

Zhou Mi and His Literary Creation on The Occasion of Song and Yuan Dynasties

Haiyan Hou

Dongchang College of Liaocheng University, Liaocheng, China

Keywords: Song and Yuan Dynasties; Literary World; Zhou Mi; Literary Creation

Abstract: As a famous writer in Song and Yuan Dynasty, Zhou Mi's literary works are the important representative works of the Southern Song Dynasty. From the point of view of the current research situation, there are many areas for reflection and improvement in both the perspective of research and the framework of interpretation. This paper probes into the importance and creation of Zhou Mi's note-taking literature, which is ignored by scholars. It is considered that note-taking literature is not only an important field in Zhou's literary creation, but also the key premise of Zhou's subsequent poems and other literary works. On this basis, Zhou Mi's literary works reveal the delicate thinking of the years, full of "the tide of the night to the east" type of rich nostalgia, and the influence of the family education environment formed a pure taste of poetry and painting.

1. Introduction

At the time of Song and Yuan dynasties, especially in the late Southern Song Dynasty, the literati represented by Zhou Mi gradually became a main force in the literary world at that time. The center of the literary world in this period has shifted to Lin'an, and in this stage, the literati and their literary works are extremely rich, far more than the Northern Song Dynasty. In addition, because the literati are in different cultural circumstances, the fields they describe have been extended to the various cultural traditions of the South and the literati's elegant living conditions, among which Zhou Mi is an outstanding representative. Liu Yangzhong and other scholars classified Zhou and Lu Zugao as the "Qingzhen school" in the *History of Ci School in the Southern Song Dynasty*. Zhou Mi, born in 1232, died in 1298, nicknamed Gongjin, known as Caochuang, and other titles such as Bianyang old man, Sishuiqianfu, etc. According to the statistical research of Liu Jing and other scholars, he has created more than 30 kinds of poetry and style works, and there are still more than ten kinds in the world [1]. Zhou Gongjin's works were numerous, which had an important influence in the literary world of Song and Yuan dynasties, and aroused the keen attention of many experts and scholars. Therefore, the study of Zhou and his literary creation is of great value in the literary history of the Southern Song Dynasty.

2. The Accumulation and Conservation of Notebook Literature

Many of Zhou Mi's poems and literary works are closely related to a new type of important literary genre, note-taking literature [1]. It can be said that without the influence of note-taking literature, there would be no literary creation. In fact, note-taking literature not only played an important role in promoting the transformation of literature at that time in the history of literature, but also played an important role in Zhou Mi's literary works. Compared with the Northern Song Dynasty, the notes of the Southern Song Dynasty have changed to a certain extent, thus forming their own characteristics. Of course, this small change can also be reflected from the macroscopic literary change process. The writers of poetry, including Zhou Mi, deal with their notes and literary works "poetically", so as to make them become a kind of refined and pure expression paradigm related to poetry. When this trend appears, it will gradually produce the literary view of poetic notes among similar literati groups. In other words, during the Southern Song Dynasty, many literati would deliberately imitate the literary style of their predecessors or carry out related literary creation under the idea of specific themes. It can be regarded as the conscious or unconscious of

literati groups showing their position in the history of literature based on the encyclopedic definition of literature [2]. Zhou Mi's notes and literary works are in a certain place. The above characteristics are highlighted to the extent. For example, his compilation of *wonderful Cui's* the most representative work. At the same time, Zhou Mi was dissatisfied with the depressed phenomenon of poetry and prose in Song Dynasty. Therefore, he especially highlighted the reality and practicability of literature in his notes. It can also be seen as a rebuttal to the traditional literary idea of "attaching importance to Dao and neglecting literature". It is from the perspective of literary function that Zhou Mi pays more attention to whether there are innovative elements in his works when he selects allusions. On the basis of extensive reading and discrimination, Zhou Mi formed a profound literary literacy through note-taking literature, which also laid a foundation for his individualized creation of poems in the future [3, 4].

3. A Delicate Thought that Can See the Years

As he lived in such a special age during the Song and Yuan dynasties, Zhou Mi had a close and subtle recognition of the time that had passed away. However, in his literary creation, he did not hover between the time axes of "last year", "this year" and "next year", "last year" as his predecessors did, and seldom relied on five years, Ten years and so on some time marks and exudes the feeling of sadness. In Zhou Mi's vision, he usually regards the image as the objective and external counterpart of emotional expression, thus revealing the author's deep understanding of the years. For example, "when the peaches are finished, the Orioles are old, and there are some cuckoos in the green shade of the trees" and "when the curtain is opened, the spring turns away, Petals go to the east with the water and the sun goes west" and so on, through the melodious sound of the cuckoos, the images of falling peach blossoms and old Orioles indicate that spring is about to die, and it also implies that the poet's own youth is withered and withered like the late spring. For example, in *Pipa*, ostensibly chanting object, in fact, the emotion and contemplation of the evanescent years "once I heard Mr. He talk about his youth, playing a Pipa made of jade not playing the melody of resentment while drinking, so that the old would feel sad." "Of course, lament the passing of time also because of the dead friends." The friend talks and laughs together as if it were yesterday, but the friend has died for many years and can no longer hear him playing the Qin." The words say that the living and those who go to heaven will never see each other again and recall the past. "how could I have thought that only three days without seeing had become the regret of my whole life" Death is the most unbearable and often unexpected, and beyond the poet's capacity to resist, taking away all that is cherished, leaving the unbridled broken. Faced with permanent loss, all that can be done is simply acquiescence. The author's sad feelings are based on the image that things are still alive but people has dead. "it's been five years since my friend died, and everything has changed for me." A series of images, such as "oats emotion", "Yan pillar Kun string", "Xizhou Gate" and "the setting sun" are all important carriers of emotion in Zhou Mi's works. Of course, in addition to the deep pain, Zhou also had a profound recognition of death. For example, there is a sceptical or even negative view of the belief that the gods live long and do not die. "The cold wind blowing out of the dark caves, and the smell of the sea, the stone carved tiger guarding the gate, right and wrong? if the gods will not die now where are they. *Xiaoyouxian* further removed the immortality of the false painting: "The heavenly gods are feasting guests, the Han Palace is autumn, Liu Che is the person who has no immortality, when he gets the medicine for the aged, he has all the grey hair". So, how to live a limited life? Zhou Mi can't seem to find a better answer than "leisurely". "Drinking wine during the day to kill the time, everything else is at the mercy of God". "The luck is like a seagull when high and low, life is drunk and wake up, wake up again drun". "The world can hold drunk people, mountains and rivers do not store sorrow" and so on. Of course, rather than immersing himself in the drunken world of tipsy, Zhou Mi is even more delirious. For example, his *Ganzhou -title Shuliao Garden* is written "to the north of Xinshan, the scenery by the roadside is very strange, where the hills, the gullies, the flowers and plants are arranged in an orderly manner". "The color of flowers and plants make the clouds have color, the

trees are like jade carved". It is in the mountains and rivers that makes him feel like he has passed the mediocre life, and all of this is displayed through exquisite literary thoughts.

4. "The Tide of the Night to the East" type of Rich Nostalgia

The poet Kirk Gogh, a Danish religious philosophical psychologist, pointed out that the existence tries to know itself by returning to its own starting point, in which it can achieve the goal of returning to nature. Many of Zhou's literary works reveal a deep feeling of homesickness. "Later in life, a lot of emotion came into being. Every time I published an article, I felt a lot of sadness, and I was called a wandering person." Years of external fetters, so that made him feel rich sorrow of the world. Especially when the Yuan Army attacked Lin'an in the Southern Song Dynasty, Zhou Miao was on his way to exile, and in the bad weather of "the snow did not completely rest," he passed through Penglai Pavilion and wrote with impassioned sadness, "Yiehong-a feeling on the Penglai Pavilion." Although I have been "old and late", but I still have the sincere feelings of "most pity him" for the "beautiful mountains and rivers", but he "drifts away from each other". Thus his life through the "I feel sad to see that the pine trees of Denggu are tilted, and the moss in the shade of the cliff is getting old." expressed incisively and vividly.

Time goes by and the world changes. Zhou Mi's literary works exude the taste of "recalling" and has experienced a deep sense of history and cultural homesickness. Under the lamp, Zhou Mi unfolds the book, "suddenly similar yesterday matter", his literary creation is like the past record and the collection. "Dream soul wants to cross the boundless," because of worry about the past, not only "fear of light dreams" or even "be covered by sorrow," Zhou Mi resolutely returned to his hometown to mourn the lost relatives and friends, through literary works to resist forgetting and true feelings. Not expecting the merciless years to wash away everything, so Zhou Mi tried his best to retain the snow claws of the past by expressing his words. So that the past is not buried unheard of, but to leave their own life through the mark, Even if "the moon sinks", it will be like "the tide of the night to the east" It can be seen that many of Zhou Mi's excellent works of literature have always revealed a strong nostalgia.

5. Elegant Poems and Paintings

Zhou's literary works can achieve high attainments, which is closely related to his elegant poetry and painting taste. Because of his own poetry, painting, history, rhythm and other fields are very proficient, since childhood has developed a profound cultural literacy. A poem written by Li Lailao for Zhou Mi, "the rhyme of the Caochuang", sketches out his cool and calm, such as the demeanour of the wild crane in the idle clouds: "living in seclusion in Beishan and writing poems in the West Lake, he learned the writing techniques of Yuan he." As a matter of fact, Zhou himself comments on himself in his poem "Happy Zhang Jiuzhi" The life of the world has always revealed the elegant taste of the literati. Zhou Mi's poetic and picturesque life is closely related to his father's influence. His father, Zhou Jin, was also a literati and learned a lot. For example, his preface to "Changting's slow complaint" records his elegant life in "There are elegant plum blossom and thin bamboo" and "There are dense willows and lotus flowers" environment of poetry and playing: "the public carry wine papers, clear the playing and the music , without empty days." In addition, Zhou's teacher Yang Zan also had a profound influence on his elegant aesthetic taste and literary style. Zhou Mi describes the scene of Yang Zan in his preface of *Ruihexian*, and the scene of making new songs such as *Qionglin* and *Yushu* together with his master in *Qi Dong miscellaneous language*. In addition, the friend that Zhou seeks to make is also "The people who interact are not uneducated". For example, he's The preface of *Ruihexian* refers to the scenes of living together with friends before the death of Song Dynasty. "Jixian (Zhang Shu) organized the chanting platform, when the willow did not grow when it bloomed, far to meet the twin towers, under view of the six bridges, the standard said 'Hu Shan painting'. Xia Weng (nickname of Yang Zan) was completed. The first feast, Xia Weng let me write a Ci, the host and the guest enjoy together "[3] such an elegant daily life can often be seen in Zhou Mi's literary works, such as the *Sanfandujiangyun*, and so on.

Zhou is also very good at painting and has been mentioned many times in his poems. For example, *Liushaoqing* expresses his love for Yang Wujiu's paintings and ci works, and highly praised his paintings, "marvellous insight into mind", "beautiful words", "Poetic style is vigorous" [4]. These accolades actually embody Zhou Mi's consistent poetry and painting elegance, and his works such as *Liushaoqing* also show the elegant style.

6. Conclusion

As an example of the people who lived in the Song and Yuan dynasties, Zhou Mi was an important writer who could not be ignored at that time. Whether he was a note-taking literature or a poetic work, Zhou's literary works were extremely rich and full of individualized characteristics. Of course, many of his literary works have certain commonalities in their creative attitude and techniques, aesthetic orientation and so on. To sum up, Zhou Mi has given deep attention to "the realistic existence of the human world", condensed the deep self-reflection and emotion, entrusted the deep aesthetic picture to the external objective image, and placed himself in the discretization. Central and multidimensional life situations The deep concern of self-level is carried out, thus obtaining the unforgettable concern of life. Therefore, Zhou's literary works are full of delicate literary feelings, exquisite landscape modeling, through the implicit, implicit and deep way to describe the external scenery. As the lyric protagonist of literary works, both the expression of emotion and the salutation of friends show the characteristics of poetry and painting, which obviously coincides with the diversity of poetry in Song and Yuan dynasties.

References

- [1] Zhou Mi. Qidong Miscellaneous Word (Zhang Maopeng check) [M]. Beijing: Zhonghua Book Company, 1983: 255-268.
- [2] Jin Q H, Xiao P. Study of Zhou Mi and his Ci [M]. Qilu Scholars, 1993, 8: 12.
- [3] Zhou Mi, Haoran Saiya talk: volume [M]. Beijing: Zhonghua Book Company, 1985: 172-174
- [4] Zhou Ji. Selected Ci from the four major schools of Song Dynasty [M]. Shanghai: classical Literature Publishing House, 1958: 70.