

Three realms in Du Fu's Metrical Poetry

Zhao Yang *

Sichuan Minzu College, Kangding, SiChuan 626001, China

* Corresponding Author Email: 51158388@qq.com

Abstract. Du Fu's Metrical Poetry has always been regarded as the standard of Chinese classical metrical poetry. On the basis of the elaboration of its aesthetic characteristics by scholars in the second generation of Song and Qing Dynasty, this paper summarizes the three realms of "Big, Deep and High", which can be regarded as an important door to appreciate the artistry of Du Fu's Metrical Poetry.

Keywords: Du Fu's Metrical Poetry, Aesthetic characteristics, Three realms, Poetry art.

1. Introduction

There is such a paragraph in the Song Dynasty Ye Mengde's "Shi Lin Notes on poetry" to evaluate the realm of Du Fu's poems: There are three kinds of words in Zen Buddhism criticizing the space among the clouds: one is to Follow the Waves, that is, to act according to circumstances, not the regulation; The second is to Cut off the Flow of sentences, that is, beyond the words, not to the emotions and cognition; The third is to Cover the Universe sentence, that means everything in sameness as an agreement, no place to wait; Its depth is in the order of above sayings. I ever said casually to students, the old Du has this Three Languages, but has been different order: "The wild rice float on water like black-dyeing clouds; The lotus pink petals fall as dew cools their pods" for the Cover the Universe sentence, to "Falling flowers and drifting floss, calm in the daylight, singing doves and baby sparrows deep in green spring" as a Follow the Wave sentence, to "For a century my wattle gate opens to wildness; In the Fifth Month the deep river runs by my cot with chillness" as a Cut off the Flow of sentences. If there is a person who can understand, should study that with him together.

2. The interpretation of " Three Languages " in Du Fu's poems

Among them, the so-called "Cover Universe sentence" is the Neck Line (The following is the same, no further comments will be made) of the seventh verse in Du Fu's "Autumn Xing eight". Its full text is: The Kunming Lake is a merit of the Han dynasty, And Emperor Wu's flags in my mind's eye display. The carved Weaving Girl stops spinning under the moon; The Stone porpoise's scales seem to wave in Autumn's groan. The wild rice float on water like black-dyeing clouds; The lotus pink petals fall as dew cools their pods. Birds alone can pass the skyey mountain passes here; I'm like a fisher since deep waters are everywhere.

Eight poems in Autumn Xing is a seven-rhythm set of poems created by Du Fu in his later years when he lived in Kui Zhou. The eight poems span time and space and express long feelings. They evoke the poet's thoughts of his hometown and current politics from the autumn scenery of the mountain city. The seventh song is immersed in a gloomy tone. The first two sentences are not only inherited from the last sentence of the sixth verse, "In the Middle of Qin area, that ever since ancient times, there were dynasts' towns ", but also through the contrast of the rise and fall of Kunming Lake in Chang 'an, which implies the irony of the barren dynasty of Emperor Xuanzong of Tang and the melancholy of the prosperous era. In the four sentences in the middle through weaving girl, stone whale, wild rice, lotus house four scenes written, specifically render this sad atmosphere. Tail link on this basis with the bird, the fisherman to collect, indicating that the national power is already worried, and there is a bird obstruction, his fear of not returning to Chang 'an, can only continue to drift like a fisherman. The reason why the fifth and sixth sentences are called "Cover the Universe sentences" is

that only these two sentences show the largest space field and the most vast artistic conception in the whole poem. Because wild rice lush as the horizon stretches, endless and black like clouds and no harvest, it can be said that the decline is very also; Lotus pink is the homology of the prosperous beauty, there is irony in the world, here both cold and fall, really painful heart. Compared with the Jaw Line (The following is the same, no further comments will be made) in the poem, Weaving Girl, the two images of the stone whale is just a specific style, weaving silk, a movement here has anthropomorphic dynamic writing, in the performance of Kunming pool on the desolation is also quite wonderful, but in the breadth and width of feelings than the wild rice, lotus house is weaker, so cloud this two sentence is "Cover Universe sentence".

Among them, the so-called "follow the wave sentence" is the Jaw Line in the poem "Written on the Wall of the Ministry". Its full text is: Palace side-gate, bamboo hedge-screen, tung tree eighty feet tall, the inner gates face the rain-spouts, always deep in shade. Falling flowers and drifting floss, calm in the daylight, singing doves and baby sparrows deep in green spring. A hack scholar in his waning years, mistakenly on the registers, lingers about on his way home for dinner, his heart's aims gone awry. To the dragon-robe office never once has one word been of help, in dedication I'm ashamed to compare with that pair of southern gold pieces.

This poem was written in the spring of the first year(758) in Qianyuan of Emperor Suzong of Tang dynasty. The year(757) before this, Du Fu had just escaped from the rebel army in Chang 'an, then to join Emperor Suzong, who was stationed in Fengxiang prefecture, and soon he was worshipped as a left remonstrator in the court, together with Jia Zhi and Cen Can. Because the left remonstrator belong to Menxia Ministry, the "ministerial wall" in the poem refers to a wall in Du Fu's office at that time. During his term of office (May 757 -- June 758), Du Fu wrote a lot of poems to record his official service in the court, such as "Writing with Sir Jia Zhi go to Daming Palace Early", "Xuanzheng Hall retired from the court and Left Palace late", "Stay Left Province in spring", "Left Left Palace late", etc. According to the imperial letter from the Emperor, he also returned to Fu Zhou to visit his relatives and wrote down "Qiang Village Three Poems", "Northern Expedition", "Recapture the capital " and other famous works. He witnessed the changes of the present and the past, and the feeling of generous sorrow in his chest is consistent in these poems. For example, he said in the "Spring home left Province" that he worried about state affairs and did not sleep all night, "Ming Dynasty has sealed things, several ask how the night"; In "Qiang Village" he saw his wife who had been separated for years, although he was happy, but he also said that "late forced to live, return home less fun"; In the Northern Expedition, he witnessed the scenes of desolation along the way home and lamented that "the universe is full of wounds, worrying about when it will end" and so on. Of course, in other poems, we can also see his excitement and joy when he first became an official, as well as his self-blame and shame for not doing anything but feeling great responsibility. The poem "Written on the Wall of the Ministry " also contains the sensitive and complex feelings of the poet: the first two sets of scenery, the last two sets of discussion and lyricism; The former realistic, the latter write virtual. The real is the virtual, the virtual is the real heart edge. Because of their "failure late", "late back", so the job has no complement, being ashamed as the sage. Therefore, the surrounding walls, bamboo, doors, and snow are all "deep in shade", which sets off the image of "falling flowers and drifting floss, calm in the daylight, singing doves and baby sparrows deep in green spring". This line painting scene is fluent without plug, and the upper and lower poems are integrated, and there is no abrupt place, like flowing water, so it is called "with the wave"; At the same time, there is an implicit message, as Qiu Zhaoao quoted Zhang Yan's annotation as saying: "The day is quiet, be indignant about his leisure;deep in green spring, sighing his elder." Poetic language has deep passion and pulsation, so it has the power to "ride the waves", and inspired the last four sentences to express their feelings, so the cloud "ride the waves".

Among them, the so-called "cut off the flow of sentences" is the Neck Line in the poem "Lord Yan Coming with Wine and Meals to My Cottage on a Midsummer Day". Its full text is: The plates are washed for us to cook in the bamboos' gloom; The saddles are taken off when the horses stand by the blooms. It's not that you're anxious to lift me from my present plight, I know well it's because you

General are so polite. For a century my wattled gate opens to wildness; In the Fifth Month the deep river runs by my cot with chillness. I, an old farmer, have nothing to offer you for fun, Except watching the dories netting in the slanting sun.

The poem was written in the first year (762) in Zong Baoying of Emperor Daizong of Tang Dynasty, which is the third year that Du Fu lived in Chengdu as a gift from his friend Yan Wu (严武). Superior visit therefore respectfully called "toilsome coming", by the poem title know is for Yan Wu visit and made. In the first four sentences, "bamboo" "mobile kitchen", you can know in the outdoor dining; "Horse cluster" "golden saddle", pointing out that Yan Wu is dressed to come; "Wash the jade plate", which shows the hospitality and prudence, strict public kindness to oneself; The last two sentences clearly say that they can have the fisherman's pleasure, all thanks to Yan Wu. These six sentences are a unified context, peaceful tone, poetic humility. And the neck Line "hundred years of remote chai door far, May river deep grass pavilion cold" suddenly strange, the meaning of peace and happiness is very obvious. The beauty of the whole poem is here, it is not only an implicit answer to his reluctance to be "solicited", but also brings a twist and turn to the normal thinking logic of the reader, with high intention and outstanding personality. Because this line divides the whole of the first four and the last two into two parts at once, quite a standout and extraordinary trend, it can be called "truncating the flow of sentences".

3. The aesthetic characteristics of "Cover the Universe" - Big

To sum up, if the breadth and width of the expressive force of the poem can reach the extent of covering time and space, personnel to look at the necessary conditions of "letter cover the universe", then such verses are everywhere in Du Fu's poetry. For example, "A sheet of cloud floats far to the unknown, and all through the night I'm alone with the moon" ("Along the Yangtze and Han River"), "Waters make Lands Wu and Chu to east and south part; Day and night the sun and moon on the waves float to start" ("On Yueyang Tower"), "The boundless forests shed their yellow leaves with rustles; The ever flowing Yangtze on its way rolls and wrestles" ("Mounting"), "To heaven high the waves of Yangtze leap and bound, the ominous clouds cloak the mountain pass to ground" ("one of the eight Autumn Xing"), "the Three Gorges tower covers the sun and the moon, Five streams of clothes together in the cloud Mountain" ("One of the Five songs of Ancient Relics") and so on.

4. The aesthetic characteristics of "Following the Waves" - Deep

The so-called "following wave sentence" refers to the sentence that can be smoothly connected with the previous sentence, and by its depth of emotion, its external tension can radiate the sentence of the next sentence. Another example is Du Fu's other poems (also including the Five-character-regulated -verse), "When will the swan geese arrive, the rivers and lakes are full of autumn water" ("The end of the day to remember Li Bai", the swan geese metaphor and the relationship between Li Bai, autumn water describes the sinister situation of The Times), "Spring breathes along the River Jin, filling heaven and earth; Over Mount Jade Piles the clouds change since the world was given birth" ("On the Tower", spring scenery and floating clouds compare to the Tang army to recover the capital, the political situation is changing), "The swelling river thunders through the Gorge strait; Old trees and vines shade the place to a gloomy state" ("White Emperor City", thunder fight, sun moon faint are a pun on the chaotic situation in Sichuan at that time) sentences, are such examples.

5. The aesthetic characteristics of "Truncating the Flow" - High

The so-called "truncated flow sentence" means that the sentiment expressed or the atmosphere set off by the sentence is higher than the rest of the poem. For example, "Spring View" Neck Line: "For three months the beacon fires soar and burn the skies; A family letter is worth ten thousand gold in price", the whole poem is sad language, only "letters from home" is a happy language, you can see

the center of the whole poem here, highlighting "homesick and nowhere for home" this poem is intended. Another example of the Neck Line of the first version in "Autumn Xing Eight": "I'll weep for having twice seen asters bloom and die; The lonely boat yet anchors my heart that'll home fly", the other six sentences of the poem are real scenes, the entire rendering is cold and lonely atmosphere, but it is not stated, only to these two sentences have "tears" and "lonely" and other words, directly point out the theme of the work "hometown heart". For example, in the "Two Poems of Qujiang", the Neck Line of "Butterflies perforate the flowers in deep clusters; Dragonflies skip slow over the surface of waters ", the other parts of the poem or narrative or discussion, only these two sentences stand tall, dedicated to the scene, and leisurely boring. Coupled with the soft warmth of "deeper" and "slower" two overlapping words, "butterfly" and "dragonfly" two images of agility and elegance, the essence of the whole poem and the direct focus on this, so these two sentences are higher than the other six sentences in the poem.

The above discussion about the three realms of Du Shi in Ye Mengde's Shi Lin Notes on poetry is not an isolated comment. Liu Xizai, a Qing man, also said in his "Art concept-Poetry": "Du Shi is too high, too big and too deep. Discard to the person can not discard, for high; Contain to people can not contain, for great; Twists and turns that cannot be twists and turns are deep." Zong Baihua also wrote in "Aesthetics and Artistic Conception-The birth of Chinese artistic conception": "Covers the universe is big, follows the waves is deep, and truncates the flow is high." The combination of several commentaries can be regarded as another important method to appreciate Du Fu's metrical poetry.

References

- [1] Ye Mengde, Lu Mingxin. Shi Lin Notes on poetry. People's Literature Publishing House, 2011.
- [2] Du Fu. Du Gongbu Collection. Liaoning Education Press, 1997.
- [3] Du Fu, Qiu Zhaoao. Detailed notes by Du Shi. Zhonghua Book Company, 2015.
- [4] Liu Xizai. Art concept. Shanghai Ancient Books Publishing House, 1978.
- [5] Zong Baihua. Aesthetics and artistic conception. People's Publishing House, 1987.
- [6] Du Fu, Wu Juntao. Du Fu One Hundred and Fifty Poems. Shaanxi People's Publishing House, 1985.