

An Analysis of Su Shi's Aesthetic Thought of Poetry and Literature

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Abstract: Su Shi's poems are a representative of the poetry and prose of the ancient poetry and prose liberal school in our country. This paper makes an in-depth analysis and study of the aesthetic thoughts of Su Shi's poems and prose, so that people can have a deep understanding of the achievements made by Su Shi's poems and prose in the field of literature and art. At the same time, Su Shi's poems and essays can also play a certain reference role for the development of modern literature and art.

1. Introduction

Poetry is an important carrier of the development of literature and art in our country's long-standing and profound traditional culture. In the Northern Song Dynasty, poetry and prose developed to a new level of development, which had a far-reaching impact on later generations of poets and poetry creation. Su Shi's poems and essays are the representative literary form of the bold and unconstrained school in Song Dynasty's poems and essays, which contain rich aesthetic thoughts. By fully exploring the aesthetic thoughts in Su Shi's poems, we can better study the development process of aesthetic thoughts in the lyrics and fu of ancient Chinese poems. It can also provide rich nutrients for the creation of contemporary literature and art, and can effectively promote the development of contemporary literature and art. Therefore, it is of great practical significance to make in-depth analysis and research on Su Shi's poetic aesthetics.

2. Focus on the Aesthetic Thought of “Poetry Must Be Written for Action”

In the Northern Song Dynasty of our country, it was a relatively loose and enlightened period of social development in the feudal society. Under such a social development environment, it undoubtedly plays a great role in promoting the development of literature and art. In a sense, this is also a golden period for the development of Chinese literature and art. In such a social environment and the “great era” of the creation of poems and lyrics, Ouyang Xiu, Liu Yong, Qin Guan, Zhou Bangyan, Yan Shu, Song Qi and many other great poets have emerged, of whom Su Shi is the best. Su Shi, Ouyang Xiu, Zhou Bangyan, Yan Shu, Song Qi and others all used to be “Being an Official” and were both politicians and poets at that time. Such “Official poet” in the political and literary circles of the northern song dynasty was also an important feature in the development of literature and art at that time. It is precisely because of his “Being an Official” life experience that Su Shi embodies the traditional Confucian political thought of “implementing a benevolent government and loving its people” and the Confucian spirit of “to enter the world, one has to do something”. It is with such political thought and Confucian spirit that Su Shi pays more attention to the important role of social education of “Educate the people” in literature. He believes that “Poetry must be written for purpose” can be beneficial to the world. In his poem Liu Gongquan's Joint Sentences, “May all words be said and done in this way. Qingyin is divided into four parts”, as far as poetry and prose creation is concerned, advocates that the thematic ideas embodied in poetry and prose must have a new height and depth, that is, the thematic ideas of poetry and prose should be present. Real, can really achieve “Educate the people, benefiting the present”. Poetry creation must better reflect its social role of “Educate the people” and can better promote the healthy and orderly development of society. Instead of just escaping from reality and making magnificent and useless poems and essays, these are not conducive to “Educate the people, benefiting the present”.

Su Shi's poems have inherited and developed the realistic spirit in literature and art since the pre-Qin period. He has always advocated that poems must have the social practical function of "Educate the people", should reflect real life and can effectively promote social development. In his poem "Wuzhong Tian woman sighs", he thinks that the new law promoted by Wang Anshi, although it has a certain role in promoting the development of society, has some drawbacks inevitably due to the problems of specific executors. Su Shi wrote "Wuzhong Tian woman sighs," a poem with strong political implications, for such "The New Law Has Many Disadvantages and Feelings." In this poem, it realistically depicts the relatively miserable life scenes of the peasants in Jiangnan region at that time, exposing and criticizing the reality that under the natural disasters, there are still exorbitant taxes and malpractices. The last sentence of the poem "today officials want money, not rice, to recruit Qiang children in the northwest ten thousand miles away. Full court officials put ordinary people in labor. It is better to be a woman wash clothes by the river. "Deeply reveals the theme of the poem," Harm of tyranny and abuse of the people "In this poem, narration and lyricism blend with each other. In the meantime, it is used as a comment to describe the miserable life scenes of the working people at the bottom. The real life scenes it describes are more real and touching. It fully reflects the poet's deep sympathy for the miserable experiences of the working people. The poem is more implicit and full of deep feeling. Such poetry creation also fully embodies Su Shi's poetry creation thought of "Poetry must be written for purpose". Under the guidance of such literary creation thought, Su Shi went deep into the folk and created this famous realistic novel Wuzhong Tian woman sighs. The Confucian thought of "With the heart of the world, benevolent government and loving people" is a kind of mainstream political thought in feudal society of our country. Under such mainstream social and political thought in ancient times, it has a far-reaching impact on our country's politics, culture and economy.

In the field of literary and artistic creation, such Confucian "benevolence" has always been the dominant thought of literature and art in the feudal era of our country. It is under the dual influence of such Confucianism and the realism spirit in literature and art since the pre-Qin period that Su Shi can inherit and develop in the field of literature and art. This kind of ideology brings forward his own aesthetic thought of "Poetry must be written for purpose", which is also an important part of the aesthetic thought in Su Shi's poems and essays, and this aesthetic thought has a far-reaching impact on the literary and artistic creation of later generations.

3. Pay attention to Embody the Aesthetic Thought of "Poetry is Precious and Vivid"

The analysis of Su Shi's literary creation proposition of poetry is precious and vivid, which can be elaborated from the following two aspects: first, poetry should convey the external objective image of the inner god. Su Shi's Three Red Plum poems fully reflect the way of expressing the spirit of poetry. For example, in one of the three poems of Red Plum, "Chill refuses to follow the spring, flush does not end up with Jade muscle." The poet compares the inner beauty of the plum blossom "chill" with the appearance of the plum blossom "spring state", and uses the turning conjunction "unwilling" to better connect the two images, which fully reflects the noble character of the plum blossom. After the beauty drinks, the red "flush" appears on the "jade muscle", which reflects the "chill" soul of plum blossom and the appearance of "jade muscle", while the red "flush" is an external change, but the essence of "chill" has not changed slightly. The word "flush" is the finishing touch of this word, which can more vividly reflect the beauty of plum blossom. In the last sentence, "The poet did not know Hong mei's character at all" is a combination of praise for plum blossom and the poet's own lofty ideals, reflecting the poet's inner noble quality. At the same time, it is also a way to sublimate one's own feelings by borrowing plum. At the end of this poem, the theme of the whole poem has been sublimated better, so that people can deeply feel the infinite charm of the poem after reading.

Second, the creation of poetry and prose must fully reflect the "empty and quiet" vivid charm. Traditional poetry pays more attention to the better reflection of the aesthetic mood contained in poetry and prose. Through "vivid artistic conception", people can feel the aesthetic artistic conception of poems. "empty and quiet" must be truly achieved in poetry creation. Only by

presenting a state of quietness in one's heart can one find the internal changes of images and be unaffected by the appearances of external objects and the opinions of others, thus bearing the changes of world images. In this way, one can write poems about “empty and quiet with vivid artistic conception”. For example, in Su Shi's poem “Tixilinbi”, the poem “not knowing the true face of the mountain, only because one is in the mountain” is an illustration of the poet's psychological experience of traveling on the mountain. These two poems contain rich connotations, which inspire people to understand things objectively and comprehensively instead of unilaterally. It is a kind of “empty and quiet artistic conception” to “not know the true face of Lushan Mountain”. What is the true face of Lushan Mountain due to its rolling hills and wide area? Only under a kind of mental state of emptiness and quiet can one truly realize that it is difficult to see the whole picture of Lushan Mountain if one only focuses on one peak and one water in Lushan Mountain. Only when you let your heart calm down and stay in an empty and quiet state of mind can you truly realize the philosophy of “only being in this mountain”.

4. Pay attention to Embody the Aesthetic Thought of “Natural Craft and Freshstyle”

Judging from Su Shi's poems, his poems better reflect the principle of “poetry and painting are alike” advocated by Su Shi, and advocate the mutual integration of poetry and painting, so as to better demonstrate the aesthetic artistic conception contained in poems. It also shows the close connection between poetry and painting. That is, if poetry is only a realistic description of the specific images of external things, then everything has been fully explained and it is difficult for people to think deeply. Therefore, people must be given space to imagine poems. As far as painting is concerned, if more attention is paid to the “appearance is similar to that of articles”, it is difficult to truly achieve the “laws of poetry and painting are essential to the same” advocated by Su Shi in his poems. And both needed natural craft and fresh style “,therefore, whether poetry or painting, must really do” abandon its shape, take its spirit “,that is to say, to grasp the objective things have an inherent essential feature. Only in this way can we truly achieve “the laws of poetry and painting are essential to the same, and both needed natural craft and freshstyle”, which is also a common literary and artistic feature of poetry and painting.

In Su Shi's opinion, the fresh and natural charm of poetry is the beauty of life in poetry. Su Shi's pure and fresh aesthetic consciousness covers two levels of ideological content in poetry: first, it better reflects sincere emotional consciousness in poetry. Su Shi's noun “Jiangchengzi” is a touching and persistent word in memory of his late wife: “Xiao Xuan window is dressing. There is nothing to say but tears. “ The poet's “deep feeling” for his deceased wife is vividly reflected. In the dream of his deceased wife, the couple met each other at night, and there was no joyful feeling of reunion after such a long separation. Instead, it was a kind of sad feeling of “caring for each other without words, only tears flowing in a thousand lines”. Only “silence” can reveal the sad pain. With “wordness is better than that words,” it has the poetic charm of “told even more in silence than they had told in sound”, thus better reflecting sincere emotional consciousness in poetry. Second, the artistic conception is fresh in poems. Generally speaking, artistic conception is the embodiment of the theme and rich connotation contained in poems. Such an aesthetic literary and artistic realm can better stimulate readers to produce rich associations.

Su Shi thinks that the connotation of literary artistic conception can be expounded through “artistic conception and understanding”, and he advocates that poems must have fresh artistic conception. For example, in Su Shi's “Two Poems on the Late Scenes of the Spring River in Hui Chong”, “Two or three peach blossoms blossom outside the bamboo forest and ducks play in the water. They first perceive the warming of the river in early spring. The river beach was full of artemisia selengensis and asparagus began to spread. The first three sentences in the poem depict the beauty of the vibrant picture scenery in spring, while the last sentence “it was time for puffs to swing back from the sea to the river” is a rich association caused by the picture scenery depicted earlier. Poet from the beauty of spring scenery, and progressive association: in such a beautiful spring scenery, it is also the time when the fat and delicious puffer fish came on the market, thus from the beautiful scenery to the delicious food, thus triggering people's infinite reverie. A fresh and

natural breath of life is displayed in the poems. The whole poem better reflects the “natural craft and fresh style” advocated by su Shi, and this aesthetic thought also had a far-reaching impact on later literary and artistic creation after the song dynasty.

5. Conclusion

In a word, the aesthetic ideas of “Poetry must be written for purpose”, “Poetry is precious and vivid”, “natural craftsmanship and fresh style” embodied in Su Shi's poems and essays fully embody the realistic spirit of Su Shi under “feelings to family and national”. To society social consciousness has strong sociality and reality. Therefore, even in the field of contemporary literary and artistic creation, we can still draw lessons and make reference to certain extent, and from the perspective of its great influence on later generations, it also better reflects the strong vitality of Su Shi's poetic aesthetics. It is also of great practical significance to deeply analyze and study Su Shi's poetic aesthetics.

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