



The Advance of Li He 's Poetry——from the Flying Light

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Abstract.Li He is one of the poets with the most unique artistic style and the most advanced poetic connotation in the middle Tang Dynasty. The *Flying Light* is the most typical poem that presents this feature in his works. However, compared with other poems, the poem *Flying Light* has not been studied in detail. The purpose of this paper is to discuss the advancement of Li He 's poetry by taking the *Flying Light* as an example. Through deep and detailed text reading, this paper deconstructs the poem of *Flying Light* which is derived from other representative poems of Li He, and analyzes its originality in detail, including image structure, resistance consciousness and life consciousness. On this basis, this paper further discusses the inheritance and breakthrough of Li He 's poetry creation to traditional poetry creation, and demonstrates its advancement, in order to make up for the deficiencies in relevant research.

Keywords: Li He; Flying Light; Poetry creation; Advancement

1 Introduction

Li He 's poetry has a unique thinking and consciousness. This kind of consciousness originated from the influence of Chu Sao Zhan irrigation, Tai Bai Lan, ancient Yuefu, Qi Liang palace style, Han Meng poetry school and so on. Because of his ingenious

new creation, it constitutes the advancement of Changji style poetry. This kind of advance and originality is embodied in the selection of poetic images, the expression of the spirit of resistance and the description of the awakening of life, which can be seen from the Flying Light.

2 Unique Image Selection

The images, themes and words selected by Li He in the creation of poetry often jump out of the collection of classics and history, which are derived from the unofficial history and nonsense. ‘Ruomu’, ‘Xianzhulong’, ‘Rengongzi’ and so on in the Flying Light are all objects recorded in myths and legends, which are not common in ancient poetry. In particular, the group of images of ‘Ruomu’ and ‘Zhulong’, except for Qu Yuan and Li Bai, are common in congratulatory poems.

These marginal and legendary images were modified by him. Through his own melting, he broke the boundaries between man and object, time and space, and formed a mythological world which was completely different from Chu-Sao. The diction and sentence-making is full of the poet's unique flavor—"The moon is cold and the sun is warm, to fry life"? The use of the word 'jian' is strange, like a million, steep and hollow. In addition, Li He likes to use the image of aging and death, such as old, death, decline and other words, which can be seen everywhere in his poetry. The rest, such as broken, fallen, thin, ancient, ghost, withered, decadent, disease, decay, twilight, evil, broken, crying, sad, folding, barren, blood, cold, crying, sad, bitter and so on. For example "Shuailan sent guests to Xianyang Road, if there is love, the sky is old. "(Jin Tong Xian Ren Ci Han Ge), "The water of the Blue Stream hates people and hates the water of the Stream for thousands of years. " (Lao Fu Cai Yu ge) , which is very different from other poets' styles. The subject matter he praised is also very special: either non-mainstream characters such as 'Su Xiaoxiao', 'Wushan Goddess', and 'Caiyu Laofu', or non-realistic ghost images such as 'ghost mother', 'mountain charm', and 'hundred-year-old owl'. These 'ghost poems' originated from Qu Yuan and Song Yu's Ci Fu, but Li He is undoubtedly the pupil surpasses the master in the use of ghosts and gods to speak about the world. The theme is mostly beyond words. He writes these images, mostly to insinuate the social reality of the time, or to express his depressed feelings and subtle emotions, rather than the practical significance of the ancient works.

Even if there are images commonly used by mainstream literati in Li He 's po-ems, his conception is unique. For example, in his poetry, the emperor Qin and Han who were successful in the world was only a fool who ended up with “ Maoling 's many bones and the coffin of abalone “. He tirelessly used the emperor Qin and Han as negative teaching materials- “ Crushing the millennium day long white, the emperor Qin and Han... Several times the gods are buried in the sky, and the sound leakage will not be cut off. “ It also shows a kind of rebellion and transcendence [1]. Li He 's object selection, wording and sentence making often have amazing thoughts, and his vision deviates from the spirit of “ the hungry sing their food, the laborers sing their things ” since the Book of Songs, and also breaks through the shackles of ordinary people 's evaluation of historical books, thus showing the advance.

3 Violent Spirit of Resistance

In Li He 's poems, there are often conflicts between force and force, which reflects the aesthetics of violence. In fact, violence and conflict are used to annotate resistance and struggle. He wrote “Where is the god and Taiyi ?“ ” Chop the dragon foot, chew the dragon meat “, “ Guangxi leaves brush the wind cinnamon pendant, the green fox cries blood and the cold fox dies..... A hundred years old owl into a wooden charm, laughter from the nest of fire. “ (Divine Chords) This is a rebellious provocation, violent blasphemy, direct irony and ridicule, which is produced in the strong conflict between the solemnity of sacrifice and the nothingness of false words. Li He 's aggressive power and hidden resistance consciousness in strangeness and gorgeousness have achieved the effect of penetrating the paper back. ‘Romu, ‘Zhulong’, ‘Green Beaver’, ‘Old Owl’ etc. These myths born out of the Nine Songs and the Chu Ci bring readers to the ancient times, when there were gods and beasts, people could connect with heaven and earth, ghosts and gods, and hidden vitality and strength in the dark and ignorant. But even if the power of ancient times is so powerful and spectacular, the poet wants to “ chop dragon feet, chew dragon meat “, using violent resistance to highlight the strength of human nature, having something in common with violence aesthetics in postmodernism.

Violence aesthetics advocates weakening the traditional subject consciousness, thus showing the characteristics of opposing authority, opposing classics, opposing subject creation consciousness and opposing elitism. This kind of resistance is very

common in Li He 's poetry. In addition to the above, “ flying light and flying light “, “ jian our life “, “ a few days back to the heavens to bury the gods, the leakage will be uninterrupted “ is a resistance to the short life; “Qiufen ghost singing Bao 's poetry, hating blood in the earth for thousands of years “ is a resistance to the reality of de-pression ; autumn wind, pond water, moss fresh, cold red, water flow, “ ghost lamp like paint point pine “ is a rebellion against the vigorous and strong wind of Tang po-etry after absorbing the predecessors ' nourishment. The conflict between force and force described in Li He 's poems, the disappearance and death of mythical characters as highly deified representatives, not only bring a strong impact on people visually, but also show the poet 's strong rebellious psychology. The poet issued such a call for violence and blasphemy in the extremely depressed emotional state of life , making his poetry has a strong and shocking artistic stimulation, which constitutes the second weight of its advancement[2]

4 Awareness of Life

Li He 's attitude towards gods remains contradictory. Whether the Flying Light or other poems with similar themes, what Li He wants to express is a sober and conscious world creation and his life consciousness of “ not knowing the height of the sky and the thickness of the yellow land “ from beginning to end. This is also where its advance lies. On the one hand, he is obsessed with the beautiful and eternal wonderland, cares about the fairy world that “the spiritual books collected on the sea of Bifeng, and God was in love with the immortals. Qingming laughter smell emptiness, fight ride the waves riding whales.”(Fairy Song), on the other hand, he tends to focus on the real world and negate immortality, highlighting the invariance of an objective world.

His weak body and the depressed spirit of “ twenty hearts have been rotten “ caused him to write such as “ old rabbit chill toads crying sky, cloud tower half open wall oblique white. The jade wheel rolling dew wet light, Luan Pei meet Gui Xiangmo. “ (Dream sky), “ Tianhe night drifting back to the stars, Yinpu stream cloud learning underwater sound. The Osmanthus flowers in the jade palace have not fallen, and the concubines are fragrant. “ (Heavenly Ballad) . But these poems are only the romantic externalization of his spiritual world, are the sustenance that cannot be vented, and naturally will not be turned into a real desire for immortality. The poet 's deep consideration of life and the final return of rationality make him clear that

things beyond the laws of nature do not exist- “ The Queen Mother 's peach blossoms are red thousands of times, and Peng Zuwu 's salty death !” (Haoge)

He realized the truth that life is short and life will die. He was amazed that the change of heaven and earth, the operation of the sun and the moon are always in accordance with the fixed rules, and they are not transferred due to the changes of the world, and there are no fireworks and immortals between heaven and earth. “ This kind of all things often makes him understand that death and disillusionment are the ultimate destination of all things. ” Therefore, he made a startling statement that if life is to last forever, he can cut off the dragon 's legs and eat the dragon 's meat, so that the sun can not run, no longer change day and night, and “ Why should they swallow the gold and white jade ?” to ridicule the ignorance of the world and criticize the absurdity of the emperor. This fantasy of ' killing gods ' is not found in previous poems, which is undoubtedly a call sign issued by Li He after his self-awakening. This one, like a singing cock world white, Li He in the theme of Mu Xian, Zhu Song as the theme of the poem follow-up book with” East refers to Xi and can walk horse, sea dust newborn stone mountain. “ (Heaven 's ballad), “ Yellow dust, clear water, three mountains, more than a thousand years like a horse. Qizhou nine o 'clock smoke, a cup of sea water in the diarrhea. “ (Dream of Heaven) and other poems with a vast space-time pattern to alert the world to the vast land and the sea, which is the embodiment of his life consciousness.

In addition, Li He 's poetry about immortals is also an important part of its advance. His poetry is by no means a complete inheritance of the previous fairy tradition. Li He himself is by no means a firm believer in immortals . His poems not only show the rational criticism of religion and fairyland, but also show “doubt or negation”, “ breaking the possibility of realizing this fantasy (referring to longevity, immortality, etc.) “ . Therefore, to interpret Li He 's poems about immortals, we should “ understand the elegance of Bixing “ , that is, to listen to the voice outside the string- Li He is essentially visiting the immortals and visiting the immortals[3-4]. This can be seen from the annotations made by researchers in the past dynasties for their fairy poetry. Among them, there are several poems with more annotations and more unified understanding, such as the Flying Light, Haoge , Guyouyouxing , Mashi (twenty-three) , Xianren , Fuwugeci , Xiangquanjiu , Guanjiegu , Baihuxing , Kunlun messenger .

Like the Flying Light, the three sentences“ why should they swallow gold and white jade ? Who is like a boy, riding a white donkey in the cloud. Liu Chemao 's

mausoleum has many bones, and Ying Zhengzi 's coffin costs abalone. “ Zeng Yiyan said “Why do you take food and seek immortality for Han Wu and Qin Huang ? Also futile . Chen Benli 's Xielv Gouxuan quoted Dong Boyin's words ‘this satirical work’ . yao Wenxie Yan said “ Xianzong good immortal, He Zuo this to satirize” . Wang Qi 's words “ the meaning of the words is immortal, and it is useless to seek it” . chen Hangyan said “ All of them are useless for seeking immortals, and the lack of faith of alchemists”[5-6]. It can be concluded that Li He 's poems have a satirical and critical attitude towards the ruler 's behavior of asking for immortality and laboring the people, and his own negative attitude towards the existence of the gods and ghosts world. Immortal poetry is a special kind of existence in Li He 's song poetry. Although it is the same fantasy as ghost poetry that transcends reality, it is different from the pursuit of immortality as life by immortal poets in the past dynasties. In terms of Li He, immortal poetry is not so much yearning for immortality as carrying Li He 's sustenance for the perfection of reality and the realization of ideals.

Li He praised Han Yu and Huang Fushi in the Gao Xuanguo for their ability to make “ Tian reactive power “ .This is his recognition and affirmation of Han Meng 's proposition, and in fact, it is also a true portrayal of his own creation. Qu Yuan, Song Yu, Taibai, Yuefu, Han Yu, Meng Jiao and so on gave Li He the broad and subtle enlightenment about nature, which became the source of his strange rhetoric, artistic conception and uneven mood. With his own pen power, Li He makes up for the deficiency of creation in his poetry. On the basis of absorbing the essence of predecessors, he has evolved a unique life consciousness and world creation by virtue of his own mind, courage and subjective thinking of objects. Writing articles with gods and ghosts but not constrained by gods and ghosts, he has truly achieved the creation of creation and reached a new realm that has never been seen before

5 Conclusion

The previous research on the advanced characteristics of Li He 's poetry is relatively complete, but there is a lack of close reading of the text of the Flying Light. This paper first summarizes the concrete embodiment of Li He 's advance, and then through the close reading and analysis of the text of the Flying Light, deeply discusses the concrete manifestation of Li He 's poetry advance, mainly through the selection of images, the expression of spirit and consciousness, and the transcendence of immortal

poetry. On this basis, Li He 's unique artistic style and emotional expression are integrated into the poetry in his poetry creation, and the poetic style of " writing to make up for the creation " is affirmed. It is not only the singularity of the word, the grandeur of the artistic conception and the grief and indignation of the spirit that make Li He be able to flow the history, but also his unique philosophical thinking and the concept of the universe. With this kind of writing, he expressed his cherishing, rebelling of life, and cutting, creating of the world. It is such a breakthrough that makes his poetry reach the realm of " making up for the nature. "

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