

On Wang Yi Sun Ci's inheritance and new Change of "Flower paradigm"

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Abstract. "Flower paradigm" has a great influence on the development of ci. Wang Yisun, a poetist in the late Song Dynasty, intended to break through the paradigm, but his standard "outside of flowers" was not free from the influence of "between flowers". Compared with Hua Jian, "Hua Wai" is a unique style inherited and newly changed in the relationship between lyric mode and ci meaning. The inheritance and innovation of Bishan ci are embodied in lyrical Angle, emotion, image structure and contrast between ci and meaning. To explore the relationship between Wang Yisun's ci poems and "flower-to-flower paradigm", we can get a glimpse of the origin of the formation of "flower-to-flower paradigm", and also provide a new perspective for us to review "flower-to-flower".

Keywords: Wang Yisun; "Beyond flowers"; Interfloral normal form; Lyrical way; Speech meaning relationship.

1. Introduction

Wang Yisun, his style name 字 is shengyv, and his pseudonym 号 is Bishan, Zhongxian and Yuzhoshanren, is a famous poet in the late Southern Song Dynasty and representative of chongya Ci school. He is famous for his poems for chanting things, 64 of which are included in Bishan Yue Fu, also known as The Collection of Flowers. Like many ci writers who went through two dynasties, Wang Yisun's works can be divided into the early and late periods. Being in a special era, his ci works contain profound thoughts of family and country and a sense of life experience. No matter in the early or late period, his ci works are closely related to The Flower Collection. Among the Flowers is an irreplaceable early model in the history of Chinese ci poetry, which has gone beyond the general classic sample and risen to a unique aesthetic paradigm. Wang Yisun's ci poetry not only inherits from "hua Jian", but also breaks through "hua Jian", and even sets up a new "hua jian paradigm", which has the same important lexical significance as "hua Jian". At present, there are many researches on Bishan ci poems, but most of them focus on the image and ideological content of ci poems. The selection and evaluation of ancient and modern ci also pay more attention to his mellow and elegant ci. As for the relationship between Bishan Ci poems and "flower paradigm", the academic circle has not been deeply discussed. In view of this, this paper attempts to investigate the inheritance and new changes of Bishan Ci poetry to the "flower paradigm", and further observe its aesthetic implications and artistic achievements. Improper place, respect qi Fangjiazheng.

2. The core semantic discrimination between "Huajian" and "Huawai"

The most effective text to explain the core concept of "Huajian" is undoubtedly Ouyang Jiong's "Huajian Collection Preface". "Carving jade qiong, like chemical and elegant. Cut flowers cut leaves, seize spring yan to compete for fresh." "Three thousand tortoiseshell hairpins. Dozens of coral trees in front of the race. There are feast childe, embroidered and beauty. Pass leaf leaves of the note, text smoke li Jin. Lift the delicate jade finger and pat the fragrant sandalwood. Not without clear words, with the aid of charming state. It can be seen that "soft and charming" and "exquisite" are the main styles of Huajian Ji, and the "Huajian paradigm" extracted from it also has the same characteristics. To be clear, there seem to be other meanings of "Flower" beyond this. "From the palace of the Southern Dynasty, fan the wind in the north. More than words not text, the so-called show and not real." , "ordinary to" Yangchun "of a, will make the West garden Ying Zhe, with the capital feather cover of joy. The beauty of the Moonlight, Sue sing the lotus boat." Among them also reveal a dislike of "show and not real", advocating elegant trend. Therefore, since the 1990s, some scholars have

reviewed the Preface to Huajian Collection and started to have different opinions on it. For example, Peng Yuping's "Huajian Collection Preface" and Peng Guozhong's "Huajian Collection Preface" hold that "Huajian" is also a symbol of "Qing" style. It can be seen that in the past, the view that Flower Collection blindly pursues "rich and colorful" is actually biased. However, although the two tendencies of "qing" and "yan" coexist in Among the Flowers, poetologists of later generations often think that yan is the main characteristic of Hua Jian. Based on the above content, we can give a general definition of "Huajian paradigm" : "Huajian paradigm" was established by huajian ci writers in the late Tang dynasty and the Five Dynasties. It was a creative mode with the characteristics of qing and gorgeous, with the main content of describing erotic love, the main style of colorful, lingering and graceful, and the characteristics of qing and gorgeous.

Wang Yisun named his ci collection "Hua Wai Ji", and the word "hua Wai" was obviously derived from "Hua Jian". Because if the ci writers of the Southern Song dynasty want to extend "Huajian" and reflect a relationship of opposition or alienation, they must adopt a word related to "Huajian" and have something else to do with it. "Beyond flowers" means "beyond flowers", which is exactly what Bishan wants.

We can get a glimpse of the concrete connotation of "hua Wai" from the evaluation of bishan Ci works of ci writers of the same period. Zhou Mi's "Tasha Line · theme in immortal words volume" "qingping dream far shenxiang North", "spring red suddenly turns into autumn green", and Zhang Yan's "Cave immortal song · View Wang Bishan & LT; Flower outside the poem collection & GT; feeling" "old song timid turn over, always parting sorrow, tears shed, a curtain of flowers broken" are all explaining a lingering qi yan characteristics of things dissipated. What wang Yisun's poems focus on is the "inside of the flower" in his eyes: the old love between men and women and the joy of the old country, replaced by the past no longer depression and nostalgia, namely "outside of the flower". This level of "beyond flowers" is highlighted in the mellow content of ci. At the level of language, most ancient and modern scholars hold the view that "Hua Wai Ji" has not been divorced from "Hua ni". In the Preface to Xiangyue Ci, Zhang Yan said that "Zhongxian Ci is elegant and beautiful", which means that the language of Bishan Ci is elegant and gorgeous, which is the incomplete refinement of the language of Huajian. Ye Ye believes that bishan Ci basically maintains the stability of the tradition of "huajian" in terms of the language level of the text, such as the female image and the writing of emotional appeal, and then seeks the hidden second meaning in the text and achieves a certain return to the orthodox literature by means of expressing micro-words. Therefore, the language and content style of "Huawai" are not unified, so the concept of "mellow" and "gloomy" should not be used to define "Huawai" in a restrictive way. "Hua Wai" is not completely "hua Wai", but a unique style inherited and newly changed in the relationship between lyric mode and ci meaning compared with hua Jian.

Synthesis above viewpoint, the author thinks, "hua Jian" refers to the character of graceful and lovely, while "hua Wai" is manifested as graceful and lovely and clear and empty, elegant and elegant and beautiful blend and coexist, namely to "hua Jian" inheritance in the new change, also has inheritance in the new change.

3. The specific performance of inheritance and new change

3.1 Inheritance and new changes in lyrical ways

The developing relationship between "outside of flowers" and "between flowers" is embodied in the relationship between lyric mode and diction.

According to Wang Zhaopeng, the core features of "Huajian Paradigm" are as follows: First, the creative subject of "Huajian Paradigm" does not express his feelings in his own identity, but in the guise of others, so the lyric subject of "Huajian Paradigm" is uncertain. Secondly, "Flower paradigms" mostly express typified feelings and thoughts, which are common emotions rather than unique life experiences of the creators. Thirdly, the words of "between flowers" mostly have scattered image structure, which increases the leaping of text logic. The above three points can be summarized as the

characteristics of the lyrical way of "flower paradigm". Through these clues, we can observe the inheritance and innovation of Wang Yisun's "Beyond the Flower collection" in this level, specifically, in the lyric Angle, the emotion expressed and the text structure to express the emotion.

3.2 Inheritance and innovation of lyrical perspective

First of all, the ci works in "Hua Wai Ji" not only reveal their inner feelings in their own identity, but also express their feelings in the guise of objects or women's moods. Compared with the "flower paradigm", the single fixed lyric borrowing is the development of inheritance.

In wang Yisun's words of love, most of the things that emotion implies are flowers, leaves and other plants. His "Qi Luo Xiang · red leaves" "jade pestle yu Dan, golden knife wrong color, heavy dyed Wujiang lonely tree", "but desolate, qiu Yuan setting sun, cold branches left drunk dance" write red leaves gorgeous, floating in the setting sun, shaping a light poignant atmosphere. By the state of the red leaves have shaken to express the country gone, the past difficult to return to the feeling. "But in a hurry in the dark, for flowers to go. Disorderly bi charming, always jiangnan old trees." Write flowers fall, metaphor hometown no longer, is to borrow fallen flowers words practical. In addition, his words also borrow more women's emotional sentiment, such as "Lu Hua · before the title" "hesitantly spit incense mark. Clean the color of jealous spring, better than small red, jianjianhui "and" 一萼红·前题 ", "tear gauze sheet, heavy set makeup pillow, shocked to recognize the thin ice soul", to graceful and sad woman image to connote his thoughts of his homeland. The above use of images and women to express feelings is the same as the lyric Angle of "Huajian", belonging to the inheritance of "Huajian paradigm".

Among bishan's ci poems, there are also a lot of lyrical works with self-identity. He chooses a more direct lyrical Angle, which is rich beyond the "flower paradigm". For example, "Water Dragon Yin · deciduous" although the same is to write "rustling gradually, have still fallen" of the residual leaves, but to "look at the desolate early", "look at my cottage, should only tonight, full court who sweep", straight home country thought. There is a more obvious direct lyric in Yixie Hong · Jade Cicada: "No surprise. The southeast tired visitors covered their eyes with tears. Wu tianshu old country, after the rain, "did not hide their own picture of tears of the mood, so" the sense of life, the hate of the kingdom, as seen ". The feelings expressed in the poem are not only thoughts of home and country, such as "Touch fish · Wash Fang Lin" in "a thousand green willows, for my spring" and "more I will spring, even flowers with willows, write cui jian sentence" when the spring farewell broad-minded feeling. It can be seen that there are various lyrical angles in "Beyond flowers". In a word, Hua-Wai Ji not only retains the lyric tradition of "hua-jian" expressing emotions through objects, but also completes a new change of "Hua-Jian paradigm" in the way of self-lyricism.

3.3 Inheritance and enrichment of the feelings expressed

Secondly, the feelings mentioned in "Beyond flowers" also have the development of "inter-flower paradigm". The words of "Huajian" mostly express the general feeling of "sharing with each other", while bishan ci enriched it on the basis of inheritance. There are both typified universal emotions and unique life experiences.

There are infinite laments for the passage of time in the poem, similar to the feelings of mourning for the passing of flowers, all of which belong to the thoughts of "sharing one's own" : "Short scenery is few, like the chaotic mountains", "Miss a few times to see the railing, don't be sad to see it" (Wuzhi · Snow Meaning), "The withered withered slough remains. Temples shadow is uneven, broken soul green mirror "" sick leaves are difficult to stay, fiber ke is easy to old, empty memory setting sun life." (" Qi Tianle cicada") and "how do you know, is the age of China for, everywhere worthy of injury. A few words show the helplessness of the past no longer and difficult to come back in their prime, which has the power of universal infection. In addition, "Beyond the Flower collection" also shows the general feelings of parting: for example, "Ask who else, sing new Que together." "Then infinite old things, sigh prosperity like a dream, now do not say." (" Qi Tianle · send autumn cliff road people west return"), "try language lonely bosom, no one together." "When the wind is

closed and the moorland is closed, the sail has been far away" (qi Tianle · Four Other Friends). I write the scene of parting when a friend leaves and imagine his loneliness after the friend leaves. Even if there are thousands and thousands of words, he cannot open his mouth, feeling low and bitter. Although the object is different, it has similar characteristics with the love of parting for the wife in The Flower Collection. It can be seen that Bishan Ci inherits the "flower paradigm" in expressing emotions.

However, in addition to the emotion of "common self" between flowers, bishan Ci poems contain unique connotations due to the special times and different life experiences, which enriches the "hua-jian paradigm" in emotional content. And see the word example: "a fang letter should be difficult to send, to the water side of the mountain, alone hold acacia" "Ask this sorrow, and who knows. To the east wind, empty like a poplar, scattered thousands of silk" (" High balcony · Camel brown light") will show the emotions triggered by a unique event, friends have not traveled far, because of the turbulent environment of life and death is uncertain, may be difficult to meet again. I feel lonely when I have nothing to hold but nobody knows about it. It is the refinement of the feeling of general parting between flowers. In addition, such as "Qi Tianle · Cicada" in the "Diffuse heavy blowing violin wire, afraid to find the crown." The crown symbolizes the crown of the official position, implying that he wants to stay away from the government and express his wish to relieve his worries with Musical Instruments and books, which is related to his own life experience, and his feelings are far beyond romance. As can be seen from the above words, the triggering of particular experiences or events crystallizes universal emotions into unique ones. However, the unique emotion and the common emotion in "Hua Wai Ji" can coexist, so bishan Ci enriched it on the basis of inheriting the traditional emotion of "Hua Jian".

3.4 Inheritance and transcendence of lyric structure

Thirdly, "flower paradigm" expresses emotion with scattered image combination, and the meaning of words stays on the surface, so that they become flashy. "Outside the Flower collection" inherits the lyrical structure of "inter-flower paradigm", in which the images are mostly organized by scattered structure, and the combination of images shows the characteristics of jumping. However, different from the "Flower", these images are not superficial, and there are many allusions and sustenance, which surpass the "flower" paradigm.

Bishan ci expresses its profound meaning with the scattered structure of "between flowers". Take "Heavenly Fragrance ambergris" as an example:

The first sentence to write the sea reef cage fog, bright moon light wide far scene. "Li Palace" sentence introduction of virtual environment, imagine in the palace of the dragon to get this incense, and then by floating croucher return, the combination of virtual reality. Then the perspective turned to reality again, and I wrote a warm close-up of the room: rose dew, heart incense burning. Red porcelain medium ambergris. Look outside the curtain is a cloud rolling, vaguely like a dragon swimming in the sea. One warm one cold, one near one far, the contrast is intense. The next piece writes a delicate woman to cut lamp appearance, and indoor environment link up. The sentence "So the river flies with snow" then draws the perspective outside and imagines the scene with the snow falling all over and the small window closed deeply, again forming a contrast with the previous sentence. Xun Ling's code is used in the last sentence, suddenly feel his old, difficult to distinguish between reality and memory, only emptiness. It can be seen that the image of this poem is erratic, and the artistic conception formed by it is mostly fragmented, like dream window words "broken down, not fragments". The three time and space images in the word are interwoven and overlapping, forming a deep and precise and integrated form of the whole word layer. Apparently inheriting the scattered-point structure of the "inter-flower paradigm". However, behind the image lies the author's profound meaning, which is beyond the "flower paradigm". Zhan Antai reviews cloud, "bi Shan this word or fasten chant song dynasty to die thing", he thinks "orphan qiao" meaning points to cliff hill fall, "pan-far" the meaning that has seek kuang fu. "A wisp" seems to trace the cause of the country's subjugation,

implying a trip to indulge in fun. "Several hui" sentence, "xun Ling" sentence also refers to. The meaning of the word is implicit, its far-reaching, has no "between the flowers" light afterwind.

3.5 The inheritance of meaning and the new change of ci: To copy the rich and colorful topic with the pen of qing and empty

Different from the pattern between flowers, some words in "Hua Wai Ji" write wan Mei with the pen of wan Mei, and copy the topic of "hua inside" with the pen of "hua wai", and turn other words in the poem set as a fixed pattern of shallow words and deep meaning. It inherits the "flower paradigm" in "meaning" and presents a new change in "ci".

Such as "Water Dragon Yin · Peony", "such as a fight, secluded person alone, water bamboo. Before hops, "write extremely colourful peony, but without any vulgar, write peony quiet and quiet living environment, make people think of literati indulge wine flowers before refined, with the pen of qing virtual copy rich colourful. Again such as "a calyx red · small court deep" to write the early spring scenery "there are cang moss old trees, scenery like mountains. Invade the cold, take the pool to collect rain "a sweep of gaudy gas, new words into elegant. And contrast with the present and the past in the form of self-expression: "wild fu mountain 筇 drunk appreciation, not like today", but the meaning of the whole word is in the memory of the old amorous love of "still remember the old tour hall" "flower side singing light pour", in the "meaning" on the inheritance of "between the flowers", and no home country thought.

Another "lock spring cold · Spring thinking", the author thinks also reflects the inheritance of the new change. One of the scenery brush qing virtual "sparse rain, wash full order fang piece. Several dongfeng, 24 times, a few times by mistake west garden banquet ". Express is "double moth shallow, since the parting should be more, dai Mark not exhibition" of men and women's feelings. Zhan Antai thinks that there are wise auxiliary power and adultery irony, the meaning is quite deep. However, Wang Xiaoyun thinks that the aesthetic implication of ci works and the creation background are not linear causality, and the aesthetic image form of CI works has made them have different qualitatively and qualitatively. Therefore, the author refers to wang Xiaoyun's point of view and puts forward his humble opinion: this word is clear, empty and elegant, but the meaning behind it is still "between flowers". Although the meaning of ci works does not completely match the writing background, it is still more likely to be written before the death of the Song Dynasty, so there is no profound sense of the fall of the family and the country. Therefore, these words are more inclined to inherit from the "flower paradigm" in terms of "meaning".

3.6 The inheritance of the word and the new change of meaning: to graceful pen to write elegant title

Chen Tingzhuo once said, "(Bishan) feeling hurt words, out of love". It can be seen that although the language in "Hua Wai Ji" is somewhat refined, it is still maintained within the scope of "Hua Jian". Bishan ci is elegant in meaning and deep in the history of ci. In the word "outside the flower meaning" sustenance, but often rely on "inside the flower" pen to achieve. It inherits the tradition of "hua Jian" in the level of words, and becomes SAO Ya in the level of implication. In a word, it is one of the most classic features of the relation between words and meanings in Wang Yisun's ci poems to write elegant and elegant topics in graceful and charming style.

Take Three Shu Mei cherry as an example:

The first word to write cherry wan Yan to consign the thought of the country. Wang Yisun made the cherry into a female image: "The bottom of the fan is clear, I still remember that Fan Ji is small". The red tassel hanging tree moves slightly in the wind, just like the beauty fan decorated with rouge dancing, with the color of "between flowers". And the words behind is a kind of beautiful dissipation "a few degrees of acacia, red beans are sold, Bi Silk empty NIAO", this acacia difficult to tell, red cherry tree only left scattered silk flocculant floating dance, "speech" by wan mei to beautiful: "sigh hometown spring, has no more", "meaning" of the new change began to appear. Most of the objects in Wang Yisun's poems about objects are personified as women. They all have "beautiful appearance

uncommon, but the characteristics of miserable life." This is because the more beautiful and affectionate they are, the more deplorable their doom is. In this way, the flowers and leaves in nature are compared to the beauty of women when they grow old, and it is also a metaphor for the prosperity of the old country that is far away and hard to recover, and it melts into the profound pain of the family and the sadness of the family. The more colourful the description, the more painful the emotion. Therefore, Wang Yisun took the initiative to inherit the poem "Between flowers", and wrote the theme of elegance with graceful and charming pen. His poems also contained a unique aesthetic feeling.

In the poem, the writing of missing women and recalling the joy of old days belongs to the words of "between flowers", but it is only a form. Bishan uses it to write the meaning of "outside flowers", which is a metaphor for the thoughts of home and country, and sigh at the time of sorrow. Golden Lantern · Singing cicadas in the Rainy Night To meet, except in dreams. Ying Ying bridal chamber tears ", "disgusted, all day long for Yi, sweet sorrow powder resentment" and "Water Dragon Yin · before the question" in "very world do not have, ice muscle snow yan, jiao helpless, frequency care" and "old desolate, to who can accuse", also so. This way of writing separates the words from the meaning: the more beautiful the words, the more sad the meaning. This is transcendence on the "flower" basis. In a word, such words inherit the "flower paradigm" at the level of "ci", and take the initiative to separate from each other at the level of "meaning", leading to new changes.

3.7 "Beyond flowers" and "between flowers" -- the coexistence of two kinds of words and meanings

From the above discussion, it can be concluded that "huajian" ci and "huawai" ci, "huawai" ci and "huajian" ci are two developments of the relationship between the "huajian paradigm" ci. However, "between flowers" and "between flowers", "beyond flowers" and "beyond flowers" also coexist in some ci works, for example, the feeling of missing, the thoughts of home and country, and the sigh of one's life experience can coexist in one ci. They are both a sigh in nature, they are not contradictory poles, nor are they a patchwork compromise, but can achieve harmony and unity. Together with the two features mentioned above, Wang yi and Sun ci inherit and change the "inter-flower paradigm" at this level and gradually evolve into the "out-of-flower paradigm".

The coexistence of two ci relationships can be seen in Shui Long Yin hai Tang:

"The world without this pingting, jade ring has not broken the east wind sleep" very words of the beauty of the malus, the appreciation of things still qiliang "palace body" afterwind, meaning stays in the chant level, is "between flowers" words and "between flowers" meaning. "Sigh huangzhou a dream" from the past flower appreciation people no longer, no one can understand the meaning of ci, is sigh, this is "outside the flower" speech and "outside the flower" meaning. Then "small appendix" to "silver candle yanjiao, green room stay yan, night deep flower bottom", and unconsciously sink to the beauty of begonia description, the relationship between words and meaning reversed again. The last sentence is afraid of the rain coming in the Ming Dynasty, the begonia falls all, into the sigh of life like a dream, it is the words and meaning of "outside the flower". The description of the beautiful appearance of begonia, the beautiful scenery of appreciating flowers and the feeling of the past and the present decline coexist, which are independent of each other in terms of the relationship between words and meanings. It seems that there are two authors fighting for the control of the text, one is the feeling of appreciation under the "flower to flower paradigm", the other is the sad and sad thoughts to be expressed in the "flower to flower". It can be seen that this poem not only carries on the tradition of chanting things between flowers, but also has mellow and elegant content that cannot be expressed between flowers, which is a new change.

In a word, "hua-jian" and "off-hua-hua" coexisted in Bishan Ci, presenting a kind of opposite and complementary state, which has a unique style and makes the expression of emotion in Bishan Ci have a particularly touching power.

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