

An Analysis of Inserted Fu in Romance of Feng Shen

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Abstract: In the novel Romance of Feng Shen, there are a large number of insertions with rich contents and various kinds. These Fu not only bear the function of assisting novel narrative, but also directly participate in narrative in some cases, and become an organic part of novel narrative. At the same time, these poems also have aesthetic characteristics such as rhetoric beauty, rhyme beauty and form beauty, which also have great value in aesthetic level.

Romance of Feng Shen belongs to the category of magic novels in Chinese novels in Ming and Qing Dynasties, which tells the historical legend story of Jiang Ziya assisting King Wu of Zhou Dynasty to crusade against King Zhou of Shang Dynasty, an ill-fated and tyrannical emperor. In the novel, all kinds of fairies and demons show their magical powers, magic weapons and magic arts come and go, and Fairy Mountains and sacred places make people yearn for them. Attractive stories not only enrich the ranks of classical supernatural-evil novels, but also inherit and perfect the traditional pattern of verse into novels. However, the discussion on inserting Fu in texts is still relatively weak. In this paper, the narrative function, artistic features and significance of the inserted fu in Feng Shen Romance are investigated.

1. The Statistics of Inserting Fu in Novels

In this paper, the classification of Fu inserted in Romance of Feng shen is only a rough statistic for analysis. Because most of the Fu interspersed in novels do not have clear typological characteristics, they are often a mixture of various Fu types, sometimes they are also poetic, and sometimes they are also poetic. In addition, there is a kind of fu style in Romance of Fengshen in the form of practical writing. They are distributed in the scriptures, praises, sparse books and eulogies of the novel. Although Mr. Ma Jigao thinks that this kind of applied style should be classified outside the scope of Ci Fu, this view is worthy of recognition from the perspective of style classification. However, this paper focuses on the relationship between fu and novels. If practical writing with typical characteristics of fu is completely excluded and ignored, there may be some defects. Therefore, the author still classifies this kind of style into the document insertion fu, and gives equal attention to it, in order to analyze and investigate the overall appearance of the insertion fu in the novel more comprehensively and objectively.

According to statistics, there are 965 poems in Romance of Feng Shen, including 780 poems, 185 inserted poems, and 35 letters, imperial edicts, tables and memorials. Except for 24 times without inserting fu at all, the other 76 times have inserting fu more or less, ranging from one to six.

The content of Fu inserted in Romance of Feng Shen is very rich, mainly involving scenes, scenery, figures, animals, treasures, comments and many other aspects. There are 74 scene description fu in the book, accounting for 2/5 of the total inserted fu. Among them, there are 52 insertion fu about fighting field, accounting for two-thirds of the total description fu. In addition, there are 20 military scenes, 2 songs and dances and feasts, 24 palaces, gardens, heavenly palaces, islands and fairy mountains, 15 scenes such as wind, rain, fire and snow, 39 articles describing the appearance and character of immortals, diabolical ways, civil servants and military commanders, 13 articles describing weapons and magic weapons, and 5 works by people expressing their emotions.

There is a relatively fixed form of inserting fu in Romance of Feng shen: there are prompts before inserting fu, which are divided into independent segments. According to the content of Fu article, the prompts have different forms, among which the questions are used most often, such as

"how to see a good battle", "how to see the Jiugongshan War" and "how to see it". A few scenes directly use "Fu as evidence, Fu saying" to lead to Fu article. In addition, there is a straight-through type, which omits the prompt and goes directly to the above, such as "Huang Tianxiang goes out behind Ziya, with Guifang double guns simultaneously, a big war".

2. The Narrative Value of Inserting Fu

What is the important role of the inserted Fu in the Romance of Feng Shen in the narrative of the novel? The author thinks that the inserted Fu in the Romance of Feng shen, or the physical appearance or praise comment, not only plays the role of assisting the narrative of the novel, but also directly plays the narrative function to some extent, and becomes an organic part of the story structure of the novel. It is embodied in the following aspects:

First, highlight the characters. Characters are one of the core elements of novels. The vivid and typical characters are the soul of the novel. In shaping the characters, giving them delicate and complicated language, flexible sentence patterns and free space can greatly highlight the characters. There are nearly 40 characters in Romance of Feng Shen. In these characters' poems, the author uses the combination of parallel prose or fine description of the characters' appearance, or reveals the characters' characters ingeniously, or explores the characters' psychology deeply, so as to make the characters' images plump and three-dimensional on the basis of plane narration. For example, in the 38th chapter, Jiang Ziya met his future disciple Long Huhu:

A strong wind blows, and evil fires soar. Smoke around, black fog is also around. Where the fire started, there were thousands of red flames. The face is divided into five colors, red, white, black and yellow. Giant fangs, spit out the glow of thousands of ways. The wind braved the fire, and suddenly took the golden snake. Fire goes around smoke fans, which is yellow and black. The mountains are red and the land are red, and everything collapses in time. Lightning shines, and everything will fall down in a short time. Exactly: the evil spirit and fire rushed to the sky, only to show that the Longgang monster was fierce. [1]

"A strong wind blows, evil fire takes off", rendering an extremely horrible and gloomy environment. Then, the author wrote about the appearance of monsters in the strong wind and fireworks, with "five colors in face and huge fangs in mouth". In a very short time, "everything collapses" and "every door collapses", which is ferocious and ferocious and treats human life like dirt. The extremely exaggerated description of monsters in this Fu not only shows the ferocious appearance and terror of monsters, but also makes a sharp contrast with Jiang Ziya's easy subjugation of monsters, thus highlighting Jiang Ziya's superb Taoism.

Second, render the scene. This is the highlight of Journey to the West. There are 74 scene description fu in the book, accounting for two-fifths of the total inserted fu. Among them, 52 descriptions about various battlefields are the most important. For example, in the fifty-first chapter, Jiang Ziya led his soldiers to rob Wen Zhong camp in the middle of the night. The author first wrote about the surrounding environment, which was covered with clouds and murderous look. In the dark, the two armies began to fight. Because the war happened late at night, lights were essential, so we saw "lanterns and torches greeted each other", but only "swords and halberds were stabbed with guns and knives". However, after all, lanterns and torches can't turn night into day. Wen Zhong's army was suddenly attacked, and it was in chaos. "The soldiers rushed around" and "the soldiers went wrong". In this gloomy environment, the author describes the fierce situation when the two armies fought, as well as Zhou Bing's bravery and King Zhou's army's disintegration. The final result is naturally that Jiang Ziya won a great victory, but what was left by this tragic battle was full of blood and corpses. A short passage not only describes the time, course and result of the war, but also makes readers realize the tragic and cruel war.

Third, setting off the atmosphere. The atmosphere is conducive to attracting readers, enhancing readers' interest in reading and making them feel immersive. The setting off of the atmosphere by inserting Fu in Romance of Feng shen is mainly accomplished by describing natural scenery, four seasons, Heavenly Palace and Mountain. For example, in the twelfth time, it described the Heavenly Palace which I saw when I first entered Heaven, "Golden Light and Thousands of Ruiqi", and the

Nantian Gate created by coloured glaze was tall and towering, still standing upright, and it was climbing the dragon and attaching great importance to the phoenix. Fairy palaces and halls are row upon row, with exotic flowers and exotic animals everywhere. They are so magnificent and amazing that even the imperial gardens are hard to be so gorgeous in the world. How can we not make readers yearn for them?

Fourth, direction become a narrative means. Different from the auxiliary function of rhymes such as poems at the beginning, which are used to predict the following events or explain the opening of chapters or fragments, the inserted fu in Romance of Feng shen sometimes bears the narrative function directly, which is mainly reflected in the aspect of acting as a means of dialogue among characters. These character dialogues are mainly used for the appearance characters to report their own names, explain their identity, origin, thoughts and personalities, etc. They connect the context, convey effective information, build a story frame, and even imply the subsequent development of the plot, which has gone far beyond the auxiliary function of adding fu to the novel narrative at the traditional level, and directly become an indispensable narrative means. For example, when the road flyover Lu Yan appeared in the 48 th back, he sang a song:

Being original is a Kunlun guest, and there is an old house on the south side of Shiqiao. Only when you practice well and mix well with the early Yuan Dynasty can you know the good and the bad for longevity. Hugh boasted of the purple golden elixir in the furnace. You should know that jade liquid is burned in the fire. Cross Qingluan, ride a crane, don't go to the flat peach to eat longevity medicine, don't go to Xuandu to worship the old gentleman, and don't go to Yuxu Gate to promise. Let me visit the Three Mountains and Five Mountains, and enjoy Penglai Island at will. Everyone calls me a fairy fetish, and I have my own feelings. Lu ya is here by himself here, and Xiqiao wants to catch Zhao Gongming. [1]

It seems that there is nothing special about this passage alone, but first of all, it shows the identity of Luyadao, who is a worldly scattered fairy. Secondly, it shows his free life without competing with the world and traveling in the world. Finally, it implies that Zhao Gongming will die under the magic weapon of road flyover. It can not only show the characters, but also prompt the plot development, which can serve multiple purposes.

3. Insertion Fu's Aesthetic Value

Insertion of Fu in Romance of Feng Shen has narrative function, and its own aesthetic value should not be underestimated. They not only "absorb the rhyme beauty of poetry and abandon its overly strict sentence patterns, but also absorb the freedom and flexibility of prose and discard its excessive rambling and prosody" [3], and condense the tedious arrangement into popular and concise slang, which is both apt and vivid, and catchy, so that the inserted Fu in Romance of Fengshen gets rid of the shackles of novel carrier and shows independent and exquisite aesthetic pursuit.

The rhetorical beauty of Fu inserted in Romance of Feng shen is mainly reflected in the skillful use of exaggeration, metaphor, imagination, fiction, contrast, parallelism and personification. For example, the 56th chapter wrote back a scuffle between several generals of the Shang and Zhou Dynasties:

Two drumming drums, five-color flying clouds dance. Long bows and hard crossbows protect Yuan Gate, and iron walls and copper walls form a team. A surname's nine cloud crowns are full of flames, and yellow golden chain armor is full of glowing rays. Female fairy is a dragon playing with water in the sea, while Yang Jian is like a tiger fighting for food in front of Wan Ren Mountain. Searching for a knife is like a golden eye monster spitting clouds. Swinging a pike is like a giant-horned dragon fighting for water. Whip to hammer frame, silver flowers loud blend cold light; Gun goes to sword to meet, jade flame gives birth to wind and snow. The knife splits the armor, and the knife in the armor is like a tiger fighting a lion in front of the mountain; Gun pierced helmet, helmet shot, a deep pool Yulong precipitation beast. Make the horizon of the axe bright and bright, and make the rainbow fly purple electricity. Make the purple light of the gun shine in the sky, and make the bright cloud of the knife depart from the top. [1]

The author describes two pairs of generals from both sides of the enemy and me, and writes about their respective weapons from the characters, which can not only show the characters in this melee in all directions, but also make the whole scene constantly change, which is very dynamic. The endless imagination, vivid metaphor and bold artistic exaggeration have vividly described this magical melee between the enemy and me.

In terms of phonology, the inserted fu in Romance of Fengcshen is mainly characterized by the use of disyllabic words, reduplicative words and reduplicative words. The use of these reduplicative words adds a sense of music and rhythm to the fu text on the basis of "writing weather appearance" and "being attached to students". For example, in the passage of the scenery of the Heavenly Palace described in the twelfth time, ABB-style reduplicative words such as "purple ", "Bright shaking", "Round lost lost", "Light burning" and "Bright clash" are used continuously, which makes the phonology loop and make it catchy to read. In addition, the overlapping words in the novel are AA-style, such as "the fierce flag is like fire, and builds a cover to cover the sky" (the twenty-fourth time), AABB[5]-style, such as "the coral tree is high and low, fairy Cave is not straight, playing platform layer upon layer, and cherishing the flower path around all the way." (back to 28). These reduplicated words play the functions of "describing sound, description, shape and color" [6], which greatly enhances the sense of rhythm and music of sentences and makes novels more lively and interesting.

In a word, the insertion of Fu in the novel not only expands the narrative mode of the novel, but also enriches the expression technique of the novel. With the further maturity of novel style. The relationship between Fu and other inserted poems and novels has broken the superficial and simplified state, and developed in a more diversified and in-depth direction. The insertion of Fu in Feng Shen Romance reflects the mutual reference and common development of Ming Dynasty novels and other styles, and also provides a paradigm for absorbing other styles in later novels, which is of great significance.

Note

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