

## Original Paper

# Only the Fragrance Remains the Same—On Lu You’s Poems about Flowers

Anqi Zhu<sup>1\*</sup>

<sup>1</sup> College of Liberal Arts, Nanjing University of Information Science and Technology, Nanjing, China

\* Anqi Zhu, College of Liberal Arts, Nanjing University of Information Science and Technology, Nanjing, China

Received: November 4, 2024 Accepted: November 14, 2024 Online Published: November 26, 2024

doi:10.22158/sll.v8n4p227

URL: <http://dx.doi.org/10.22158/sll.v8n4p227>

### Abstract

*There are more than one hundred poems written by Lu You, which are rich in content and diverse in subject matter. The flowers-chanting poems written by Lu You have unique aesthetic connotations. This paper combs Lu You’s flowers-chanting poems and examines the theme implication of Yongmei’s poems and Haitang’s poems. Lu You presents two images of Mei, showing the characteristics of light form and heavy charm, and tends to use Mei as a metaphor. Through the concrete analysis of the poems about begonia, this paper refines the stage characteristics of the poems about begonia, connects them with their life experiences, walks into Lu You’s inner world, and realizes the unique charm of Lu You’s poems about flowers.*

### Keywords

*Lu You, flower-chanting words, Yongmei’s Ci, poems about begonia*

## 1. Introduction

Lu Ji’s “Wen Fu” said: “Follow the four seasons to sigh, look at everything and think about it. Sad leaves fall in the golden autumn, and joy is soft in Fangchun. “Feeling for time and sighing for things has always been a constant theme in Song Ci. Poems about things usually have far-reaching meanings, and flowers are very popular among poets in past dynasties. There are many ancient poets in China, leaving a large number of poems about flowers. The chanting of flowers has existed since ancient times, while the chanting of flowers by literati in Song Dynasty runs through the development of Song Ci, and the chanting of flowers is also the most abundant theme in the chanting of things. Based on “Annotations on the Chronology of the Poems of Releasing Weng” combined with search rhyme, there are about fifteen poems about flowers written by Lu You, which accounts for about one tenth of the 145

poems written by Lu You. Lu You's poems about flowers are mainly Yongmei's, accounting for about two-thirds of the whole, followed by three poems about begonia, and the description of pear flowers and Mulan is involved, but there is not much pen and ink, so I will not elaborate here.

## 2. Yongmei's Ci in Lu You's works

### 2.1 *Two Images of Plum Blossom*

Plum blossom is a common aesthetic image in ancient times. It was repeatedly sung by ancient literati for its tortuous form and frost-resistant characteristics. With the help of this objective image, the poet melts into his own subjective meaning, endows plum blossom with various beautiful characters and stimulates readers' rich imagination. Plum blossom, with its tortuous branches, delicate petals and frost-resistant vitality, has become a symbol that cannot be ignored in ancient China culture. In the history of literature, the aesthetic value of plum blossom has already surpassed the category of its natural attributes, and has become an important medium for literati to express their feelings and thoughts. Through the description and singing of plum blossom, scholars not only show the beauty of plum blossom itself, but also integrate their own subjective factors such as emotion, ideal and ambition, which endows plum blossom with richer cultural connotation.

Lu You is a singer who loves plum blossoms. Plum blossoms frequently appear in his poems, which not only expresses his appreciation for the unique beauty of plum blossoms, but also entrusts his personal feelings and aspirations. He loves Mei Cheng, and has created a lot of Yongmei's works. By describing the shape, characteristics and performance of plum blossom in different environments, Lu You shows the perseverance, purity and self-control of plum blossom, and also expresses his deep love and admiration for plum blossom. His love for plum blossom is closely related to his life experience and ambition. He once declared that "I have an old alliance with plum blossoms, that is, I have never forgotten my feelings with my white hair" ("Plum Blossom") and "a plum blossom blooms in one tree" ("Plum Blossom quatrains"). Plum blossom and Lu You exist together, which is Lu You's spiritual companion and sustenance. Mei is regarded as a close friend by Lu You, and the temperament of plum blossoms has influenced Lu You in a subtle way. Lu You often gets close to plum blossoms and uses Yongmei to solve his worries and boredom.

Lu You's Yongmei Ci is represented by Yongmei, CuO Mei in the Middle of the Dynasty, Seeing Mei on the Way to Enlighten the Sage and Giving it to Wang Boshou, and The Collection of Urging Wang Boli to Serve Xun Mei in the Red Kuizhou of the Manjiang River.

There are two kinds of plum blossoms in Lu You's Yongmei's ci. One is wild plum: Lu You travels around in official circles and associates with people, and most of the plum blossoms he sings are roadside "wild plum". For example, "A plum blossom on a small bridge flowing water" in "Seeing Plum on the Road into the Sage, Giving Wang Boshou", since it is entitled "Seeing Plum on the Road" and "A plum blossom on a small bridge flowing water", it should be a roadside wild plum. "Why not

bring wine everywhere? Xun Mei has an appointment every year” in Wuye Tiao’s Jade Word in Dantai, which is a “Xun Mei”. You don’t need to look for the plum in the courtyard, but you still look for the “wild plum” on the roadside. In “Good Things”, “Walking in the depths of the frozen clouds, exploring the news of plum blossoms in the stream” means looking for an early plum blossom in the depths of the stream mountain, and the plum blossom here is a “wild plum” in the mountain. In Yongmei, a diviner, “The bridge outside the post station is broken, and there is no owner to open it” directly points out that what the poet is chanting is a “wild plum” that grew up in the post station and suffered from rain and wind, but still remained cold and proud. The other image is weak plum. Most of the plum in Lu You’s works are in a desolate and lonely environment, and the plum created by Lu You also presents a weak and emaciated image. For example, in Ding Fengbo’s Seeing Mei on the Sage Road and Giving Wang Boshou, “I don’t remember my declining illness in spring, but the delicate fragrance will help people one by one”, and “Seeing Mei on the Sage Road and Giving Wang Boshou” is Lu You’s earliest Yongmei word, “I don’t remember my declining illness in spring”. On the surface, this plum has experienced countless blows that I can’t remember. “The Collection of the Red Kuizhou River Urging Wang Boli to Serve the Imperial Xun Mei”, “The fragrance is fragrant, but it is forbidden, and it is cold and sad at night. That is, on the Badong River, there are thousands of mountains in Chushan. .... gaunt now, who can appreciate it? ““Sparse core and delicate fragrance “shows that this plum is withered and sparse, and it can no longer withstand the blow of” a thousand folds of Chu Mountain on the Badong River “.Who can appreciate it now? The plum blossom in Yongmei, a diviner, has been “smashed into mud and ground into dust”. On the one hand, it highlights the noble quality of plum, on the other hand, it writes about its emaciation and decay. The two images of plum blossoms in Lu You’s works are all related to Lu You’s own experience. He carefully observes the various modes of Mei. In Lu You’s works, Mei constantly changes roles with the change of the poet’s mood.

## 2.2 Artistic Features of Lu You’s Yongmei Ci

Lu You’s description of plum blossom is mainly about character, and he tries his best to portray the unique charm of plum blossom, so as to make it consistent with the lyric hero in spiritual blending. In order to do this, Fang Weng tried his best to personify plum blossoms in his poems. In Yongmei, a diviner, “Everything is broken into mud and ground into dust, only the fragrance remains the same”, and plum blossom has become a famous person who turns powder into fragrance. Mei is a person, a person is a plum, and a person who is sad is sad. The proper use of anthropomorphic techniques turns the static beauty of Mei into dynamic beauty, such as “I don’t remember my illness every spring”. Who said? The delicate fragrance dispels people one by one (“See Mei for Wang Boshou on the Road to the Sage”), and the word “sorrow” makes plum blossom have human characteristics. “Chao Zhong CuO Mei” wrote, “Quiet posture does not enter the juvenile court. Silent only sad. A wandering life experience, very cold heart “shows the poet’s deep sympathy for the wandering plum blossom, and of course it is also a confession of his difficult situation”.

Lu You's Yongmei Ci has a strong tendency to use Mei as a metaphor for himself. Try to read Mei as a gift to Wang Boshou in Dingfengbo Road, where he hangs his hat and whips the guests back. A small bridge is flowing with a plum. I don't remember my illness every spring. Who says, the fragrance will help everyone. Andrew is free to buy wine frequently, hand in hand, and he is very open to seeing you. What is the reason why the young and the young are now in the snow? Time flies, and hate is both a reminder. This word has already been mentioned above. This is Lu You, 41 years old. When he took office in Longxing, he lived in Xianyi Road. Seeing Mei in Fujian was a feeling, and the last film wrote about the loneliness of the situation by the flowing water bridge next to the ancient road in the middle of nowhere. "I don't remember my illness every spring". First, it shows that Mei has experienced countless blows, but she still has vitality. The second is to show that it is necessary to ignore the ravages of aging diseases, open up in time, and send the fragrance to the world. This word is not only about Mei, but also an expression of Lu You's heart. Look at "Chao Zhong CuO Mei" again: you don't enter the juvenile court, but you are speechless and desolate. A wandering life, very cold-hearted. At the end of Jiangtou, new poems and old dreams are lonely and hate fragrance. Regardless of the spring breeze, I once knew the East Emperor first. This word describes his depressed mood at this time, and creates a plum blossom image that has been repeatedly destroyed, with a wandering life experience, no struggle with the world, and silence and isolation. Through the description of plum blossom's unfortunate life experience and noble character, it reveals the noble character of the author's unswerving ambition to serve the country despite being hit. Yongmei: The bridge is broken outside the post, and there is no owner in loneliness. It's already dusk and I'm alone, and it's windy and rainy. The plum blossom does not want to go to struggle to struggle Blooming, the envy and repulsion of flowers do not care. Even after the fall, be ground into the earth, and into dust again, the plum flowers are still as usual out of the fragrance of continuously. This poem concentrates and typifies the situation, life experience and noble character of Plum Blossom, and is the culmination of Yongmei's Ci. The bleak, dark, stormy environment in which plum blossoms live is the political environment in the depths of the poet, and the plum blossom powder is especially fragrant, which is the self-portrayal of the poet.

### 3. Lu You's Poems on Begonia

Haitang was deeply loved by people in the Song Dynasty. Shen Li recorded the color of Haitang in "Haitang Ji": "Its red flowers come out five times, and at first they are as red as rouge, and when they open, they gradually become faint, and when they fall, they will be light pink". It can be seen that Haitang is favored by poets for its gorgeous colors.

There are three poems about begonia written by Lu You, namely, The Wandering of the Han Palace in Spring, The Prosperity of the Willow Branches and the Silkworm Sleeping in Spring in the Small Courtyard of Bodhisattva Man. The first two poems were written in Chengdu, while Bodhisattva Man was written when Lu You left Chengdu and returned to his hometown in the east. These three words

together constitute a literary record of the deep feelings between Lu You and Haitang. These works not only show his love for begonia flowers, but also outline his life track and spiritual journey in delicate brushstrokes.

Through the concrete analysis of Lu You's three poems about begonia, we can feel the unique charm of Lu You's begonia poems. "The Spring Wandering in the Han Palace": Wandering in the world, I like to hear about the ape Chuxia and learn from the sword Qinchuan. The empty boat is not tied, Wan Li Jiangtian. Zhu Yan green temples, as the world of mortals, nothing immortal. Why not sing songs in the flowers of the sea and send them away for a while? Don't laugh and be careless. Look at the idle square and the deep courtyard. Yan Gong Haitang night banquet, flowers covered with gold boat. If the rafters draw candles, when the wine stops, the torch blows smoke. With a message, an old couple in Jinghua, you can't change a towel for The Story of Diu Sim. This word describes the poet's appreciation of Haitang in the old Shuyan Palace and now Zhang's Garden. Words don't start from begonia, but spread the strokes far away. Starting from his official life, Lu You laid out his experience in Sichuan, and then turned to the description of begonia flowers. This change of brush strokes not only broadens the field of vision of ci poetry, but also embodies the unique aesthetic pursuit of ci poets. Through the indirect description of Zhang Fumei's flowers, Lu You skillfully led to the appreciation of Begonia flowers, and then showed his deep perception and deep feelings for the beauty of nature. Although he wrote plum blossoms in Zhangfu, his thoughts and strokes were very broad, and he expressed his free and easy mode and attitude towards life, which he loved freedom and pursued nature. This kind of writing not only broadens the artistic conception of ci, but also enables readers to understand the poet's mood and feelings at that time more deeply.

"The willow branches are green and the Jinli is prosperous": Jinli is prosperous, surrounded by palaces and old houses, with strange flowers. Junke demon Ji, competing to fly to Jinle, gathered in the incense car. There is no need to cover up the curtain, soak in the treasure cup, and glow with red clouds. Don't hate the end of the world in the silver candlelight and the singing. It also describes the viewing of the begonia in Zhangfuyuan, focusing on the grand occasion of ladies gathering to admire the begonia and drinking under the begonia flowers from day to night, which is really fun! "The silkworm in Bodhisattva Manyard sleeps in spring and wants to be old": The silkworm in the yard sleeps in spring and wants to be old, and the new nest swallows milk flowers are like a sweep. Dreaming of the west of Jincheng, Haitang is as old as ever. It was really sloppy in those days, and it was too early for Wu. Cherish the spring poems and add temples to the mirror. This poem was written during the period when Dongdong returned to his hometown, and it was full of emotion and memories. By recalling his experience of enjoying begonia in Chengdu, he expressed his nostalgia for the past and his helplessness to reality. In this poem, Lu You lamented that his years have passed and his white hair is increasing, but his love for Haitang has never changed. This kind of deep emotional resonance makes Ci have strong appeal and vitality. When he was in Shu, Lu You never forgot his hometown. When he returned to his

hometown, he dreamed of Haitang in Shu. The poet sighed that in Chengdu, the appreciation of Haitang was still vivid, but now he has added a lot of white hair in the mirror and is no longer young. This word not only shows the deep love for Haitang, but also shows Lu You's sense of time and life. This interweaving of time and space and emotion makes Ci full of profound meanings.

The three poems of begonia connect Lu's life experiences of entering Sichuan, visiting Sichuan and recalling Sichuan after leaving Sichuan. They are rich in content and have different styles, and the constant is his love for begonia. It not only shows his rich life experience and emotional experience, but also reflects his deep feelings for begonia flowers. This emotion not only stems from the beauty and charm of begonia flower, but also lies in its close connection with Lu You's personal experience and emotion. Through the description and praise of begonia flowers, Lu You expressed his love and yearning for nature, life and hometown. This emotion runs through his whole creative career and has become an indispensable part of his literary works.

In Lu You's literary works, the poems about flowers occupy an important position. These ci poems not only attract many readers with their unique artistic charm, but also become important documents for studying Lu You's life experience, mood changes and spiritual pursuit because of their profound ideological connotation and rich emotional level. Through the in-depth analysis of Lu You's poems on flowers, we can find that these works closely fit the poet's situation and mood at that time, and show obvious differences and stages with the development and changes of time.

#### 4. Conclusion

Lu You's poems about flowers often use flowers as a metaphor, view things from oneself, and express the poet's inner feelings and pursuits by describing the shape, color and aroma of flowers. For example, in his early works, flowers-chanting poems mostly presented a fresh, natural and vigorous style. These works reflect the poet's lofty aspirations and enthusiasm for pursuing his ideals when he was young, as well as his yearning and longing for a better life. At this time, Lu You has not experienced the twists and turns and hardships of his life, and his flowers-chanting poems more reflect a youthful atmosphere and optimistic spirit.

However, with the passage of time and rich life experience, Lu You's poems about flowers have gradually changed. In his middle age, he experienced the frustration of officialdom and the ups and downs of life, which made his poems about flowers begin to show a deep and restrained style, which was sad but not hurt. At this time, Lu You's poems about flowers pay more attention to the withering and withering of flowers, as well as the philosophy and significance of life they symbolize. By describing the decline and withering of flowers, he expressed his feelings about the impermanence of life and the changes of the world, as well as his understanding of the fragility and preciousness of life. In his later years, Lu You paid more attention to self-expression and spiritual pursuit. Through the description and praise of flowers, he expressed his noble and self-controlled, Do not forget your

initiative mind, unchangeable quality and spiritual pursuit. At this time, his poems about flowers not only have high artistic value, but also reflect the poet's profound philosophy of life and moral concepts. Taking flowers as a metaphor and observing things by oneself makes Lu You's poems about flowers a self-portrayal of the poet's self-purity, self-restraint, Do not forget your initiative mind and unchanging nature.

On the whole, Lu You's poems about flowers are rich in emotional levels because of their twists and turns, and they have a very high spiritual pursuit. These works not only show the poet's superb artistic talent and unique aesthetic concept, but also reflect his profound life thinking and emotional expression. Through the in-depth study of Lu You's poems on flowers, we can better understand his life experience, mood changes and spiritual pursuit, and provide important reference for the study of China's ancient literature and culture.

### References

- Hu, S. (2007). *Selected Words: Preface*. Zhonghua Book Company.
- Jiang, N. N. (2008). *Study on Begonia Culture in China*. Nanjing: Nanjing Forestry University.
- Li, B. R. (1982). *The Art of Poetry Language*. Changchun: Jilin People's Publishing House.
- Liu, N. C. (2009). *On Song Wenhua and the Development of Poetry*. Jinan: Shandong University Press.
- Shao, Z. P. (2007). *Comments on Ci Xin Jian*. Shanghai: Fudan University Press.
- Wang, Y. Q. (2012). *Ci-Hua Series*. Beijing: Zhonghua Book Company.
- Xu, B. Q. (2007). *Study on the Theme of Song Ci*. Beijing: Zhonghua Book Company.
- Yin, G. X. (2008). *A probe into the beauty of Song Ci*. Beijing: Thread Binding Bookstore.
- Zhang, W. J. (2012). *Study on Flower Literature in Song Dynasty*. Wuhan: Huazhong Normal University.