

Social Connotation and Value of Ci Poetry Creation of Li Qingzhao

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Abstract. Li Qingzhao was the most famous poet, Ci poet and literature writer in the Song Dynasty, with rich creation achievements. His Ci poetry had a deep meaning, beautiful artistic conception, graceful and elegant language. Pioneering the new times of female Ci poet in the Chinese poetry history, she is one of the representative Ci poets of the graceful and restrained school. The felling and strong patriotic ideas presented in her works showed national, social, cultural and mass characteristics, with deep ideological significance and rich social connotation and value. This paper is divided into four parts, first, life story of Li Qingzhao and her creation background; second, early Ci creation characteristics of Li Qingzhao; third, later creation characteristics of Li Qingzhao, and fourth, social connotation and value of Li Qingzhao's Ci creation. The conclusion is the analysis and summary of the whole article.

Introduction

The Ci creation and ideological contents of Li Qingzhao did not only her own life reflection and expression to love and broken-hearted life, but also reflected the social turbulence of the Southern Song Dynasty and her life change. In the sadness of country defeating and people starving and life and death of couple, she fully experienced the sadness of fleeing from home and the hardship of life. She expressed her own memory to the country and personal life with her Ci poetry. In the dozens of poems she left, there were description about the beautiful life, and the feeling to the hardship of life, included both pursuit to love and boring to the isolated life in the early period, and also the native sentiment and mawkishness to the country's being defeated and home lost. Such psychology and feeling were reflected in her poetry. Her poetry deeply reflected the social reality, with a profound social connotation and value.

Life story and creation background of Li Qingzhao

Li Qingzhao (1084 AD-about 1151AD), self-assumed Yian Jushi, was a famous female Ci poet in the Southern Song Dynasty, and also the most famous female Ci poet in the Chinese literature history. She was born in the 7th year of Yuanfeng Period of the Emperor Shenzong of Song Dynasty, native of Zhangqiu, Qizhou (now Shandong). Her father Li Gefei was a famous scholar and proser, her mother was born in an official family, with literature talents. Li Qingzhao was skilled at music, poetry, prose, calligraphy and painting with outstanding talents. She was married to Zhao Mingcheng, a famous scholar and son of the prime minister Zhao Youting at the age of 18. Zhao Mingcheng loved stone photocopy and once created 30 volumes of *Stone Record*, which were passed to the later generations. After marriage, the couple had a beautiful and harmonious life and they loved each other and led an abundant and elegant life. After her husband Zhao Mingcheng became an imperial scholar and an official, he often left home, so Li Qingzhao wrote many Ci poems full of departure feelings. However, even the life with more departure and less get-together did not accompany with her in her whole life. In 1126, the Jin people in the north invaded Southern Song Dynasty, and the famous Jinkang Mass in the history broke out. Li Qingzhao and her husband fled to the south together with the common people. On the way of fleeing, their cultural heritages and books collected by them half life's pain taking also disappeared almost completely. In 1129, Zhao Mingcheng died of illness on the way of fleeing, leaving Li Qingzhao drifting everywhere by her own. Later, she was bullied and tangled by Zhao Ruzhou and was put into prison for 9 days. After coming to Hangzhou, she had never returned to the north in her whole life and passed away

lonely and helplessly in 1151.

The Song Dynasty was in the weakest and poorest times in the Chinese history. From the Jinkang Shame to Chanyuan Alliance, from the southward fleeing in panic to seeking of temporary peace in the southeast, the outwardly strong and inwardly weak feudal dynasty had gradually become a lamb to be slaughtered by the Jin people. The Ci poet's deep pain of concern to the destiny of the country, sympathy to the chaos life of the common people, concern to personal fate was fully reflected from her Ci works. However, the ruler imprisoned people's mind with Neo-Confucianism and feudal morality, throttled the humanity cruelly. Under the imprisonment of the feudal morality and Neo-Confucianism suffered more and heavier ideological suppression and feeling destruction than men^[1].

Early Ci creation characteristics of Li Qingzhao

Wang Zhuo once said Li Qingzhao "was skilled at poems when she was very young, with outstanding talents, approaching to the predecessors, which was not common among the official scholars. Among the women of the Song Dynasty, she must be the first in terms of Ci poetry". "Although she is a woman, she is determined to surpass men"^[2]. This was the fairest comment on Li Qingzhao's artistic talents and Ci creation. In the early Ci poetry of Li Qingzhao, there was both the description to her private life, and also the sprout full of individual liberation and yearn for and pursuit to the outside life. She broke through the limited narrow space bravely and appreciated the beautiful scenery of the nature. For example, *Rouged Lips*:

On the swing, after playing,
Stand up too languidly to knead slim hands.
Thick dew on buds, shining,
Slight sweat drenches silk blouse.
Seeing a stranger coming,
Shy away before putting on shoes
With gold hairpin sliding.
Turn round against the door leaning,
A green plum blossom, smelling.

The first part of this Ci described the beautiful image of being innocent and lively and charmingly naive of a beautiful maid, who was petite, with sweat beads and sweat exuding from her clothes after getting off from swing, reflecting the noble maid's yearn for freedom and equality and rebelling to the binding of feudal ethnical code.

After marriage, Li Qingzhao had a harmonious and happy life. She either enjoyed the snow scenery, or drank and wrote poems or boated on the lake, increasing the joy of life and conjugal love. She had many Ci poetries describing the life in this period. For example, *Shortened Form of Lily Magnolia Flowers*:

One be afraid that one's heart compare within
My face , doesn't look as nice flower one in.
Forehead above the cloud-hair plug in one flower
An angle placed if, the guy who you see to compare.

A Light Boat With Short

Under a rosy thin dress her crystal-white skin is seen
Radiating an icy fragrance intimating hints
She whispers to her lover beaming with delight
The mat and pillow will be cool tonight

This femininity and sweetness can be only owned by the new couples and couples with deep affection, and it can fully reflect the harmonious and sweet life of Li Qingzhao and her husband.

Shoulder lug baskets florist, one ready opening
Purchased one flower with the spring one in.
Which is like tears stained wet faint makeups

And like rays of dawn shining on the dew traces

This Ci described the pure and naive image of an innocent and brilliant maid full of life joy. This frank and sincere maid who loved life and yearned for the pure love, created her life colorful with her slender hands, with a deep feeling.

In the room lonely and empty
an inch of hair presents thousands of anxiety
Spring's gone when I value it pretty
flowers fallen with the time rainy
Chairs are familiar to me already
but with nothing moody
Where can I find you, sweetie
with grass and grass growing
along the road in front of me (Rouged Lips)

The lonely boudoir is going to wear off her youth, and the spring rain implies the return of spring. Facing such scene, she was in a great weight of sorrow and restless and her husband's departure increased her deep sorrow. The low tone of the Ci expressed her dissatisfaction with the lonely boudoir life.

In these Ci works describing the lovesickness of departure, the best works included Remembering of the Xiao On The Phoenix Platform.

Upstairs spring days of coldness never remained,
and droop down the shades all direction,
I will not feel like to lean on jade handrail.
The bedding is cold, the burning in cense is end, I wake from dream,
I have no choice but to get up.
Outside the window, cleared drop down in the morning,
The tung are begin to send forth tender buds,
How a fine day to go to travel!
The sun is rising and the smoke is collecting,
Should be viewing whether or not it is fine today?

This poem was written before going to the south, the first part described that the breeze and gentle rain made people bored, and the courtyard was in depression, the spring flowers and willow could not withstand the attack of cold rain, reflecting the loneliness and isolation of maid. The "wind and rain" here did not only refer to the natural wind and rain in nature, but implied the political climate.

The works of Li Qingzhao in this period expressed the mental distress and love psychology of a maid, and was full of the desire of individual freedom and female liberation, but the ideological depth expressed in the Ci could not only be covered by the ordinary boudoir repining and pain of separation, but full of concern and thinking to the social reality. The Jinkang Incident occurring in 1126 pushed the Northern Song Dynasty to the edge of collapse, and the fate of the poet also changed, she began her homelessness, twists and turns and the bumpy road of fleeing with the social turbulence.

Later creation characteristics of Li Qingzhao

Li Qingzhao and her husband lived for up to three years in Jiankang, and she often climbed to the city wall to overlook her hometown, but failed. What she saw was only the foreign invasion and desolation without prosperity. Seeing the broken country and sadness of the common people, she had no words to express her anger, and could only express her feeling of concern about the fate of the nation and people.

The setting sun like melted gold,
Evening clouds like jade,
But where has my love gone?
Dense mist hangs over the newly sprouted willow,

The melancholy tune of a flute lingers amidst plum blossoms.
But who knows this is but a glimpse of spring?

...

But now I'm pale and sallow,
My hair ruffled by the wind, tinged grey by the mist,
I fear to go out at night.
Better to hide behind the bamboo curtain

Listening to the laughter of others. (Yong Yu Le, Lantern Festival)

The first sentence "the setting sun like melted gold, evening clouds like jade" described a beautiful and grand scenery, but although the scenery was beautiful, it was not in her hometown. Drifting from hometown, the poet, deeply feeling the sadness of fleeing, was more sorrowful when seeing the beautiful scenery. It was the Lantern Festival, when people proposed to a toast for celebration, she clearly realized that she had extended her feeling to the broad social reality, and what in her mind was the sadness of homelessness. She deeply felt that *carpe diem* and leading a befuddled life could not save the disaster-ridden country. Yong Yu Le expressed the poet's personal suffering and the sadness of her later life, and contained deep and sad concern to the country, and this was a grief mood that could not be eliminated in the mind of the patriotic poet.

The later works of Li Qingzhao (going to the south) were all themed on the national mood and patriotic feeling, with contents tended to be sad and depressed on the tone of the early sorrow and sentiment. In the 5th year of the period of Shaoxing, the poet was stranded in Jinhua and wrote the famous *Wuling Spring*:

The wind has stopped with flowery scents in the air,
And I do not feel like making my hair.
The things around are the same, but my love is gone—
My tongue is tied and tears are rolling down.
They say that spring there still presents such a good view,
That I'd like to go and a boat to row.
The boat, I fear, is too small like a grasshopper—
To hold my mood were it not much lighter?

After going to the south, the sad feeling at separation of the poet was stronger, and even was unable to be eliminated, like "Sorrowful all day long", "No way will stop my missing you; You occupied my mind with my sorrow, moving from eyebrows a moment ago", "with a heavy heart" and "how many things, desire". Superficially, this was the sad fate and sentiment and had nothing to do with the overall situation of the country and society, but actually, the poet was in the social reality of decay and decline of the Southern Song Dynasty, and what she experienced was the torturous reflection of the incoming end of the Southern Song Dynasty. She also dreamed that she had wings to breakthrough the shackle of the reality.

The sky reaches the sea with floating mist
The river of stars like to dance and twist
The soul of the dream returns to Heaven
The sky asks me, honest
Where is your destination, west or east?
I have a long journey with the sunset
I write poems with few in the crest
Up to ninety thousand miles the big bird fly
Wind, do not rest,

Please send the boat to the three mountains on request (Free-spirited Fisherman)

This Ci poem reflected that in the turbulent society, the poet's ideology was suppressed and she had a good desire of hoping to breaking through the obstacle and achieving the life dream. Free-spirited Fisherman did not only reflect her inner-mind pursuit, but also became the reflection of the social reality.

Slow Slow Song represented the highest achievement created by Li Qingzhao and was also the

real reflection of her later life. With meticulous and fine writing, the poet combined her inner feeling with the external environment, admiring the later generations very much.

I look for what I miss;
I know not what it is.
I feel so sad, so drear,
So lonely, without cheer.
How hard is it
To keep me fit
In this lingering cold!
Hardly warmed up
By cup on cup
Of wine so dry,
Oh, how could I
Endure at dusk the drift
Of wind so swift?
It breaks my heart, alas!
To see the wild geese pass,
For they are my acquaintances of old. The ground is covered with yellow flowers
Faded and fallen in showers.
Who will pick them up now?
Sitting alone at the window, how
Could I but quicken
The pace of darkness which won't thicken?
On parasol-trees leaves a fine rain drizzles
As twilight grizzles.
Oh! what can I do with a grief
Beyond belief?

This Ci poem summarized the drifting life, lonely situation and sad inner world of the poet after going to the south, which no doubt upgraded Li Qingzhao's pain to the isolated and turbulent life and missing to hometown. ^[3] The first sentence displayed the mental world of a lonely and sad woman in front of the readers, and it was in such sadness and grief and indignation that Li Qingzhao spent her rest life.

After going to the south, the ideology and artistic property of Li Qingzhao's Ci poems changed a lot. These poems full of grief of parting both reflected her inner anguish and complex feeling, but also reflected the countless pains and sufferings of a lot of weak women like her in the environment of ruling by the strong feudal dynasty and invasion by the foreign nation. Her personal life and feeling tragedy were both her personal suffering, and the common fate of countless homeless people, and her works deeply reflected the times.

Social significance and value of Li Qingzhao's Ci poem

In the Chinese poetry history, Li Qingzhao was the first poet to occupy a seat in the fields of art and poetry in the identity and perspective of a woman. She described the social reality of the Song Dynasty deeply with her broad, profound, rich, deep and gloomy Ci works. She was like a bright and eye-catching meteor, she, flashing in the ideology and culture history of China. Li Qingzhao's poems had political feelings, strong political criticism color and the eulogizing of heroic life concept. Whether living in a happy and harmonious family or in the fleeing career of drifting, she expressed a voice: "patriotic and homesick"! This feeling of scholar official was beyond the imagination of women in boudoir ^[4].

As the poet image of scholar official level in the feudal society, Li Qingzhao was not confined in the life circle of the noble women and was grieved for personal suffering, but was always a clear-minded singer of the times, and this was her preciousness and greatness. At the time of national stress, personal suffering, however deep, was always insignificant, but the hostility of

family and country, however small, concerned the great cause of the nation and country. Therefore, the feeling of national grief described by Li Qingzhao was far more socially significant and valuable and had deeper social connotation than personal suffering and shallow joy.

Conclusion

An excellent and outstanding litterateur must be the representative and reflector of a nation or the whole human culture, must be the deep acceptor and rich collector of the national or past human literature, and must be the cultural development pioneer of the nation or human beings ^[5]. Li Qingzhao was one of the representatives of graceful and restrained school, whose works did not only reflect the social reality of the Northern and Southern Song Dynasties, but also presented the “cultural spirit” of the Han nation, the broad and profound cultural deposit, human spirit and spiritual character of a nation when invaded by the foreign nation, with homeland destroyed, people homeless, while the imperial court seeking for temporary peace in a corner. In the form of Ci poem and the unique meticulousness of women, Li Qingzhao deeply described the unyielding national character of the people of central plain in the reality of social turbulence, and her works did not only have a broad social deposition, but also profound social and historical value.

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