

# *The aesthetic art of graceful and restrained poetic genre—Take Li Qingzhao as an example*

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**Abstract:** Ancient Chinese aesthetic thought is rich in content and has distinct national characteristics, and aesthetic art is one of the highlights of the glorious milestones. Generally speaking, aesthetic art mainly refers to the concentrated summary and reflection of human aesthetic activities, aesthetic consciousness and aesthetic concepts. It has certain subjectivity and induction, which is used by most aesthetic experts, and is the most common law of human aesthetic activities. In this paper, we analyze the description of the school, and summarize the theory of the creation of the school, so as to master the correct interpretation of the poems, so as to show more beautiful and really good things.

## 1. Introduction

Li Qingzhao's poems are mainly descriptions of life, mainly showing the free and happy life of young girls and young women, as well as the loneliness of living separately from their husbands. The heart of a woman she dared not say easily. This is her insistence on sincere love, breaking the limitation of men replacing love, and also the poet's bold resistance to the restraint of the feudal society to women. After the southern journey, her life took on an unimaginable change. The country has undergone sudden changes, the world turmoil, her husband died, she lost her life of hard work, the painful life made her thoughts more acute, but also influenced her creation. During this time, her poems accumulated the painful experiences and wandering of destroyed houses in many countries, injecting increasingly deep feelings and bringing a perfect sense of grace. The imprint of a sad and sad life on anger and grief can awaken the reader's sense of emotion, identity, and anxiety.

## 2. Brief introduction of Li Qingzhao

Li Qingzhao, known as Yi Anju, born in Jinan, Shandong Province, was a female poet in the Song Dynasty and a representative of the graceful school, and was known as "the first talented woman through the ages". She is good at calligraphy and painting, proficient in the golden stone, especially poetry. Her poetry was unique for a while, and survived for centuries, and she was known as "a big poet". She wrote about her comfortable life in the early stage, and lamented her life experience in the later stage, including Li Yi 'an Ji, Yi Anju Ji, Yi' an Ci and so on.

### 3. The development course of the graceful and graceful school

From the Tang Dynasty to the Song Dynasty, the beautiful ci style has always occupied the main position of graceful ci. Although there was a bold and not suppressed style during the period, it did not affect the traditional status of graceful Ci, and its graceful style ran through Song Ci from beginning to end. In the early Northern Song Dynasty, the ci circle was ruled by bureaucrats and nobles. The representatives are Yan Shu and Ouyang Xiu. They wrote many elegant words and small orders. Their words focus on reflecting the leisure and contented lives of the bureaucrats and their own sadness[2]. Li Qingzhao was the most famous female lyricist in ancient China. She was a graceful representative of the poetry circle in the early Southern Song Dynasty. She was also the most prominent graceful and graceful poetess in ancient China after Zhou Bangyan. In the later stage of the development of the ci circle, Jiang Kui and Wu Wenying appeared. They are good at all the sounds and create a lot of new tones, mainly romance.

### 4. Li Qingzhao's life

Li Qingzhao grew up living in a family with a strong literary atmosphere. Because of her intelligence, she was praised by Chao Buzhi, a student of Su Shi, a famous literary scientist. When she was young, she lived in Bianjing with her father. The superior living environment and the bustling scene of Bianjing stimulated Li Qingzhao's passion for creation. She not only wrote ci ci, but also wrote poems, and made some achievements in the poetry world. She wrote the famous "Like a Dream", which was widely read by later generations. Li Qingzhao, 18, married Zhao Mingcheng, a 21, in Bianjing. Two years later, the couple lived frugally, although he had independent financial resources. Though they were poor, their married life was peaceful and harmonious, full of happiness and joy.

### 5. Li Qingzhao before the late ci wind comparison

#### 5.1 Early words: pure human nature beauty

Li Qingzhao's early words are natural and emotional, using euphemistic and delicate writing books to show the free, romantic and passionate life of a rich and passionate woman. Her early poems can also be divided into two stages before and after marriage, each of which has its own characteristics [1]. Her premarital poems mainly show the pleasure of playing with female companions and the desire and anxiety of adolescent love. These works may be filled with a cheerful and youthful atmosphere, or show the poet's unrestrained personality. "Like a dream" in the "often remember the stream pavilion sunset, drunk do not know the way home. Xing all late back to the boat, into the depths of the lotus root. Fight, crossing, startled a pool of gulls ", very with a sense of picture, strongly shows a group of girls full heart in the wild travel happiness. Li Qingzhao's early life was also lonely and sad because of her husband's parting. In her works, she boldly expressed her feelings, expressed the pursuit of love and the desire for a better life, as well as her deep yearning for her husband. During the reign of Chongning, Li Qingzhao had to return to his original home and separated from her husband. Li Qingzhao missed her husband Zhao Mingcheng wrote "One Cut Plum", in which " red lotus root fragrance residual jade Zhang Qiu. Light solution Luo sang, alone on the blue boat. In the cloud who send brocade book, wild goose word back, the moon full west building. Flowers drift from the water. A kind of acacia, two idle sorrow. This situation is nothing to eliminate, just under the brow, but on the heart."With her cannot bear to leave a cavity deep feeling, reflecting the first marriage young woman indulged in the sea of the pure heart.

## 5.2 Late words: the sad and sad meaning of beauty

After experiencing the rebellion of Jingkang, Li Qingzhao felt the ruin of the country, the death of his relatives and the suffering of the displaced life. Most of his later works expressed the feeling of sadness and loneliness, the pain of life and condolences for her husband. At the same time, it also contains a deep patriotic heart, the whole word wind sad and sad, sad and sad, the poet in Jinhua refuge during the "Wuling Spring"[3]. Li Qingzhao, who witnessed the destruction of her family, was "although in trouble, she was very calm". In various aspects of misfortune and despair, she expressed homesickness, missing her husband and worried about the country, and then said that "things are others and everything is not others". Her ci wind gradually showed the characteristics of melancholy, at the beginning of the word, first described the scene of late spring, disorderly flowers flying, desolate, creating a sad atmosphere, issued the emotion of spring. Then, in the rendering of the scenery, the clever creativity has penetrated into people's minds, creating a virtual sense of the picture, but "the boat is small sorrow is many".

Li Qingzhao's main work of his late Ci works is "Slow Sound": "Searching, lonely and miserable. When warm and cold, it is the most difficult to rest. Three cups of two light wine, how enemy her, late to the wind! Wild goose passed also, is sad, but it is the old acquaintance. Full of yellow flowers accumulation, haggard damage, now who can pick, guard the window, alone how born black? Wutong more and drizzle, to the dusk, bit by bit. This time, how a sad word!"

It describes the true portrayal of Li Qingzhao's loneliness and widow at that time. Through her feelings of life in the late autumn, she shows the sad life of the southern crossing, reflects the tragic situation of women's life in the chaotic period at that time, and shows the profound social meaning by writing her personal feelings.

## 5.3 The overall comparison of Li Qingzhao's early and late ci styles

As can be seen from Li Qingzhao's ci writing style in the Nandu period, many people's lives have been changed by the "change of Jingkang". Before the Southern capital, Li Qingzhao lived a happy life. Most of the words are lively and vivid, and the words are bright and colored [4]. The turbulence of the current situation, the sudden change of personal destiny, the poet's suffering in the Nandu, the content of the ci works also changed the memory of the husband and the yearning of the old countryside, and the style becomes bleak, dull, melancholy and sad.

To sum up, Li Qingzhao's early works mainly describe her personal life and thoughts, and express the little woman's love for life and nature, as well as her yearning for a beautiful love. Later works, with the changes of The Times and the great changes, have changed from the early vitality to the bitterness and sadness of the late period [5]. The specific personal life experience, rich and delicate emotions and unique creativity changed the ideological content and style of Li Qingzhao's poems in the early and late stages, thus leaving a precious wealth for the history of Chinese literature.

## 6. The aesthetic creation theory of Li Qingzhao Ci

### 6.1 Unique easy asana

From the perspective of the development history of ci, Li Qingzhao is quite different from other ci writers in terms of ci ideas, experience, female consciousness, artistic techniques and other aspects. First, her ci creation has created her own unique style, simple and safe style. This was not awarded by later researchers, but by Xin Jiakuan, a great poet in the Southern Song Dynasty, "acting as a safe body" and accepted by the people of the time. Secondly, Li Qingzhao has both

traditional achievements and theoretical perfection in these two aspects. This can be seen in your debate on the words. Thirdly, ordinary language can turn rhythm and vulgarity into grace, while the use of the canon and "nature and work" can refute the two sides of milk in its own words, their language expresses their humanity and true feelings, getting rid of traditional ideas. Use words to express female identity, directly express their love life, show real, direct, natural, elegant. Finally, it combines personal melancholy with both domestic and national grief.

These changes make Yi 'an Ci have a great influence on the development of ci. It can also be said that Yi' an Ci is a rush to promote the development of ci creation[6]. Li Qingzhao's ci style has remarkable language characteristics, harmonious intonation, soft and firm style and infinite appeal, and has become a model of the true meaning of ci.

## 6.2 The songcreation has aesthetic characteristics

In Li Qingzhao's Theory of Ci, he writes about the aesthetic requirements of Ci: cooperation, narration, classics, delicacy, and reality. Words should be narrated and lyrical, not only "classic" but also "realistic".

Li Qingzhao thinks that writing lyrics needs to be done in the thoughts and feelings, style characteristics and expression methods:

First, to be realistic, pay attention to the expression of ideas, to have emotion, shaping a good image;

Second, the complete artistic conception of the word, to build a perfect artistic body;

Third, the ci style is elegant and solemn, noble and elegant;

Fourth, use the way of expression;

Fifth, the language should be elegant and solemn, noble and elegant;

Li Qingzhao's ci works, essentially showing her ci theory, are very successful. Li Qingzhao, according to his own experience in writing words, expressed his views on writing words. He wrote all about his true feelings and said what he wanted to say, without referring to others. Her words show the emotion, not afraid of questioning. From the aesthetic point of view, the extension of space and the extension of time are mutually inclusive and mutually penetrating. The space of each region is in the time of each phase, and the time of each phase is also in the space of each region. The overlapping poems in Li Qingzhao's poems often create a beautiful musical atmosphere, which is very smooth, with sound, meaning, image and expression. It can be called "swan song", which is mainly manifested in "Slow Sound • Searching". Li Qingzhao's main work is "Slow Sound", which shows his profound aesthetic quality, sincere feelings, graceful and graceful but refreshing style.

Li Qingzhao's "Theory of Ci" also mentions "emotion" and "still old reality", pays attention to thoughts and feelings, and pays attention to image aesthetics, which is shown in her "Memory of Sunshine on the Phoenix Platform". She thinks that only such words can reflect beauty, which are all her yearning for aesthetics, and her feelings of art and beauty in life.

## 7. Conclusion

Li Qingzhao uses her gorgeous word style, vividly describes the awakened people's aesthetic feelings about their own way of life and spiritual loneliness, vent women's grievances and desires, and showed us a richer aesthetic content. Li Qingzhao's early poems lived a comfortable and happy life in the beautiful girl era. The language was fresh and lively, the emotion was euphemistic and delicate, and the poems were clear and light. After Jingkang was sad, the author went south, the country collapsed, the family died, her husband died, and her illness was suffering. All these caused a series of changes in her works, missing the country and hometown, and the style at this time has

been transformed into sadness. This study of the aesthetic art of Li Qingzhao Ci can help us to understand the rich inner world and elegant aesthetic pursuit of Ci Ci, and appreciate the rich aesthetic feelings brought by Ci.

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