology and the feasibility of traditional poetry dissemination through cross-media means, so as to try to develop a new path for inheriting classical culture.

Keywords: poetry, textual associations, literary visualisation

1 Introduction

As one of the peaks of Chinese literature and art, the Book of Poetry is rich in beauty. Most of the poems are accompanied by music, and the winds, elegance, and odes are categorised according to different musical tones, which determines the inseparable and close relationship between poetry and music. Ancient poetry had not yet become a spontaneous literary creation, often presenting a trinity of poetry, music and dance. Poetry is the expression of one's will; song is the singing of one's voice; and dance is the movement of one's face. Therefore, the Book of Songs contains a large number of song and dance colours [1]. In recent years, some scholars have recognised the form of music and dance in the Book of Songs and attempted to link it with classical music and dance, to integrate poetry, music and dance, and to restore the original appearance of the Book of Songs, so that it is no longer presented as a stand-alone text, but as a comprehensive art that integrates classical music and dance.

In recent years, visualisation technology has been developing rapidly, and has been widely used in archaeology, museum, archive, architecture, medical treatment, machinery manufacturing, criminal investigation, military and other fields. Mr Wang Zhaopeng suggests that "visualisation will be an inevitable trend in future literary research, and will become a new academic growth point in literary research." [2] At

present, there are already many studies in the academic world that apply visualisation technology to literary works. One of the important representatives is the trial launch of the Tang and Song Literature Chronological Map at the end of March 2017, which was produced under the auspices of Wang Zhaopeng, a professor at the School of Literature and Journalism and Communication of Central South University for Nationalities (CSUN). The map, which took five years to produce and involved more than a hundred people, has attracted widespread attention in the academic community. In addition, there are also scholars who try to present poetic imagery graphically through the use of visualisation techniques. For example, the article "Research on the Construction of Landscape Poetry Knowledge Mapping under the View of Digital Humanities - Taking Parrot Island Poetry as an Example"[3] jointly published by scholars such as Linxia Gao, Shubin Zhou, Hong Zhou, and Qiang Zhang introduces the imagery of landscape into the construction of knowledge mapping in the field of poetry; and the article "Knowledge Reconstruction of Poetry Based on the The article "Visualisation Study of Lyricist's Spatio-Temporal Emotional Trajectory Based on Knowledge Reconstruction - Taking Xin Qiji as an Example"[4] breaks the phenomenon that traditional scholars of humanities emphasise "time" but not "space" in the study of lyricists. The article breaks the traditional humanities scholars' emphasis on "time" but not "space" in the study of the poet, and presents a static and dynamic multi-dimensional presentation of the poet through the visualisation method.

All of the above studies are based on the initial transformation of textual narrative to image narrative, and the use of modern film and television technology for cross-media communication narrative of traditional culture is also a necessary visualisation means to pass on traditional culture. Successful cases such as "National Treasure", "China in the Canon" and other CCTV documentary releases have won public acclaim. Through this way, traditional poems are known to the public, and literary texts are no longer exhibits on the shelves, but popular culture that the general public can understand and enjoy, which is a successful way of cultural dissemination. However, the transformation of traditional poetry into cross-media narrative faces two problems: first, the high demand for technical means. The restoration of traditional art requires a great deal of human and material support, as well as superior technical and artistic means of restoration, which will be solved with the development of research and the continuous improvement of skills; secondly, poetry is short and carries limited content, while multimedia presentations require a complete storyline and a large amount of background content as support, so there are difficulties in transforming poetry into images. Therefore, for the visualisation attempt of the Book of Songs, the author adopts the method of textual joint reading. Zheng Feng" is sentimental, the overall text content has the consistency of thematic ideas, most of the poems express male and female love, and the poems are related to each other in terms of content. Taking "Zheng Feng" as an example, through the connection between the poems, we rearrange them from the perspective of textual understanding to form a joint reading text with a complete plot, and give strategies for visualising the narrative. In order to explore the correlation between the Book of Songs and visualisation technology and the feasibility of traditional poetry dissemination through cross-media means, so as to try to develop a new path for inheriting classical culture.

2 A Textual Linkage of the Book of Psalms - *Zheng Feng*

Textual joint reading is the combined reading of several continuous or non-continuous texts with the same, similar or opposite thematic connotation, language style, genre characteristics, etc. The author takes it as a new perspective to study the textual content of the Book of Psalms. Textual joint reading is a theory in the field of pedagogy, and the author takes it as a new perspective to study the Book of Psalms to try to connect the textual contents of the Book of Psalms, to explore the interrelationships between the poems of the Book of Psalms and to generate a complete joint reading of the text, so as to improve the artistic value and practical value of the Book of Psalms.

The question of the order of the compilation of the Book of Songs has been a matter of scholarly concern. When Ji Zha watched the music, the musicians played the name wind, surname wind, and Wei wind for him, followed by the Wang Zheng Qi Bin Qin Wei Tang Chen Hui wind, which is different from the order recorded in the Poetry Scriptures. Kong Yingda's Justice of the Maosi states, "Confucius deleted and defined, or also changed Zhang." There are also different conjectures about the order of the poems within each state style. It is by no means an isolated case that there exists a reversal of order between the Shanghai Museum's Warring States bamboo slips, the Poetry Treatise, and the present-day version of the Classic of Poetry. Mr Wang Peiyuan suggests that "the difference in the order of the Pre-Qin Shijing and the later Shijing should be a plausible phenomenon." Therefore, in making an individualised understanding of the Poetry Scriptures, it may be possible to make a bold adjustment to the order in which the poems are arranged.

The joint reading of texts is a mode characterised by comprehensiveness, wholeness, connectivity, integration and enquiry; it is an integrated reading, a cross-border reading between different content areas. The joint reading of texts can eliminate the boundaries between texts through "intertextuality", so that each text is open to other texts. Similarly, the Book of Songs is originally a folk song passed down by word of mouth, and because the Zheng Feng is situated in the same geographical area and has many consistencies, it is all the more important to break down the external barriers between individual poems, and to seek external connections between poems as well as internal connections within the whole of the Zheng Feng. On the basis of adjusting the order of the poems, adopting the theory of textual linkage and viewing the poems in a performative perspective may give the poems different meanings. First of all, we need to find out the connection between the poems, determine the background of the story and the main character of the text through the similarity of the characters and scenes depicted, and the connection between the poems, then make a preliminary classification and integration according to the emotional colour of the poems, and then further link them together by association to become a complete story with a complete plot that can work under the perspective of performance. In this regard, the author has made a preliminary attempt. From the content point of view, it can be divided into the beginning, development, climax and ending parts.

2.1 The Beginning

Firstly, as the beginning of the whole content of the text, is the appearance of the characters. Let us begin with the two pieces of Zheng Feng, Shu Yu Tian and Da Shu Yu Tian, as the appearance of the male protagonist.

Shu has gone hunting; And in the streets there are no inhabitants.

Are there indeed no inhabitants?[But] they are not like Shu, Who is truly admirable and kind.

Shu has gone to the grand chase; And in the streets there are none feasting.

Are there indeed none feasting?[But] they are not like Shu, Who is truly admirable and good.

Shu has gone into the country; And in the streets there are none driving about.

Are there indeed none driving about?[But] they are not like Shu, Who is truly admirable and martial.

The poem gives a general image of the protagonist from a third person point of view. An empty alley is used as the opening set for the entire text; the alley is not really unoccupied with people living, drinking, and driving horses; rather, these people appear only as a backdrop to the performance, i.e., a supporting cast, with the protagonist appearing in their foils. The Preface to Mao Poetry reads: "'Shu Yu Tian' is also a stab at the Duke of Zhuang. Shu is in the capital, repairing armour and ruling troops to be out of the field, and the people of the country say and return to him.'" Ouyang Xiu's "Poetry of the Original Meaning" said, "The poet said that Uncle had gained a lot of popularity, and the people of the country loved him." Another school of thought believes that "uncle" is not a specific term. Chen Zizhan's "Direct Interpretation of the Classic of Poetry" says, "Shu Yu Tian is a song of praise for hunters." Cheng Junying, in his translation and commentary of the Classic of Poetry, said, "This is a song of praise for hunters," thinking that "Shu" refers to young hunters. According to some scholars, "Cui Shu pointed out in his 'Reading the Winds' that: 'Most of the poems of Mao were devoted to the attachment, and they were called "uncle" or "co-uncle", and there was no question as to whether the situation was appropriate or not. It is true that in the Book of Songs, it is extremely common for women to call a man uncle, such as 'Zheng Feng: Culm sheaths', which has the phrase 'uncle, uncle, advocate to and women'. Therefore, this note of Mao Shi seems to be a far-fetched suspicion." [5] In ancient times, brothers were ranked in the order of uncle, zhong, shu and ji, and this article only takes the text of the poem as a starting point for understanding (the same as later), with shu as a kind of age-differentiated ranking, referring to the young hunter. His image of beauty is mentioned here as an external image, while benevolence, goodness, and martial arts are internal manifestations of beauty that cannot be directly seen by the audience, and need to penetrate the whole text as the character traits of the main character. There is a further enrichment of the protagonist's image in Da Shu Yu Tian:

Shu has gone hunting, Mounted in his chariot and four. The reins are in his grasp like ribbons,

While the two outside horses move [with regular steps], as dancers do. Shu is at the marshy ground; -The fire flames out all at once,

And with bared arms he seizes a tiger,And presents it before the duke.O Shu, try not [such sport] again;Beware of getting hurt.

Shu has gone hunting,Mounted in his chariot with four bay horses.The two insides are the finest possible animals,

And the two outsides follow them regularly as in a flying flock of wild geese.Shu is at the marshy ground; -The fire blazes up all at once,

A skillful archer is Shu!A good charioteer also!Now he gives his horse the reins; now he brings them up;Now he discharges his arrows; now he follows it.

Shu has gone hunting,Mounted in his chariot with four grey horses.His two insides have their heads in a line,

And the two outsides come after like arms.Shu is at the marsh; -The fire spreads grandly all together.

His horses move slowly;He shoots but seldom;Now he lays aside his quiver;Now he returns his bows to his case.

This poem is a description of a whole scene of Uncle riding a horse and hunting, through the intense and exciting hunting scene, to show Uncle as the hero of the heroic and powerful character image. In the ancient times, four horses pulled the carriage, the two horses on the outside were called "4 horses", the two horses in the middle were called "clothes", the horses were "yellow" and "bustard", which showed the nobility of the carriage, and the uncle was a very brave man. The purpose of travelling with four horses, hand-fighting a tiger is to "offer it to the public", all these inferences, the identity of the uncle may be the aristocrats at that time, and hunting is a form of recreation.

In addition, the poems "Velvet Clothes" and "Lamb's Fur" can also be used as additions to the identity of the male protagonist. Zheng Jian said, "Velvet clothes and lamb's fur are also the court dress of the lords." The Justice of Mao Poetry says, "The ancient gentleman, at the court, wore a lamb's skin as a fur coat, the colour of which was moist, like moistening. However, the body served in its clothing, the virtue can be called, its sex and behaviour are straight, and there is a gentleman's degree." Velvet and lamb fur were the court dress of men when they went to the court. As early as in the Analects of Confucius - The Tenth Party of the Countryside, it was mentioned, "Velvet lamb's fur, plain fawn's fur, yellow fox's fur." It can be seen that "Velvet Lamb's Fur" appeared as a fixed pairing with a strict meaning at a very early stage. The poem "Velvet Clothes" praises the virtues of the man who wears them, while the poem "Lamb's Fur" specifies the qualities of the man praised, such as "undying in life" and "powerful in arms", etc. The two poems have the same emotional tone, and the praiser may be one person, which is in line with the identity of the noble man mentioned above. The two poems have the same emotional tone, and the praisers are either one person, which is consistent with the status of the nobleman mentioned above, and describe his two different statuses in the imperial court and in the countryside.

And how does the heroine come into play? Let's move on to the poem "Ye You Man Cao":

On the moor is the creeping grass,And how heavily is it loaded with dew!There was a beautiful man,Lovely, with clear eyes and fine forehead!We met together accidentally,And so my desire was satisfied.

On the moor is the creeping grass,Heavily covered with dew!There was a beautiful man,Lovely, with clear eyes and fine forehead!We met together accidentally,And he and I were happy together.

Instead of the third person, the heroine is introduced from the man's point of view. The man, returning from a hunt, encounters our heroine in the countryside where "there are creeping grasses in the wild, heavy dew", suggesting that the woman's image should be "clear and graceful", "graceful as clear and graceful", and that she should be "clear and graceful". ". According to Ma Ruichen's "General Interpretation of Mao Poetry Chuanjian", "Qingyang" means beautiful eyes; "Wan", according to "Shuowen Jiezi", refers to smoothness, and "Shun" is also beautiful. Also in the Classic of Poetry, the chapter "Shuo Ren" also mentions "smiling wryly, beautiful eyes look forward to" [6], ancient people attached importance to people's eyebrows and eyes, and often conveyed their feelings through people's demeanour. The hero and heroine meet in the beauty of the countryside, completing the encounter of innocent love with a glance of ten thousand years, which also constitutes the beginning of the whole story. Here is another point worth noting, the woman can not go out hunting in the countryside like the man, so the appearance of the woman here, the author speculates that it is because the woman lives in this suburb, thus seeing the gap between the identity of the two people, an important factor in setting up the plot conflict later on.

2.2 Development

The man returned, remembered the woman he met that day, tossed and turned, and searched day and night for his beloved, resulting in this song, "Chu Qi Dong Men":

I went out at the east gate,Where the girls were in clouds.Although they are like clouds,It is not on them that my thoughts rest.She in the thin white silk, and the grey coiffure, -She is my joy!

I went out by the tower on the covering wall,Where the girls were like flowering rushes.Although they are like flowering rushes,It is not of them that I think.She in the thin white silk, and the madder-[dyed coiffure], -It is she that makes me happy!

"Out of its east gate" just corresponds to the scene of the last poem where the two met, they met in the countryside, the man who is a nobleman returned to the city, in order to find the woman of his heart again, out to the city gates to look for the women who come and go of all colours, but none of them is the one he thinks of.

The re-encounter between the two is to be found in the poem "Zhen Wei":

The Zhen and Wei,Now present their broad sheets of water.Ladies and gentlemen,Are carrying flowers of valerian.A lady says, ' Have you been to see? 'A gentleman replies, ' I have been. ' But let us go again to see.Beyond the Wei,The ground is large and fit for pleasure. 'So the gentlemen and ladies.Make sport together,Presenting one another with small peonies.

The Zhen and Wei,Show their deep, clear streams.Gentlemen and ladies,Appear in crowds.A lady says, ' Have you been to see? 'A gentleman replies, ' I have been. ' But let us go again to see.Beyond the Wei,The ground is large and fit for pleasure. 'So the gentlemen and ladies.Make sport together,Presenting one another with small peonies.

Giverny and River, the names of two rivers in Zheng, here the scene still stays on the outskirts. "Fang Luxuoxi" is the season of the first melting of snow and ice, spring in February and March, when everything begins to revive, and when love between a man and a woman grows quietly. In a special festival in Zheng, a man comes to the place where they first met, and meets a woman, who invites him to "observe", and the two of them walk together, developing a mutual affection. "The man has been to the place many times in search of the woman. "Yi its banter, give a spoon medicine". Here the "spoon medicine" should be a kind of wild peony flowers growing in the river, rather than an unknown herb or seasoning. When a scholar and a woman give each other peony flowers on their parting, the peony flower, which harmonises with the word "matchmaker", is like a matchmaker conveying to the other person the desire to get married, and the act of "giving them a spoonful of paeoniae" connotes the wish to get married with the other person [7]. This poem is the first time that the hero and heroine make a formal appearance after their hurried meeting above, with interactive dialogues and performances, clearly indicating that they have already confirmed their romantic relationship. However, at this time it is still just a simple love yearning between the two, not mixed with external factors such as status and class, so the love here is pure and beautiful, and is a more joyful part of the whole text.

After seeing each other again, the two began a formal but short-lived dating relationship, and the poems "Fallen leaves", "Mountains with Fusu" and "Lowering Shang" all describe the process of their relationship. Among them, "Fallen leaves" is a scene where men and women get together to sing and harmonise, a dating scenario where the man is integrated into the woman's life; "tall and lush mulberries grow" and "Literal translation" are poems where the girl teases the man on a date, with the phrases "wild and", "cunning child", and "wild child". This kind of language is obviously not the way of love expression for women under aristocratic education, and this kind of blunt and revealing expression is in line with women's commoner status. To sum up, the hero and the woman spend a period of life in the suburbs with strong local characteristics and local flavour.

2.3 Climax

Despite the fact that innocent love is valuable, a private union cannot be a proper home for love after all, and when faced with the talk of marriage, the part of separation begins to enter. Although there is no poem that explicitly explains the reason for their separation, we can surmise the reason from the poem "Yang Zhi Shui".

The fretted waters, Do not carry on their current a bundle of thorns. Few are our brethren; There are only I and you. Do not believe what people say; They are deceiving you.

The fretted waters, Do not carry on their current a bundle of firewood. Few are our brethren; There are only we two. Do not believe what people say; They are not to be trusted.

The poem begins with the appearance of a third person, who may be the parents or sisters of the heroine, advising the woman from her mother's family's point of view that she should "not believe in the words of others", where "others" refers to the man as well

as the people in the neighbourhood, such as the townspeople, who may create pressure on public opinion. Here we can see that the woman's family members are not the only ones to have advised the woman not to believe what she was told. Here we can see that the woman's family did not agree with the marriage, and the reason for this disagreement can be seen in the analysis of the difference in their status above. Noble marriages have a certain utilitarian nature, the combination of equal status is regarded as a praiseworthy marriage, the woman, as a poor commoner, and the man in the status of the status and family background there is a huge difference, in the eyes of the family naturally can not be trusted. On the one hand, they were worried that the woman would be deceived by the man, and on the other hand, they were worried that the voices of the outside world would place the whole family in a state of impoliteness and injustice. In "Shouzhongzi", the woman can no longer go out with the man due to her parents' opposition, and the way to meet him has become "do not go beyond my neighbourhood, do not break my tree"; the man comes to see her over the wall, and the woman persuades him to return because she has obeyed her parents' order. Here, the phrases "even parents without words can be feared" and "even people without many words can be feared" once again verify that the reason for their separation comes from both family and external pressures, and are also a continuation of the poem above. Although the woman at this time is a representative of the grassroots women who bravely pursues love, the ideology of "the order of parents and the words of matchmakers" is still rooted in her heart, which restricts her steps in pursuing true love. But marriage can be abandoned, but love is rooted in the heart for a long time can not be forgotten, so the woman issued "can not eat", "can not rest" ("Cunning Child"); "one day does not see, as in March" ("Dickey"). " ("Dicky"); "One day's absence is like three months' absence.

As a nobleman, a man naturally had to carry the duty of going out to war. With the pain of this separation, he resolved to go to the battlefield. The poem "Qingren" is a description of a march to war, and the man may have followed such a procession to the battlefield, leaving the woman alone at home. Before leaving, he once again travelled out of the east gate to the woman's hometown, as we see in the poem "Dong Men Zhi Shan".

Near the level ground at the east gate,Is the madder plant on the bank.The house is near there,But the man is very far away.

By the chestnut trees at the east gate,Is a row of houses.Do I not think of you?But you do not come to me.

"When I came to the woman's house, I saw my beloved in front of me, but because I could not see her, she seemed to be thousands of miles away. Looking at the "wild grasses grow along the hill" in front of him, he remembered that when he first met the woman, she was wearing a reddish colour dyed by this kind of weed. It seems to hear the woman complaining that he came over the wall to see the voice, but how can I stop thinking about you? But how can I stop thinking about you? It's just that you're in the way and you don't come to meet me, that's all.

When the woman learns of the man's departure, she finally explodes with thousands of thoughts and regrets her decision to repent her marriage. In the poem "Feng", we can experience this intense feeling of love and regret.

Full and good looking was the gentleman, Who waited for me in the lane! I repent that I did not go with him.

A splendid gentleman was he, Who waited for me in the hall! I regret that I did not accompany him.

Over my embroidered upper robe, I have put on a [plain] single garment; Over my embroidered lower robe, I have done the same. O Sir, O Sir, Have your carriage ready for me to go with you.

Over my embroidered lower robe, I have put on a [plain] single garment; Over my embroidered upper robe, I have done the same. O Sir, O Sir, Have your carriage ready to take me home with you.

The woman imagines the man waiting at the entrance of the alley before his departure, regretting that she did not go to see him off, and regretting even more that she did not marry the man and made him go out and suffer from loneliness and hardship. Imagining herself in a wedding dress, with her beloved man standing next to her, walking hand in hand into the marriage scene, under the extreme regret, the woman finally has the determination to break through the constraints of her parents and the public opinion, and cries out, "Shuxi, Booxi, drive you back with me". It can be seen here that the "uncle" and "uncle" mentioned in the previous poem are the same person, but only the woman's different name for her beloved, or related to local customs, so there is no inconsistency in the male protagonist.

After a few poems and the front of the "mountains have Fusu", "lowering" is obviously different, although both are expressed the main male and female miss, but the "mountains have Fusu", "lowering" obviously with a stronger playful meaning, is the hot couple flirting daily miss, and the back of the few miss a stronger colour, with a kind of meet can not meet the inexorable sadness, more pathos of the art of colour.

2.4 Endings

Finally, the man returned from combat and became an official according to the law. "Lamb's fur is the official uniform of the ancient ministers when they went to court, indicating that the man had returned to be an official. But he still had a woman in his heart whom he loved dearly, and on a cold day of "wind and rain", before dawn, he came to the woman's door again, thus the famous reunion scene "Feng Yu":

Cold are the wind and the rain, And shrilly crows the cock. But I have seen my husband, And should I but feel at rest?

The wind whistles and the rain patters, While loudly crows the cock. But I have seen my husband, And could my ailment but be cured?

Through the wind and rain all looks dark, And the cock crows without ceasing. But I have seen my husband, And how should I not rejoice?

The woman waited for many years without getting married, two infatuated people, in this day finally meet again. Days and nights of longing, and now once again see the heart of the person, the woman's mood from anxiety to calm, sadness haunting the heart of the disease is finally eliminated, turned to joy. As the two of them walk along the road, they talk about the deep longing they have felt during the time they have not seen each other. The woman begins by pulling at her sleeve, but later holds each other's

hands tightly and speaks the words hidden in her heart: "There is no evil in me, and there is no choice between the evils of my heart and the good. The Great Way"). This time the woman is no longer willing to be bound by her family's strictest rules, and the years of longing have deepened her feelings for the two of them, and shown her the sincerity of the man's heart. In the end, the two of them complete their marriage, which is the perfect ending to this sensational love ("A Woman in a Car"). The woman makes official clothes for the man with her own hands ("Velvet Clothes"), which opens up a happy life for the two. The whole performance ends with a scene of the sweet life of the two after their marriage ("The Woman Says Cockatoo"). In the article "On the Dramatic Formation of the Poem and Its Significance", it is argued that the last three lines of "The Woman Says the Rooster is Singing" are not very relevant to the preceding text and can be regarded as chants, and that in the text, according to the order of the development of the events, the same "The Woman Says the Rooster is Singing" is regarded as the last one and the last chants play a very good role of closing, expressing the affection of the husband and the wife and the sweetness of the postmarital life, and draw a satisfactory conclusion for the whole performance of the theatre. It is a perfect ending for the whole theatre performance.

3 Visual Narrative Strategies for Joint Reading of Texts

Visual narrative refers to the vivid presentation of data and information in the form of story narration, and it is applied to the field of literature, i.e. the visual design and presentation of literary works. Thus, it enhances cultural comprehension, shortens the distance between traditional literature and mass readers, and modernises the dissemination of traditional culture with new technology and new ways. The joint reading text of "Poetry Scripture - Zheng Feng" forms the consistency in the sense of understanding through the connection and echo between the poems, and initially forms a narrative text with complete elements of characters, plots and environments. Through visualisation, this linear narrative mode inherent in literature is further developed into image and cross-media narrative, which is a good attempt to go further into spatial and interactive narrative mode.

3.1 Narrative Theme

Visual narrative is a multi-dimensional presentation of a literary work in the form of storytelling. In addition to the necessary plot of a story, the most important thing is to establish the theme, i.e., what kind of thoughts and feelings the narrative of a literary work should be centred on. Zheng Feng" is sentimental. The area around Xinzheng is the old land of the Yin Shang, and the Yin people's customs of rituals, songs and dances continued, providing a good social and cultural atmosphere for the widespread production of love songs [8]. This kind of wild life style nurtured women who were honest and simple, and dared to bravely pursue love, thus composing love stories that defied the eyes of the world and broke through the shackles of feudalism. The theme of love is

certainly in line with the overall style of Zheng Feng, but two problems should be noted.

First of all, Zheng Feng emphasises love, but not only the love between men and women. In the poems included in Zheng Feng, there are few criticisms of things and revelations of ugly phenomena, but most of them are expositions of the content of ordinary life, which contain a mixture of various emotions such as affection and friendship. For example, in the poem "Yang Zhisui", "We are all brothers, and we are with our daughters. Without trusting people's words, people actually deceive women." The family is full of worries about the woman who is bent on pursuing love. As the lower class of the society, they cannot accept a marriage that spans such a big distance, and they are afraid that the girl will be harmed as a result, so they advise the woman not to trust what others say, and the family (or brother and sister) depend on each other and miss each other, which makes them feel a strong sense of affection when reading the poem. In the poem "River River", "River and River, Fang Lax Ruoxi. Shi and female, Fang Bing Jianxi." Although there is no direct reference to the interaction between men and women, men and women who live in the same village and are nearly the same age, grew up together, and meet together to come to the River Riverpark during this agreed-upon season, the happy atmosphere speaks for itself. Here the visualisation can be enriched in the presentation by including images that express friendship. The visualisation of the narrative for the presentation of the whole Zheng Feng should not make the emotional content monolithic by focusing only on the love between the man and the woman. Attention should be paid to the expression of the bland but harmonious picture of the people's life besides the main line of love. In addition, at the beginning of the story, the woman has the courageous act of pursuing love, but not the deeper determination to rise above the world's vision despite her parents' opposition. Looking deeper, the separation of the two is caused by the disparity of status, so it is not just two people falling in love, but also the crossing of two classes. From retreating and escaping to breaking the shackles of the world for the sake of love is a development and sublimation of the woman's image, and the development of the content of the text aptly reflects the metamorphosis of the woman's personal character. Thus, the final thought should not be limited to the simple love between men and women, but the hero and heroine should be portrayed as the pioneering representatives of the feudal society who dared to break the shackles of the world and pursue true love, which coincides with the theme of many plays in the later times. The presentation of the plot should closely revolve around this theme.

3.2 Narrative Mode

The joint text is based on a timeline, with plot as the narrative core, and a coherent narrative with four sequences of beginning, development, climax, and ending, which implements the narrative focus on five specific aspects: characters, time, space, events, and landscapes.

The first is the identification of the male and female protagonists. The characters depicted in Zheng Feng have a commonality that can be linked, and through the capture and processing of details, the main characters, that is, the male and female protagonists

in the performative field of view, can be identified for the whole text of the joint reading. In the poem "Out of the East Gate", the image of the woman is specifically mentioned as "Onyx Clothes and Towel" and "Onyx Clothes and Rubia", "Onyx Clothes, white clothes; Towel, the colour of pale ailanthus; Rubia, the dyeing of women's clothes in the thatched collection." Zheng Jian Yun: "The author's wife's clothes also." Two points can be learnt here, one for the woman's private clothes, and the second that such a plain dress is consistent with the identity of a country woman. A neat plain long clothes, head wearing green scarf, wearing reddish-red shield knee, eyebrows clear, through the countryside girl's spirit, one fell in love at first sight. The image of the woman depicted in "Fung" and "A Woman with a Car" is quite different. "Clothes Pleats ome clothes, clothes Pleats ome clothes." "Will soar and soar, Pei Yu Qiong Ju." The references to gorgeous clothing and peyote in the two lines are clearly at odds with the presumed identity of the countrywoman above, but we can see that both poems are related to a common theme - marriage. The transformation of the woman's image before and after realises a kind of class crossing, which may be brought about by marriage and achieved by an aristocratic man as an intermediary bridge, and this is precisely a natural ending for the male and female protagonists to collide as their plots intersect. Synthesising the images of men described above, the appearances of the heroes and heroines are set up as follows:

Male: Noble status, young man, wearing velvet and lamb fur as court dress. Handsome and gentle as a modest gentleman. Good at riding and archery, riding on a four-horse carriage, hand-to-hand combat with tigers, valiant and unrivalled.

Woman: A woman of the countryside, dressed in white plain clothes, with a green scarf on her head and a reddish-red shielded knee, with a clear brow, full of the spirit of a young girl in the countryside.

In addition to the group of character settings of the hero and heroine, there should be two groups of mass settings, the family group and the friends group, that serve the theme and together constitute the character settings of the performance.

The setting in which the story takes place is set in the Spring and Autumn and Warring States periods and is narrated in chronological order. Specific events form another part of the performance context and complete the structure of the plot. The hero and heroine meet, get to know each other, fall in love, and are forced to separate by the opposition of their parents at the time of their love, which is in line with what Aristotle called "sudden turn", and constitutes a simple form of theatre performance consisting of complex actions [9]. According to the storyline, the author divides it into six points in time and four time periods. The overall story is divided into six time points: first encounter, goodbye, love, separation, reunion and marriage. Under each time point, there are detailed causes and results, which together constitute a visual narrative text with complete content support.

Several of these scenes are developed in detail as a focus. One is the first meeting. At the first meeting, a glance of love, spring morning countryside, trailing weeds connected to a piece, dewdrops adorned with grass and leaves, in the sunshine under the clear crystal. When the hero returns from hunting, he meets a beautiful girl, who is silent with love, and whose eyes are full of animation. This completes the encounter of innocent love with a glance of ten thousand years, which also constitutes the beginning

of the whole story. Secondly, it is a love affair. The hero and heroine give each other peonies when they fall in love, and the peony, a token with unique meaning, becomes the link between their emotions. Third, separation. The man stands outside the woman's house, through the door of the two raging love was forced to suppress, everything in the unsaid. Fourth, reunion. Reunited in the rain and wind, the two no longer suppress the inner thoughts of each other, embrace each other tightly, and from now on, no matter the wind and rain can no longer separate the two. In addition, several scenes need to be carefully designed, such as the men's hunting, festive scenes, weddings, etc., as a secondary plot to add colour to the whole story.

3.3 Scene Design

In terms of spatial and landscape settings, the location of events in Zheng Feng can be designed as a two-dimensional spatial dichotomy between the city and the countryside, which is just in line with the two different identities of the male and female protagonists, and serves as the backdrop of their lives. The man as a nobleman lives in the city without too much specific description, only by "hunting in the field" and "out of the east gate" can be known that it does not belong to the countryside, this action directive to the east to shift the field of vision to the woman's life in the wilderness. In the poem "Zhen Wei", Qin, the ancient name of the water, the source of Henan Province, northeast of Mixian, southeast flow, will be the River for the Scottish River; Wei, the ancient name of the water, the source of Henan Dengfeng County, Yangcheng Mountain. Qin and Wei, the names of the two rivers in Zheng, are located just outside the east gate of the city. In the Book of General Zhongzi, it is mentioned that "there is nothing beyond my li", li, residence, twenty-five families as li. The woman lived there and ran a garden planted with mulberry and sandalwood; "the sacrifices at the east gate, the madder is at Hans" ("Position at the East Gate"), the woman lived in the countryside beyond the east gate, and picked madder for dyes to add natural colours to her plain clothes. These are all brief descriptions of the woman's living environment, which also reveal and support her underclass status. The man hunts in the fields and meets a woman with beautiful eyes in the countryside for the first time. Their first encounter takes place outside the city where the woman lives, and later the plot unfolds through clear spatial transitions, such as "Out of the east gate of his house, there are women such as clouds" ("Out of the east gate of his house"), searching for a woman whom they have met before and fallen in love with at first sight; "Picked and reached, in the city que" ("Dicky"), the thick city wall becomes a connection between the city and the countryside, and a necessary bridge for the two to reach in their hearts with their thoughts.

In the poem "Feng" there is a clear identification of the opposing circumstances of the two men's lives. In the first two lines of the poem, the two locations "Lane" and "Hall" appear at the same time, representing the transformation of the living space of two different classes. Lane", which is referred to as "the road in the middle of the lane", generally refers to a remote and poor place of residence; while "hall", which is explained as "Hall", is also known as "Hall" in the Shuo Wen. Duan note: "the ancient said hall, after Han said hall. Ancient up and down are called Hall, Han up and down are called Hall. To the Tang later, there is no ministers called the temple carry on." Or the

main hall of a house, or the residence of an official's work. The Tang poet Liu Yuxi's poem "Wuyi Lane" explicitly contrasts "Wuyi Lane" and "Yan in front of the Hall" as two differentiated status symbols. As analysed in the previous section, the woman is a country bumpkin of the lower class, and it is reasonable for her to live in the "alley", while the man, being a nobleman in the city and having an official position, is naturally in the environment of the "hall" category. The transition from "alley" to "hall" is a switch between urban and rural two-dimensional space, which also provides a new parallel space-time narrative for the performance, i.e., two people at the same time in different space-time make the action of expressing longing at the same time. The constant switching between the city and countryside shots realises the construction of a two-dimensional narrative space. In the scene design, the form of sub-shot can be used, through the switch of the two scenes in the city and the countryside to show the life of different classes, presenting the audience with a strong visual impact, and providing a good emotional pavement for the two people to break the spatial constraints and realise the class crossing later on.

For the specific landscape setting, the way of text extraction-imagery element extraction-symbolic scene expression [10] is used for the construction of the scene. It should be noted here that the visualisation of poetry has its own uniqueness, and one of the important points is how to restore the aesthetic value of poetry. It should strive to restore the authenticity of the period background while focusing on the artistic presentation of the poetry imagery, which is not specifically designed in this paper.

4 Conclusion

There are 21 pieces in the Zheng Feng, and 15 of them are regarded as "obscene poems" by Zhu Xi. This point of view, the traditional research has had a far-reaching impact, but also let the "Zheng Feng" bear the extreme and unwarranted "curses". At present, the academic community put forward: "Zhu Xi will Confucius" Zheng sound obscene "said to" Zheng wind obscene "is a subjective misinterpretation, deliberate misinterpretation, just with Confucius" Zheng sound obscene It is only using Confucius' "Zheng sound obscene" as an excuse to promote his own saying." [11] Because of this deviant view, later scholars tend to ignore the study of the literary nature of the Zheng Feng itself. The amorous attributes make it even more unique in its own charm and aesthetic value. The study of Zheng Feng should start from the textual meaning of the poem itself to form a new research direction and results.

Mr Wang Zhaopeng suggested that visualisation would be an important direction of development for the study of ancient literature in the future. The requirements of the times have changed, and literature itself has made changes with the times. Firstly, it is reflected in the new change of literary criticism under the perspective of digital humanities. With the development of new technology, both the reading of literature and literary education rely more on multimedia technology. From the perspective of literary criticism, reader acceptance is an important direction of literary development. The empowerment of digital humanities on literary acceptance is not only reflected in the rational processing of literary texts in a data-driven way, but more importantly, it

triggers us to think about the inheritance of ancient literature in a new way. The craze for close reading of texts has become a thing of the past, and "distant reading" has a spiritual core more suitable for the development of contemporary literature. The development of literature should not be confined to the detailed study of words and phrases, but should grasp the totality of the whole, discover the spirit of the connotation and the contemporary spirit of the similarity, and realise the more important "extension" of the literary works.

Secondly, the development of literature is no longer a solo endeavour of the discipline, but should focus on the integration with other disciplines, so that they can jointly serve the work of cultural inheritance in the new era. The conversion process of cultural texts from words to images is the process of realising cross-media visual narrative of Chinese excellent traditional culture in the dimension of reality. The traditional mode of visual conversion is from words to images, and then to theatre, film and television, which is the result of the cross-fertilization of literature and art. [12] Literature is a perceptual discipline, but under the unique aesthetic value there is also historical rational support, so literature needs the support of other disciplines. Supplementing and enriching the content of literary works through the methods of other disciplines, choosing appropriate ways of expression, and carrying out the new interpretation and re-creation of literary texts is a new development path for the discipline of literature.

References

1. Xu Hongwei. The historical archival value of literature in the light of the significance of the "history" of the Book of Songs[J]. *Lantai World*,2015(02):158-159.
2. Huang Yushun. The Thought of Beauty: The Awakening of Chinese Aesthetic Consciousness: A Study of the Aesthetic Thought of the Book of Songs[J]. *Journal of Theory*,2023(01):135-144.
3. Wei Chenjing. The Aesthetic Characteristics of Music and Dance in the Book of Songs and Its Embodiment in Classical Dance [D]. Shaanxi Normal University,2022.
4. Wang Zhaopeng. Future trends of visualisation in classical literature research[J]. *Frontiers and Reviews of Ancient Literature*,2018,(01):10-14.
5. Gao Linxia,ZHOU Shubin,ZHOU Hong,et al. Research on the construction of knowledge map of landscape poetry under the view of digital humanities--Taking Parrot Island poetry as an example[J]. *Journal of Literature and Data*,2023,5(04):42-54.
6. Zhang Qiang,GAO Jinsong,LONG Jiaqing,et al. A study on the visualisation of spatio-temporal emotional trajectories of lyricists based on knowledge reconstruction - taking Xin Qiji as an example[J]. *Journal of Intelligence*,2023,42(06):729-739.
7. Guo Jinwei. An Introduction to the Interpretation Possibilities and Their Boundaries of "Shu Yu Tian" and "Da Shu Yu Tian"[J]. *Present and Ancient Literature and Creativity*,2021(25):20-21.
8. TAN Shaoru. The Aesthetic Interests of "The Poetry of the Book of Songs - Zheng Feng - There are Sprawling Grasses in the Wild"[J]. *Peony*,2020(22):149-150.
9. Cheng Huirong. The Poetry - River River", "Giving a Spoonful of Medicine"[J]. *Journal of Shenzhen Institute of Information Technology*,2020,18(04):14-20.
10. Wang Jingbo. "An Analysis of the Reasons for the Sentimentality of Zheng Feng[J]. *Language Teaching Newsletter - D (Academic)*,2022(07):86-88.

11. Li Jinxiu. Research on visual digital image art of Chinese poetry imagery[D]. Beijing Institute of Fashion Technology,2022.
12. Xu Zhengying,Chen Zhaoying. "Zheng feng xian" is Zhu Xi's deliberate misinterpretation of Confucius' "Zheng sheng xian"[J]. Zhongzhou Journal,2012,(04):155-160.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

