



An Analysis of the Image of "Liu" in Jiang Kui's Ci

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Abstract. The image of the "willow" has been gradually shaped in the poems of the Six Dynasties, and has always been favored by scholars. In Jiang Kui's works, about a quarter mentioned "willow". In combination with specific works, this paper analyzes the image of "willow" in Jiang Kui's poems from six perspectives, including "the sadness of millet leaving", "wandering life experience", "homesickness", "farewell (friends)" and "beautiful spring scenery", and concludes that the "willow" in his poems conveys the homesickness of the time when he was hurt, the imprisonment of wandering, the homesickness of being alone in a different place, and the lingering feeling of lovesickness, The profound friendship of seeing off friends and the beautiful spring scenery.

Keywords: Jiang Kui's Ci, "Liu" image

1 Introduction

Since "The Book of Songs · Xiaoya · Picking Flowers", "I went there in the past, and willows and willows depended on each other", "willows" has gradually become a favorite image of literati in past dynasties. Up to the Six Dynasties period, the implication of the image of "willow" in Chinese poetry was gradually shaped, mainly in the aspects of leaving, leaving hatred, lovesickness, homesickness, metaphor for women, sad autumn theme, lofty ambition, etc.

The predecessors have made many valuable studies on the classical images of "plum", "moon", "lotus" in Jiang Kui's Ci, but the analysis of the image of "willow" is not very comprehensive. The existing articles discussing the image of "willow" also have unfinished meanings, and there are still many places to be discussed. Among the 84 poems written by Jiang Kui in his life, 21 mentioned the image of "willow", accounting for about a quarter of all the poems. Zhang Yan's Etymology Note [1] said: "Jiang Baishi's words are like wild clouds flying alone, leaving no trace... They are not only empty, but also elegant. Reading them makes people and gods fly over." The "willow" in Baishi's Ci reflects Jiang Kui's rich life experience, which is closely integrated with his artistic style of emptiness and elegance. This paper attempts to analyze the image of "willow" in Jiang Kui's Ci poems from six perspectives, namely,

"the sadness of the millet", "wandering life experience", "homesickness", "lovesickness", "seeing off (friends)" and "beautiful spring scenery".

2 The Sorrow of Panicum

The "willow" in Jiang Kui's works contains the sadness of millet leaves. This kind of family and country thinking was inseparable from the social environment he was in at that time. At that time, the Southern Song Dynasty was in a corner and had no intention of recovering the lost land. The "willow" in Baishi's Ci also reflects the era background of frequent wars and destitution of the people.

Among them, the more typical works are "Grief Offenders". "The autumn wind rises in the Luyang Alley, and the border city is separated. The horses hiss farther and farther away. People go home, and the garrison towers blow horns. The feelings are just and evil, and the grass and cold smoke are thinner. Like the general's song at that time, the poet is wandering across the desert." The poet hesitated in the desolate scene after repeated military disasters at the extreme edge of the Southern Song Dynasty, and his nostalgia for the past and the present is growing. In the past, willows were close to each other, but now the grass is gone. The iron hooves of the golden soldiers have broken the peace and tranquility of the past. Only the autumn wind is killing and scaring. The word "Departure" focuses on the pathetic and bleak appearance of the dilapidated border city. Deng Tingzhen's Notes on Double Inkstone Studio [2] commented that "such as... the desolate criminals' horses' neighing farther away,... wandering the desert, '... the feeling of Zhou Jing away from the millet is also." This shows his deep thoughts on family and country.

It is also mentioned in "Eternal Encounter of Music · Ci Jia Xuan's Poems and Rhyme of Beigu Tower" that:

People gathered in the Central Plains, elders in Shenjing, and golden drums in Changhuai in the south. Ask if he planted willows in Yiyi at that time.

This first poem was written in the autumn of the fourth year of Jiatai. Xin Qiji, who had been in silence for decades and was finally put in the important position of the Southern Song Dynasty government, wrote the famous "Yongyu Le · Remembering the Past in Beigu Pavilion, Jingkou", expressing the sadness and indignation of the lack of access to serve the country. "Second rhyme" is a form of "harmonious rhyme" in ancient times, which is the most strict restriction of "harmonious rhyme". This is Jiang Kui's song of harmony to encourage his friend Jia Xuan, which also reflects his deep concern for his family and country.

"I asked if he was planting willows at that time, and whether he is still doing so", using the allusion of Evergrande Sima in Shishuo Xinyu: "Duke Huan had planted willows when he saw Langya in the Northern Expedition through Jincheng, and he was already surrounded by them. He said with indignation: 'The wood is still like this, and how can people be embarrassed?' Climbing branches and folding strips, and weeping.", This is consistent with Jiang Kui's short preface "This is a word for deep love" in "Complaining about the Slow Pavilion", which expresses the poet's ardent expectation for Jia Xuan's return from this trip. It also reveals the ruthlessness of time

by comparing the willows of the past and the present, and warns the world that it is urgent to unify. Xia Chengtao and Wu Wuwen's Annotation of Jiang Baishi's Ci [3] said: "... In the works of Baishi's Ci, the great emotion of the nation who made a fortune is most obvious."

3 Wandering Life Experience

Jiang Kui spent his life wandering around, bumpy and hard. In his "willows", there are many sighs about the miserable life experiences of Jianghu scholars. The word "Pale Yellow Willow" was written in the early years of Shaoxi, Emperor Guangzong of Song Dynasty, when Jiang Kui lived in Hefei.

The empty city, Xiaojiao, blows into Chuiyangmo. At once, I will wear a single coat. All the yellow and green are old acquaintances in Jiangnan. It was still, and there was cold food in the Ming Dynasty. Strong wine, small bride house.

The "desolate alleys are different from those on the left side of the river. Only the willows are mixed with each other, and they are pitiful" in the small preface of the "Crime of Desolation" and the "alleys in Hefei are all planted with willows, and the autumn wind blows in the evening." They echo each other, and express the author's lonely feeling of living in a foreign land with "willows". Shen Zufen's "Appreciation of Song Ci" [4] commented: "... 'See it all'. Although willows and willows are like old acquaintances, there are different places. Change your head and point out the guest's bosom. It's hard to dismiss guest's bosom. The Ming Dynasty is also worth cold food, so you can only enjoy yourself."

Jiang Kui's frustrated career in official career and difficult life are also reflected in the "Four Delicate Offences": Yangzhou Liuchui official road, there are light horse changes, and the family is right. When I wake up in the moonlight, my dream fades away. The article believes that the United States knows what to do with it. Teach and talk, ask for and look for partners in spring. "Liuchui Official Road" outlines the elegant and prosperous city of Yangzhou, an ancient capital. Two allusions of "exchanging horses" and "peeping at households" point to the romantic life of wandering song halls in the past, which contains the youth spirit of "hanging by the willows". When the drunkenness recedes like a tide, the reality is poured down like a basin of cold water, and the grief and indignation of missing talents and unfulfilled ambitions come to my mind. Jiang Kui's sad and resentful mood about his wandering life is set off by the sharp contrast between his old days in rags and his life in captivity, which has failed many times this evening.

4 Thinking of the Countryside

The image of "willow" is also the representative and symbol of homeland in the poems of the Six Dynasties. Jiang Kui's "willow" contains his deep and quiet homesickness, such as the First Preface of Nishang, which says, "When you are silent, you may murmur at the wall in disorder. When you move Yu Xin, you may feel sad.

When you are young, you may meditate on the waves. When you pass the mountain in the flute, you can see the streets under the willow."

This poem was written in the 13th year of Emperor Xiaozong's Chunxi of Song Dynasty. Jiang Kuizheng lived in Changsha as a guest. The poet wrote his own thoughts about his hometown with Yu Xin, who was stranded in the north and was hard to return to his homeland. The couplets of "Di Li" and "Liu Xia", with only a few strokes, depict the pictures of young people in fresh clothes and anger in the elegant streets and lanes where green willows are weeping. The romantic past, which is unconcerned and unrestrained, and nestled in the red and green, suddenly comes to mind like a tide. The past waves and old dreams of the old place deeply touched the poet's soft feelings of thinking about his hometown.

Jiang Kui's expression of homesickness is usually inseparable from the "willow", which is also reflected in the poem "Dotting Crimson Lips". The poem says: "The people in Golden Valley return, and the green poplar sweeps down to blow the Sheng Road." The streets of Hefei are characterized by green silk and dense streets. There are many willows in Hefei, which are often seen in his works, such as the poem "The willows in Xifengmen Lane are rustling" (the poem "Send Fan Zhongna to Hefei"). As Sheng Hongzhi said in Jingzhou Ji, "You can plant willows on the edge of the city levee. The green stripes scatter the wind, and the voiceless sounds mingle with strangers" [5], which is similar to Jiang Kui's poems. Thus, "Liu" has become a symbol of Jiang Kui's homesickness.

5 Acacia

Xia Chengtao made a detailed textual research on Jiang Kui's sad and sentimental love affair with a confidant in Hefei in his "Practical Examination of Hefei Ci" [6]. Xia Chengtao believed in Bai Shi's Ci on Cherishing People [7] that "One Calyx Red · Ancient City Yin" was the earliest work of Bai Shi to cherish the memory of Hefei women. The Ci said:

"Zhu households cling to chickens and clusters of swallows with golden plates. They sigh at the time when they invade. It is recorded that Zeng Gong and the West Building gathered together to hang the willows and return thousands of silks of gold. When they can return to the saddle, they are afraid of the deep spring." This poem was written on the seventh day of the first lunar month in the 13th year of the reign of Emperor Xiaozong Chunxi in the Song Dynasty. When the poet saw the New Year scene, he sighed with regret that the years were in a hurry, and his nostalgia for the past arose spontaneously. Once upon a time, we had a beautiful gathering in the West Building with Iraqi people, and it was such a beautiful scene that thousands of branches and tendrils danced gracefully in the spring breeze. The curling willows here are the sustenance of the poets' love for each other.

In addition, "Drunken Singing of Merchants" is also a typical work of Baishi in memory of Hefei women:

"It is spring again. The willows are dark and yellow, and the crows are crowing in the twilight. Dreams are chasing the golden saddle, and a little heart is resting. The lute explains."

This word starts with "willow". It's spring. First, it uses "dark yellow willows" and "crowing at night" to create a sad atmosphere. Then, it uses "people's feelings for themselves" to actually write "people's feelings for themselves", telling the meaning of missing each other all the time. Therefore, Xia Chengtao and Wu Wuwen believed that [8]: "This word is inspired by Liu, and all the words are about separation, which seems to be related to lovers in Hefei."

6 Farewell (friend)

In Jiang Kui's Ci poems, "Liu" also means farewell, which is very common in poems of the Six Dynasties. "Jiao Zhao" is a self-recital of Bai Shi's poems about his friends. The small preface explains the background of the Ci works. In the past, Baishi and his friend Yu Shangqing visited the West Lake and enjoyed the Meigu Mountain together in the fifth year of Shaoxi reign of Emperor Guangzong of the Song Dynasty. How happy it was to play flute and sing songs together. After his friend left, he had no joy, so he wrote a poem to remember his old friend. The words said: "Because of the thin spring, what can be more? There are weeping willows all around the West Lake. I look at the mountains beyond the smoke, and remember to join hands with you on the lake." The Yiyi weeping willow here is used to express the image of seeing off friends by folding willows, reflecting the poet's sentimental feelings of recalling old friends. Yu Diyun's Selected Interpretations of Ci Poems in the Tang, Five Dynasties, and Two Song Dynasties [9] said: "This tune is to emphasize the West Lake, the plum blossom has fallen, and it is composed with people in mind."

Among the works of Huaiyou who revisited the old place like this, I also wrote the poem "When I was in the Songjiang and Qianshi Gardens again in the second year of Emperor Ningzong's Jiatai reign." "The two rows of willows droop in shade, which were planted by fairies on that day." The two rows of green willows are luxuriant and shady, but the man who planted trees in the past is no longer alive, expressing the poet's sorrow for remembering his old friends.

7 Beautiful Spring Scenery

In poetry, the image of "willow" represents a beautiful spring in addition to the above mentioned allegories. For example, the image of "tobacco willow" has always been well known. The smoke is empty, light and flexible, symbolizing a beautiful spring and a positive attitude. This implication is also reflected in Jiang Kui's Ci, for example, "Cold food is flying red all over the imperial city, Ci and Wu are standing against each other, and Liu Qingqing is green" (Xiao Chong Mountain Order). "Red flowers" and "green poplars" set off the harmonious atmosphere of Zhao Langzhong's reunion with his loving mother, and praised Zhao Langzhong's filial piety in welcoming his mother; "Recall that when the street previews were held yesterday, the

willow bunches were not taught" ("Partridge Sky"). With the tender leaves of the young willows, it was written that the Lantern Festival was approaching and the spring scenery was not strong enough; "Look at the long branches at the corner of the building and blow the green eyebrows towards the cold" (Ruan Langgui, *Red Clouds and Low Pressure Green Glass*). The delicate green eyebrows of women are used to describe the tender and beautiful willow leaves, which depicts the bright and beautiful spring light and expresses the joy of celebrating the birthday of friends.

8 Conclusions

To sum up, the "willow" in Jiang Kui's Ci is separated from its own meaning, and becomes a symbol of the author's integration of mind and object, and the integration of human and environment. It is the medium by which the poet expresses different purposes. The simple and direct correspondence between symbolic meaning and image turns into extensive and rich hints. [12] Jiang Kui's Ci inherits the poet's tradition of complaining but not being angry and sad but not being hurt. How the surging emotion stirs up in his chest is finally expressed in euphemism and subtle language. The "willow" in his works conveys the sentimental feelings of family and country when he was injured, his wandering and wandering life, the pain of homesickness when he was alone in a different place, the lingering feeling of lovesickness, the profound friendship of seeing off friends and the beautiful spring scenery, which express the aesthetic view and special interest of advocating elegance and rejecting vulgarity, and being upright and elegant in the Qing Dynasty. Even in the beautiful spring scenery, Jiang Kui has unique characteristics.

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