

On the Artistic Beauty of Naran's Words

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Abstract—Literature is an art form that reflects real life and thoughts and feelings, but the expression of all life and feelings depends on the expression of images. Naran's words are full of the desire for freedom, advocate nature and also have sad beauty, painting beauty and transcendent artistic quality.

Keywords—Naran words; artistic traits; artistic beauty

I. INTRODUCTION

Naran words are full of emotion and have unique characteristics. The poem contains higher pursuit beyond the secular world and embodies the desire for freedom. There are abundant artistic images and transcendent artistic conception in Naran words, all of which are the essence of Naran's poetry. Naran's word language is fresh and fluent, the style is clear and elegant, the image is unique, which is a reason why Naran words are admired and celebrated, and also a reason for the enduring popularity in history.

II. BELIEVING IN THE BEAUTY OF NATURE

Wang Guowei made an incisive assertion about Naran words in the human language: He observes things with the eyes of nature and expresses feelings with the tongue of nature. He is the first one not affected by the characters of Han Dynasty when settling in the central plains. Advocating nature is the most remarkable artistic feature of Naran's words and its unique charm. What nature means are true nature, true scenery, true feelings and true state.

Naran words are often full of emotion, not yet decorated, just to describe the real emotion and something what he saw, what he thought of. He is a true poem known for "poetry for the heart", "poetry for the sentiment". Naran had traveled far and wide from Kangxi Dynasty. When he drove the horse passing the Ming tombs, he saw the tomb of the emperors of the previous generation desolate and cold, sighing bitterly towards the lament of the ancient and modern: Looking at the green mountains across the head of the horse, the prosperity of the dynasties had gone, just the lonely and cold landscape. Do not think about the ups and downs, only making us dissolve in tears. Over the years, the moss has grown on the stele; the characters on it are hardly recognized. The sun setting in the west shines the Ming Dynasty Tombs, and the hunters will also be completely exhausted with the pass of time. In Naran's words, there are many such sad dials. This is related to the lingering sense of worry in the hearts of

the Manchus, which also doomed Naran's sentimentality, he was almost naturally melancholy, with a sense of drift.

Image is the smallest element in his poetry creation and also the category of Chinese aesthetic history. It refers to the aesthetic perception, the feeling, emotion and interest of creation. The image points out the images of the external objects in the imagination, and the combination of the two constitutes the aesthetic image in the chest and the artistic image in the works.

However, Naran's sentimentality is not a pain in the spring and autumn. He is too good at meditating in history and experiencing sadness. It's hard to hide the ups and downs of his poem, but most of all it comes nature, like heaven.

III. A LONGING FOR FREEDOM

In the fourteenth chapter of "personification", there is a sentence like this: I am a tramp; I am free from constraint. Gentle courtesy to heaven, the cage is not desired. This was Naran's heart. Naran is the generation of HuaXia, the most popular man in Kangxi Dynasty, succeeding in his earlier age, admired by a lot of men. But the loneliness in his heart cannot be eliminated and always lonely figure, a negative way out of the world. The more beautiful you are in a crowd, the more restrained you are.

In Naran's heart, there was a higher pursuit than worldly, which was the desire for freedom. He was in the golden house, which was a cage, and he struggled in it, doing the battle of the beasts over and over. Later, he gradually realized that his goal of realizing the value of life could never be realized, and the depression of reality made him sad from time to time. Then he hoped for friendship and love.

His desire for a lifetime of love and a lifelong friend was an emotional sustenance and release for Naran, an internal need and an expression of his quest for freedom. So we see that his group of friends is some humble, experienced Jiangnan talented people. It was Naran's rebellion against the elite, his desire for freedom and self-fulfillment. The glory of this world was antithetical to his own ideals. This pain made Naran's desire for freedom all the more urgent. He wanted to live like an idle crane, but his whole life was not his wish. This is also an important cause of Nala's sentiment.

Naran is a poet full of philosophy and passion, and a pure poet with philosophy. His desire for physical and mental freedom became the soul within his words.

IV. THE BEAUTY OF GRIEF

In Naran's words, the whole text is full of snobbery and sorrow of parting, among which love words take up more than one third of the length. It can be seen the importance of emoticons in the creation of the first student of Naran. Naran's love words are remorselessly sad. It had something to do with his sensitive nature and his unhappy love life. His most intriguing poetry is memorial words. Naran writes fully about self-mourning. His mournful words were often full of sincerity and feeling, and this perpetual grief falling apart forever became a rare and beautiful scene in his words. He loved his end wife so deeply that it made him crying. In the context, Naran prefers cooler imagery. For example "wind", "moon", "frost", "solitary lamp", "remnant lamp" and so on. Only the two images of "wind" and "frost" appeared 307 times in more than 300 works of Naran, showing the sorrow and misery of Naran.

For example: "if life only likes the first sight, there will not have the pain and miss of departing; heavy frost made the planting withered, but disappearing while falling down on the face. The sky is blurring, the cold tapestries do not turn red. He also uses the image of the moon lamenting the passage of time: The midnight is cold; the moon shines on the bloomed fructus galangae, which recall the past. The moon is the same one, but what about the man?" With the "month" expressed the feeling of death: I love my wife best just as the moon in the sky, but if you like the full moon, never lost, I would like to die for you just as the melting ice and snow. Such a cold tone attached to the text not only did not make people feel cold but also extremely gorgeous. Therefore, the openness and thoroughness of vocabulary also became another feature of Naran's words. The flamboyant, ethereal language was also the factors in Naran's popularity.

For example, in the words of "Jiangnan Dream", the first one in Naran words says: "The crows are out at dusk. Why do you stand here, lonely, and be sorrow? Willow catkins like the snow fly into your house; the evening breeze gently blows the plum blossoms, but my heart has been desperate. There is an infinite space for imagination when it comes to depression and negativity. Naran is good at coloring the words, highlighting the sense of painting, from the texture of the lamentable. In ancient China, the ancient people had a particular style of crying without hurting themselves, but naran totally ignored this old habit. He was never afraid of what kind of words he used, which was also a reflection of his true temperament.

It is helpful to understand Naran's life experience and poetry contents, and to analyze or comprehensively grasp the poet's thoughts from the perspective of image, artistic conception and aesthetic implication. Just as, only through pain and suffering can life appreciate the meaning and value of life more profoundly.

V. THE BEAUTY OF NARAN'S PAINTINGS

Painting refers to a work of good image, works with a vivid sense of painting, good image as an indispensable part of literature and art. On the one hand, the painterly nature of Naran's words refers to that there are some inscriptions in

Naran's words, such as Xishan qiushuang tu and Yueyang Lou tu. On the other hand, Naran is good at image building, so that the word has a certain dynamic, color and three-dimensional sense.

The artistic images in Naran's words can be divided into dynamic figures and static images of natural objects. Because the word's sentence is different in length, it is also down to down, so it is like a movie.

As the word "dian xi sha": "half of the small building under the remnants of the sun. The bead curtain hangs on the soft gold hook. A gentlewoman is riding a horse towards here, making up slightly but romantically. Seeing a strange man, she is blushing but turning back frequently." This word with a small action namely wrote the girl's desire for love and the shyness and adulterous mood. The preceding environment describes is to foil the boring feeling of the girl in the girl's bosom, because of boring to see the man that admire in the heart just can move, but because of the girl's shy, so want to attract the attention of others and have scruple. "Blushing but turning back" writes the girl's dynamic, although is the writing expression, but in our readers' eyes, and presents the scene on the screen, not too big difference. The girl's voice and countenance, her shy manner, were vivid.

VI. THE TRANSCENDENT CONCEPTION OF THE NARAN'S WORDS

Transcendental artistic conception is the metaphysical philosophical meaning of life behind the aesthetic image, which is the highest possible state of art works. If the image world is still something in the range of human experience, then the artistic conception is a kind of metaphysical ideal beyond the specific field of human experience. Why, then, can works of art evoke such a metaphysical transcendental experience of emotions and thoughts? This is because when artists create works of art, they do not only reflect some specific social reality or historical events, but also express their profound understanding of the universe life. Transcendental artistic conception is an essential part of artistic structure, although not all works of art can achieve this level.

Artistic creation is often regarded as the most important part of artistic existence due to its inherent and historical characteristics. Zheng Banqiao, a painter in Qing dynasty, described his creation process as follows: "in the clear autumn of guest house, when you look at bamboo in the morning, the frost air of the sun's shadow floats between the branches. A picture came to mind. Actually the bamboo in the mind is not the bamboo in the eye. Therefore, we should grind ink and spread paper, and make changes in the way we handle it. The bamboo in our hands is not the bamboo in our chest." This description vividly, carefully and profoundly demonstrates the process of artistic creation. The reality is from "the bamboo of the eye", then "the bamboo of the heart", then "the bamboo of the hand". The trigger stage is the beginning stage of artistic creation, and its essence is the mutual sense of subject consciousness and objective world.

Sensitive trigger of art creation, make the main body art force was aroused, and this kind of excitation, not passive accept, more active to give, that is to say, the body gradually accumulate the desire or metamorphoses, spreading, triggering things of impregnation, change the configuration of these things, that contain trigger factors in the things more distinct, and branch into it, to mobilize all the things. Therefore, its function not only starts the artistic creation to unfold, but also prepares the rich material for the creative development. The materialized and materialized production of art is the artist's substantive assignment of "bamboo in the chest", which must be the process of connecting the artistic image and the formal material with the application of art skills. Therefore, "technology" is the core element of production. The uniqueness of art production is that the application of skills can fully convey the artist's implication and the current state of life on the artistic image and theme.

Only by truly activating a work of art can one grasp the art in the experience of art, and the experience is beyond language, but the inarticulate in the experience does not mean anything. In the experience, people get the true state of art; they feel all the surface forms of art and their relations, and even the rationality of the effect. People have the whole art, and they further understand the art.

When we understand that art should be grasped from the Angle of being and based on this grasp, we have a new understanding of art. The outstanding achievement is to make the art "mode of existence" a subject, and "mode of existence" is the form of existence as it is. Only on this basis can we further discuss the "existence" of art. Art exists in art, first contained in art, inspired, alleged imagery in perceptual spirituality, art is art phenomenon appeared in one of the most distinctive taste, artistic reality lies in aesthetic activity, aesthetic experience, artistic whole exists in the artistic creation, art, art, accept dynamic process or in the main structure.

A complete artistic activity is also inseparable from the appreciation and criticism of works of art, that is, from the acceptance of art. In his opinion, audience appreciation not only contributes to the realization of the established aesthetic value of artistic works, but also directly affects the creation of new works by artists. Therefore, he believes that the past criticism mode closed between the author and the work, creation and life must be open and transformed to the aesthetics of acceptance.

According to Iser, readers have a kind of "wandering point" in literary appreciation, and "there is a necessary understanding of the moving point in literary reading". Although Iser put forward this concept when discussing literature reading, we think it is actually a common phenomenon in all art appreciation activities. On the one hand, the existence of the moving point of view makes the work gradually transform from the potential state to the realistic aesthetic object in appreciation; on the other hand, it also makes the reader's self continuously separate and integrate.

The so-called criticism is actually a kind of judgment activity. Artistic criticism is the judgment and evaluation

made by the critics on various artistic phenomena and artistic works according to their own aesthetic taste and value standards, which is a kind of rational thinking and judgment activity. The fundamental feature of art criticism is that it is an intermediary activity. First of all, criticism is an intermediary link between art creation practice and art theory. Secondly, art criticism is a bridge between artistic creation and artistic appreciation.

We can see that Naran words are rich and delicate in emotion, with a pure and clear breath, and have the effect of opening the window of the human heart. In the face of suffering, some people usually choose to die passively or struggle with it by means of enjoyment, while Naran explores and dissolves the suffering in poetry and faces it in a positive way. Through the creation of his poetry, Naran fully manifested himself in the human survival situation, namely, the inquiry into the sufferings of life in the earthly world and the inevitable threat of "sorrow and resentment".

VII. CONCLUSION

To sum up, Naran is a poet with unique style. The style of Naran words is sincere, natural and sentimental. The language is fresh and fluent; the style is clear and elegant. As a child, Naran loved the culture of Han Confucianism. NARAN is elegant and elegant work, natural tone, language is pure and fresh and fluent, let a person look through, seem to lack far-reaching aftertaste, but can give the person that recur is direct move.

The main sincere emotion that Naran expresses in the word is "sorrow" and "love truth", which is a kind of sorrow with transcendent characteristics, transcending time and space and any specific emotion. The most valuable part of Naran's words is that Naran learned to identify with a kind of unspeakable and unintelligible sadness and depression in life. To express accurately and vividly an undefined, possibly existing, and seemingly imminent, sense of crisis in life, so as to give the reader an emotional resonance and make his words have greater artistic tension.

Like social beauty, the essence of artistic beauty is still the perceptual manifestation of human's inner spirit with positive social significance. As soon as the artistic beauty is created by the artist, it becomes an objective existence which does not depend on the will of the appreciator. As a special objective existence, artistic beauty has a positive effect on social life, which not only has a special value in improving people's aesthetic ability, but also can influence people's practical activities through aesthetic awareness, thus promoting the continuous progress of social life.

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