

The Redefining of the “Yuanjia Style”

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Abstract

In the theme, “Yuanjia style” is focused on the creation of landscape poetry; in the shape, it pursues length of content, mainly focused on the five characters sentence and pay attention to dual and rhyme; in the style, it shows dense, gorgeous, delicate, risk and other characteristics.

Key words: Theme; Form; Style

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INTRODUCTION

The first mention of “Yuanjia style” was comes from “*Canglang Poetry*” of Yan Yu. It records that “Yuanjia style” refers to aesthetic orientation and artistic characteristics of Yuanjia poets. Xie Lingyun, Yan Yanzhi, Bao Zhao are the representatives. So, What kind of artistic features does the “Yuanjia style” have? Yan Yu did not specify. Then Wu Qiao, Ye Xianrong also referred to “Yuanjia style”, but still did not clearly point out its specific characteristics. Wang Yonghao, Luo Yuming’s “*Chinese Poetics*” defined “Yuanjia style” from the theme and style, which thinks that its mainly have two characteristics: First, it separate poetry from profound theory, further developed its theme; second, it has beautiful and rich style, with profound meaning and many cites. But it is still not very detailed. Here we collect the

creation of Yuanjia poets and redefine it from the poetry theme, poetry form, poetry style and other aspects.

1. BASED ON THE CREATION OF LANDSCAPE POETRY

On the theme of poetry, “Yuanjia style” focused on the creation of landscape poetry. On the definition of landscape poetry, academia has been controversial. Lin Wenyue believes that landscape poetry should be the poems that describe landscapes with words or drawings, which is based on the mountains and water of nature, and even wood, flowers and birds. Wu LiFu holds that the landscape poetry “generally requires the description of the natural scenery, and then write the scenery as well as people, so that we can express our feeling through the scene, and get the unity of them.” Zhu Defa thinks that landscape poetry “whether classical or modern type, landscape poetry is artistic carrier that integrated by natural beauty and the aesthetic mind.” What predecessors discussed was mainly related to the objective description of landscape and poet’s subjective emotional expression. In view of the above, we believe that the landscape poetry is focused on the expression of the beauty of the mountains and water, in which the poets could get the aesthetic experience through the scenery. Of course, the landscape here is refers to all the scenery in nature.

Landscapes assimilate into literary works since the era of “*The Book of Songs*” and “*The Songs of Chu*”. But at that time, the poets were only used it to rise feeling, not considered it as a separate object to describe. Until the Eastern Jin Dynasty, Yu Chan and others began to focus on the landscape, they express the beauty of the landscape, so the landscape poetry was really appeared. In Yuanjia, the landscape poetry has been a great development, and became the mainstream of poetry in that period. Here, we make a statistic of Yuanjia poets.

Table 1
Types of Yuanjia Poetry

Author		Landscape Poetry	Banquet poetry	Lyric poetry	imitative poetry	reciprocal poetry	Others	Preserved quantity of poetry (excluding Yuefu)
Xie Lingyun	Number (include fragments)	43	2	5	8	11	12	81
	Proportion	53.09%	2.47%	6.17%	9.88%	13.59%	14.81%	
Yan Yanzhi	Number (include fragments)	11	4	3	0	4	10	32
	Proportion	31.25%	12.5%	9.38%	0	12.5%	31.25%	
Bao Zhao	Number (include fragments)	27	2	13	21	22	36	121
	Proportion	22.31%	1.65%	10.74%	17.35%	18.18%	29.75%	
Xie Huilian	Number (include fragments)	2	0	2	1	2	11	20
	Proportion	10%	0	10%	5%	10%	55%	
Xie Zhuang	Number (include fragments)	6	2	2	0	1	6	17
	Proportion	35.29%	11.76%	11.76%	0	5.88%	35.29%	

Note. a) “Other” includes poetry describing objects, poetry on history, elegiac poetry, descriptive poetry, game poetry, miscellaneous poetry etc..

b) In response and the banquet poetry also have the description of landscape, I mainly use whether the poet get aesthetic experience from the landscape as a screening basis.

Through the table, it is easy to see that the landscape poetry holds the largest proportion and quantity of Yuanjia poets, in which the quantity of Xie Lingyun achieved

more than 50%. Therefore, through the theme, we believe that the description of landscape is the main mark of “Yuanjia style”.

2. IN THE SHAPE, IT PURSUES LENGTH OF CONTENT, MAINLY FOCUSED ON THE FIVE CHARACTERS SENTENCE AND PAY ATTENTION TO DUAL AND RHYME

What kind of characteristics does the “Yuanjia style” shows? Here we analyze it from the length, genre, dual and the rhyme.

2.1 Length

We will make a survey through the number of sentences in Yuanjia poetry.

Table 2
Lines of Yuanjia Poetry

Author		4-8 sentences	10-18 sentences	20-28 sentences	30-38 sentences	More than 40 sentences	Preserved quantity of poetry (including Yuefu)
Xie Lingyun	Number (include fragments)	22	34	29	4	8	97
	Proportion	22.68 %	35.05%	29.9%	4.12%	8.25%	
Yan Yanzhi	Number (include fragments)	10	4	10	2	3	29
	Proportion	34.48%	13.79%	34.48%	6.9%	10.34%	
Bao Zhao	Number (include fragments)	66	93	41	0	1	201
	Proportion	32.84%	46.27%	20.4%	0	0.5%	
Xie Huilian	Number (include fragments)	13	14	3	1	1	32
	Proportion	40.63%	43.75%	9.38%	3.13%	3.13%	
Xie Zhuang	Number (include fragments)	6	7	0	0	3	16
	Proportion	37.5%	43.75%	0	0	18.75%	

From the above table, we can see that the proportion of four sentences to eight sentences is getting smaller. And ten to eighteen sentences and twenty to twenty-eight sentences accounted for the majority of the poetry, and there are also large number of sentences were forty or even more. Therefore, we believe that “Yuanjia style” focus on the filling of content and pursue the length of poetry, it considers length as beauty.

2.2 Genre

Table 3
The Number of Characters of Yuanjia Poetry

Author		Three characters sentences	Four characters sentences	Five characters sentences	Seven characters sentences	Miscellaneous sentences	Preserved quantity of poetry (including Yuefu)
Xie Lingyun	Number (include fragments)	0	9	86	1	3	99
	Proportion	0	9.09%	86.87%	1.01%	3.03%	
Yan Yanzhi	Number (include fragments)	0	4	30	0	0	34
	Proportion	0	11.76%	88.24%	0	0	
Bao Zhao	Number (include fragments)	1	0	171	6	26	204
	Proportion	0.49%	0	83.82%	2.94%	12.75%	
Xie Huilian	Number (include fragments)	0	8	21	1	4	34
	Proportion	0	23.53%	61.76%	2.94%	11.76%	
Xie Zhuang	Number (include fragments)	0	1	12	0	4	17
	Proportion	0	5.88%	70.59%	0	23.53%	

From the above table, we can see that the proportion of four characters sentences in Yuanjia poetry is very small, and the creation of four characters sentences has shown a decline, while the five characters poetry are still the mainstay of poetry. Of course, poetry and content are interdependent, Yuanjia poetry pay attention to the fine description of the state of matter, the amount of content to be expressed is also large, and the rigid four characters sentences can not express its subtlety, so the poets choose five characters sentences. Therefore, as for the poetry, we believe that “Yuanjia style” refers to the YuanJia five characters sentences.

2.3 Dual

In Taikang of Jin Danasty, the writer pursue the beauty of the form of poetry, and very strict to the neat of the sentence. In Yuanjia of Song Dynasty, the poets continued this style and spare no effort to pursue the rectification and the symmetry of the sentence. Wang Shizhen of Ming Dynasty said: “There is a dual sentence in the poetry of Lu Ji and Xie Lingyun. “Xu Xueyi said: “Yan Yan’s poem are more likely to use the dual sentence.” From the evaluation about Yan Yan, Xie Lingyun and Bao Zhao, we can see that Yuanjia poets advocating the use of dual sentence, and

In the era of “*The Book of Songs*”, four characters sentences come out on its top, It is at its beginning in Jian’an, four characters sentences again booming due to the creation of Cao Cao, Cao Zhi, Ji Kang and others. At the same time, five characters sentences quietly brewing, and it’s mature with the mark of “*Nineteen Ancient Poems*” and the poetry of Su Wu, Li Ling and Jian’an five characters sentences. Whether there are new changes of poetry in Yuanjia? Here we will make an investigation through Yuanjia poetry.

the use of skills have been very skilled. “The flowers was too early to be knocked off and the leaves were blown off by the wind” are widely famous quotes of Bao Zhao,” the flower” and “the leaves” are the endocentric phrase, “first” and “early” are adjectives that used as verbs, “knocked off” and “blown off by the wind” are verb-object phrases. “Return” and “Leave” write the withered of falling leaves in fall, “Committee” and “speech” initiate the emotion of author on his leave home and take up government employments through the belongings of flowers. They all have the same part of speech and similar with meaning, they correspond one by one, rather fine and neat.

“The clouds were embraced the towering boulders, the green bamboo reflected in the clear water ripples” is a highly praised poems of Xie Lingyun, “the clouds” and “green bamboo” isrelativeto the scene, and “white” correspond “green” in color, “embraced” and” reflected “is correspond in the action of the scene, (Mei is an adjective that used as a verb),” towering boulders “and” clear water ripples “is correspond in the scene, and” towering “and” clear “is adjective correspondence to describe the characteristics of the scene. It is meticulous and full of symmetry, Lu Shiyong of Ming Dynasty said “Kangle is very good at using dual and spare no effort to use and

develop it.” In addition, according to the statistics of Mr. Luo Zongqiang, in the reference of twenty-eight pairs of the dual sentence in the eleven types of Wang Li, Yuanjia poetry literature has appeared in twenty-five kinds, there are twenty-one kinds of dual sentences in Xie Lingyun’s poetry. Therefore, we believe that pursue the neat sentence is the main tendency of “Yuanjia style”.

2.4 Rhyme

On the rhyme of the Yuanjia poetry, Bai Chong investigates 116 five characters sentences in Yuanjia period and found that there are 63 poems with flat rhyme, 37 poems with Ze rhyme. More than half of the poetry is flat rhyme, we can see that Yuanjia poetry is mainly focused on flat rhyme. Bai Chong investigates that five characters sentences of Yuanjia “is conclude one of rhymes basicly, but there are some individual rhyme in the word.” Indeed, Yuan Jia five characters sentences is very common to rhyme in the end of the poetry, such as Xie Lingyun’s “From South Mountain to North Mountain” “rhymed” “winter”, Yan Yanzhi’s “Wu Jun Yong” “rhymed” “true” and so on. But the rhyme can also in the middle of the poetry, such as Bao Zhao’s “Starting from Hou Zhu”, the last word of dual sentences were “Xue”, “Bie”, “Fa”, “Yue”, “Mie”, “Jie”, “Jie”, “Jue”, in which the first two words rhymed “Xue”, the third and fourth words rhymed “Yue”, the last four words rhymed “Xue”. But similar to the rhyme is so rare, and mainly occurred in Xie Zhuang’s and Bao Zhao’s poetry. Therefore, we believe that “Yuanjia style” pay attention to the rhyme and mainly focused on flat rhyme, the main form of which is rhyme don one word in the whole poetry.

3. IN THE STYLE, IT SHOWS DENSE, GORGEOUS, DELICATE, RISK AND OTHER CHARACTERISTICS

On the poetic style, “Yuanjia style” has the following characteristics: First, dense and rich; second, elegant and gorgeous; third, delicate and alike; Fourth, steep and novelty.

3.1 Dense and Rich

“Poetry” of Zhong Rong records: “Yan Yanzhi and Xie Zhuang’s verse is very dense.” He also commented Yan Yanzhi’s poetry: “It has dense genre.” He Zhuo evaluated Bao Zhao: “He is good at exaggerated.” From the above comments, we can see that Yuanjia poets are indeed talented, and deliberately show off their talent. There are more and more dense features in their poetry whether in the image or in allusions. In the image, Xie Lingyun’s “*Dengjiang in the Island*”, “*Stone Room Mountain*”, “*Seven-league Shallows*”, Bao Zhao’s “*Send to Fu Ducao*”, Yan Yanzhi’s “*Answer Zheng Shangshu*”. Five short words of “*Send to Brother in Summer Night*”

contains two kinds of images, and the two images have set off relationship between each other, which contains lots of information that need to carefully identified to understand the meaning of the poet. Look at the code. Yan Yanzhi was known as the Code, Zhong Rong said that “He is good at the code”, Wu Qiao also said: “Intensive use of allusions began in Yan Yan.” Its “*Wu Junyong*” show the life deeds of historical figures with a short span of eight poems, people read their poems just like reading the the autobiography of Wu Jun, which highly summed up and casting allusions, making poetry content tight and intensive. Xie Lingyun’s “*Reading within the Study*” “*Walking Through White Shore Pavilion*” and other poetry also frequently used the code to render repeatedly and bedding of layers, which is very fine. It can be seen that Yuanjia poets are frequently use allusions to increase the capacity of poetry, so that it presents a dense feature.

3.2 Elegant and Gorgeous

“*Literary Theory*” of Tu Long in Ming Danasty said: “Bao Zhao, Yan Yanzhi, Xie Lingyun’s poems just like the beauty of Xi Shi and Nan Wei, it is dignified and gorgeous.” It also said that Yuanjia poets focus on the decoration of diction and the expression of the color, light and sound, which made poetry presented a gorgeous and elegant appearance. Such as Yan Yanzhi’s “*Tour Qu A Lake on March 3*”, he used “precious” “well-turned” to describe “carriage”, “boat”, making these two images doubly magnificent; he used “flying”, “auspicious” to describe “cloud”, “wind”, which added the gorgeous sense of color without doubt; The use of the verb “incline”, “wave”, “wander” did not take the initiative function of “move”, but modified the subject passively, thus giving people a kind of calm feeling, making the poetry a severe appearance on the whole. Some words of Xie Lingyun’s “*From the South Mountain to the North Mountain*” gorgeously modified the image, he strongly demonstrated the gorgeous of light and colors. Bao Zhao wrote precious things into poetry, so that made the poetry colorful. It is visible that the poet carefully selected the scene into the poem at first, and then describes it with beautiful words, so that it has extremely beautiful and elegant state.

3.3 Delicate and Alike

YuanJia poets pay attention to the temper and carved of words, so the poem is delicacy. Fang Dongshu’s “*Zhaoyu Zhanyan*” said that: “Yan Yanzhi, Xie Lingyun and Bao Zhao are good at honing the verse.” Xie Lingyun’s poems not only use dual sentences, but also put the double-song rhyme into one of them. Yan Yu thought that Xie Lingyun’s poetry is delicacy. In addition, YuanJia poets also spared no effort to describe the state of matters, trying to show their true appearance. Xie Lingyun’s “*Deng Yongjia Green Mountain*” describe the gorgeous landscape through different angles and different levels,

let people seem to be able to see the oncoming wind and gurgling flow of spring water to experience the quiet of the mountain. Wu Qi of Qing Dynasty said: "Xie Lingyun describe the landscape through cautious eyes, heart and hand, so it can go beyond other people." Fang Dongshu also praised: "Xie Lingyun's poem is extremely delicate to reach the natural point." Although they have slightly exaggerated but also accurately described it. Not everyone could exceed the Xie Lingyun's skill of the description. Bao Zhao's "*Deng Lushan*" truly show the Lushan's odd risk, beautiful and elegant, let people see its original scene. Zhong Rong's "*Poetry*" evaluates Bao Zhao's had skilled in the description of the image and the expression of the state of matters, which advocate delicacy and can be described as appropriate.

3.4 Steep and Novelty

Yuanjia poets advocating the creative way of novelty, the odd risk of language, words and phrases are often beyond the imagination of ordinary people. Fang Dongshu "*Zhao Wei Zhan yan*" records: "Xie Lingyun, Bao Zhao and other people's language is extremely odd" "Bao Zhao never used a known word." The language of Bao Zhao's "*Deng Xiang Lufeng*" has novelty features, it not only novelty when serve as the predicate verb "shake", "negative", "off", "measured", "hold", "pass", but also the match of modified adjectives such as "green", "gold" with the noun served as the subject of "offerings", "stream" and so on also gives a strange and fresh feeling. Wang Kaiyun evaluates Bao Zhao: "He spares his efforts to pursue odd risk", it was quite appropriate. The words of the scene in Xie Lingyun's "*Deng Shimem top*" and other poems frequently use unusual language, which made the reader feel jerky, Chen Yi in Yuan Dynasty thought Xie Lingyun's poetic style "It is focused on risk." And Xie Lingyun's "Unconsciously the pond has been covered

with spring grass, the songbird on the garden has changed the type and the sound." "The moon shines on the snow, the north wind was violent and mournful." and other verses are often made wonders with common language to give readers a fresh feeling. It is visible that Yuanjia poets are good at innovation, they widely used jerky language to give people a fresh feeling.

CONCLUSION

In short, "Yuanjia style" represents the main creative tendency of literature in Liu Song period, In the theme, "Yuanjia style" is focused on the creation of landscape poetry; In the shape, it pursues length of content, mainly focused on the five characters sentence and pay attention to dual and rhyme; In the style, it shows dense, gorgeous, delicate, risk and other characteristics. These explorations of contents and forms had a profound impact on the later literature.

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