Research on Jiang Chunlin's Creative Thought in "Shuiyunlou Ci"

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Abstract

Jiang Chunlin is a representative of the traditional ci arena in the late Qing Dynasty. He combined the strengths of many families in the creation of ci, and formed his own unique creative characteristics. In terms of creative content, he strongly emphasized the functionality of words, combining the sufferings of Zhang Yan and Du Fu. In terms of creative techniques, the combination of bixing's sustenance and metaphorical expression enriches the expressive power of poetry. In terms of creative style, the elegant style of words and harmony of melody come from Jiang Kui's creative style. Therefore, in "Shuiyunlou Ci", its creative ideas are worth digging deeper.

Keywords

Jiang Chunlin; "Shuiyunlou Ci"; Creative thought.

1. Introduction

Since the nineteenth century, Jiang Chunlin's words have been paid attention to by academic circles. Although there have been some twists and turns in the special period in the middle, the overall situation is relatively smooth, especially after the 1980s, the understanding of Jiang Chunlin has gradually improved, and most scholars have shown a positive evaluation of Jiang Chunlin. However, there are still problems such as insufficient research and relatively limited research subjects. Therefore, the research on Jiang Chunlin's creative thought is more valuable. "Shuiyunlou Ci" is an important breakthrough. However, Jiang Chunlin's account of Jiang Chunlin is relatively brief in the history of literature. For example, Mr. Yuan Xingpei's "History of Ancient Literature" published by Higher Education Press only talks about his propositions and the characteristics of his poetry, and is not specific and detailed enough. The summaries and opinions are even rarer.

In the history of Ci studies, Jiang Chunlin's value and viewpoints of Ci studies were only mentioned by later generations in a few works, such as Tan Xian's "Cizhong Ci" and Chen Tingzhuo's "Bai Yuzhai Ci Hua". Therefore, this article will adopt the text analysis method to systematically analyze the value of Jiang Chunlin's creative thoughts in combination with the content of the poetry.

2. The creation content of "Shuiyunlou Ci"

Jiang Chunlin was a poet in the last years of the Qing Dynasty, mainly living during the Taiping Heavenly Kingdom War. He had been a local salt officer during the most stable period of his life, but he was helpless when he was in despair. He witnessed the misery and sorrow brought to society by war, and witnessed the suffering of the people caused by displacement, so he created his poems on the basis of expressing the suffering of war, supplemented by various techniques to express the theme truly and deeply. The specific manifestation is that he learned from the expertise of many people in the creation of Ci, not only borrowed from Du Fu, Zhang Yan and others' misery writing, but also borrowed from the expression techniques of Changzhou Ci
School's bixing sustenance and metaphor. In the end, he formed his own unique style and harmonious melody. His collection of works is "Shuiyunlou Ci".

2.1. Directly Write aAbout the Pain of the Country's Collapse and Family Destruction

Zhang Yan lived in the late Song Dynasty and early Yuan Dynasty and was a declining nobleman. He has witnessed the ups and downs of life, the decline of the country, and the artillery fire of dynasties. In the same way, Jiang Chunlin lived in the time when the Taiping Heavenly Kingdom War broke out, the powers coveted China’s land, and the Qing Dynasty faced the dilemma of internal and external troubles. As a former official Jiang Chunlin, he used a unique Confucian perspective and used his familiar rhythm and ingenious and elegant description to record the true history of the war era. For example, Zhang Yan’s "High Balcony": "Pick up the nest warbler with leaves, curl the flocks, and return to the boat on the broken bridge. I can swim several times and see the flowers again next year. The east wind stays with the rose, and the rose and spring are already worth it. Pity. Even more sad. Ten thousand green Xi Ling, a touch of waste and smoke. Back then, the swallows knew where, but the moss was deep and the song was dark and the grass was dark. Seeing the new sorrow, now I am at the side of the gull. Door, light drunk sleep. Do not open the curtain, afraid of seeing flying flowers, afraid of listening to cuckoo."[1] In this poem, Zhang Yan used the description of West Lake as a basis to express his melancholy under the national disaster. The first few sentences of the word set off the desolation brought about by suffering with the scene. Then "Able to travel several times, see the flowers again next year" directly expresses that Zhang Yan himself has fallen into an unstoppable and unavoidable painful state of mind for the change of dynasties. Xiaque uses swallows that "fly into the homes of ordinary people" to express the helplessness of the changing world.

In Jiang Chunlin's "Shuiyunlou Ci", Jiang Chunlin will speak bluntly, especially on the current social situation at the time, attacking the state of the scholar class at that time, and be able to disclose the issue of the Tianping Heavenly Kingdom. He was able to describe the cruelty of war in society at that time in his words, and he described it from a positive perspective. The cruelty of war in "Shuiyunlou Ci" mainly described the situation of war. The Taiping Heavenly Kingdom had a huge impact at the time, and it had a greater impact on most of China. Wherever it went, the Taiping Heavenly Kingdom could indeed have a greater blow to the feudal empire, but it also brought suffering to the people. There are also many intellectuals who are influenced by traditional Confucianism and have a sense of hostility towards this movement, so they have a stronger feeling of resentment. This emotion can be reflected in "Shuiyunlou Ci", thinking that this movement is a disaster for mankind. It is not difficult to understand that "Shuiyunlou Ci" is called "History of Ci". For example, Jiang Chunlin's "Taizhou Road": "The soul of a flying swallow is uncertain, and the deserted continent falls like a remnant leaf. The shadow of the tree is suspicious, the sound of the owl is ghostly, and the spring ice on the side is slippery. The cloud is endless. The rain hits the cold sand. Chaotic screaming of gold and iron. It seems to be a night away, and the phosphorous fire across the river is extinguished. The river is rushing and raging, and when the scorpion is broken, it is faint and sobbing. Knot. The leftover nets are separated from the hongkong, complaining and fainting the moon. Dangerous dreams and sorrows, blood on the branches of the cuckoo."[2] This phrase does not use a lot of bixing and metaphors, but uses a direct description method. Straightforwardly express the chaos of war. This word first expresses the panic of the swallow who was disturbed by the battlefield, with no trace of his soul. And through the swallows, the side wrote that the war was very dynamic, and its impact was extensive. Then even the shadow of the tree looked like a soldier, as if it was a ghost who died in battle, and the owl’s call was like a ghost from hell. The sound of rain and the sound of weapons intertwined vertically and
horizontally, showing the intensity of the war. Next, it is the embarrassment of writing the natural image directly, and satirizing the war with the broken scene. The last sentence: "Dangerous dreams and sorrows, blood on the branches of the cuckoo", cuckoo’s blood on the branches is a metaphorical allusion. It is placed here at the end to strengthen the emotional expression of the disillusioned homeland and country, and it has the finishing touch effect.

2.2. Civil tragedies Under Deep War

In addition to being good at describing the tragedy of war, Jiang Chunlin also focused his eyes on the suffering of the people, and described the cruelty of war from another angle. As described in "Ganzhou": "Hong Yanxian and Qinhua woman had a peach-leaf crossing, but Jinling fell in unsuccessful way. It is impossible to ask questions. Yan first declines, this is a solution for Fu. Hai Nian always intends to learn to hurt the spring. Dongfeng Lihuadian. Water around the red circle, the clear wave of the shadow mirror embraces the double bends. Where is the root of the peach peach. The fan is mistaken for Chanjuan. The dream is awake and the dream is doubtful, and this hate continues. I will not remember the Yinping Zhuge, and it will be like a country. Painting, which side will fall today. Leaning against the setting sun, flicking tears, a case of hanging autumn smoke. Wait for the low worship, Qingxi Yeyue, and ask when and when will the jade be round. The feeling of long embrace, the blood of love will turn into a cuckoo."[2] Jiang Chunlin tried his best to depict the true love story between men and women in this poem. He explained the writing background in the word preface. A man named Hong Yanxian had an agreement with a woman in Qinhua, but he couldn’t because of the fall of Jinling. Don’t accept the cruel reality that two people can’t meet again. These sad feelings were expressed in the words by Jiang Chunlin in emotional and true language, which wrote about the disasters brought to the people by the war. In Shangque, Jiang Chunlin first described the beauty of the seasons, and lamented that the beautiful spring is so beautiful, as if it were a scene in a dream, even when he woke up, he felt unreal. In Shangque, Jiang Chunlin mainly used clever techniques to describe the beauty of spring in advance, with the purpose of satirizing the catastrophic warfare with a strong contrast. In Xia Que, he wrote that the hope of the beautiful love between the two could not be more than the helpless parting caused by the war. "Ask when, do you want to be a jade person", directly expressing the helplessness in the troubled times.

3. The Creative Technique of "Shuiyunlou Ci"

If reflecting reality is the inner essence of Jiang Chunlin's poetry creation, then Bixing and metaphor are the outer characteristics of the word. Bixing sustenance refers to the writing technique that draws the object of expression to the object of chanting through metaphor, and then entrusts the author's own thoughts and emotions to the imagery. And metaphor refers to the creative form that expresses the content to be expressed through imagery. Bixing’s creative theory originated from the theory of Changzhou Ci School in the Qing Dynasty, and Jiang Chunlin was deeply influenced by Changzhou Ci School in the creation of Ci. Changzhou Ci School emphasizes the artistic characteristics of Ci. It is believed that words express their content in the form of language images and produce appeal. They are similar to "wind and sorrow", and they should give play to the characteristics of “prosperity in micro-speaking and moving with each other". Bixing’s sustenance and metaphorical techniques are essential to express this. These two techniques are widely used in Jiang Chunlin’s poems. Moreover, bixing and metaphor are not in conflict, they are a parallel relationship. [3] Therefore, the following will analyze the characteristics of bixing and metaphor from two aspects.

3.1. Bixing Sustenance of the War Scene

In the process of creation, Jiang Chunlin usually uses the technique of Bixing’s sustenance when describing war scenes. Through bold metaphors of natural images and tragic scenes in war, he
has achieved the purpose of eliciting an emotional climax to achieve sustenance. For example, "Taizhou Road", at the top of this poem, Jiang Chunlin compares the war-baptized "desolate continent" to the broken leaves, and the "owl sound" to the cry of a ghost, depicting the war brought about by the war. Unbearable and suffering. And in the first two sentences at the beginning, through the use of metaphors, the tragedy on the battlefield was initially portrayed. This led to Jiang Chunlin’s expression afterwards, which was manifested in the exaggerated description of the appearance of dark clouds and rain, "degenerate" and "chaos." The use of the word indicates Jiang Chunlin's attitude towards war. Then in Xiaque, Jiang Chunlin continued to use the Bixing technique, comparing the rush of the river to the hostility brought about by war, and his anger was undiminished. In the last sentence, Jiang Chunlin compared the fog to a battlefield where the road ahead and the light cannot be seen. Continue to express the author's real inner feelings of resentment and sadness through images such as cuckoo.

3.2. **Metaphorical Expression of War Situation**

When Jiang Chunlin explained the war situation, he emphasized the metaphorical expression of it. For example, Jiang Chunlin’s "Treading Sha Xing Gui Chou Fu in March": "The layered moss is deep, and the windows are densely covered. There is no small courtyard with slender dust. The two swallows of the setting sun want to return, and the roller blinds are placed in the wrong place. The butterflies are fragrant and late. , Ying resents his speech. The old red blows out the spring and is weak. The east wind turns into a flat one night, and the pitiful sorrow is full of north and south."[2]

In Bixing's use of this poem, it is related to the specific situation of the Gui Chou March War. Although the content is relatively obscure, it is not difficult to understand. The metaphorical technique of this word can be seen in the whole word, such as: in Shangque, "the moss is deep and the windows are loosely covered." Jiang Chunlin's form of moss covering the windows impermeably alluding to the horrible atmosphere of war, the house Inside was the Manchu Qing government, which was deeply invaded by the war, and the dark and suppressed atmosphere vividly showed the scene at that time. In the next sentence, the "no one's small courtyard is separated by dusty dust" The small courtyard seems to be separated by the dust, implying that even though the power of the Taiping Heavenly Kingdom is so weak compared with the Manchu Qing government, it still disturbs the Qing government from Confucian scholars. The helplessness and grief of the group. Jiang Chunlin can hardly describe the changes and tensions of the war situation directly. Generally speaking, he is good at ingenious metaphorical expressions of the situation in order to complete the explanation of the current situation. There are a lot of such writing methods in "Shuiyunlou Ci" that can reflect this point. For example, "Lang Tao Sha": "The cloud pressure is empty, the blue is lost in the distant mountains, the rain is windy. The Qingming is over, but the spring is cold. Huafa is unprovoked, let alone the flowers? Flying butterflies are in groups again. Tomorrow People in Zhulou sleep and don't look at them." [2] Zheng Zhanhou said: "This word is capable of understanding the connection of military affairs and the indolence of talents." This evaluation seems very fair. The expression of this poem is more obscure. On the surface, this poem has nothing to do with the chaos of war. It expresses the feeling of sadness, but it reveals the ingredients of the author's sentimental sadness in it.

4. **The Creative Style of "Shuiyunlou Ci"**

First of all, elegant refers to a style of artistic creation. Specifically, "Qing" is embodied in the use of quiet words and clear images. "Elegance" is embodied in the elegance of the selection of materials and the elegance of the expression techniques. [4] In "Shuiyunlou Ci", this elegant writing style can be said to be ubiquitous. And with a part of the mark of Jiang Kui and Zhang Yan. Jiang Chunlin himself admitted that he had imitated Jiang Kui’s style of poetry. For example,
Zhang Ertian once said that when his father was learning lyrics with Jiang Chunlin in his early years, he heard that "Lutan self-proclaimed Bai Shijian". Musical harmony is also the unique creative style of Jiang Chunlin's poems. The proficiency in Jiang Chunlin's poems with the eloquent rhyme and calmness proves this point. The following will analyze the artistic style in "Shuiyunlou Ci" from these two aspects.

4.1. Creative Inheritance of "Qing Ya" Style

Word order was widely used in the early years of the Northern Song Dynasty. At the beginning of Song Dynasty, poets took word order as a style of chronicle. Practicability is the purpose of the existence and appearance of this style. Starting from Jiang Kui, this situation has changed. Jiang Kui regards word order as a part of the word body, and his attitude towards word order makes the artistry of word order develop greatly, and it complements each other with the word itself. For example, the word sequence in Jiang Kui's "Yangzhou Man": "Chunxi Bingshen reaches the sun and gives Weiyan. At the beginning of the snowy night, Nian Mai looks at it. When you enter the city, you will look around the depression and the cold water will be green. The twilight gradually rises, and the corner Sorrowful. Yuhuai sorrowful, feeling the past and the present, because I have done this song for myself. The old man Qianyan thought there was the sadness of "Military"."[5]

Chunxi Bingshen refers to Bingshen in the third year of Song Xiaozong's Chunxi, in 1176, when Jiang Kui was in his twenties. When he was passing by Yangzhou, he saw the depression and desolation after the war. In addition, it was winter and night, Jiang Kui involuntarily began to recall the prosperous scene of Yangzhou in the past, and he wrote this famous song of Yangzhou slow. . "Yexuechuji, Nian Mai Mi Wang", through a few simple words, depicts the bleakness of the post-war period. The scene of weeds and snow falling in the night creates a good atmosphere for readers in advance. "The cold water is blue, the twilight is gradually rising, and the corners are moaning," a sense of crisis swept across his face. An objective description of the true situation in Yangzhou. The preface bears a deep mark of Jiang Kui.

In Jiang Chunlin's poems, the aesthetic pursuit of word order is consistent with that of Jiang Kui. For example, Jiang Chunlin wrote in the word preface of "Jiao Zhao": "Renzi first month, visit Cihui Temple. The boat passes through the plum blossom forest, and it is twists and turns for miles. The stone peak is cliffy, the sand is clear and the water is clear, and the Buddha building is hidden in the pine and Yin, It's cool and pleasant." [2] All the scenery seen by the boat trip is right now, the environment is quiet, and the scenery is pleasant. Jiang Chunlin's words are very elegant, even the objective description of the natural landscape is so emotional. In the preface of "Man Ting Fang", there is the same way of writing. "Autumn water is coming, and the villages of Hailing become lakes. The boats come and go, and the sun is in the reed flowers. I have lived here for a long time, and I forget the silence" [2]. The word sequence is still based on the boat as a carrier, and it is reflected by comparison. Changes in the environment. In this way, the description of the quiet environment can provide a better foundation for the lyricism of the words. It can be said that Jiang Kui saw the artistic value of word order, and Jiang Chunlin also realized the feasibility and value of this way of writing, so the word order of the two people can be both realistic and artistic.

4.2. Specific Manifestations of Musical Harmony

Musical harmony also plays an important role in "Shuiyunlou Ci". The author believes that this is mainly reflected in the love and rhyme of Zhihui. Therefore, the following analysis will be conducted from the perspectives of Pingzhe Rhyme and Emotional Rhyme.

4.2.1. Temporal Harmony

Most of the harmony of rhythm is the use of flatness. In Jiang Chunlin's creation of Ci studies, Jiang Chunlin himself used his abundant Ci studies to implement the characteristics of flatness
and rhyme in "Shuiyunlou Ci". Such as his "Ganzhou": "Remember Shu Linshuang fell into Qimenqiu, talk about the four feasts. Hit the coral to break, long song cracks the stone, and divide it into crazy names. The short dream is the same, the wind and rain visit the window lamp. One Drunk rivers and lakes are old, people are like spring stars. Suddenly on the old road of Chang'an, Wang Can is in the spring, and he is also given to Liting. Call the horizon green all over, tonight the sound of the rules. Waiting to climb the weeping YangZhiyuan, I am afraid that the Yang flowers will be more drifting than the guests. , To the sound of the pipa, sing quietly together." [2] The flatness of the word deliberately imitates the old style of the Song Dynasty, and insists on using the flat sound to enter the rhyme. This is not only conducive to exaggerating the serious and sad atmosphere, but also makes the writing more meaningful. compact. For example, "talk about four feasts" is a "flat and flat". The ending of Pingyun can condense the author's emotion in time and achieve the purpose of melody harmony.

4.2.2. Love To the Meeting

The modern poet and music master Wu Meiyue once praised Jiang Chunlin for his proficiency in ci and rhythm, and put forward higher-level requirements by refuting Xiang Hongzuo's ci: "Ci has rules and writing, rules are not detailed but not words, writing is not work, nor is writing. There are rules and writing,. Instead of focusing on depression and frustration, or knowing one or two clever words, such as "Cloud Words", especially not the skill of absolute dust. Lutan's fine discipline is not only incomparable, but also excellent in writing and writing. Out of class, yet graceful and graceful, without scratching his head and posing." It can be seen that in the creation of ci, the combination of law and text can be widely recognized, so Du Fu’s proposal of the unity of law and text is very similar to Jiang Chunlin's "Emotional Rhyme". The essence of "Love and Rhyme" is to focus on the combination of emotion and rhythm in the creative process. It is embodied in the reasonable use of Pingzhe. For example, in this poem, Jiang Chunlin uses Pingsheng rhyme well to express the sad atmosphere of the whole poem. In this way, the whole poem appears compact and serious, which is conducive to expressing such a war theme.

5. Conclusion

In the Qing Dynasty, the status of Ci was not as prosperous as it was in the Song Dynasty. A considerable part of the creation of Ci was to satisfy the entertainment of the palace, but when it came to Jiang Chunlin, this situation changed. Jiang Chunlin lived in the time when the Taiping War occurred, which is the so-called Xianfeng military period. Therefore, Jiang Chunlin paid attention to the true reflection of real life in terms of drawing materials, and because Jiang Chunlin's words truly and deeply described the war brought to the people. Suffering and gloomy writing is also called "ci history" by Tan Xian. Jiang Chunlin attaches great importance to the functional role of words, so he has the saying that "ci Zu Yuefu has the same origin with poetry". In terms of reflecting reality, Jiang Chunlin mainly described the cruel scenes brought about by wars through bixing or direct narration in combination with current events, and tried to express the cruel scenes of war with the feelings of Confucian scholars. However, Jiang Chunlin was inspired by Du Fu and Zhang Yan in the expression and expression of suffering. The two people are not only similar to Jiang Chunlin in life experience, but also in their emotional experience. Naturally, they also have extremely similar writing styles and subject selections. degree.

In short, the research on Jiang Chunlin's creation thoughts in "Shuiyunlou Ci" is still a blank in the academic circle, and there is no systematic discussion in this respect. However, Jiang Chunlin's creative thoughts and ideas undoubtedly brought new vitality and opportunities to the creation of Ci studies in the Qing Dynasty, especially the angles and viewpoints of "Ci Zu Yue Fu, Same as Poetry" and "Ci History" that he strongly advocated. High research value. These are
all worthy of the focus of the majority of Chinese scholars, and perhaps this will give the "Shuiyun lou Ci" new research horizons.

References