

Analyzing the Artistic Characteristics of Liu Yong's Writings

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ABSTRACT

As an innovator in the history of Tang and Song lyrics, Liu Yong's lyrics have profoundly influenced the trajectory of Song lyrics with the aesthetic interest of "compatibility between elegance and vulgarity" and the structural novelty of "slow lyrics in long tones" as the core features. Liu Yong's creation not only reversed the pattern of the Northern Song lyric world, but also established the status of slow lyrics, providing inspiration for the creation of Su Shi, Zhou Bangyan and others, whose fusion of elegance and vulgarity and institutional innovation are of landmark significance to the history of lyrics.

KEYWORDS

Liu Yong; Compatibility of elegance and vulgarity; Slow lyrics in long tones; Innovation of lyric style; History of Tang and Song lyrics

1 Introduction

Words originated from folk singing. The earliest surviving folk words for the Dunhuang song word, its authentic and popular form of writing has a profound impact on the later generations of words, after the Tang and Five Dynasties scribes involved, the word literature gradually detached from the mundane "wild", increasingly graceful and elegant up. The early Song Dynasty continued the Five Dynasties and Southern Tang Dynasty word style, Yan Shu, Zhang Xian, Ouyang Xiu and a number of words, all of them are good at the sound and feeling of elegant and harmonious words, lingering in the flowers in front of the chanting sighs, hair expression of the aristocratic literati's mind. It was not until the emergence of Liu Yong that the pattern of the lyric world was reversed.

Liu Yong is the most famous lyricist in the history of Tang and Song Dynasty lyrics. He is one of the top ten lyricists, and his "Collection of Legends" is a remarkable achievement for pioneering a new generation of style. Liu Yong's lyrics represent the highest achievement and development trend of the Northern Song Dynasty in the first half of the eleventh century, and he is credited with breaking new ground in the history of lyrics. At the same time, he is also the most controversial lyricist in the history of lyrics, and both appreciation and criticism of him have reached the extreme. The analyses and discussions of Liu Yong and his words throughout the ages not only reflect the lexicographic style of the times, but also epitomize the development and evolution of the history of lexicography. In this paper, when discussing the artistic characteristics of Liu Yong's lyrics, we mainly focus on the two major aspects of the aesthetic interest of the compatibility of elegance and vulgarity, and the new structure of the long and slow lyrics.

2 The aesthetic interest of compatibility between the elegant and the secular

Liu Yong's words came out of nowhere during the reign of Emperor Renzong of the Northern Song Dynasty, bringing a shock to the world at that time. The ideological concepts, aesthetic tastes, and linguistic styles expressed in Liu's words were very different from the tradition of literati words since the "Flower Room" words, and immediately attracted criticism from the literati camp, which was mainly focused on the "vulgarity" of Liu's words, mainly referring to the obscenity of the content of the subject matter and the vulgarity of linguistic styles.

"Sage words, when divided into elegant, slang two types of elegant words with the six dynasties of miniatures fugue method, layer by layer narrative, scenarios and integration, a to the end, always unremitting. Slang words attacked the style of the obscene waves of the Five Dynasties, opened the first sound of the Jin and Yuan tunes, than in the alley songs, but also a self-contained style."

The elegant and vulgar quality of Liu Yong's words, on the one hand, inherited the popular tone of Dunhuang Quzi words and the refined elegance of the Five Dynasties' Southern Tang Dynasty words, and on the other hand, he integrated his personal experience with the Sheng Song weather, and opened up a brand-new realm of words which was very different from the previous generation. For example, in the elegant lyric "Looking at the Sea Tide" (Southeast Scenic Spot), "Smoke and Willow Bridge, Wind Curtain and Cui Curtain", "City Lists Pearls and Guillotines, Households Filled with Luoqi Competing for Luxury", "Qiang Pipes Playing with the Clear Sky, Ling Songs Flooding the Night, Playing with Fishing and Fishing Man and Lotus Woman" "Thousands of riders embracing the high teeth" "drunkenly listening to xiaojiao drums, chanting and enjoying the smoke and haze" and so on, the grand words and phrases, spreading splendor,

orthodox and elegant, the historical prosperity of Hangzhou is fully collected in the word. Liu Yong's lyrics also have a unique cultural and historical value, which was made for Sun He, a bachelor of Zi Zheng Hall and a governor of Hangzhou, to achieve the purpose of the visit.

Liu Yong's popular lyrics are oriented to the city streets and alleys, depicting and recording the urban life of the Song Dynasty, presenting the spiritual life of the female group in the Song dynasty's early Song dynasty's opera houses and brothels, and the language is mostly used in the city slang, which is very different from the elegant and refined language style of the literati's lyrics of the time. Xu Du said, "(Liu's) words are extremely exquisite, but they are often mixed with vulgar language, so the vulgar people are especially fond of them." Yan Youyi commented on Liu's lyrics: "He is so famous, straight to the words of the common people, the common people are easy to please." The reason for this is that although Liu Yong is a scholar, he has long been in the marketplace, the language in his words is mostly from the marketplace, and he strives to conform to the voice of courtesans and sing for the appreciation of the lower class citizens, thus his words are mostly used in the marketplace slang, reflecting the interest of the lower class society and their appreciation of the habit. For example, in Dingfengbo (Spring comes from), "I should have known what to do. I regret that I did not lock the carved saddle. I have only been taught to chant lessons with the paper and the elephant tube in the chicken window. The town follows me, don't hide. The needle and thread are not easy to read, so you can sit with me. And me. Lest I be too young, and my time be wasted." Daily colloquialisms and slang replaced the elegant and beautiful desk language, close to the city life.

Liu's aesthetic choice of elegance and vulgarity made it spread all over the world at that time, and "Hou Shan Poetry" said that Liu's words were "based on the nature of vulgarity, and the world chanted", which shows that Liu Yong's words, since the beginning of its publication, with its unique elegance and vulgarity and the pursuit of aesthetics, were deeply rooted in all strata of society, which not only expanded the aesthetic connotation of the lyrics, but also established the classical quality of the lyrics. It not only expands the aesthetic connotation of lexical literature, but also establishes the quality connotation of Liu's classicization.

3 The new structure of slow words in long keys

Among the more than eight hundred and eighty words used in the Song Dynasty, Liu Yong created more than one hundred, most of which were slow words in long tones. Liu Yong broke the traditional pattern of mainly small orders since the emergence of the song lyrics, and enriched the system of the lyrics, enlarged the capacity of the lyrics, and expanded the textual space of the lyrics of the Song Dynasty. Liu Yong vigorously created slow lyrics, and in order to adapt to the expansion of the system and capacity of slow lyrics, he used the method of narrative in his lyrics, forming the so-called "Tuntian grove", from the beginning of him, slow words gradually became the main style of the word world, the two Songs have the achievement of the great lyricists are engaged in slow word creation, will be developed into a slow word and the small order to compete with the important word style, gradually the Song people slow word achievement eventually surpassed the Tang and the five generations of the people of the small order, which is Liu words in the history of the word of the great contribution.

Slow words are a special form of words and require special writing techniques. Narrative has always been the pursuit of folklore, and the narrative technique, as a means of constructing narrative, plays an inescapable role in the construction of the entertainment function of the word body. Liu Yong was good at borrowing the narrative means of rhetoric to present his heart in a delicate way with twists and turns. For example, his masterpieces such as "Eight Sounds of Ganzhou" (on the dashing evening rain sprinkling the river sky), "Chi's" (late autumn), "Half of the Night" (frozen clouds and bleak weather), etc., are all characterized by narration. According to Chen Tingzhuo, he was "especially good at traveling and traveling in custody, but if he was a human being, he would not be worth mentioning". Here is a list of his masterpieces for travelers, "Rain Lin Bells" (The Cicadas Are Miserable), "I think of going and going, thousands of miles of smoke and waves, the twilight mist is heavy and the Chu sky is wide." "Where did I wake up tonight? On the willow bank, the wind and moon are gone. The years gone by, should be a good time good scenery false." This place is full of the loneliness and sadness of a wandering wanderer in the world, and the realization of heaven and earth and life. The road is far away and the mountains are far away and there is a lot of traveling to be done. Although this epiphany is painful, it is also a figurative portrayal of an indescribable state of mind, yet it shows an infinitely broad mind.

It is recognized in the ancient and modern academic circles that Liu Yong, as the pioneer and patriarch of the long tones, was able to lead the fashion of the Song Dynasty, "changing the old sound and making a new sound", "opening up a new world of Song lyrics", contributing to the "characteristics of Song tones different from those of Tang", and becoming a hotspot of lexicography. "It has become a hot spot of lexicography. Song Dynasty popular long tune in Liu Yong led, with the law sentence, even word sentence based on the spirit of the potential for change, more expressive of the straight and common sense of style - good at the narrative, the words of the straight quality, the use of slang, elegance and vulgarity can be appreciated, the length of the odd and positive can be the shape of the rigid and soft, compatible with

the straight and gentle, and thus the fusion of change out of the implications of the style, which can be a new style, leading the way, and expanding the lyrics. Expanding the number of words. Liu Yong's long and slow lyrics are oriented to the world of self-spirit, expressing his own embrace, accurately recording a downtrodden literati's distress, struggle, and search of the heart, which not only facilitates the full catharsis of emotions, and facilitates the courtesan's melodious singing, but also makes room for the thickness of the space for the recounting of his life experience.

4 Conclusion

Liu Yong is the first great lyricist in the history of Tang and Song lyrics who influenced an era. In terms of content, he used vulgar slang to convey the inner world of women at the bottom of the social ladder, expanding the scope of expression of the words; in terms of form, he broke the situation of the dominance of the small order and created many new long tunes, enhancing the expressive power of the words. Su Shi's self-expression of lyricism was based on Liu Yong's sense of self-expression, and Zhou Bangyan also gained great insights from the way he laid out his chapters. The artistic value of Liu's lyrics will always shine in the history of lyrics for thousands of years, attracting countless literati to learn from it.

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