

“Lugu Lake” and “Xiaoliangshan”

Exploration of the Two Imageries in Xiaoliangshan's Poetry

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Abstract—Imagery is an important component of poetry, a carrier for poetry, and an important factor in distinguishing poetry from other literary genres. From the perspective of the poetry ontology research that has received much attention, imagery research is crucial to accurately and deeply enter the text and understand the connotation of poetry.

Keywords—imagery; Xiaoliangshan poets group; poetry

I. INTRODUCTION

Imagery theory has a long history in Chinese poetry theory and creation, like many modern poetry genres, in the poetry creation of Xiaoliangshan poets group, imagery is also an important symbol of poetic cultural connotation and national spirit bearing and expression. Multi-ethnic culture is the background color, it inherits the poetics of "taking the imagery from watching things", "establish images to express the meaning", and revealing implicitly in Chinese poetry traditions, and to a certain extent, it draws on the theory of western symbolic images and defamiliarization image, thus creating an imagery world with unique characteristics of Xiaoliangshan. At the same time, imagery becomes an important password for readers to explore their poetic meaning and explain the essentials. The "Lugu Lake" and "Xiaoliangshan" are two extremely important basic imageries in the poetry creation of this poets group, many poems are unfolded from there.

II. LUGU LAKE

The land of the hometown and hometown is the most familiar and most concerned poetry scene of Xiaoliangshan poets group, it is also the best poetry scene they ever described. In their poetry, the imagery with the most hometown traits is Lugu Lake. It is the third largest deep-water lake in China, it is beautiful and swaying, and because of the rich background of the mysterious matriarchal clan culture, weekend spouses system, myths and legends, folk songs and other national folk cultures, besides the imagery has a basic external image, it is also endowed with rich spiritual traits and cultural connotations: it is a bright plateau "Pearl", and it is also a drop of "tears" from the goddess Gemu, it is the mother lake that raises the children of all localities and is also a fascinating paradise which all the tourist longing for. As long as you read through the poems of these poets, you will find that there are many poems directly named by Lugu Lake: Luruo Diji's "Lugu Lake Love Song",

"Lugu Lake is big", "Lugu Lake", He Shunming's "Ah, Lugu Lake", Peng Yongmei's "Lugu Lake Love", Sha Ge's "Lugu Lake", Cao Xiang's "Hometown's Lugu Lake", Zhao Zehua's "Quiet Lugu Lake", Yang Yanchuan's "Looking down to Lugu Lake", Tianya Guying's "Lugu Lake" and so on, not to mention the many images of Lugu Lake that appear frequently in the text.

In addition to the writing of appearances, the imagery connotation that Lugu Lake has been given is more worthy of attention. Most of the poems infuse the deep regional culture and national cultural awareness through the symbol, and image and poetic transformation of "Lugu Lake". First of all, it was personalized and became the incarnation of the mother. As a mother lake, Lugu Lake raised generations of Xiaoliangshan children and gave birth to a rich and colorful multi-ethnic culture. He Shunming, the pioneer of the Pumi written literature, once cried out with deep affection: "Ah, Lugu Lake — \ my kind mother that gave birth and raised me". ("Ah, Lugu Lake" He Shunming) Many poets later extended this meaning, making Lugu Lake a symbol of hometown and a most characteristic business card of hometown. In the eyes of the poet, Lugu Lake is very big and can be all-encompassing: "The lake is very big / the sun is falling in / only as big as a mirror / the moon is falling in / only as big as a mooncake / the stars are falling in / only as big as eyes / after the tiger turns into mountain / looking into the lake / only as big as a tiger" (Lu Ruodiji "Lugu Lake is big"); Lugu Lake is beautiful, it is beautiful enough to "let the sky bow" ("Look down to the Lugu lake"), let the visitor gets the aesthetic experience of "stepping into the painting" ("Quiet Lugu Lake"). However, with the development of modern tourism, Lugu Lake has already lost the "lonely" and "thin cloud and gentle wind" past, uncle lost his fishing net, village lost its peace and everyone lost their hometown:

Nowadays, the Lugu Lake/village in hometown has lost its former peace/Uncle lost his old fishing nets/young people cross over the excited tourists/they have become a guest in their hometown (Cao Xiang's "Lugu Lake in hometown")

The poet is the peripheral nerve of the society. minor changes can also cause their alert and exploration. This seemingly warm invasion is unpredictable and irrefutable, only in the silence of the dark night "pack up the fluctuating vacant in daytime" (Cao Xiang "Stars with tears"), trying to find the lost oneself, however, regardless of "how hard it changes / can not return to the past." Shen Congwen said that

"Beauty is always make people worry", Lugu Lake for Cao Xiang is like Xiangxi for Shen Congwen, their former hometowns are all so breath-taking beautiful, that is why they are so saddened by the broken beauty. By focusing on the central image of Lugu Lake, Cao Xiang connects the external manifestation of imagery with the inner emotions, conveying the irresistible changes in his hometown, and the expression of imagery is also highlighted.

In addition to the mother and hometown, Lugu Lake is still a symbol of love. According to local legends, Lugu Lake is a tear drop that the goddess Gemu left behind after her lover left. This is described in detail in the Sha Ge "Lugu Lake", and many of the love poems of Xiaoliangshan poets are also related to her. This ancient and charming legend has added a strong national and local meaning to these love poems. Love has created a soft and affectionate lake, and the lake has become a carrier of love and synonymous with it: "In this world / only the Lugu Lake water / can hold the pig slot boat / only the pig slot boat / can carry pure love" (Luruo Diji "Pig Slot Boat"), such love is as clear and beautiful as the water of the Lugu lake, and it does not leave the dust of the world.

It is worth noting that Lugu Lake which represents love, often appears side by side with pig slot boat, they share the mission of bearing love. The imagery with the same quality as Lugu Lake is "river/small river" and "stream/brook/ravine stream", together with "Lugu Lake", they add fresh, agile and moist beauty to Xiaoliangshan's poetry, and also a symbol of national culture and regional culture. In addition, the "sea" is often used as a symbol of life outside the mountain and world culture, and appears in a relative image with "Lugu Lake".

At the same time, in many love poems, Lugu Lake often overlaps with female images. For example, in Peng Yongmei's "Love in the Lugu Lake", Lugu Lake is a symbol of women, and is the object of love followers. And Luruo Diji's "Lugu Lake Love Song" goes one step further, the poet warns those who want to appreciate their "charming", in Lugu Lake "Don't forget to close your smelly mouth and talk with your eyes/ Knocking the heart door with heart / after 10,000 rejections / you may become a prince / this is Lugu Lake / the water is unpredictable deep / no better swimmer / can swim across it", only walk into it, feel it , so that you can really get it.

III. XIAOLIANGSHAN (MOUNTAIN)

"The abstract sentiment can only be transformed into concrete imagery to have the artistic validity of poetry. Direct sentimental venting does not constitute art, nor does it constitute poetry. The greatest artistic misconduct of poets is to directly express the name of love." The imagery of Xiaoliangshan, the poet converts the complex, profound and obscure poetry meaning and subjective feelings into concrete objects that are easy to accept and acquire, make the invisibly appeal into tangible, and let poetry out of simple emotional catharsis and straightforward description of things.

Different from the moist, soft and beautiful style of water, mountain is perseverance, bold and silent. As a symbol of

hometown, if Lugu Lake is like a mother, then Xiaoliangshan is closer to a father, it has a feeling of love and has the strength and hardness of love: "Eight hundred miles of Liangshan/nurturing a nation/a nation respect tiger/It is the descendant of the eagle" (Shama Sijing "Liangshan"). The mountains raised the people there, taught them to be tough and straight, and provided the poet with a source of creation: "The poems associated with the mountains / piled up like mountains / often have aphorisms rolling down the slope / heavy as a stone" (Luruo Diji "Related to mountain"). The two "mountains" are not only the nurturer of the "people there", but also the nurturer of their spirits and poetry. This makes them and their poems endowed with mountains, smeared the mountain color, and engraved the character of the mountain.

Therefore, they sing and praise "Xiaoliangshan" which raised them, even if it is small, it is as small as only "my eyes", "my voice", "the size of the needle eye", but it does not hinder my praise for it: "Xiaoliangshan is very small / only as big as my thumb / when I am outside / I always put it in front of others' eyes" (Luruo Diji's "Xiaoliangshan is small"). And often referred to as "mountain people": "I am a mountain person / used to feel rugged / out of the rugged feeling" (Luruo Diji's "I am a mountain man"), and even directly named himself as "Xiaoliangshan": "Oh, I am Xiaoliangshan / wearing a burlap from the slash and burn /walk along / go through the rigors of living in the wilderness from the darkest hour near the dawn / walk toward there" (Luruo Diji's "I am Xiaoliangshan"). It should be noted that although the poet's choice of imagery is related to inspiration, the real use is not accidental. It is necessary to carefully ponder and polish, the most crucial point is the close internal relationship between the poet's subjective emotion and objective object. The "Xiaoliangshan" and "I" here are the fusion of the two, achieving the aesthetic effect of "no isolation" between the "idea" of the subject and the "image" of the object. In Liu Zhongyou's "Father is a Mountain", "Father is like a mountain/a mountain outside mountain" is also a characteristic that sees the connection between "father" and "mountain" such as silence, perseverance, and stalwart.

However, the mountain is also a barrier, blocking the poet's departure, "Facing the mountain/gaze will be wronged/ The released dream bird / may not be able to climb / that continuous ups and downs" (Luruo Diji's "Facing the mountain"); "The mountain people / I do not know how many generations of life and death / years belong to them / never thought about climbing to the top of the mountain / look at the world outside the mountains (Luruo Diji's "Mountain people"). "Mountain" gave "mountains people" the "rugged" life, also hindered their sights for departure. For the wanderers who have already left, mountain has become obstacle to their return: "Remember the parents/think of the hometown/my hometown/ my gaze/only crossed the hills in the distance" (Luruo Diji's "Crossing the Hills in the Distance"). In these poems, poets mostly use symbolic techniques to play the role of imagery intermediaries and bridges, and subjective experiences of individuals being blocked by "mountains" and emotions are attached to it,

which arouses the reader's resonance. From the poetry connotation of the imagery, although the self-sufficient and suitable living environment of mountain people are beautiful, but the world has no eternal life state, children of all nationalities in Xiaoliangshan could only based on mountain but also beyond mountain that cannot be limited, so that to find their own development way really suitable for them.

IV. CONCLUSION

"From the imagery as an artistic symbol, we can see some typical and common life experiences and life situations of the nation. In the specific poetry, these imageries exist in a unique form, showing the poet's emotional psychology in a specific situation. It is through these imageries that the poet's short and occasional emotions are elevated to an eternal state, thus arousing the viewer's similar emotions, causing spiritual resonance" [3] The poetry of Xiaoliangshan poets group is deeply influenced by local unique natural environment, local customs, living habits, value orientation, national culture and other factors, showing great convergence in emotional experience, value judgment and psychological state, resulting in many internal commonalities from their poetic imagery. In addition to the above-mentioned imageries of Lugu Lake and Xiaoliangshan, the relatives, old people, children, crows, magpies, eagle, artichokes, bitter, flower buildings, stones, etc. in the hometown are poetry imageries that are more concerned by poets, it is worth further exploration.

It is true that simply regard the poetry imagery as the essence and core of poetry, and consider it as the standard for the evaluation for the pros and cons of the text is inevitable hold a part as the whole, as Zhang Taozhou said, the new poem "imagery is an evolving dynamic process", it is not an "isolated question for new poetry". We cannot replace "imagery analysis to replace or cover other factors in the new poetry". [4] However, distinguish the imagery from other styles as poetry, and deep into poetry itself is an effective way. In this sense, imagery is a key to the analysis of poetry based on poem.

REFERENCES

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