

Oars by the Setting Sun-Qing Dynasty Guangxi Zhuang Poet Li Jiansan's Native Land Feelings

Xiaojun Lin, Xia Ning, Xianmei Zeng, Lili Li

College of Literature and Media, Yulin Normal University, Yulin, Guangxi, 537000, China

Abstract

With the awakening of regional culture, the value of its national character and local sentiment has been constantly attracting the attention of many scholars. Among them, Guangxi Ba Gui culture came from the mountains and rivers, the literati who were nurtured by the water and mist in the mountains were always proud and sentimental, and the poetic meaning formed by them could not avoid the vivid local flavor. Li Jiansan was a famous poet of Guangxi Zhuang nationality in the qianlong-jiaqing period of Qing Dynasty. The poet drifts and travels, the destiny is ill-fated, has "The vegetable porch poetry collection" six volumes. Based on the collection of poems by Su Xuan, the author chooses three kinds of poems as the main research objects, namely, the poems on the road, the pastoral landscape and the poems on chanting things and expressing aspirations, and combines the folk customs with the traditional local feelings of Guangxi, deeply annotating the realistic portrayal and the mental course of the poet's twenty-year journey west to Longyou because of seeking official status, and from this, as a reflection, deeply probing into the sentiments expressed in his poems, and realizing his cultural psychology as a wandering official, through the analysis of Guangxi scenery, which appears repeatedly in his poems as a cultural symbol of homesickness, and the use of artistic techniques such as expressing homesickness by allusions and simple and vigorous language expression, this paper attempts to make a deep understanding of the homesickness in his poems, thus, the overall style of his poems can be summed up and the cultural image of the poet can be molded at different levels. Taking a comprehensive view of Li Jian-san's poems, whether they are poems concerning the country and the people, or poems praising history and chanting things, or poems on mountains and rivers and homesickness, a large number of place names, abundant animals and plants, as well as descriptions of the varied life in Guangxi have appeared, imbued with a deep love and affection for his hometown. The poet put the scenery of Guangxi into his poems, combined it with folk words to express his feelings, and expressed his homesickness and the fate of his country.

Keywords

Qing Poetry; Li Jiansan; native land feelings; Guangxi; art skills; Zhuang ethnic group.

1. Introduction

Li Jiansan (1750-1809), 1809 from Pingnan County, Zhuang people. Born in the family of generations of books, Yuan Zu Li Zhengyi, Grandfather Li Zhaoyan, Father Li Shu FA, are all juren. Qianlong thirty-three years (1768) Li Jiansan exam candidates, Qianlong forty-six years (1781) should be selected to Gansu and other places to serve, Jiaqing nine years (1804) Ding you return home, five years after the death [1]. According to the records of "Three Guan Ying Ling Ji", Li jian-san wrote four books, "Xue Yin Cun Cao", "You Cao man Lu", "Xu you Xiao Cao" and "Repenting Chu Cao", but they are no longer in the world. The only poetry anthology that can be seen in the world today is "Suxuan Poetry Anthology", which contains 515 poems

and 38 additional words. Based on the collection of poems by Su Xuan, the author chooses three kinds of poems as the main research objects, namely, the poems on the road, the pastoral landscape and the poems on chanting things and expressing aspirations, and combines the folk customs with the traditional local feelings of Guangxi, annotating the poet's realistic portrayal and mental journey through the vicissitudes of life, from which he can classify and summarize the subject matter of his poems as a reflection, thus summing up the overall style of his poems and shaping the poet's multi-level cultural image, an in-depth interpretation of the native land feelings contained in Li Jian-san's poems.

2. From the Theme of Li Jian-san's Poems in the Sense of Homeland

Born in the Green Mountains and rivers of Pingnan County, Li was a young man with lofty aspirations and a desire to make contributions to society. Middle-aged official out of Longxi County, traveled across Gansu Province. During his term of office, he experienced the hardships of life on the border, in addition to official, life poverty, physical and mental loneliness, only to turn the encounter into poetry to express life circumstances. Most of his poems were written by Longxi County, and only about twenty poems were written in Guangxi. The theme of surviving poems is mainly composed of three aspects: the feeling of travel, the homesickness of mountains and rivers, and the chanting of history and objects, to grasp the emotional content of Li Jiansan's poems is of great help to the researchers in grasping the flavor of his poems.

2.1. Nostalgic Memories

2.1.1. The Land of the Weak

In the year of Qianlong forty-six (1781), the poet Li Jiansanying, who was thirty-one at the time, was assigned to Gansu in a "Big challenge". Apart from the five years between the fifty-two (1787) and the fifty-six (1791) of Qianlong, he took a leave of absence at home, Li will spend the next 20 years of his life in Longxi County. Longxi County today refers to all areas of Gansu. In ancient times, the climate was harsh and the terrain was rugged and barren. Because of the frequent sandstorms and droughts, the agricultural economy is very backward.

Li Jiansan's poems are often written when he is stationed in his place of residence or on his way to his place of residence. Travel, wind and camping is the normal career of his official career, a lifetime of official ups and downs, physical and mental fatigue. The words "Zhouzhong""Kedi""Daozhong""En route""Yi Dao""Chi""FA""Guo" are often found in the titles of his poems. He walked alone, the road quite lonely feeling, "Empty river no one, sitting alone to see Akizuki" ("Memories of the first three") [2]87, alone on the moon, full of wandering feelings of loneliness. He rushed to any place, hard work, in Gansu this is not gentle land and tend and stop. [2]186] Li Jian-san often felt compelled to sigh, "I have mastered my skills, I am forbidden to multiply them" ("Scabies"); but he still had the people in his heart and was worried about politics, as a result of "Sitting dereliction of duty" ("Sarcoptes") [2]186 and the four-body "Corner", unhappy.

The poverty and embarrassment of his life made him feel as if he had lived in different times and lived in different places, the poet is in poor health and is in great hardship, and he has a long life ahead of him, but he is still a man of many years. The frontier is full of yellow sand grass decay, which with the memory of the hometown of the spring flowers form a strong contrast. When he was thinking of his youth, he set up his ambition in a rural school, but at this time his official career was not obvious, his ambition was not rewarded, and the reality of poverty, weakness and loneliness was in sharp contrast to his ambition. Floating as duckweed officialdom career causing people sad, lonely state of mind forcing people to worry. The sadness of one's life experience is accompanied by a feeling of homesickness, which blends with the poet's simple and sincere style of poetry and is internalized into poetry.

2.1.2. Missing Loved Ones

Sorrow of parting and yearning are the common emotions of human beings and are the eternal themes of Chinese poetry. When the universal proposition of “Missing relatives and cherishing friends” met with Li Jiansan who had been traveling for many years, the poet’s rich and special personal experience distinguished him from other writers. The poet thinks of his parents on his journey and feels guilty for not being able to serve them and fulfill his filial duty. Such as “The second ugly Spring Day Xiandi residence for three (the third)”

Two places Spring Hui tears dry eyes, awn shoes for the plan is still difficult. “South” blue leaf empty color, inch grass east wind blowing Su. [2]263 in the first sentence, we use the reference of “Three Springs” in Meng Jiao’s wanderings to refer to our parents as “Spring Sunshine”. Far Away, my parents pining for the poet, their tears dry. The poet is concerned about his parents’ old age and worries about his livelihood. “South New” a book from the “Book of Songs”, is the story of the Syrian foster parents. Poet in this “Empty color” to express the parents can not rest in peace of mind disappointment and guilt. The last sentence refers to the first sentence, and similarly uses “Who said inch grass heart, reported three Chunhui” a couplet, reposing the poet’s deep thoughts of his parents. In the two, two-way Miss, parents and children cut between the continuous affection is moving.

Li Jiansan is often embarrassed for the official career, the journey is far away, can not filial piety and respect the elderly and hold hatred. [2]263 the most hated thing about being an official was the pain of Gao Yu’s desire to keep his son but not to wait for him. However, the poet was separated from his native land by a distance of ten thousand Li, in addition to the strong aspirations of officials for the people and their responsibility, even if the poet is missing his parents, but also empty sense of loss.

A poet who is the son of man is also a father. In his poems, he expresses his longing, affirmation and encouragement for his son. [2]242, full of elation and pride at the success of the eldest son’s examination; [2]242 he expressed his longing for his eldest son, Li Junbi Jiaqing, the eldest son, in the third year of his 1798. Li Jiansan lost his second son at the age of forty-four. “He became a scholar, and he lived a life of six feet of grey nails” (eight poems of mourning for his son Jun Liang (part three)), and oneself far from parents wife and children, can not take good care of, have deep guilt to the second son. the second son is gone, and the poet, unwilling to accept the fact that his son is dead, keeps waiting for his return; [2]208 a wife who has lost her son and whose feelings are hurt is a child who should not be looked at from afar.

In addition to family members, the poet also often miss his friends far away from home. He will be the invisible thoughts of friends as long as the river water such perceptible images, invisible thoughts as the endless flow of the river, endless, endless. “Xi Nang Treasure Shang River words, Send Me Plum Blossom road eight thousand” (“To send yuanting mountain left three (one)”) [2]95 will be the poet’s thoughts of friends treasure feelings reflected incisively and vividly. Think back to the past and friends, like-minded. Now in office, far from his friends, he can only “Sit on the bright moon with the piano, to promote the festival of grief” [2]96, in order to repose the thoughts of friends.

His poems often exhort his friends. The poet wrote in “Sending Liang pei-zhi to Guilin for the autumn test” that “A husband’s body book does not pick up the green and purple in vain. When he travels thousands of miles, he starts his journey with 90,000 yuan” [2]93. He praised his friend for his rich talent and great future, and sent him a message encouraging him to go to school and continue his practice. In “Three poems on the left of the Yuan Pavilion Mountain”, the poet admonishes his friends that they should “Love the chamber and live far away from the dream, and not waste their time in studying it” [2]93. He hopes that he will learn how to apply it to the world, and that he should not be infatuated with the current trends, and that he should

only pursue fine enjoyment, but not pragmatism. [2]93 he exhorted his friends to do meritorious deeds when they were young men, and not to waste a good time.

The most direct and profound expression of the local feelings contained in Li Jian-san's poems is his longing for his relatives and close friends. The fact that relatives and friends still live in their hometown is the embodiment of the poet's homesickness, and the poet's eagerness to express his desire to return is more likely to strike a chord with the readers. Li Jiansan's nostalgia for his hometown can not be separated from his Old Folks at Home and good friends.

2.1.3. Desire for Seclusion

When he was a teenager, Li Jiansan was ambitious. He had hope for the country's future, for the court and officials. [2]104 in "The capital sent Luo Songya back to the south in the same year", "Today I go to work as a Courtesan, and the class students throw their pens to seal the Marquis's land." He expressed his ambition to leave his hometown and come to Gansu to make a great career. He was full of confidence in the future, the country's future, the court of hope, so he used Wang Zhihuan "Liangzhou Ci" issued a "Spring fashion to Yumen Pass, acacia south to Feihong to" the good vow. However, the poet finally unfulfilled ambition, experienced the parents do not wait, husband and wife separated from the suffering, suffered from the impact of the flesh and blood, the heart has been shaken for a moment.

Li Jiansan's poetry has a few direct expression of the heart of seclusion, but more in the form of allusions. For example, in "The Double Sun of the third day", "The situation of the road is poor, and the lives of the fishes and insects"[2]165, in which "The secluded dwelling" is the seclusion. When the poet became an official, it was difficult for him to speak freely, and because of the serious literary inquisition in the Qing Dynasty, he often had to express his desire to retire to seclusion by allusions. The most commonly used allusions are "Buy a mountain", "Sea Bass", "Tao Yuanming" and so on. Among them is the desire to accompany with the landscape, "The root of the matter, buy a mountain to be hidden in two phases" ("Gaoping Travel Cambodia") [2]127, "For years, we hated Martingales and imitated Cangzhou everywhere" ("Climbing the king's mother mountain in Jingzhou"), [2]115, there is no place for a sea bass in the western Guangdong Province. [2]115, singing "Return" ("Twenty years"); [2]59.

The poet does not choose seclusion in his heart, but expresses his true purpose through seclusion: to relieve the frustration of official career and inner loneliness. It is worth noting that when Li Jiansan's poems express the idea of seclusion, he intentionally or unintentionally permeates his poems with the thought of his native land. Those who are interested in it, such as those who "Look at the Pavilion of longevity, at Mount Hua, in the wind and sand, in the book of Odes", are "Suspicious and haggard, but the sea bass can not reach the west of Guangdong" Those who have no intention, such as longing for seclusion, belong to the land of beautiful mountains and clear waters, which is actually the substitution of native scenery and landscape, and the generalization of native land in the poet's subconscious. Li Jiansan's local feelings start from his own poverty and weakness, relying on the thoughts of relatives and friends, to the desire to retreat for comfort. Homesickness is the most important part of Li Jian-san's poems, which is the most closely connected with the poets and the most direct proof that later people can understand his homesickness.

2.2. Homesickness

Li came to Gansu from his native Guangxi and spent two decades wandering in Guangxi Zhuang Autonomous Region and Gansu. [2]106, the Green Hills and beautiful waters of Guangxi's native land, and the wind and sand cliffs of Gansu's isolated regions are all reflected in his poems, leaving a large number of works describing the scenery along the way. There are scenery lyrics describing the scenery along the way and praising the beauty of nature. Li Jiansan grew up in the western part of Guangdong Province, and Gansu Province as an official. He had a special preference for the southern water-like scenery of his native land. See Li Jian-san's "Seven poems

on the occasion of crossing Dongting Lake". It is as clear as water without allusions. Only two metaphors make the sunrise as beautiful as it is at present:

Morning smoke and water half-misted, the sky Xu pedestrians look around. Ten Thousand Qingqingqingbo bright as wipe, a round of Red Sun such as disk. [2]196.

The early morning light, rising water vapor fog, shrouded the water. Half is the water, half is the fog, between hazy can not distinguish each other, the poet if exposure in the hazy fantasy. The Sky was dim, and there was no blinding light. From a distance, the broad surface of the lake was rippling, as clean as a polished mirror, and the red disc of the sun was rising from the other side. "The clear waters of Dongting Lake are like a mirror, and the clear waters of Li River are like bright waves." [2]92 sentences have the same effect as those in "Memories of Li River are like four songs". The hills and mountains are beautiful, the water in Li River is so clear that only a few sentences can convey the beauty of the hills and the clear water in Guilin to the full. [2]194. The poet used the words "Jie" and "Lian" to concisely describe the state of the rolling mountains. Mount Duxiu peak [2]194 first couplet "Exclusive peak show, first spring to the top" explains why Duxiu peak got its name, "The river and the mountain are obedient, the cloud tree meets the tiny boundless" describes the beauty of Duxiu peak, "Absolutely flat preference, with high stability might as well" is highlighted only the peak of the high.

Li Jiansan's preference for lingnan-style water is actually a feeling of homesickness. [2]80. On his way to Gansu, the poet took a boat to Li River at night. [2]80. The lonely city is surrounded by mountains, and the sound of waves crashing against the shore is even clearer in the silence. The poet left home alone by the sound of water patted on the heart, he did not give up his hometown, mother, travel to a foreign land, no longer be able to personally "Report mother" all safe. The poet in "Bo da Rong Jiang" expresses his feelings of sadness that he could not stay in his native Guangxi. [2]87 the poet pondered, "Your heart is like a stream, and you go to the Wu River every night." According to Bai Juyi's PIPA line, the PIPA WOMAN'S PIPA music makes her "Listen to celestial music and listen for a while." Li Jiansanyuan is in Gansu Province, to wait until the hometown landscape such as "Smoke sunny picture open" ("Memories of Lijiang River landscape even into four" the second) [2]92 general exhibition in front of the eyes, can "Eyes. It is a pity that the poet "Looked back at the castle peak of a lost", the hometown is still thousands of miles away.

2.3. Historical Relics

Li Jiansan's poetry is rich in subject matter, except for the large proportion of scenery lyrics, homesick poems and critical poems, his poems also include historical chanting.

Poets often reminisce about the past, satirize the present with the past, praise ancient hermits or Heroes, or admonish posterity with the deeds of ancient traitors and thieves. For example, "Si Hao tomb two (second)":

The four families, he cui Wei and he cui Wei, once buried in the beautiful land. To ask Shiyin flow, who has the world affairs. [2]199

The four hermits mentioned in the poem are Dongyuan Gong, Qili Ji, Xia Huanggong and Yongli, who are all hermits in Shang Mountain in the Early Han Dynasty. The poet has been an official for many years. Seeing the darkness and strife in the officialdom, he is not ashamed to associate himself with the officials who persecute the people. Therefore, he is dissatisfied with the reality, he is eager to make friends with the sage, such as Si Hao General, to confide their ideals.

The wind blows the yoke all over the city, and all over the city they contend for the watchman. Shell Chapter Rin 10,000 words, treacherous back to death. For more than 200 years now, the mountains stand up to the stars. Yim Father and son Really Guiyu, hold toward the side of the hand to be hot. Once the ice is gone, our children and grandchildren will descend to a distant land. Jinxian has been appreciated since ancient times. Yan's Mountain House has windows and windows, and Yan's family has cattle. Yan's men are covered with dust, and Yan's women lean

on the door. Golden Duck Small Yangzhou, SANDALWOOD SILVER ZHENG BIG HANG hands. The ancient barbarian lineage is still alive, and 100 people have come to see it. Jing Yuan road west postal, passer-by hair hair laugh and ugly. Whoo-hoo! The right traitor is virtuous then sick country, the bald head begs for food the day leakage. At that time, the reviled by others, did not know that the ground is still smelly. [2]113

The poet first points out the Yan family's status of "Holding the court and looking at the side of the hand", and Yan Song and his son get important use by flattering tricks, the next sentence is a sharp turn of the pen, describing the decline of the Yan family, "Once the tide goes to the iceberg, the descendants drop into the far regions". It seems that Yan Song and his son took a shortcut to the rank and title by slaying the loyal and flattering monarch. However, we can know that since ancient times only "Jinxian" in order to be open-minded monarch's appreciation, to be supported by virtuous people. When Yan Song and his son prospered, their houses were decorated with windows and windows. Defeat, "Yan family man dust, Yan family women rely on the head of the door," Yan family even innocent people have suffered. From the advocates are still more, to "Laugh and ugly passer-by hair", from the luxury to the decline of Tuo, just overnight. The contrast between the rise and fall, should be able to make the corrupt officials at that time heart. But Li was more than that. He said: "The right traitor Xian Sui sick country, bald-headed begging days leakage." The treacherous minister persecutes the virtuous minister so the country is weak, the old man in begs eats the food to have no one to provide to violate the heavenly principle. The poet is reminding those in power that a country can only thrive if it favors good people and humble people. And his comments on Heshen and other corrupt officials, as the poem lampooned Yan Song, "There is still a stench under the ground for thousands of years."

Li Jiansan's criticism of evil officials and his yearning for loyal ministers are not only the reason for the spread of Confucianism in Guangxi, but also the influence of the local customs in his hometown. Pingnan County's Niu Ge opera originated in Li Jiansan's hometown and was very popular during the Qing Dynasty, "The tea girls, marching along the road with the lanterns and lanterns, joined the tea company, and the drama along the village flute and drum to greet the gate," wrote Yuan Jue, a poet of the Qing Dynasty, in "The customs and songs of Pingnan". The folklore is a collection of stories and legends, with a strong local flavor, suitable for the local viewing habits. In the content, he eulogizes good ministers, plays tricks with evil officials, and plays a civilizing role in guiding the formation of the local people's values of loyalty and restraint. Li Jiansan, who lives in Pingnan County, was also influenced by this.

The poet also often shape things, in order to rely on things to express the will. Li Jian three shape of things are more natural features, such as Mei, Lan, Ju, Song, Moss, Liu, and so on, more to show their noble character, do not want to join the secular ambition. [244] the poet appreciates the pine tree for its fortitude and fortitude. A gentleman should not be afraid to temper himself like a pine tree. Similarly, the poet by the plum blossom fearless cold, the first open leisurely, "Wei Yun Yue shun-ni, just poor and pass," that although they are in adversity but not discouraged, see through the poor and open-minded heart.

Li Jiansan sometimes expressed his intention of retiring by using things. Like Chi Ju:

Do not be surprised that the late yellow flower, Mountain Weng no poetry on the 9th. Heavy scratch short hair person is thin, remember whether the east hedge wine send who? Read All the autumn still quietly, love him later festival. Peng Bu Xian Ling with Gao Yin, stay with the first branch of cold. [2]77

Late Autumn Chrysanthemum blooming alone, not with the flowers, not afraid of late autumn cold, is not with the secular portrayal of the poet, the natural poet preferred. After 20 years in the bureaucracy, I couldn't bear to look at him. Jin Tao Yuanming only love Chrysanthemum, retreat from officialdom back to the countryside, the poet Tao Yuanming Love Chrysanthemum

Story of his desire to abandon the meaning of seclusion. Li Jian-san's poems are mostly influenced by natural scenery, one is the influence of his ancestors' tradition of chanting things, the other is the influence of Guangxi's warm and suitable climate, the four seasons like spring, and the natural scenery flourishing. The poet expresses his noble character by the familiar scenery, which makes him feel his life experience, and his retirement will come naturally.

Li Jian-san's nostalgia for his native land can be seen from the three themes of Li Jian-san's poems: the feeling of travel, the yearning for his relatives and friends, and the chanting of history and objects. Li Jiansan's poems express his homesickness by describing his life after leaving home and expressing his nostalgia for his family, friends and scenery. The Lingnan style of landscape has been transformed from simple scenery to the symbol of homesickness, and the influence of Western Guangdong's popular dramas on his values is also reflected in his poetic value orientation of upholding loyalty and suppressing treachery. The influence of Guangxi's native land on Li Jian-san's poems may be obvious or hidden, and the three themes may converge.

3. The Characteristics of Guangxi in Li Jian-san's Poems

Li, who arrived in Gansu at the age of thirty-one and spent two decades away from his native land and in troubled times, was reluctant to share the dirt. A wanderer goes for a hike and never forgets his hometown. Whether in his 30s, when he was away from his hometown, or when he knew his destiny, Getting Home expressed in his poems his longing for the mountains and rivers of Ba Gui, his nostalgia for the flavor of his native land, and his deep-rooted homesickness. Li Jiansan had been wandering for 20 years, and his homesickness was mostly expressed in his poems. The poems often refer to the place names of Guangxi, the rich flora and fauna of Guangxi, and the variety of Guangxi life to comfort the homesick.

3.1. The Geographical Names of Guangxi Keep Appearing

Guangxi, also known as the BA Guangxi Zhuang Autonomous Region, has become the favorite subject of local poets with its beautiful landscape, distinctive ethnic customs and profound regional culture. The brilliant eight-laurel culture came from the mountains and rivers, and the beautiful mountains and rivers reposed the poet's strong homesickness. The place names of Guangxi are often mentioned in Li Jiansan's poems in order to express his homesickness and relieve his loneliness. For example, Li Jiansan's poem "Seven poems on homesickness in Huangdao road at sunset (the first)" refers to his hometown of Pingnan County, Guangxi, as Pearl River:

Desert with clouds for Snow Day, home to the dream of Yuejiang side. No one knows my name, but I've lost my job.[2]109

At the end of the year, when the clouds are cold and the snow is long, the poet passes by the land where the river and the Huangshui river melt, and he can not help but think of the sparkling Pearl River. In the poem, Pearl River refers to Pingnan County, and the heart of the country belongs to Guangxi. As the Tang dynasty poet Liu Changqing said: "Nanke Huai Dream Home Frequency" Nanke think home, homesick dreams frequency. In addition, the poet's life in troubled times, through the officialdom sinister, wandering lonely for 20 years, still Qian Zhi hopeless, building no door, so depressed long, feel lonely.

Also like the "Market": The market 10,000 EAVES QI, shuangqiao color dusk west. Boat night rain, lonely post five more chicken. The ground meets the Dragon Gate wide, the mountain even the elephant trunk is low. Thousands of miles from home, to dream never lost. [2]194

Dusk, eaves Wa Neat, water alone Yi, driving a leaf of the boat, see the night market. The poet uses dragon gate to refer to Qinzhou and Elephant Trunk Hill to refer to Guilin. Yuanwang da Hui, the ground to meet the Dragon Gate, even the Elephant Trunk Mountain. Seemingly far

apart, but in fact home near dream far. At dusk, the poet walks alone in Daxu, Hefei Daxu, Hefei, a city not more than a hundred miles from the poet's home town of Da'an, but a thousand miles from home. The poet describes the geographical location of the market, feeling home near the dream far, lament homesickness and return to dream of regret.

With a thing for a long time, easily contaminated by its habits. Compared with the north of the Grand Hun Cheng, the south of the soft temperament makes Jiangnan water has a unique charm. Because of the moisture and conservation of water, water mist surrounded by mountains in Guangxi has become warm and spiritual. Li Jiansan's poems are also no subtle expression of the eight Gui landscape thoughts. For example, the five poems on the matter of Sixianyu (the fifth one) wrote: "The remote feeling is good, but the memory of home is good, and the pond is surrounded by bamboo." [2]217. It is obvious that Li Jiansan, a native of Li River, has a unique affection for the scenery of Bagui. "In memory of the mountains and rivers of Li River, I have written four poems (one of them): "My youth was a traveler to the ends of the Earth, but I came to Li River with my Eyes Wide Open" [2]92 the poet was in a strange land, wandering in a faraway land, seeing clearly the world, seeing the sad state of the world, and suffering from homesickness as much as millions of wanderers. Even as far away as Li River, its crystal-clear waters have been etched in the poets' hearts.

Such as "Da Rong River Line": Fuboshan water sparkling, Xiao Drum Tower send people far. Three days of rapid rain, cold enough to warm a spring. Peace message is not too much, long guest career has not tired of poverty. Dream of plum blossom phase interrogation, home cooking Kuyin Body [2]194.

Fubo mountain is located on the coast of Li River, Guilin, Guangxi. At the end of winter and the beginning of spring, when the warm and cold, Fubo Mountain, wind gather suddenly, the river surging, surging waves, Gu Feng containment of the waves, have the potential to subdue the waves. Fuboshan solitary peak Ting Xiu, the river sparkling, the poet climbed high overlooking, watching the people who travel far, blow the drum lively foil poet lonely lonely heart. Poet other mountain, look at the good news, mourning food bitter reciting body. As Zhang Wentao wrote in his poem "Silent Night" in the Qing Dynasty, "Care is only medicine, care is only bitter reciting body." The poet was getting old in his old age, suffering from illness, and remembered that when he was young and away from home, he was just like this: the Xiao, drum and racket, the wind and the rain. In Jiao Gan's Yi Lin Tun Zhi of the Han Dynasty, it is written, "Long time ago, I had no friends, I missed my hometown." Li Jian was separated from his relatives in his hometown when he was in his third prime. He lived outside for a long time, had no one to support him, and suffered the loss of his son, the triplex grief of leaving home, bereavement and illness overlap, the poet's mind is wistful, and he is not aware of it.

3.2. Animals and Plants Abundant in Guangxi

The land of Bagui has created beautiful scenery far away from the mountains and rivers, nurtured poets with lofty sentiments, industrious sons and daughters work on this vast land, and endowed the land with boundless vitality, and this vibrant land also with rich products in return for the hard work of the children of the eight Laurel. In his poems, Li Jiansan, a poet far away from China, often refers to the abundant animals and plants in Guangxi.

3.2.1. Tangerines

The orange tree is the fruit tree top grade, its fruit is called "The tribute fruit". Guangxi is rich in rain and moderate in sunshine. From Rongan Kumquat in Liuzhou to Chenxi Sugar Tangerine in Wuzhou, citrus has become the largest fruit variety in Guangxi. Li Jiansan mentioned citrus in his poems, a wisp of orange fragrance carrying homesickness. For example, "Four thoughts at the end of the year (part four)":

The San Ya drum blows the remaining years, the soul of the depressed guests is consumed in Shanshan Heaven. After a lifetime of fame and notoriety, Mifuyu was close to the end of Zen.

Lamb white wine west Qiang vulgar, water chestnut yellow mandarin on the gorge ship. [2]131. There is no place to go, and Guanzhai is like water and snow.

Yamu sound, worried about the soul, Li Jiansan old boxwood said that the leap year is not long and tell people in distress, bad luck. "Seven poems on homesickness in the Huangdao road at sunset"(part six) : "The struggle to see the passenger's mast arrives; the orange drama is pitiable [110]"[110] the orange is transported out by the merchant's sailboat, and the poet looks at the distant sailboat and regrets the uncertain fate of the orange. "The tragedy of Zhu Juhuang Tangerine Opera". In addition, citrus is the fruit of Guangxi, the poet would like to send nostalgia to the plant, the feelings of the citrus.

Take the world's first New Year's Eve A cold wind makes the year go by, but the sound of the village is not all that matters. Barely a few glasses of wine, such a country a leaf body. Lingjiao Mandarin Pan Township National Dream, Poetry Bowl preserved medicine young people. [2]83. Tomorrow Morning I want to borrow ten feet of sail from Dongjun to try good spring.

The first boundary, namely Guangxi Guilin Xingan County. The wind is chilly, the birds rest in the woods, and the wild sounds fill my ears. Water caltrop citrus dreams, poetry capsule medicine is not separated. The poet in his later years was old and frail. Looking back on the past, recall all kinds of prime of life, feeling bad luck, ill-fated. Send Food and wine, home of the Lingjiao citrus carries the poet's long-term feelings, strong local feelings. The couplet tells the story of cattail sprouting in spring, and the poet wishes to pray to the goddess of spring for the spring to come.

3.2.2. Fish

The southern corner of Guangxi, rivers, and abundant rainfall, is a suitable freshwater fish breeding area. There are not only the best scenery in Guilin, but also the best food. The grass-flower fish in Guilin is named after the smell of the grass flowers on its flesh. The Guandong Fish in Pubei County has no smell of mud and fishy smell. The meat is tender, smooth and tough. Bobai Nalin Fish, growing in the depths of rivers and streams, streams and springs into the Nalin fish meat solid, fresh and tender flavor. ANDING SI delicious, almost every household has dug a nest to build a pond, rice paddy fish habits. Because of this, Li Jiansan, who was in his prime, felt homesick in his poems.

As the fish song for Ma Zhenzuo (excerpt) says:

Heavy-duty conservient slave, crouch head retractable conservient. Golden Knife Qingying wind, silver flakes cut fat. Wu Yan Shu Jiang Compass Pan, Rou Gan Liu Zhu Bei Chun perch [2]99.

Yusheng, or fish life, was recorded by Li Tiaoyuan in the notes of Nanyue in the Qing Dynasty. Poet wearing a raincoat, holding a heavy, block crouching, that is bream. With a knife, you can whittle away the fat, the belly of a fish. Bream fish to fish health, accompanied by salt, ginger and other spices, sweet and fat, Huiershi. The poet will be made of Fish Lingnan dishes, taste of nostalgia. Now, with the help of scalds, you can express your homesick and reclusive heart. "In the middle of spring, dozens of Crucian carp were sent by Cheng Xi uncle, a registered official in Nangō, to give thanks for their four (third) songs": "Perilla frutescens's salt and fermented soy sauce were separated from each other, and a small dish of spring food was put on the plate to taste the fragrance, fresh soup of Crab Roe and Crucian Carp. Far from the territory can taste the taste of delicious food, the poet heart is happy, can not help but sigh: "Even late food like the river.". River soup, fish deep feelings, the poet by taste Lingnan dishes and think of a corner of the south, that quiet and meaningful, quiet and remote ba Gui earth.

Another example is "In the middle of spring, Uncle Chengxi, a registered school in Nangō, sent dozens of Carassius auratus to the school."

Add Rice non-relationship Spoon Chopsticks, hometown scenery touch reverie. Wulin Bukou Wujiang River croBoth the martial arts and Wu River are places in Guangdong. Fresh delicious

soup so that the poet linger, can not help but think of the Jiangnan water at this time is the “Day street drizzle such as crisp” good season, the countryside will also usher in the “Pond born early spring, garden willow into songbirds.”. Star anise fragrance on the mountain, under the forest chicken fly, frogs Croak, cicadas noise, pond fish jump. The trickling streams of his hometown and the square fish pond in his small yard all bear the joy of his youth, the poet wrote in the Wu River. ssing is exactly when the fish fry water is long.

3.3. The Diversity of Life in Guangxi

There is a land in every man’s heart that he yearns for day and night. Lonely night autumn rain, dusty, Hungry and cold full of warmth, sad cry laugh, it is the habitat of the soul. It is what the poet longs for when he is old, when he is old, when he is old, when he is sick, when he is sad, when he is in a strange land, when he is lonely, when he is Getting Home. From the mountains and waters of the Baguei land to the vast expanse of wind and sand, border water and soil do not agree with the loneliness of the heart of Li Jiansan have a deeper feeling for his hometown. Every tree and grass in my hometown, every mountain and every water are deeply imprinted in the poet’s heart. This is the local complex, is the poet alone in a strange land for the melancholy, is the joy of the home.

3.3.1. Plum Rain

The Rain in the south in the willow, gentle lingering, slender lasting. South of the Yangtze River Plum Season Cloudy Rain, is called the plum rain. Meiyu drizzle such as silk, fiber such as smoke, Zhuo such as fog. It is floating down in the eaves of the little nostalgia, is a hidden in the hearts of the Children Silk Brocade silk painting. In “Five days after Duanwu Festival, rain falls on Zaoshe Road,” the poet writes:

Yin Wangze Agriculture, agriculture, and rural areas, in May began to smell lei. The rain is coming from the sky and the wind is blowing from the desert. Yellow Low cloud (bà) , green heavy willows promote decadence. 10,000 miles away from home, the time is near.

At the beginning of May, the thunder rumbled and the wind blew. Farmers in the northern part of the country pray for rain to fill the lake with forest trees and rice beams. Seeing the rain pouring down, the willow tree was driven by the wind and rain, the poet’s hometown of Lenovo to this moment is about to usher in the rainy season, every household was shrouded in misty rain. The rain in the northern part of the country gives hope to the farmers, while the rain in the hometown gives them trouble. Plum Rain Rain continuous, dark and humid environment makes farmers storage rice grain is very difficult. The poet looked at the heavy rain such as note and think of continuous rain, homesickness filled with sorrow.

Another example is two poems in Jingping Road:

The noon breeze blows the face jujube flower fragrance, whisks the seedling to reflect the water to be long. Memory Homeland Meiyu, Rice copy Yunzi Jianxin busy [2]204.

The plum rain season in Guangxi is usually in April or May, that is, near the Qingming Festival. After the Meiyu season in my hometown, I used new cooked grain or fresh food to offer sacrifices to my ancestors, to worship the dead, and to remember the dead. Qingming Festival, Youzi concurrent process, the intermittent Meiyu washing the white wall tiles, worshipping pedestrians melancholy. “Li Jiansan, who had accepted the Confucian idea of filial piety since childhood, had more respect for the sacrificial rites. Far Away still have respect, remember the dead, pay tribute to the souls of the dead. The Patter of Plum Rain Wash street whisk dust. In addition to the poet with respect, remembrance of the dead, or have “No face to the Guixiang old”shame.

3.3.2. Farming

In ancient times, China was known as a country established by agriculture, especially in Guangxi, when the sea was closed and the people of all ethnic groups were mostly slash-and-burn, living

a self-sufficient life. Spring Ploughs in summer, Autumn collects in winter. Every household, sunrise and work, sunset and rest. Farmer's Down to Earth, no different from farm time. In the long-term farming, compared to the northwest region of crops a year, the southern region of two crops a year so that the poet witnessed more of the harvest joy. In his poem Huazhou, he wrote:

Green leaves such as money to plant Lotus pond, rice paddy water full just enough seedlings. [2]123 east Shilicheng road, the scenery vaguely resembles the hometown.

The paddy fields are full and the seedlings are in rows. This scene reminds the poet of the familiar farming, they feel homesick full of rice fields. The rice fields that once held the life of the poet *Allium Fistulosum* grow the most delicious food on earth. The picture-like paddy fields have always been scarce in the poet's mind, accompanied by the poet's longing for his family and his native land. The ancestors of the hometown with wise hands, by the mountains and rivers to cultivate a large area of rice fields. Hot Sun, Ridge between the sweat of relatives, Li Jiansan as a strong labor force in the family, naturally shouldered the plow lead cattle, plowing the heavy burden of the field. Spring Planting Summer Hoe, Autumn Harvest Harvest, it is perennial farming, so that each working morning and evening engraved in the memory of the poet, a long dark incense.

3.3.3. Vulgarly

In the Farming Society, the labor force in the prime of life becomes one of the important conditions to maintain the basic survival. After years of imperial rule, the feudal ideology of the *Trọng Nam Khinh nữ* was well established. This kind of feudalism is often accompanied by the concept of male superiority and gender division of Labor, but also affects the parents on the desire to have boys and girls. Modern society advocates gender equality, the concept of *trọng NAM Khinh nữ* gradually weakened, but in some areas there is still a "Must have a male at home" phenomenon. This concept of raising children to support the elderly and carrying on the family line is prevalent in Guangxi, especially in rural areas. Born in Luoming village, Pingnan County, Guangxi Province, Li Jiansan experienced the region's vulgar culture first-hand and wrote his *trọng Nam Khinh nữ*-bashing poem "Changing Song Line":

Where the girls go to bed, the boys go to bed. The birth of a good boy, this is the best of all. I have heard that Mulan is the daughter of my father. Again Wen ti lingers good sons and daughters, send a lawsuit to move the emperor. Also have filial daughter not word chastity, clean body support to have no teeth. The World Wind pouring thin really Li, Dai gaolu thick forget humble. Everything comes out right, and everything comes out right. The feathered city stands upright. Hidden like a great enemy can not be seen, but water has its source, wood has its branches, and animals do not know it. He is too stupid, too stupid to be blamed? There are not many dutiful sons in ancient and modern times. It is not necessarily that a man's father is not merciful. Oh, my God! Who can marry and live in the house of a neighbour. No daughter of the world, still food and clothing and Yan old pro, men like passers-by in front of. Oh, my God! [2]148. If you can not travel for a hundred years, you can not travel for a tiger or a mouse.

The poet used three examples to expound "Why should a man be born over a woman". Mulan took his father's place in the army, Ti Ying as a legal servant, to his father's redemption. In the Song Dynasty, Lâm Đồng wrote in "Twenty Mulan of Filial Piety for Women": "Do not grieve over the birth of a daughter, for she has the most tender feelings. If she can redeem her father's sins, she can take his place." These two examples are used to praise Mulan and TI's Filial Piety, it shows that a woman's filial piety is not necessarily less than that of a man. Two acts of filial piety do not marry, life support. Three acts produce male body, filial son does not often have. While under the sod we bury our boys, i'll be buried somewhere else. But the woman can serve in the side, completes the remaining filial piety, good throughout. The poem is easy to understand, free from affectation, and free from obscurantism. From the difference of the place

where men and women lie in bed, the author questions “The birth of a male is good from the future”, and then tells the story from three aspects: the birth of a male is not happy, the birth of a female is not sad, the heart of a filial daughter is remarkable, and comes to the conclusion that “Why should a male be born over a female?”

Although the idea of trọng NAM Khinh Nữ was common in feudal society, there was a division of importance. The more agrarian the region, the more serious the feudal ideology of the Trọng Nam Khinh nữ. In the north-west, the majority of the population is nomadic, living on water and grass, and moving their families. Unlike the settled farming in the south, men are the main labor force. In addition, the northwest area is deeply influenced by Tibetan Buddhism, such Buddhist concepts as “All beings are equal” and “All beings are universal”. During the period of Kangxi and Qianlong, the religious belief of Tibetan Buddhism was popularized among the people, and because the Longyou area was closer to the political center than the South, the Tibetan Buddhism thought was accepted more quickly and popularized. Therefore, the thought of TRỌNG NAM Khinh nữ in Guangxi is more serious than that in Longyou area. Living in Longlong 20 years, Li Jiansan deeply felt Longyou district to the Trọng Nam Khinh Nữ, and thousands of miles away from the eight laurel is still persecuted by this vulgar custom. The poet wishes to satirize his native land with his poems, hoping that the local people will dilute his trọng NAM Khinh nữ thoughts.

Looking at the description of Guangxi characteristics in Li Jian-san’s poems, we can see that his feelings towards his hometown are full of his poems. The poet is in the desert desert, looking at the yellow sand million Li, and eight Gui landscape, miss the Beautiful Lingnan. Plowing his native land, the rich products of Baguei land bear the joy of the poet when he was young, recording the growth of the poet, but also in the taste buds flowing with homesickness. In his poems, the poet expresses his deep love for his hometown, his affection for the mountains, and his love for his homeland. He sings of his homeland in his Getting Home.

4. From the Artistic Skill to See the Native Land Sentiment in Li Jian-San’S Poems

Li Jiansan, as a scholar in the feudal dynasty, lived under the cultural background of the collision between the Orthodox Confucianism and the minority customs. Reflected in the creation of poetry, is shown in the following four artistic techniques in the use.

4.1. The Language Is Simple and Vigorous

Li Jiansan to “See the word, vent in the grass, trees, insects and fish, to lyric ambition”[7], will see and feel Bingbi poetry, without embellishment, and bone self-health. Like the Pines:

Long Pine Zhi Ling Jiao, Jie Gas Lingqing. The Sun shines and the sky thunders and thunders. Group of Ou Tu admire, temper know a few classics? Suddenly read the Frost and snow, lonely high forget the world. Isn’t she gorgeous? When I lost my life. [2]244. A gentleman can be bitter and chaste if he is patient.

This poem is Li Jiansan Yong Song and self-warning of the work, the language is easy and plain, to personify the means to give the life of the pine perseverance. The beginning of a “Stand” word and “Ling” word, the pen strength is vigorous, do show loose stand unyielding attitude of life. Highlight its long body upright, majestic Gaoling, Jie Qi sky potential. Through “Day”, “Yao”, “Scales”, “Thunderstorm” and “Ming” and other strong and upright words, vividly and intuitively depict the grand scene of long-jiao Ling Ling: Pine Forest Layer upon layer, stand as one, actually because the sun let people mistake it as the array of scales. The Song Tao is like anger, calls the wind to summon rain, makes the thunder storm’s Ming together. One of the “Sudden reading of Frost and snow, lonely high forget the world” the most obvious bone force. The tone is calm, the language is simple, “Read frost snow” “Forget the world” is the Pine Day after day

after year experience for an objective narrative. And the words “Abrupt” and “Solitary high” are straight and powerful, just like the climaxing part of the movement, and “Reading the frost and snow” and “Forgetting the world” are combined to complement each other, more foil the vigorous spirit in them, further enriched the pine high and straight image, greatly enhanced the expression of the language and appeal. Another example is “The wild song poem child strange, sitting alone pine root wind dew clear. Vanity vanity vanity thousands of days drunk, Empty Mountain White Moon a body light” (“Mountain”)[2]100, [2]“I want to make my nest ten thousand Pines and ten thousand Pines, and the wind blows my heart to scatter the Ming”[2]189 “The long whale breaks the waves and stands in a sea of silver, and tries to walk a thousand jade dragons”[2]233 and so on, through “Crazy”, “Pine root”, “A thousand days drunk”, “Empty Mountain White Moon”, “Wan Song Ding”, “Cang Ming”, “Breaking the waves”, “Pulling the ground to go”, “Qian Yu long” these strong words cast into the bones and bones of poetry, giving people a strong sense of strength.

The simple and vigorous language of Li Jiansan’s poems is closely related to the native land of Zhuang village where he grew up. Since ancient times, the southern frontier after the wilderness, serious banditry, in the face of the harsh natural and social environment, Zhuang people do not yield to this resistance. Over time, a fierce and unyielding ethos was formed. Li Jiansan, as a native-born son and daughter of Zhuang Xiang, has formed a bold and uninhibited character under the influence of this fierce folk custom. Therefore, he is particularly inclined to those simple and vigorous expression in the Organization of poetry language.

4.2. Lyric with Allusions

Li Jian’s more than five hundred poems are often lyrical with allusions, and some of them are exquisitely expressive. After the integration of the author found that Li Jiansan in the country concerned about the people, seclusion, homesick, when the loss of these four feelings, allusions quite a lot. Here are some examples:

“Xingtou” “Pingzi Fu” allusions to express the people of the country’s feelings of anxiety

“What is a clown? Give me a glimpse of your head” (“A jar of jade”)[2]239. Line head, the Dian Out of the Han Yuan Shao biography, describes the head was sent away. The poet expressed his extreme aversion to the scourge of war, and wished that those who caused it would be beheaded and sent far away, and that the people would be at peace. Such as “Yonghuai Pingzi Fu, do not wait to buy money” (“Way I accidentally into”)[2]258. Pingzi Fu, a reference to Zhang Heng, refers to the concern about the country. Buy a mountain, Dian Out “Shi Shuo Xin Yu Pai Diao”, refers to seclusion. Two allusions, one positive and the other negative, to “Not to buy money” the determination to highlight the poet “Yonghuapingzi Fu” when the feelings of national sorrow.

“Fu Yi” “Gou Lou Dan Sha” “Three paths” allusions to express the disgust of officialdom and the yearning for reclusive life

“A man should give himself up early, or else he should return to his home. There should be no red sand with a Gouleau. He should pick up the Yao grass at other times.”. Fu Yi, Dian out of the “Post-han Yang Zhen Zhuan”, referring to seclusion. Gou Lou Dansha, the classic out of the “Book of Jin Ge Hong Biography”, refers to seclusion. The poet in one breath, with two allusions referring to seclusion, showing a overwhelming sense of urgency, it can be seen the heart of seclusion. Three paths” sentence, a typical Jin Tao Yuanming’s “Return to Xi CI”, describes the tired official, heart happy pastoral scenery. The poet yearns for the quiet and leisurely life in the countryside, so he often fantasizes about returning home at night, waiting for the coming of the year of cultivation.

The allusion of “Water shield perch” and “Bamboo newspaper” is used to express the wandering feeling of you Huan for many years

“A curious and haggard heart, but a sea bass can not reach the west of Guangdong”(Deng Wanshou pavilion, looking at Mount Hua, a masterpiece of wind and sand, a chronicle of poetry). The Sea Bass (*Ulva Lactuca*) is cited as a reference to the feeling of homesickness among the tourists. Such as “Bleak day cold early, difficult bamboo newspaper late”(“Bo Huan”)[2]126. The bamboo paper, a reference to a letter from the family, features Duan Chengshi’s novel, the sequel to the meddlesome novel of Youyang Tujia and Miao Autonomous County. The poet far Shi Longyou, travel, night pillow homesickness hard sleep, can only rely on the aftertaste of home food, re-read the letter to a Chang melancholy, can be seen “Water shield perch”“Bamboo newspaper”with classic precision, vivid and emotional.

With “Two hairs”“The gap”the allusion regrets the years heartless, exhorts oneself to cherish the time

“Take Care of Chang’e, love him”(Moonlit Night). Er Mao, quoted in the preface to the anthology of Pan Yue, an old man with grey hair. Such as “Noble and cheap, such as skills, pitch into a cliffhanger”(“First degree”)[2]137. In a flash, Chuang Tzu’s journey to the north was cited, describing time as fleeting. The poet took advantage of the two classics to pity himself for the growing gray hair and the increasing age. He lamented the passing of time and the loss of youth and ambition in the past.

In addition to the allusions listed above, Li Jiansan will also use allusions back to worry about the country, homesickness, seclusion and other emotions expressed together. Such as “The end of the line, buy a mountain to hide two phase might well”(“Gaoping Travel Cambodia wing”)[2]127. On the edge of the tree, he cited the book of Meng Zi, Liang Hui Wang, and on the wall, he cited the book of Han Feizi, all of which are metaphors of useless work. Buy a mountain, Dian Out “Shi Shuo Xin Yu Pai Diao”, refers to seclusion. The purpose of these two short sentences is to highlight the reason why the poet wants to go into seclusion. It is precisely because of the social reality of the corrupt black and white, will be loyal to the good for the people to frame as “Useless work”, the poet fought fruitless. Thus it expresses the poet’s disappointment to the social reality and his resentment to the crafty, revealing the poet’s endless worry about the fate of the country.

From the above, it can be seen that Li Jian’s three-use dictionary is not used for creating the environment, reasoning, narrative, but the expression, especially for the country concerned about the people, reclusive, homesick feelings. These feelings are not expressed independently, not related to each other, but blend blend, through the poet’s clever allusions to jointly illustrate its inherent feelings of homeland as a whole country. It is because of this melting into the blood of the native land feelings, the poet will give birth to their own country and blood is thicker than water compatriots, will be eager to return to seclusion when the official sea lost, will be far away from the Shi when the time of Homesick for the deceased.

4.3. The Use of Folk Words and Expressions

Li Jiansan has quoted folk words into his poems many times. Most of these folk words are personal pronouns commonly used in his hometown, or colloquial names for certain things. They are integrated with the imagery and artistic conception in the poem, adding a vivid flavor while expressing the meaning. Like “Mandarin Duck”:

A pair of Red Cui Ying Xin Pu, Warm Day light smoke dream not lonely. if you want to ask the east wind for news, the next life is built like a ditch.[2]118

The two pairs of Mandarin ducks with different destinies are portrayed in the whole poem. The first two sentences through the “Xin Pu”“Warm Day”“Light smoke”“Dream”these image combination, as well as can feel in the warm sentiment color collocation, thus waved a thick sentiment honey, the mutual understanding accompanies the affectionate Mandarin Duck Chart. They snuggle up to each other, the feathers on the body red and emerald, water in between the new Pu, in the warmth of the light smoke under the pillow to sleep. Such a view, has provoked

because of far Shi Longdi and hanging with his wife poet Wu Ziyang envy, and even mixed with helpless jealousy. So the poet said a turn, the last two sentences suddenly Pale, from each other to know each other side by contrast between the two places hanging, more prominent poet and his wife far away from the two lovebirds image of hard fate. All kinds of missing, all kinds of helplessness, the poet can only borrow to ask the east wind, "The next life built like a canal without." "Qu", dialect means "He", this is the third person Pronoun, especially used to refer to people, here refers to Mandarin Duck. The "Canal" not only refers to the Yuanyang who are in love with each other, but also refers to the Yuanyang who can not be in love with each other. "The next life is built like a canal," "The canal" is the dialect of the poet's hometown. How does the East wind in Longdi know its meaning? It is more like the poet's oath to his wife with a rhetorical question with the dialect of his hometown: Though this life is not destined to be together, but still hope that the next life and his wife to do a loving couple, like mandarin duck general mutual understanding of life together. It can be seen that the word "Canal" condenses the poet's thoughts and wishes, and only one word, with its strong oral color, makes the poet's expression of feelings seem simple and mellow, vivid and fresh. For example, "The world is afraid of lovesick words, for children do not sweep the canal" ("Fallen leaves" II) [2]153, "Far-off sound flow sad to ask the canal, acid wind frost meaning" ("The wild goose") [2]153, "Spring Breeze also self-pitying open and fall, poor life peach blossom not NAI QU" ("Untitled" the second) [2]267 in the "Qu" are referred to as "Falling flowers", "Wild geese", "Spring breeze" and other natural things. The use of the word "Canal" indicates that the poet regards all kinds of natural things as the same as human beings and carries out equal dialogues, confiding his happiness and sorrow to them and reading them with special interest.

For example, "Every year in April Cherry Cook, Fu Xiiman language study corner" ("Fish song for Ma Zhenzuo") [2]99. [2]100, the common name for fish of the southwest minority in ancient times. Zhuang township has always been known for the Water Meiyu Xian, Li Jiansan, the fish is only known to have a delicious taste of the "Corner.". "Corner" in the poem is more with a strong sense of strong local water, is the spirit of the poet sent away homesickness sustenance, not only close to the poetic context, but also give a unique and intimate emotional experience.

4.4. Advocating Orthodoxy and Fixed Images

Because of his admiration for the Orthodox culture, Li Jiansan consciously studied Du Fu's gloomy and frustrated poetic style and his thoughts of killing himself to save the world. However, Li Jiansan's study of Han Culture started late and did not go deep enough, which was embodied in the lack of innovation in the combination and application of images. Due to the cross-national and cross-temporal dissemination of Du Fu's poems in Guangxi Zhuang Autonomous Region, the spirit of Du Fu's poems and Du Shi's poems has gradually penetrated into the Zhuang's soul and even partially internalized into the national spirit of the Zhuang people. Therefore, when the Zhuang poets are thinking about literary creation and literary theory, they will exert their subjective initiative and consciously or unconsciously apply Du Fu's literary thought and experience to their own literary theory construction and literary creation. For example, the Battle of the Bulge:

In a barren year, the poor and hoodlums have no shelter, and their livelihood depends on their children. Spring is half a mu of land, the fight as lack of Sheng Dou storage. A woman can buy a Bushel of rice by selling her children. Knowing full well that death is inevitable and that salvation can only be assured for a moment. May Our children live longer than our children? Rich people are red rot, middle people have no end of pants. A banquet for a high official costs thousands of tools. Oh, my God! A man's life is cheaper than a dog's and a chicken's. Oh, Shit! Why do you think I'm steamed.

This poem, written by Li Jiansan, is a direct attack on social reality. It reproduces the tragic phenomenon of people's poverty and political gloom with an almost colloquial narration.

Famine years, grain no harvest, people forced to sell their children bought rice for food, but only a moment of difficulty. Ruling class, on the other hand, is still drinking and entertaining, living in a state of drunkenness and dreaming of death, singing and dancing all over the scene, but only to the people sell their children to survive the tragic blind. The poet expressed his indignation in his poems and expressed his desire to show the daily life of the common people mixed with blood and tears by using colloquial expressions without decorative decorations. He also used two "Expletives" to lament and lament that human life is as cheap as a chicken or dog, and that human life is not worth a banquet, it shows a deep sympathy for the common people and a deep resentment against the fatalistic regime. Li Jiansan always cares about people's livelihood, speaks out for injustice and dares to expose the root cause behind the chaos in society, making his poems always entwine with a kind of love for the country and the people, "Is a heavy emotional and real content, emphasizing the content of the sense of reality"[9], showing a strong sense of realism, and this is the emboLi Jiansan not only "Poetics Du Fu", but also pays attention to the use of famous sentences, turn the old into the new. Such as "To ask Dongliju, who carry wine with" ("Autumn Studio") [2]101 a sentence, from Tao Yuanming "Drinking poetry" in the "Picking Chrysanthemum under the East fence, leisurely see Nanshan. Li Jiansan takes the double symbolic meanings of "Dongliju", the lofty character and the reclusive life, in which he expresses his longing for the hermit life and his longing for it. The poet detests officialdom and cares for the common people. He is willing to float and sink in the officialdom to realize his ideal of helping the world and the people. For example, "Longmai Qingdi Willow Green, spring wind only willing to go to Chang'an" ("Xianyang road") [2]114 used Wang Zhihuan "Liangzhou CI" in the "Why should the Qiang flute complain willow, Spring does not spend Yumen Pass". The sad and generous homesickness of the frontier soldiers was dispersed by the spring wind more than a thousand years later, which made the spring wind become a little green like "Longmai dike willow", so that the spring wind would no longer be bitter against the hometown, but would sing loudly together with the poet for this lively journey. [2]272 used in "Reading a thousand volumes and writing like a God" In Du Fu's "Presenting the twenty-two rhymes of Wei Zuocheng Zhang" and in "Steaming clouds and dreaming, shaking Yueyang City" in Meng Haoran's "Presenting Prime Minister Zhang at the Dongting Lake", are used without a trace, the expression of accurate and accurate and yet innovative. diment of the spirit of du Fu.

However, there are still some shortcomings in Li Jiansan's poems. For example, in the use of images, he used to express his feelings of wandering, homesick and missing people by using the inner characteristics of the images of "Moon", "Rain", "Snow", "Wild goose", "Falling leaves" and "Boat". The poet fixed the inherent characteristics of these images, thus forming an artistic image of the thinking set, and repeated in the poem, which to a large extent hindered the poet's in-depth exploration of poetic images and artistic creation. The repeated combination and appearance of these images give people a sense of tedium, which makes the artistic conception of poetry a little shallow and narrow. And this is the influence of the poet's hometown. Guangxi is located in the south of Xinjiang, surrounded by mountains and rivers, and the traffic is blocked. Its economy and culture are relatively backward, which leads to the coarse folk customs and people's wisdom, thus making Li Jiansan not deep and flexible enough in the study and application of Han culture.

In conclusion, it can be seen that Li Jiansan has been advocating sinicization all his life, and he has been pursuing it assiduously, although limited by the study and application of the Chinese culture in the region, he is not as deep and flexible as the Orthodox scholars who were born in the deep place of the culture, however, he could consciously express his cultural character, which originated from the countryside, in his poems through simple and vigorous language and folk words rich in the flavor of life, and through artistic techniques such as using literary

allusions to express emotions and skillfully using famous sentences, as a reminder of their homeland as one.

5. Conclusion

Deeply influenced by Orthodox thought and imbued with National Culture, Li Jiansan can express his life of being away from his hometown and wandering in official circles in 515 poems from a unique Lingnan perspective. There are a lot of place names, animals and plants, and descriptions of daily life in Guangxi, whether it is to travel and worry about the country, to be homesick, or to chant things and cherish the past. Li Jiansan put a great deal of Guangxi scenery into his poems, and combined it with folk words to express his feelings, expressing his homesickness and the fate of his country. It is of great significance to explore the complex phenomenon of the native land feelings in the poems.

Acknowledgments

Foundation Project: 2020 Guangxi Philosophy Social Science planning research topic: Guangxi Qing Dynasty Zhuang People Literati poetry complete collection collation and research (20BZW003).

References

- [1] Ouyang Ruoxiu, Zhou Zuoqiu, Huang Shaoqing, Zeng Qingquan. History of Zhuang Literature [m] . Nanning: People's Publishing House, 1986:606.
- [2] Li Jiansan (Qing) , collated and annotated by Lu Yiqing. Su Xuan's poetry collection [m] . BEIJING: China Literature and History Publishing House, 2016.
- [3] edited by Pingnan County County Records Committee. Annals of Pingnan County. Nanning: People's Publishing House, 1993:29.
- [4] editor-in-chief Luo Zheng. Selected papers on Guangxi Mass Culture [m] . Nanning: People's Publishing House, 2015:108.
- [5] Venturi. Celebrities move to recited Guangxi -- Reading Notes on Yue Xi Shi Zai [j]. Journal of Guangxi Teachers College, 1986:105.
- [6] Lu Youquan. Hometown Customs and human history in poetry [j]. Journal of Nanning Normal University (philosophy and social sciences edition) , 2019,40(5) : 14.
- [7] Qiu bin, Jiang Youcan. [m] Pingnan County county records. Qing Guangxu nine years (1883) block-printed.
- [8] Wang Hong. Integration and Innovation: A study on the variation of Guangxi Zhuang people s acceptance of du Fu s poems in Qing Dynasty. Journal of Central University for Nationalities, 2006:5.
- [9] Wang Juan. A theoretical study of CI poetry in the late Qing Dynasty: on the significance of literary history. Journal of Nanning Normal University (philosophy and social sciences edition) , 2019:28-