

An Analysis of Poetic Prose Creation in Yang Shuo's Prose Works

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Abstract: The prose of Yang Shuo is novel in conception and profound in intention. He often adopts the expressive methods of expressing the will by supporting objects and lyrical scenes. He focuses on the creation of the artistic conception of poetry and his prose language is exquisite, subtle and fresh, also with harmonious phonology and artistic charm. Yang Shuo presented the view of “writing prose like a poem”, and advocates the use of a poetic attitude to condense the expression of prose. The article combines the poetic understanding of Yang Shuo's prose works and analyses three opinions on poetic prose.

1. Introduction

Poetry is a sign of the depth of prose's artistic creation. It should be the product of the organic unity of the author's emotions, thoughts, and objects. Wang Guowei had said: “Prose is easy to learn but difficult to work.” It is not difficult to create prose to achieve the poetic appearance. However, the real poetic prose requires the author to dig deep into the connotation of life and trace the essence of life. It takes the creator's profound literary accumulation and life experience to truly touch and move people's hearts.

2. Poetic Prose Creation Strategy and Standard

2.1 The Essential of Poetic Prose Creation is Based on Writer's Own Truly Feelings

First of all, the creation of poetic prose should be based on the writer's own true feelings, which should be natural and sincere, not out of pretentious layout in order to achieve the formalization and representation of the work. Zhou Zuoren once had pointed out that as long as it is a literary work, it should naturally have the beauty of art, as long as it is based on truth, beauty is in it. “From this point of view, even if people criticize the “Yang Shuo Model” and think its articles are sculpted, from the political perspective at that time, the Communist Party was the belief of the people in the 1960s and 1970s. Yang Shuo As a member of the masses, he also followed and praised the Communist Party religiously. This kind of strong feelings can be seen in the themes of a series of works represented by “Snow Waves” and “Litchi Honey”.

2.2 The Necessary Condition of Poetic Prose Creation is the Accumulation of writer's Literary Knowledge and Skills

Secondly, poetic prose should also require writer's of their highly artistic attainments, that means, the writer should have a higher literary knowledge and skill accumulation. From this perspective, Yang Shuo is a classical poems lover and owns a certain heritage of traditional culture accumulation. Yang Shuo's father, Yang Qingquan, was a scholar in the late Qing Dynasty. Yang Shuoyou is a tutor and entered elementary school at the age of 7. He had written fine articles in the fourth and fifth grades, which is highly appreciated by teachers and students. He had worked as a trainee and clerk at Taikoo Foreign Company, and studied English in his spare time. He published old-style poems in "International Association" and "Five Day Pictorial". He is upright and wild, indulges in poetry and wine, often gathers with three friends to drink booze, compose poems and express his feelings, known as the "four drinkers". In the shaping of the image of "Old Mount Tai" in the setting sun at the end of "Xue Lang Hua", the symbolic things such as "chrysanthemum" and "Xia Guang" are all images that are used in Chinese classical poetry. However, if you dig deeper, you will find that Mr. Yang Shuo's poetry seems to stay at the surface poetry, because its eternal theme eulogizing the laborers and the Communist Party demonstrates the motivation of writing for the sake of writing. Poetic prose should be an important part of sublimation, refinement, and artistic creation of prose. Poetic prose should realize the process of excavating from appearance to essence, and reach the most authentic and essential part of life, humanity, nature, etc. If only the sculpting of words, the solidification of the form, or the artistic creation with a certain political purpose, it already runs counter to the essence of poetry, not to mention the creation of real poetic prose. Understandably, for Mr. Yang Shuo, this was unrealistic under the political background at the time. Moreover, Mr. Yang Shuo himself voluntarily wrote for politics, so of course he could not break free from the shackles of prose creation given by the era of prose appearance and poetry. .

2.3 Poetic Prose Creation Should Reach the Aesthetic Standards of Artistic Creation

Thirdly, from the perspective of the prose work itself, poetic prose takes "transformation" to a highest state compare to the ordinary prose, that means there should be no trace when writers carving their works. From the perspective of artistic creation aesthetics, Jin Shengtan, a famous novel critic in the Ming Dynasty, pointed that:

When the idea and expression reach the writing point is the sacred state of the article creation; when the idea does not reach the writing point but the expression reach the writing point is the immoral state of the article creation; when the idea does not reach the wrting point nor the expression, it is the sublimity state of the article creation.

This is what the philosopher Zhuangzi calls the "materialization" realm of literature creation. Prose creation belongs to one of the categories of artistic creation. If prose creation is measured by this standard, then the poetry of Yang Shuo's prose seems to stay in the "sacred realm" stage, whether it is the "refining" of his articles and Some of the carved traces in "Yang Shuo Modeling" can only be regarded as the first state of the "three realms", and the "divine realm" cannot be reached, so it is not necessary to say "transition realm". For example, in some well-acclaimed famous lines such as Lao Taishan in "Snow Waves", "Don't look at the small waves, countless waves gather together, they are united, and have patience. That's how they bite and bite. Years, thousands of years, tens of thousands of years, even if it is an iron-struck country, it can be changed" and "Look at the scissors I sharpen, how fast. You want to cut the clouds in the sky and make a big quilt, The loyal praise and admiration of the laborers in the category of "also can be cut" is indeed clear at a glance, but in today's era, it has become a typical example of the "distortion" and "hypocrisy" of Yang Shuo's prose. When this style enters the context of aesthetic "norms" and is

regarded as a writing formula, it affects people not only as a way of prose writing, but also as a restraint or restriction in artistic thinking, and a kind of determination. Potential. And this result is also contrary to the essential characteristics of prose authenticity. At the same time, due to the dominance and restriction of social and political concepts, the feelings and ambitions expressed by the author are mostly the feelings of the times and political ambitions, rather than the personal life that flows naturally from the heart of the creative subject. Feel. Personality is gradually weakening in the strengthening of the times and political consciousness. This is a brand given by the times, and in the current era, it is also a helpless emotional choice.

3. Conclusion

Therefore, the poetry in Yang Shuo's prose may not be classified as a real poetic prose, although Yang Shuo's feelings are warm and sincere. The state of prose should also be a state of life. Only when the content of the representation is deconstructed by emotion and philosophy, the subject of creation is led to a deep artistic space to enlighten oneself and spirituality, so that one can feel the many essential connotations of the world, life, life, and existence, can it transcend the poetic meaning of prose representation. The gulf of life is to realize the meaning and value of life, and let the flowers of poetic prose bloom in a thoroughly understanding of poetry and the awe of poetry life.

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