Research on Literary and Art Development
2025, VOL. 6, NO. 2, 119-123
DOI: 10.47297/wsprolaadWSP2634-786527.20250602

This Flower Is Not Comparable to Groups of Flowers--On the Aesthetic Characteristics of Li Qingzhao's Plum Lyrics

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ABSTRACT
Plum, as a common imagery in Song Dynasty lyrics, hosts the general sentiment of Song Dynasty scribes. As the most frequent flower imagery in Li Qingzhao Collection Notes, "plum" concentrates on Song Dynasty literati's love, the society's happiness, and the author's preference. It has a high aesthetic value and representative significance, and it is possible to study the text from the plum lyrics. The study of the text from the plum words may enable us to get a glimpse of the aesthetic characteristics of Li Qingzhao's plum words.

KEYWORDS
Li Qingzhao; Plum words; Aesthetic characteristics

1 Introduction

The Song Dynasty was a dynasty with tolerant thought and culture, a rich philosophical atmosphere, and a prosperous citizen economy, with outstanding achievements in cultural construction, Song lyrics, as a representative genre of the Song Dynasty, embodied the aesthetic character of the Song literati, and "plum", which is of interest and elegance, became common imagery in the words of the literati, and, according to Xu Peijun's Li Qingzhao's Collection of Notebooks, the plum was also the favorite object of Li Qingzhao when she wrote her lyrics. According to Xu Peijun's "Li Qingzhao Collection Notes", plum is also Li Qingzhao's favorite thing when she writes her words, and in the preface of "Lonely Goose Child", she even suggested that "when the world makes words about plum, the next stroke of the pen will be vulgar. I try to make one, I know that the previous statement is not delusional." Plum undoubtedly has a unique position in Li Qingzhao's words, which is the individual's intentional embodiment of self-spirit and writing orientation. At the same time, as a creator who was born in the upper class, cared about society, and had many feelings and thoughts, the creative style of the literary world and the social and cultural atmosphere also affected the choice of aesthetic orientation in Li Qingzhao's lyrics, and the plums under her pen also reflected different aesthetic characteristics.

2 Literature Review

As a generation of an outstanding wordsmith, the research and commentaries on Li Qingzhao have begun from the Southern Song Dynasty, but they are small in length, and the contents are scattered in various poetic theories, word theories, and trekking preface, and it is not until the end of the Qing Dynasty that the thesis for the systematic combing of her life and works is formed, and in the 1980s the great emancipation of ideas made the research on Li Qingzhao appear unprecedentedly prosperous, and the value of the words of Yi'an is reevaluated, and the research ideas are also significantly increased. In the 1990s, with the emergence of new research methods, the research field of Li Qingzhao's words was also expanded, either through the refinement of previous research or the introduction of new research perspectives, Yi'an's words showed an all-around, multi-angle and three-dimensional research situation, and a new round of "Li Qingzhao's Fever" appeared, which is mainly composed of the following categories:

From the perspective of women's consciousness, research on Yi'an's words, such as Wensheng Yinglie's "Female Self-Consciousness of Li Qingzhao's Words", which points out that Li Qingzhao portrays a woman with a distinctive sense of individuality, rich inner world, and noble independent personality, and embodies the characteristics of femininity, Wu Huijuan's "On the Women's Consciousness and Emotional Characteristics of Shuju's Words", which digs into the life consciousness of Yi'an's words, and affirms that the theme of love has a significant role to play in her life. Theme's weight.

From a broad cultural background, the unique style of Yi'an's words is shown, such as Zhu Jinghua's "On Li Qingzhao as a Typical Woman of Qilu Cultural Character", which argues that Li Qingzhao "is a typical woman created by the Song's flourishing culture, and is also a concentrated representative of the Qilu cultural character of that time", Zheng Jing's "Different Paths, Same Return: Comparison of Dickinson and Li Qingzhao in Eco-feminist Perspective", which integrates

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female characters in a comparative study of Li Qingzhao's words. Li Qingzhao" integrates the perspective of women's studies and compares Chinese and Western cultures from the perspective of ecofeminism.

From the point of view of individuality and sentiment, the subtleties of Yi An's words are excavated, such as Zhuge Yibing's "Water and Mountains and People's Proximity--Talking about the Formation of Li Qingzhao's Individuality from < Ru Meng Ling> ", which analyzes the formation of Li Qingzhao's free and relaxed individuality from the natural environment and family education, and Chen Zumei's "Deciphering the Hidden Secrets of Yi An's Inner Being", which analyzes the two words of "Memories of Blowjob on the Phoenix Terrace" and "The Sound of Slow". In "Deciphering Yi An's Inner Secrets," Chen Zumei analyzes the deeper meanings of "The Memory of Blowing a Flute" written in the two poems, "and "Sounding Slowly," and explores Yi An's hidden feelings toward her husband's concubinage and her lack of an heir.

From the perspective of aesthetic imagery, Yi-an's words are explored in depth, such as Cai Qifu's "Aesthetic Imagery in Li Qingzhao's Words", which summarizes the characteristics of the choice and use of imagery from the perspective of visual imagery that has a strong sensibility and an aesthetic effect, and Wang Yuejin's "An Introduction to the Imagery in Li Qingzhao's Words", which analyzes and summarizes the tendency of the choice of imagery in Li's words, the tone of the expression and the three ways of combining the imagery. In addition, the analysis of specific categories of imagery in Li Qingzhao's words is also widely carried out during this period. Jiang Xiaohong's "Analysis of the Imagery of Wine in Li Qingzhao's Words" analyzes the "wine" of Li's words from the four layers of emotions, namely the joy of landscapes, thinking of family and nostalgia for the distant future, the pain of family and the country, and the social sadness, Geng Rui's "On the Individualized Expression of 'Sorrow' in Li Qingzhao's Words" analyzes Li's words one by one. Geng Rui's "On the Individualized Expression of 'Sorrow' in Li Qingzhao's Words: The Imagery of 'Dream' " argues that "dream" is not only the personalized language of expression of the lyricist but also a kind of different description of her real state of mind. In addition to wine and dreams, the recurring imagery of curtains, geese, wind and rain, and boats are also studied, and the focus on flower imagery is also launched at this time.

The number of flower imagery in Li Qingzhao's words is quite large, basically focusing on plum, chrysanthemum, osmanthus, lotus, begonias, etc. Sun Yongdu's "A Brief Discussion of Yi'anju Shi's Flower Lyrics" elaborates on Li Qingzhao's outstanding artistic achievements in four aspects of her flower lyrics, and Yang Yanmei, in his "On the Aesthetic Imagery of Yi'an's Lyrics," categorizes Li's words into four types of aesthetic imagery, namely, majestic, refreshing and pretty, pessimistic and desolate, and mournful and sad, in which the flower imagery mainly focuses on the second and third types. Zhang Zhonggang and Zhang Xin, in "On the Imagery of Flowers in Li Qingzhao's Words," believe that the imagery of flowers is a product of sympathy with the lyricist's mind, reflecting the lyricist's inner emotions, and treating the flowers as the appearance of the psyche. According to Xu Peijun's "Li Qingzhao Collection Notes", the first three plant imagery in Li Qingzhao's words are plum imagery 21 times, chrysanthemum imagery 4 times, osmanthus imagery 3 times, the proportion of words mentioning plum imagery more than 1/3 of the total number of words in the collection, and there are 14 queues with plum as the main imagery, which is a considerable amount, and throughout the study of Li Qingzhao's plum words, it can be categorized into the following categories:

Plum is used to express the author's individual image and inner spirit. For example, Shu Hongxia's "Li Qingzhao's Plum Complex" divides the plum words into three stages: the face is half-open and delicate, and the flower is not comparable to the group of flowers; don't hate that the fragrance is reduced by the snow, and it is hard to say that the shadow is still flowing; Exhausted the plum blossoms without good intentions, and won tears all over the body these three periods, and show the spiritual image of the lyricist at different periods of time from the changes of the plum. Yang Min's "The Pursuit of Li Qingzhao's Personality through Flower Imagery in Poetry" summarizes the expression of plum flower imagery as the praise and reverence for the plum blossom, the pursuit of self-esteem and self-love in a mixed world, and the longing for her husband, reflecting the change of the lyricist's spiritual pursuit under different circumstances.

The plum reflects the author's life experience and feelings. For example, Yang Yao's "Analyzing the Plum Imagery in Li Qingzhao's Words" reflects the author's emotional course of life at different times through the changes in the early, middle, and late plum words.

Plum writes about the author's hidden feelings and spiritual world. For example, Liu Haiyan's "Interpretation of Li Qingzhao's 'Plum' Imagery" divides the imagery into "Plum Painting Landscape", "Plum Words" and "Plum Metaphors" to show the inner feelings of the writer from the angle of techniques. Luo Li's "The Spirit of Plum Writers--A Brief Evaluation of Li Qingzhao's Plum Blossom Words" analyzes Li Qingzhao's six plum blossom words in comparison with the plum blossom poems written by male poets of the past dynasties, showing the heart of Li Qingzhao's plum blossom words that are endowed by the author.

After searching, we found that although there are many types of research on Li Qingzhao's plum words, they mainly focus on the excavation of the content and the deep exploration of the emotion, and there are fewer types of research on the artistic style, and there is only one article, Zheng Weimin's "On the Changes of the Aesthetic Orientation of Plum Blossoms in the Plum Winged Words of Li Qingzhao", which is still inclined to combining the plum words with the

author's life, and analyzing the emotional sentiments of them. This article intends to analyze from the point of view of the artistic style, and based on the era's aesthetic background, from the point of view of Li Qingzhao's This paper intends to explore the aesthetic character of plum words from the perspective of artistic style, based on the aesthetic background of the times, from Li Qingzhao's "this flower is not compared with the group of flowers".

3 The Plum of Elegant Scribes

The Song Dynasty was a generation of literature, the continuation of the Tang Dynasty literati plum to express their feelings, borrowing plum to self-metaphor of the plum cultural tradition, more than to the plum snow and frost, elegant and unassuming as a symbol of self-personality, from a young age to accept the education of the scholar Li Qingzhao is no exception [2], the plum as a symbol of elegance, when drifting down to her lyrics, carrying and spitting out the character and aspirations of the literati. Jade Tower Spring: "Red crisp is willing to let the Qiong buds broken, explore the southern branches of the open all over the not yet? I don't know how many fragrances are brewing, but I can see that they harbor infinite meanings. The Taoist is emaciated at the bottom of the spring window, and the bored appendage is not leaning on the sadness. If you want to have a drink, then come to rest, may not be tomorrow the wind does not go down." After being implicated in the party dispute, the father was deposed and her husband rose to glory, the difference in circumstances, in front of Li Qingzhao, so that she felt immense anxiety and fear for their own lives, could not help but issue a sigh of the life of the world, the glory of life is difficult to long, unknown storms so that it is difficult to grasp their own destiny, could not help but sigh at the world of the impermanence of the hopelessness of the world, implicitly out of the courtroom can not help but to be difficult to full of scribes of the pain.

Plum appreciation is a kind of elegant interest, throughout the twists and turns of Li Qingzhao's life, so her plum words have a unique charm of beauty, "Qingpingle": "Year after year in the snow, often inserted plum blossoms drunk. It's not a good idea to come up with plum blossoms, but it's a good idea to win a coat full of tears. This year, at the end of the world, my temples are growing old. Seeing the wind in the evening, it should be difficult to see the plum blossoms." The habit of enjoying plum blossoms makes Li Qingzhao cohesive memories of the past on plums, the first half of her life of drunkenness in plums in the snow and the situation of difficult to see plum blossoms nowadays inspire the lamentation for the destiny of the whirlpool, and the close connection between personal destiny and the destiny of the family and the country make this feeling break through the concern for the predicament of the self, and deepen it to become a more heavy and complex sorrow of the family and the country [3]. Bodhisattva Barbarian: "The wind is soft, the sun is thin, spring is still early, the jacket is good mood at first. When I sleep, I realize that it is slightly cold, and the plum blossoms are on my temples. Where is my hometown? I forgot about it unless I was drunk. When I was lying in the sunken water, I burned it, but the fragrance of the wine has not yet disappeared." Wine and plum become Li Qingzhao late lyrics many times parallel images, see the remnants of the plum and sad hometown, sad hometown and drunkenness, loneliness and loneliness can only be accompanied by plum blossoms, through the plum blossom of the noble realization of the spirit of the home and country, the heart of a cavity of sadness and depression is difficult to swallow, can only borrow wine to dispel the sorrows of loneliness, drinking is part of the life of the literati, plum viewing is more of the scribe's refined aesthetic pursuits in the embodiment of the life of the [4]. Li Qingzhao's plum and "plum wife and crane son" of the "plum" has the same character, are regarded as the plum as a support for the personal spiritual realm, to the lofty and distant literati gas infiltration of the spirit, and then externalize the spirit of this proud and unyielding to the similar growth state of the plum, not only reflects the "three words of the words", but also reflects the "three words of the words", the "three words of the words", the "three words of the words", the "three words of the words", the "three words of the words". Not only embodies the "three flavors of the word", but also the form of the strict sound, the content of the main feelings, the style of the still elegant firmly established in their own noble personality and excellent character on top of the literary style, as Zhao Mingcheng commented that it is "clear and beautiful words, the dignified character", it is the internal character to make the plum in the pen is not a common spiritual realm, but a high and distant literati spirit to infuse the spirit, and then externalize this proud and unyielding spirit to the plum with a similar state of growth. A character so that the plum does not fall into the stereotypes of the drift pile-up becomes a deep heritage and unique temperament of the "charm of the plum" [5].

4 Lively Secular Plum

Plum is a common appreciation of things the folk widely loved, and even derived from a series of folklore about the plum, festive red plum has become the people's home embellished with a splash of color in winter, and the folk acceptance of the plum so that the plum was given a more vigorous vitality, the Qing Dynasty "Siku Quanshu General Catalogue" in the "Plum Garden" synopsis of the following: "Qu Sung all Chen vanilla, not as good as the plum. Six

Dynasties and the Tang Dynasty, a few articles. Since the Song Dynasty, people began to emphasize this flower, everyone chanting. Fang Hui compiled "The Essence of Yingkui Rhythm", and in addition to the title of his work, he set aside the category of 'Plum Blossom', so as not to be mixed up in the group of flowers. It was also the will of the public opinion to write this collection." As a flower of late winter and early spring, plum carries the secular expectation of welcoming and announcing spring, and has the meaning of announcing good news and congratulations, and it widely appeared in the life of Song people. "Raccoon River Sand", and "The Evening Breeze of falling plums in the courtyard" show that plums were planted in the courtyard of Li Qingzhao's family. In "The Reduced Character of Flower Mulan", "I bought a branch of plum blossom on my flower-selling stretcher and wanted to bloom in spring", the plum blossom has become a part of people's life.

Plum blossoms with a civilian character can be seen everywhere, becoming common early spring imagery in Li Qingzhao's words, evoking thoughts of reunion. Butterfly Lovers' Flower "Warm rain and windbreak the freeze at the beginning. Willow eyes and plum tops, already feel the spring heart." Plum Tops is the plum blossoms on the top of the head, and also has the harmony of "eyebrow", one's eyebrow contains spring, but her husband is roaming outside, and the warm rain and wind induced by the heart of spring is not only the heart of welcoming spring, but also the heart of the woman who is thinking of her husband. The Fisherman's Pride: "The snow is known to the spring letter to, cold plums decorated with agar branches putty ..... do not resign to drunk, this flower is not compared with the group of flowers." After getting the letter of her husband's imminent return, enjoying the cold plums and congratulating the reunion is the same as the folk use of plum blossoms to express the happiness of the reunion, the spring plums, the spring thoughts, the spring wine in turn into the eyes of the worldly pleasures are also unceasingly, the letter carries the good news, the plum blossoms as if they have known it long ago, embellishing the branches to celebrate the reunion in the near future, the words of the lyricist drink wine to congratulate themselves, praising the plum blossoms as different from the group of flowers, which is born out of the folklore significance of the plum blossoms.

In addition to the direct use of the plum blossom, folk also appeared many objects derived from the beautiful meaning of the plum blossom, "lonely geese children": "the rattan bed paper tent towards sleep, said exhaustive no good idea ..... flute sound of three, the plum heartbroken, how much of the spring affection." Plum" through the 'matchmaker', plum blossom and mandarin ducks plum varieties, symbolizing the husband and wife of a hundred years of good cooperation, forever, here, 'plum heart broken', broken is the hands of playing with the paper tent plum blossoms [6], the Song people in the bed around the paper tent on the painting of plum blossom Allegory of flowers and moonlight, the death of the pillow, cold and lonely lyricist can only play with paper tents before going to bed to commemorate her late husband, memories of once husband and wife in harmony, lifting up the time, but was broken by the sound of the flute to the reality of loneliness and helplessness, broken by the hands of the plum blossoms of the paper tents, but also the infinite uncertainty of the heart [7]. In "Sheng Chazi", "Year after year, the jade mirror table, plum blossom palace makeup is trapped. This year do not return, afraid to see the letter of Jiangnan." Plum blossom makeup was very popular in the Song Dynasty, Ouyang Xiu wrote "early morning curtain roll frost, hand test plum makeup." Li Qingzhao's words of the plum palace makeup and the plum of Jiangnan letter echo, do not dare to fold the plum to send off contrasted with the sadness of living alone, or paper tent painting plum, or to send the plum far away, or the plum makeup, are folk plum folklore in the life of the words of the portrayal.

5 Light and Natural Plum

Compared with other lyricists writing plum, the delicate female sentiment, the natural state of juvenile life makes Li Qingzhao's aesthetic pursuit and timeless character penetration and integration, forming her "This flower is not compared with the group of flowers," the most unique, "light and sharp" language, a variety of rhetorical techniques, emphasis on God and lightness. The language of "light and sharp and new", various rhetorical techniques, and the angle of viewing that emphasizes God and light form make the plum under Li Qingzhao's writing tend to be light, and "Point Jianglip" "and shyly walk. I leaned on the door and looked back, but I sniffed the green plum." In the space constituted by the door frame and the plum branches, through the interaction between people and plums, the plums are only modified by the word "green", and the dexterity and lightness of the raw flavor and the maiden's feelings collide with and echo the young girl's feelings, and the green plums sniffing back condense the young girl's heart which is not yet ripe, and the plums are skillfully fused with the people to show a piece of natural innocence.

Compared with the male lyricist writing plum, Xin Qiji's "Nian Nujiao - plum" "Ruihexian - Fuming Plum" chanting plum is intended to flaunt their own aspirations, spit out too many aspirations and painting plum space is too little, natural stretching of the gas by the self-mind extrusion appears to be the flow of the meaning of the spirit of the lack of Zhou Bangyan "flower crime - Plum" "pink wall low, plum blossom light eyes, still the old flavor. The dew marks are lightly decorated. Doubtful net wash lead, unlimited beauty. Last year's victory had leaned alone. Ice plate with Yan Xi. It is a pity that the snow in the tall trees, and incense bonfires smoked vegetation. This year, the most hasty flower, meet seems to

have hate, according to the sadness of pining." Will be self as the center of the plum scene and intended for plum flower metaphor for its loneliness, elegant, and cleanness [8], Li Qingzhao writes plum take as you wish, with a homely flavor, less intentional Tomei narrative, and lyricism, the first to have a feeling and then write the plum, the appearance of the plum is less sculpted, more natural. The v. love - pillow smells of plum fragrance "night drunken makeup late, plum stamens inserted into the remnants of the branch. When I woke up from the wine and smoked through the spring sleep, my dream was broken and I couldn't return. The people are quiet, the moon is still shining, and the curtains are hanging down. Come, come, come, come, come!" More wipe、re-ignited、more to get, the repetition of the action seems simple, but with the staggered rhythm of the layers, suggesting the change of mood, metaphorical lyricism, and the imagery of the imaginary so that the plum blossoms and plum feelings drenched in the whole article, the plum fragrance, the plum branches, the remnants of the stamens, the gradual decay of the plum and the gradual sparse development of the activities, the subject-object unity of the relationship between the view of nature and the self [9], this unity is the nature of the Li Qingzhao character of the natural This unity is the natural flow of color and lightness of nature in Li Qingzhao's character, not a deliberate emphasis on the pursuit of the unity of heaven and man, and then slowly emerge a whole personality permeated with the soul of plum, with a natural and harmonious sense of original beauty. This view of nature in Zhu Shujin also often appears, because the ancient women did not have the need to "build a career", flaunting the spirit, and high aspirations of work naturally less appear, the two write plum approach has a similarity, in the plum of the attitude of the view is also more peaceful and equal, but due to the Li Qingzhao has a broader and heavier experience of life, and Zhu Shujin's caught in the But because Li Qingzhao has a broader and heavier life experience, compared with Zhu Shuzhen's confined to the sorrow and grief of the girlfriends, she can grieve but not hurt in the face of sadness, and not angry, and her elegance and purity are even more intense [10].

"Fragrant face half-open", 'willow eyes and plum cheeks', 'Fragrance fades and snow diminishes', 'Cold plums dotting the agarwood branches with fatigue', "Jade people bath out of the new makeup wash"..... Throughout Li Qingzhao's plum, each gesture and interest, does not fall into the dust and fit life, even in the Song Dynasty, such a love of plums into a fetish, singing plums into the wind of the era, but also has a distinctive charm to "This flower is not compared with the group of flowers," the posture in a number of plum writing masterpieces stand out. The plum in her writing not only embodies the elegance of the literati with its elegant and refined writing style, but also is closely related to the social folklore such as planting plums in courtyards and making tents with plum blossoms, but also has the natural mood of equality and natural purity, becoming a fragrant and strange flower in the Song Dynasty lyric world.

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