

## Analysis of the Modern Poet Xu Zhimo's Prose from the Aesthetic Perspective

Yi Zheng<sup>1, 2, a</sup>

<sup>1</sup>Chinese Language & Literature School, Soochow University, Suzhou 215123, China

<sup>2</sup>Primary Education School, Zhengzhou Normal University, Zhengzhou, 450044, China

<sup>a</sup>zhengyee@163.com

**Keywords:** Xu Zhimo, Prose; Natural beauty, Feminine, Magnificent, Sad and beautiful

**Abstract:** The unique aesthetic characteristics of the new moon poet Xu Zhimo's poetry works are greatly influenced by Western romantic poetry and the essence of Chinese classical aesthetics. Xu Zhimo consciously carried out the experiment and innovation of poetry form and made the development of new poetry aesthetics. Important contribution. The image world he wrote has romanticism and aestheticism, and is characterized by a combination of imagery. The imaginative beauty he explored in his prose is mainly in the aspect of supplementing feelings, seeing beauty, expanding poetry and transcending the limitations of time and space. His prose, the rich and beautiful style that he is trying to pursue, is rich in "color consciousness flow". Deformed metaphor, illusory absurd description and artistic synesthesia.

### 1. Introduction

On the starry sky of the May Fourth literary world, there was a shining meteor - Xu Zhimo. His life was short and beautiful, and his talents were fascinated by this tragic flash. He just "glows gently" and "sneak away." But between this times, he made a poetic refinement of the whole complexity of his life, leaving us with lasting thoughts.

When Xu Zhimo is mentioned, the words that float on people's minds are generally chic and romantic. The so-called chic and romantic is a kind of attitude towards life that transcends reality and breaks free from secular bondage. Specific to Xu Zhimo, his romantic connotation is the pulse of the sensing era, using Western culture to replace traditional Chinese culture and living another new type of life. This process undoubtedly has great cultural significance, but it is also more profound. Aesthetic significance. This is a life's pursuit of ideals, which embodies human pursuit of a more reasonable and better life. Ai Qing said: "A poem is a living sculpture of the soul." Poetry is a statement to the soul, and this "living sculpture" is the objectification of the soul. The poet's poetry is inevitably branded in their life. Russian literary critic Belinsky said: "In many of the conditions that constitute a true poet, contemporarily should be one of them. Poets are more likely than anyone to be the birth of their own time." Then, it can be inferred from this that it is the poet's emotional world and its particularity of imagery that form his unique image world. Xu Zhimo is such a poet. His living environment and his education have deeply influenced his poetry and the image world in his poetry.

In recent years, the research on the complex ideas and the structure of "Running Wild Horse" in Xu Zhimo's prose has made new progress and achieved gratifying results. However, the aesthetic pursuit of Xu Zhimo's prose creation, which is famous for his beauty, is not enough. It basically stays at the level of appreciation of the text and lacks the overall evaluation and understanding of aesthetic theory. This article attempts to explore this aspect.

### 2. Beauty of natural scenery

The natural scenery is not spiritual. The reason why it can make people feel beautiful is because the viewers have integrated their own feelings, and the non-spiritual things have emotional life in his eyes. For example, in "Accounts on My Stay in The Mountains of Florence", the first part begins

with a description of the natural scenery in the cold mountain. "Enough to be intoxicated by your spirits", from "Sunshine is just warm", "Flowers bring a far-reaching fragrance "And the air is always clear" and other aspects, showing the beauty of the scene like a picture, especially wrote the liberation, freedom and comfort of his own, thus blending the inside and the outside. Secondly, describe his fun in nature: "The warm colors of the grass naturally arouse your childish and lively", and the "shadows of the shadows suggest you the joy of dancing", "Yu Yan's song will also because you letter. Singing in the mouth, it reveals the essence of natural beauty in a superficial way: not only can you be pleasing to the eye, the gods are happy, and even restore their own nature and see their true colors.

Xu Zhimo advocates nature. He said that nature is a wonderful book. What kind of training is there in the existing moral education? Can't feel deeper meaning and more intimate explanation in nature? He praises nature, sings the stars of the summer, and the sea. The sound of the waves, the changing clouds, the swaying grass flowers. He said that only when he went to the embrace of nature, when a naked child rushed into the mother's arms, he knew the joy of the soul. Our simple innocence was like a mimosa. When it was resisted by the companions, it was rolled up. In natural life, he is unimpeded and free. Everything in nature is a manifestation of individuality. The soul and life of everything in the world are, and the personality of everything is within it. "I can't realize the reason why people are human beings in my life. I am sorry for myself. I can't realize that I am for me in my life. I am sorry for life." This is the theoretical basis for his advocating nature and advocating self. Xu Zhimo also grows from the rose, open, blooming, and sly, and realizes the natural meaning of the natural life: the beauty and responsibility of the flower is the perfect flower of the perfect color, and the energy is finished, so that it will come again next year. Only one or two days after the unnatural being pushed and ruined cannot achieve his pride and scent that is the sad cost. Why, just because of the unnatural destruction, destroying the natural beauty of flowers and damaging the authenticity of flowers.

In the valley where the blessed is far away, the lotus flower smiles in front of the slope, the young sheep jump between the rocks, the shepherd children are blowing the reed flute, and some are lying on the grass looking up at the floating white clouds, the blue under the radiation. The shadow moved through the yellow rice fields.

Pick up such a paragraph, and know that the author is Xu Zhimo, generally think that this is his poetry of poetry and painting, but it is difficult to trace the trace of "Complete Works of Xu Zhimo". Then I read it again: "In the valley where the blessed is in the distance, the lotus flower smiles in front of the slope, the child is jumping between the rocks, the shepherd children are blowing the reed flute, and some are lying on the grass, looking up at the fantasy. The floating white clouds and the blue shadows radiated in the yellow rice fields [1]. It was not a poem. It was a passage in the essay "Fantasy of Beidaihe Riverside." The stalemate of Xu Zhimo's poems and prose makes us a lot of words like "the scent of the ink and the ink". I randomly extract a paragraph from his prose and rearrange it. The expectation of reading can be satisfied in both poetry and prose. And when we analyze the serious academic analysis from the relaxed game, some of the artistic characteristics of Xu Zhimo's essays with their own vivid branding slowly surfaced, and the "political prejudice and fallacy" covered in the works were carried out. Reading, artistic achievements suddenly shine. That is: the "poetic" and "painting" highlighted in the prose.

### 3. Beauty of poetic

The musical beauty of "Saying Good-bye to Cambridge Again" is recognized by the world. The melody of the reciprocating melody caused by the repetition of phrases such as "gentle" and "quiet" and verses is the usual means of Xu Zhimo. This method is very close to the practice of repeating the main tone music and the main sound when composing music, and is also used in the "musical tempering" of prose, to get a sing and sigh. The repeated means in Xu Zhimo's prose are roughly divided into two types: "near repeat" and "far repeat". The characteristic of "near repetition" is that

"repetitive words tend to appear in consecutive sentences in the same paragraph", and the rhythm is coherent, compact, and fluid [2].

"Cambridge as I Know It" also has the same effect: "Serve on the scenery of the river, this spring day news. Care about the moss marks on the stone, care about the flowers in the grass, care about the current flow, care about the water grass the growth of the sky, care about the clouds in the sky, care about the new bird language." Here not only repeat "care", but also "interest", "urgent", "language" three words, "sound rhyme, there is a lively and comfortable, the vibrant tone is like the waltz of The Sound of Spring. In "Want to fly", "Fly out of this circle, fly out of this circle! Go to the cloud." Just as Du Fu's singing is both beautiful and helpless. "Beyond everything, covering everything, sweeping everything, and consuming everything." The repetition of "everything" makes the sentence as powerful as the war song, and it is beyond doubt.

The artistic infiltration of Xu Zhimo's poetry on prose is also manifested in the pervasive "poetic" in prose. This is a concept that is difficult to describe accurately. I think it is a beautiful emotion or imagination in a flowing state. It is erratic and ethereal, and it is sensible and invisible. Qing Liu Xizai's "Art outline and poetry outline" commented on white clouds: Sometimes white clouds rise, the sky is self-sufficient, but the path is taken from the sky, and the sky is green, that is, the four words, want to see the poetry. "Xu Zhimo's esoteric prose uses the expression technique of borrowing scenery, feelings in the scene, and scenes, focusing on the pursuit of ethereal and beautiful artistic conception. The imagination is broad and flying, and the scenes that others are used to are often written in a strange and colorful way [3].

#### **4. Beauty of sexual**

Xu Zhimo believes: "Poetry is broken out from the bones, flowing out of the blood, escaped from the spirit, and shocked out in life." The real poetry is the tremor of the soul, a music from the bottom of my heart. Xu Zhimo is the one who shows the poetic music to the fullest. After the "May 4th" New Culture Movement, in the face of the fierce and turbulent cultural world, the new poetry movement was launched vigorously. The vernacular new poetry movement represented by Hu Shi came into being. He replaced the classical Chinese with vernacular as the language of poetry, thus creating many poems without rhymes and free styles. When Guo Moruo arrived, the freedom of poetry style, that is, vernacular poetry, really stood in the literary world. However, in the face of the plain and simple content of the new poetry and the overflowing emotions, the development of Chinese new poetry gradually reveals its defects in the process of progress.

Xu Zhimo believes that "the most irritating life is the deadliest injury of the laborer." Sexual spirit" can't get "sufficiently good". "There is a way to leave," but he does not think that "going to the mountains and quiet places to hide." "It is the best way, in his view." This environmental change, though important, is only a negative side. To inspire the spirit, one is still actively seeking. In Xu Zhimo's prose creation, "sex" refers to temperament and personality. "Sexuality" is equal to feelings is the expression of true feelings from the heart of the individual. He looked down on the bad habits of illness, and he could not see the falsification in his works. "I want to say a few words that I can trust at least. I must confess my own illusoriness. I am willing to draw my paintings at the end of this confession." Xu Zhimo's concern for "personality" is not only the development of self, but also the development of human nature. Xu Zhimo believes that the true meaning of life lies in the full development of everyone's own personality - to express potential and expand self, in order to achieve inner peace and interpersonal relationship Harmony. He said that "a purely pure personality is the state in which the power of the mind can rule and reconcile the physical, rational, emotional, and spiritual functions that cause the personality to be revealed later." "As long as there is a natural talent in the daytime the realization of personality as much as possible is the completion of the will of creation. According to Xu Zhimo, the party's understanding and development of "sexuality" is the basis and way of "self-realization". "Sexuality" is a part of the talent potential of the individual. Specifically, it includes: the clarity of thought, the exploration of emotion, Willpower and the ability to enlighten one's own wit, express yourself and communicate with others through spontaneous

emotions. It is the real-life center of a person, and it is the condition for the reality self to move toward the ideal self and realize the "self".

## 5. Beauty of rhythm

Tong Qingbing said: "In all kinds of literary styles, poetry emphasizes the beauty of music." Xu Zhimo's attempt at the musicality of poetry is reflected in both rhythm and rhythm. In terms of the rhythm of poetry, for example, his "Cambridge, goodbye!", "For whom?", "Veni City", etc. all add a sense of staggering through the alternating use of long and short sentences. In this kind of stagger, the poet will arrange the similarly similar pauses, so that the poems have different movements in the same beating, thus forming a musical effect. The pause expression in Xu Zhimo's poems not only relies on the habitual voice "sound ruler", he is better at using punctuation to achieve a significant pause effect. Punctuation marks produce effects both visually and audibly. For example, the use of an ellipsis is visually a long time, and the hearing is also stretched [4]. A dash is a sudden change in both visual and auditory. This is the unique expression of Xu Zhimo's rhythm, just like his "She was asleep":

She is asleep -  
a white lotus under the starlight;  
She is in a dream -  
In the incense burner, a pair of snails were picked up.  
She is well-slept -  
Yuquan resolutely sizzles the strings;  
She is dreaming -  
Pink butterfly, Cui Butterfly, flying love.

This poem basically uses Xu Zhimo's best punctuation and the alternating use of long and short sentences. One, three, and two sentences are all five words, and "her" and "yes", "sleeping" and "into", "dream" are used to pause, plus the use of dashes, visually and audibly There will be a sudden turn. The first and third sentences in the first subsection use short sentences, and the second and fourth sentences use long sentences. The second section is more abundant. In the fourth sentence, he uses punctuation to divide a sentence into three short sentences. Overall, this poem is lively and beating, like a flowing water, and meticulously describes "she fell asleep", creating a romantic and luxurious realm from the perspective of sight and hearing.

In addition to working hard from the rhythm, Xu Zhimo also used a variety of rhythms, which is his contribution to the new metrical poetry. Rhythm generally refers to the rhyme in the verse, including rhyme, belly rhyme, and rhyme. It is through this rhyme that ancient poetry achieves a catchy effect. Modern poetry is longer, and the effect of this rhyme is greatly reduced. However, compared with the overly sloppy form of vernacular poetry, this rhyme gives poetry an emotional decoration, so that poetry is not too cluttered and has a clear vein in the complex. For example, "Catch the train tracks", "Shayanara", "Wandering" in Xu Zhimo's poems. Use two sentences, one rhyme, one sentence and one rhyme, and the first sentence to press the same rhyme. This makes the poem look round and rhythmic [5]. Another example is "The joy of snow flake":

If I were a snowflake,  
Hey, he's chic in the air,  
I must recognize my direction -  
Flying, flying, flying, -  
This has my direction on the ground.

"Flower" and "sprinkle" together use "a" rhyme, while "to" and "yang" use "iang" rhyme. The whole section is neat and tidy because of these two rhymes. It seems that the reader is also like "snowflake", like a poet, with the "Rise and dance in a happy mood "dance "sleek". Then "fly, fly, fly". At the end of the poem, the poet uses the "in" and "iong" rhymes, and the whole poem is cut with rhyme, which generally forms a beautiful, lively and brisk feeling.

Xu Zhimo practiced the beauty of poetry from both rhythm and rhythm. Perhaps as a poet, he should first be a musician or at least a music lover. He needs to understand the music, so that poetry will have permanent charm.

## 6. Beauty of love

The theme of Xu Zhimo's poetry is love. There is both the desire and impulse for love, and the love for the motherland in the deep and turbulent turmoil. Xu Zhimo's love is broad and transcends the country. It is the sympathy and compassion for all those who are in distress. He was heartbroken for all the beautiful destruction of the world, and thus suffered for all the pains of the world. His soul was anxious because of the impulse of love.

Xu Zhimo intends to change the character defects of the Chinese. He has already told Zhang Youyi that he wants to be the first person to open a divorce in China, and he really became the first man in China to publicly publish a divorce notice in the newspaper. Xu Zhimo is not only a writer poet, but also a liberal intellectual. He studied in the United States when he was 21, and then transferred to Cambridge University in the UK to study political economy and obtain a master's degree. The profound influence and influence of the Anglo-American culture made him very yearning for social values such as freedom, fraternity and equality. Therefore, his pursuit of love and marriage freedom is the pursuit of his own ideals of life, and is the persistence and maintenance of his own life principles. The pursuit of Lin Huiyin and Lu Xiaoman is not so much a woman who pursues his beloved, but rather that he is pursuing an ideal life. He said: "I taste the essence of my soul to make it the ideal pearl." The reason why he publicly divorced and re-married is "he is very sincere and believes that these two things are the proper steps for him to realize the life of love and freedom." He re-selected marriage, not only to stop marriage without love, without freedom, but also to regard this choice as a conscious act of striving for social progress and realizing faith and ideals [6].

In his letter to his ex-wife Zhang Youyi, Xu Zhimo said: "There is a heart for the improvement of society, and each has a heart for the benefit of mankind. They first set an example, be brave and wise, respect each other's personality, freely divorce, stop suffering, and begin to be happy. He believes that maintaining love is to safeguard one's own life. "Love is the center and essence of life. The success of love is the success of life. The failure of love is the failure of life. This is unquestionable. "I can't realize the reason why people in my life are human beings, I am sorry for myself. In the life of a person can't realize that I am for me, I am sorry for life." Xu Zhimo is the connection between freedom of love and freedom of personality, and life. The perfect connection. He shouted for love, shouted for the freedom of love, and challenged the world. His "A vast sea", "Who knows?", "Build a wall" all express this desire. Especially "It's a cowardly world":

This is an awkward world:

Cannot be in love, cannot be in love!

Spread your hair,

Red dew your feet;

Follow me, my love,

Abandon the world

Oh, our love!

The poet is angry in the poem, this is a "scarred world", "cannot be in love." Therefore, he needs to "abandon the world", take the hand of a lover, and "slap" their love. For Xu Zhimo, freedom is like light, a rainbow, always so high, and can't be seen. He is determined to pursue true love, live a life with vitality, enthusiasm, seriousness and unremittingness, and draw a line with the traditional life of sturdy, numb, perfunctory. In this process of struggle and pursuit, he did not return to the old and mean way, showing the enthusiasm and vitality that is rare for the Chinese people from beginning to end. Although some of Lu Xiaoman's later performances disappointed her, Xu Zhimo's value for the ideal is forever, and its success cannot erase the light of his spirit and behavior. He left a beautiful life model for future generations to pursue his ideals. His short life also showed the

enterprising spirit of the times and satisfied the Chinese people's desire for the spirit of maverick independence during the social transition period.

Xu Zhimo's poetry is not only a love poem, but all his poetry does not contain his simple belief in the pursuit of beauty, love and freedom. This constant pursuit of simple beliefs makes Xu Zhimo seem to be mixed, so that a three-dimensional and fresh Xu Zhimo jumps on paper.

## **7. Conclusion**

Xu Zhimo uses the freedom and flexibility of prose in form, fully accepts the infiltration of art categories such as poetry and painting, and melts with his own unique personality. "That sharply concentrates on the things that are expressed at one point. It is not the accumulation of boring words, but an artistic induction." The artistic realm that can create such poetry, literature and painting is precisely because Xu Zhimo The concept of "artistic individualism", he believes that the secret of artistic advancement "is the dedication of every genius," "only the individual to experience" is the "only secret" of art. Xu Zhimo constructed the aesthetic world of prose with the poet's soul and the painter's eyes, so that the reader can deeply appreciate the unique artistic charm of his prose in the poetic intoxication and the echo of the painting.

## **Acknowledgements**

Zheng Yi (1980- ), male, Han, Zhengzhou. He is Ph. D in Chinese Language & Literature School, Soochow University. He is a lecturer at Zhengzhou Teachers College and he is major in literary aesthetics.

## **References**

- [1] Yang Quanhong. Is the poet translating poetry? Non-yeah? ——Research on the Translation of Xu Zhimo's Poetry and the Reasons for the Silence of Xu's Translation Studies in Recent Years. *Journal of Chongqing Jiaotong University (Social Science Edition)*, Vol. 2 (2001) No1, p. 30-35.
- [2] Ma Rong. The Traditional Cultural Spirit Revealed in Xu Zhimo's Poetry. *Journal of Chongqing Three Gorges University*, Vol. 2 (2002) No.18, p. 44-46.
- [3] Huang Xiuying. The Image Analysis Method of Chinese Poetry Teaching in Middle School——Taking Xu Zhimo's Poetry as an Example. *Reading and Writing*, 2011, 08 (7): 88-88. Vol. 7 (2011) No.8, p. 88-88.
- [4] Wang Jinsong. Dependence on the Light Wave of Dream——The Subjective Consciousness of Romanticism in Xu Zhimo's Poetry Creation. *Journal of Chongqing University (Social Science Edition)*, Vol. 3 (2000) No.28, p.120-124.
- [5] Xue Yujie. The Artistic Characteristics of Xu Zhimo's Poetry "Romantic" and "Beautiful" Coexistence. *Jiangsu Social Sciences*, Vol. 4 (2015) No.11, p. 203-209.
- [6] Li Jianmin, LIJian-min. Elegant and Elegant: The Unique Style of Xu Zhimo's Poetry. *Journal of Langfang Teachers College (Social Science Edition)*, Vol. 1 (2008) No.24, p. 25-26.