

# A New View on "Buesching" in "The Literary Mind and the Carving of Dragons"

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**Abstract.** "Buesching" has always been a complex and concern issues, and the history of poetry critics have more discussion and interpretation on it. However, the understanding of comparison of Buesching, or more biased misinterpretation, or more rigidly in the discussion itself, or less back to the facts themselves, or more contact with the way to explore Buesching. This article discusses the relationship between the foothold of Liu Xie and the relationship between the two places, and the relationship between the theme and the theme of the poem. It has a very positive role and value for the clarification of the Book of Changes and promotes literary creation and commentary.

## Introduction

"Fu Bi Xing" are often used together, and the difference and contact of "Bi Xing" has always been a complex issue, thus so many ancient poets and poetry critics had more attention and discussion on them. The study of Buesching's research is based on the study of Liu Xie's "The Literary Mind and the Carving of Dragons: Buesching" in the Northern and Southern Dynasties of China. On the basis of criticizing and absorbing the predecessors' research results, this paper systematically discusses the difference between Buesching and its comprehensive, profound, far-reaching impact to a large extent to promote the correct understanding of future generations. So the purpose of this article is trying to return to the facts, from the perspective of the critics to examine the differences and links between the theme and the performance of poetry in Liu Xie's era.

## The Discernment of Liu Xie about Buesching: Wandering in the "Emotional" Edge

To explore the difference between "Bi" and "Xing", first we should return to the era of Liu Xie. There are two reasons: First, Liu Xie is in the specific historical era, and their views will inevitably be affected by the background of that times. They will inevitably be influenced by the prevailing literary trends, and the impact of theory; Second, Liu Xie's view made a specific development in the history, we should make a broader era of context to study and explore it.

From the Wei Dynasty and Jin Dynasty and Southern and Northern Dynasties of China, so many person talked about literary creation without "lovely" word. In the "Wei Jin Dynasty style and articles, medicine and wine relationships," Lu Xun said, Wei Dynast and Jin Dynast, and Southern and Northern Dynasties period is "literary consciousness times." Compared with the Han Dynasty, Wei Dynasty and Jin Dynasty literature showed more broad space for development of literary, and free academic atmosphere. At that time, so many Wei and Jin celebrities want to pursue a spiritual broad-minded, free and desirable; Secondly, the war in the Wei and Jin dynasties frequently occurred, so many persons' life with troubled times, chaos, unpredictable life. So many persons' idears began change from reality to their own heart, as well as the individual living conditions, their quality of life. Thirdly, Wei and Jin Dynasty metaphysical thought prevailed, and to a large extent awoke Literati individual consciousness, booming their personality, talented spirit, temperament.

In this context, the poet wrote poetry to its inner world "love" itself naturally as the theme of publicity, and its poetic criticism gradually took place a new development, that is, the poem is no

longer stressed that political and moral services, but gradually began to emphasize poetry on the emotional aesthetic and other aspects of the function, "poetry and fame", indulge in freedom as the literati tried to achieve and want to achieve the goal. As early as the end of the Wei and Jin Dynasties, Lu Ji, a famous literati, in his "Wen Fu", advocated "poem should be Lyrical and gorgeous", a comprehensive and true reflection of the Wei and Jin literati of this trend and ideas. Zhu Ziqing also talked about: "'feelings' of the five-character poem developed, outside 'ambition' urgent need a new standard, so Lu Ji for the first time casted "poem should be Lyrical and gorgeous", a new phrase about this meaning. "poem should be Lyrical and gorgeous" simplified "Chanting affection", a phrase of the concept of pre-Qin, and briefly pointed out that the trend of the five poems. In the "Wen Fu", Lu Ji had repeatedly referred to "love and emotion", such as "every text, Especially to see the emotion, often concern about the meaning does not express objects, words do not catch the meaning", " So sometimes exhaustion, but have a regret, sometimes with the Xing and write, but rarely wrong ". From which we can see, the Wei and Jin literati have put the "show ambition" on the second. If you want to say that the land of the "lyric" that there are openly established achievements, not as "lyrical" directly reflects the social atmosphere and literary trends. It can be said that the "poetic love" one is not only the mainstream view of the literati in the Wei and Jin Dynasty and the Northern and Southern Dynasties, but also to a large extent influenced the trend of the descendants of the essence of poetry. Two thousand years later, the contemporary Chinese mainstream view still tend to think that poetry is mainly a performance "emotional" style. In fact, most scholars hold this "lyrical ontology" concept of poetry.

From these aspects, the literary critics who lived in the Wei, Jin and the Southern and Northern Dynasties were influenced by the idea of "lyrical ontology" advocated by that times. On the one hand, Liu Xie is very likely to project the concept of "lyrical ontology" in the Wei, Jin and Southern and Northern Dynasties to his study of the Book of Songs. In other words, Liu Xie's analysis is based on the lyric to discuss the difference between "Bi" and "Xing". On the other hand, Liu Xie is familiar with Confucianism and Buddhism in his childhood. Therefore, he discussed the "lyric" and the pre-Qin period "ambition and emotion" concept, to some extent have a certain inheritance relationship. The "lyric" of the pre-Qin period is often used in conjunction with the concept of "ambition" that embodies the state of life. Such as Xunzi: "ambition, is created by God; emotion is human nature; desire is echoed with human emotions". Do whatever you want, the emotions will certainly arise. Guide you to do, wisdom must be able to dig out from it. "" Xunzi provisions of the noun "also said:" gave birth to it, called the ambition, character. Character generation and temperament is produced, is the spirit and temperament consistent, induction out. Personality is good or bad, like, angry, sad, happy and so called emotions. "The ancients that the emotion is based on the" character "on the basis of" character "is naturally caused by something that is" emotional "root causes. "Lyrical" is the essence of "character." Lyric is a concrete manifestation of "sex." Desire is the corresponding expression of "emotion." What is good, what is disgusting, it is human nature, , Mourning, music and other corresponding emotions. Desire in the complex world in front of everything naturally produced. Liu Xie's "Wen Xin Diao Long" discussed on the temperament, said that there is "temperament" with the use of "temperament" alone in two ways. Among them, "temperament" with the use of 4 times. Such as "the author called the saints; tell the people called to understand; cultivate people's temperament, credit is the previous generation of sage; Confucius article can know"; "language into the meaning of temperament, diction also into the article In the subject of discussion "," study Laozhuang works, you can know the form of content attached to the expression of sexual satisfaction; detailed read Zhuangzi and Han Feizi people, you can see, gorgeous and obscene is a fault, "This shows that" temperament "The idea of Liu Xie's writing had some impact. But Liu Xie in the "Wen Xin Diao Long" in a separate discussion of "emotion" a total of more than 100 times. This is one of the most prolific words in the book. For example, "the emotion is the meridian of the article, the text is the latitude of the article", "each object has its form, each object has its content, emotions change with things change, emotion with imagination to write words. Some people think that this "emotion" is reflected more happy but reflects the social content

of less "aesthetic pleasure." If the "temperament" includes more moral preaching, social life and other aspects of the words, then the "emotional" alone use more reflects a personal pursuit of aesthetic pleasure. Obviously, Liu Xie's "emotion" seems to be more and more obvious in the latter. It is in the "temperament" to "emotional" change process. So, from this point of view, we believe that Liu Xie contrast to the "attachment concept" of the discussion, he did not put the discussion of Bi on the basis of pure "theory" basis. On the contrary, Liu Xie's discussion of "Bi" is based on his "Xing", which is based on "emotion". More precisely, it is established from the "temperament" to "emotional" in the development, similar to the kind of development of the state. On the one hand, from Liu Xie's view of "Bi Xing", to a certain extent, it was influenced by the "Beixing" of the pre-Qin and its poets in the pre-Qin Dynasty, but on the other hand, Liu's theory of contrast was full of the times Features. Liu Xie said Bi Xing "to stimulate emotion", "hidden indignation", "constitute discourse" and so on. These can be seen as Bixing reflected emotions. And his contemporary Zhongrong, in the "poem" on Bi said: "use things to describe ambition, which is BI". In fact, the Wei and Jin dynasties "ambition" contains many poets emotional and ambitious factors. But on the other hand, we can not ignore, Liu Xie's view by the Han Confucianism, especially the impact of Zheng Xuan. For example, Bi's view, Zheng Xuan in the "Zhou Li etiquette" which said: "Bi can let people see today's fault, if you can not say it, it is analogous way to express it." Obviously, Zheng Xuan from the perspective of Confucian classics, reflects the content of social morality, as well as the value of Confucianism and standards. For the "Wei Feng huge mouse", the poet dismissed the corrupt officials as swords, and vowed to break with the ruling rulers. According to Liu Xie's view, if you simply think of this concept as a social moral evaluation criteria, or from a personal emotional point of view as a personal indignation of the expression, there may be inappropriate. If you look at it from the point of view, it is possible to use the metaphor as "allegory", "arguing" and "satire", and the poet's use of the "esteem" contains the poet's subjective opinions and attitudes. From this point of view, Liu Xie seems to have been affected by Zheng Xuan, "Zhou etiquette," said: "Xing and contemporary beauty, sometimes feel more flattery, so they use some good things to guide people." Obviously, we can see the relationship between Liu Xie's thought and Zheng Xuan's theory, but he can not simply think that Liu Xing's discussion of "Xing" is the same as that of Han Confucianism because Liu Xing's The times are changing, the social trend of thought is changing, the understanding of creation is changing, and the understanding and elaboration of BI Xing is also changing.

### **Emotional Manifestation: the Birth of Reason and the Trigger of Improvisation**

Pure "emotion" is the basis of discussion. With this foundation, it is necessary to distinguish between Liu Xie's Bi and Xing.

From Liu Xie's distinction on Bi and Xing, we see, Bi is attached to the concept, that is, using the metaphor to explain the truth; Xing is to stimulate people's emotions. An important difference between Bi and Xing is the use of a thoughtful mind than the use of thought, and Xing has an emotional trigger on nature. Xu Fuguan sharply pointed out: "Bi is the emotional reflection of the performance; Xing is the direct expression of feelings." Bi is the reflection of the performance, so in the emotional inside, covering some of the thinking and rational elements, which is "attached." We can understand the image, "concept" is actually attached to the emotional above; and Xing is the direct expression of feelings. If you emphasize the performance of the emotional process without thinking, we go directly to the feelings of the side, called "to stimulate emotion." So, to stimulate emotion is to express the emotions, and the concept of attachment is also to show the results of emotion. Bi and Hing are only two ways of indirect or direct expression of emotion. One is in the emotional implied "concept" and indirect expression of love, one is the direct expression of "emotion." Their differences are mainly reflected in the "emotional" approach, in fact, there is not much difference in nature. From the perspective of Bi, whatever the metaphor of the type, the poet will think and consider before this. In the end, what kind of metaphor can be selected to make poetry or verse have a strong expressive force, the most able to convey the poet's emotional and performance poetry theme, which requires careful reflection through the poet. Bi the meaning of

analogy, scrutiny, selection and so on. There is a sense of reason to create a sense of emotional atmosphere. Bi consists of two parts: one is ontology, and one is the metaphor. Bi is the contrast between the thing itself and the metaphor. From the appearance point of view, Bi is a "material and material comparison" approach, in essence, it is a kind of mind and reason to control the behavior. "Bi is a process of the heart." The work of 'Bi' is the first feeling of the emotional thing, but the borrower makes the reader's sensation. When using Bi as a poem, the poet passes through a Kind of mind and reason to control, so as to be on the body and metaphor to make more in line with the requirements of choice. In the use of this approach, the poet more emphasis on the appearance of the comparison and use. In general, the poet will use what he thinks is the most appropriate thing. So that there is a sharp contrast or similarity between the body . This will be more expressive and appealing. Therefore, Liu Xie asked that "Bi" must be "close to things to indicate things", "speak to be appropriate", "so the type of Bi, although many, but the most important is appropriate, if a bird like a chicken, it is not appropriate." "Proper" meaning is appropriate, this is a very high standard. If used well, it will help the poet's emotional and poetic theme of the expression, so that the poem has a strong impact and penetration. Therefore, The poet wants to write such a good poem, and he wants to achieve this standard, he will often think and pondering, considerate again, spend a long time to find the most appropriate thing. This is not a matter of nothing to give up. This is a deliberate search, trade-offs and thinking, but also a calm, meditation in it. On the one hand, the poet carefully selected the body to the image of the performance of the body, the overall performance of emotion; On the other hand, the poet regarded the choice of ontology and metaphor as the intermediary of poet's emotion and theme. If there is no good carrier, we can not achieve the poetic emotional and subject requirements. The expression of emotion is controlled by reason, so that the senses are sensible and orderly. At the same time emotions are also thinking in the deepening of thinking, and gradually savings, and finally said it. And from the perspective of Xing, Xing is "to stimulate emotion", "first said that he caused the words of allegation" (Zhu Xi "poetry"). It is a kind of starting from the tiny things. This is the occasional direct trigger or trigger the emotions, showing a kind of improvisation. In contrast, Xing is "from the material to the heart", and it is a chance to see a thing after the heart of the move. In this regard, Xu Fuguan said in the image, from the material to the heart, like a kind of "dip bliss" feeling. This is naturally, occasionally caused by the fact that there is no need for too much reflection and reflection of the poet. It is the direct formation of words and feelings of natural flow injection, which is to create a strong contaminated and rendering atmosphere. It gave birth to a kind of poetic elegance and affection. "Juju": "off Guanju dove, in the river of the island. My Fair Lady, my good spouse", at this time and this scene, Juju both fly, and the poet has a deep feeling. He casually expressed his feelings of courtesy. However, we must note that this accidental trigger is bound to happen. "Dip bliss", meaning that the formation of a large atmosphere and influence. The poet has long accumulated or implied an emotion in his heart. This phenomenon may have been constantly in the poet's inner brewing, savings to a certain extent. It has a feeling, he want to spit it out but can not spit it out. If triggered, it will blurted out. Emotions are enhanced by foreign objects, and foreign objects blend in with emotions and scenes. The interaction between the two can speed up the convergence and fusion of inner emotions. In this poem, the poet heart with an idea, he wanted to find a good girl. This feeling in his heart has been a long time. He Juju flying to produce this kind of emotion, both can be said to be accidental, and can be said to be inevitable. Because this feeling is the poet's long-term accumulation of the product, but also a natural and spontaneous process. This deep inner feelings, invisible, sometimes as the wind and clouds, invisible no trace, difficult to control and grasp. But by the long brewing, by the moment of the trigger, the potential of the feelings of the heart is instantly born out, and through things in the Xing, we can feel the "Xing", hidden on the emotional aspects of the huge energy.

### **Buesching and the Theme: the Connection of Meaningful and Meaningless**

It is generally thought that there are some kind of fixed connection with the poetic subject as a kind of emotional expression controlled by the mind and the mind, but it is generally like the same. Is

there a connection to the subject? For this problem, Xu Fuguan's "Chinese literary spirit" also mentioned: "Is there a meaningful connection to the theme of the poem, or a nonsensical connection? Secondly, if it makes a meaningful connection, what is the difference between it and what is the meaning of the composition of the poem? "Follow this question let us further identify the relationship between Buesching and the poetic theme. Along this question, let us further identify the relationship between Bixing and the theme of poetry. From Liu Xie's discussion, Bi's role is three: one is the "attachment concept", the second is "instructed things", the third is "depicting things, focus on meaning." There are three requirements for Bi: one for "close to the category", two for "close to things", three for "proper", the overall requirement is to be accurate and accurate description of things, specify the truth, depicting emotions. On the "attachment concept", the use of Bi is more than reason, the second is that Bi is used to explain the truth, there is a "rational" thing in it. As a rational thinking of BI, is more conducive to the truth of the note. However, the truth must be based on the idea of thinking. The description of the truth and the clarification of the subject of the poem are similar. In general, Bi must closely focus on the theme of poetry, which uses the poet's emotions to explain the truth. This is a foothold. If you do not use the poem in the theme, it will not be able to reflect the emotional transmission of the poet and catharsis, then, for poetry and the author is also no value and significance. In the "Wei Feng: huge mice", the poem is to attack the ruler of the dark rule. In order to achieve this requirement, the poet compares the giant mouse "greed nature and the characteristics of those in power, which achieves the use of Bi and the poet's emotional and highly integrated poetry theme. Liu Xie's another example: "The golden scepter used to describe the noble virtue, with jade to describe the simple people, the youngest son to understand the teachings, insects call metaphor call, with the clothes to describe the heart of sorrow. Second, Bi can "show things", with appropriate, similar things metaphor, the representative of things is always more than the body refers to things, it is more vivid, but also to the use of things, Specific, clear, image, can lead to people's association and imagination. Such as Liu Xie said: "with snow metaphor clothes, with good horse analogy dance, these are Bi type." Things as the theme of carrying poetry and emotional carrier, through the poet meticulous and calm thinking, things and poetry theme, Emotions can be very well together. So Liu Xie clearly pointed out that than the "writing meaning, write articles to be appropriate." We can clearly see that these language construction of things is the subject of poetry and an important part of emotion. From the perspective of Liu Xie 's exposition, Xing is more important for the poems as emotional symbols. In general, Xing and feelings are closely linked, and with the reason is more loose; and more closely linked with the reason, but with the emotional connection is more loose. Although Xu Fuguan did not completely deny the rationality of reason, but it is certain that: "Xing" only through a minimum of reflection, only with minimal reason. That is, even the minimum reason is also put into the feelings, and to the emotional character, appearance, so the relationship between things and the theme of the relationship, not the way to contact, but by the feelings of the atmosphere, the mood, Its natural integration. "Hing is a more natural and direct way of emotional transmission. Of the poem between the themes, this relationship is loose or close in the end? Xu Fuguan once again talked about: "the emergence of Xing, it is sounds of nature, straight to the lyrics of the product". These are some of the sounds of nature to express their feelings, they provide the theme of poetry and the performance of more opportunities. Ancient Chinese poetry advocates "intended to speak out" for its highest level. This is an infinite meaning in a finite state. Hing this divergence function, we believe that the theme of poetry without any concealment of the direct embodiment of the theme of poetry. It is through the projection of Xing, we reached the poet's mind and the external objective of a fusion between things. This fusion, no longer need the role of rational bridge, will be able to express the poet's intention. "Zheng wind: wind and rain": "wind and rain desolately, chicken Jie Jie. See the gentleman, why not calm? Wind and rain Xiaoxiao, chicken gel. See the gentleman, why not peace?" Poet felt "wind and rain, cock " He is naturally associated with the feeling of seeing a gentleman. This can lead to many feelings of the poet, which is the poet to pursue the kind of feeling. Therefore, Xing and the theme of poetry between the close, because this is the poet's long-term feelings of brewing results. Although Xing people feel is so subtle floating, but the heart

is real sense of the perception. Therefore, in the Xing, the subjective feelings and objective things have been achieved harmony between man and nature, harmony and unity, subject and object difficult to understand the state. The poet's feelings of thought have been infinitely extended and expressed. From the above, Liu Xie based on the Wei Jin Southern and Northern Dynasties special era background to discuss than Xing, by the Han Dynasty since the impact of poetry critics. Therefore, he discusses the basis of Bi Xing, whether Bi or Hing, not only covers the content of social morality "temperament", but also covers the individual thinking of the "emotional". But it is more inclined to the latter, which is based on the transition from the former to the latter. The relationship between bi and reason is very close. Bi tends to reflect on the way of mind to achieve a kind of emotional birth, and Xing is the emotional convergence of the heart, just waiting for a chance to trigger the opportunity, naturally, as the nature of the earth to create an emotional atmosphere. Reason makes it more natural than the expression of poetry, which is more conscious and purposeful, and sounds of nature, so that the relationship between Xing and the poetic theme is natural, so as to achieve a higher level of emotional release.

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