



# An Analysis of the Aesthetic Characteristics of “Yunyaoji”

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**Abstract:** As the representative of folk Ci, “Yunyaoji” has its unique beauty in content, artistic expression and structure. It is not only the epitome and reflection of the beauty of social life of the ordinary class at that time, but also the plain Lyric way and the artistic technique of gentle and implicit emotional expression, which makes the CI return and integrate into the ordinary people's life and become a success For people's entertainment and appreciation of the content, and has a groping style, vaguely regular structure of the beauty of the word, but also makes the aesthetic characteristics of the word itself more realm. At the same time, the analysis and discussion of the aesthetic characteristics of “Yunyaoji” is not only a kind of understanding and return of beauty today, but also are examination and tracing of the aesthetic characteristics of Chinese excellent culture.

**Keywords:** Aesthetic characteristics; Content; Artistic technique; The structure of CI style

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## 1 Introduction

Since the beginning of the 20th century, with the opening of the Dunhuang Scripture cave and the re publication of Dunhuang manuscripts, the “Yunyaoji”zaquzi and other Dunhuang manuscripts have also come to light. “Yunyaoji”, a collection of Dunhuang Quzici, has 30 pieces, which are published in Dunhuang Literature volume 1441 and volume 2838 respectively. There are 13 kinds of tunes. Except neijiajiao, the other 12 tunes can be found in jiaofangji written by Cui lingqin in the last year of Tianbao. The content of the work mainly focuses

on women's life and boudoir's resentment and love. Apart from a song praising the emperor's kindness, it also includes the themes of war weariness, Dandy's pursuit of pleasure and so on; On the whole, the language style of the work is just like Zhu xiaozang's postscript to “Yunyaoji”zaquzi”. It's a delightful and simple poem, and it's a secret book that has not been seen in China for more than a thousand years"<sup>[1]</sup>. "The songs with general emotions were easy to understand by the people at that time"<sup>[2]</sup>. It can be seen that the language of the works is simple and popular, sincere, vivid and full of feminine sentiment. Based on this, this paper will analyze and discuss the aesthetic characteristics of the “Yunyaoji” Ballads from three aspects of content, artistic techniques and word structure, in order to explore and reflect the aesthetic understanding and pursuit of the people in the era of the “Yunyaoji” ballads, as well as the reference significance for today's folk literature and artistic aesthetics.

## 2 The aesthetic value of the content of “Yunyaoji”

“Yunyaoji” is the representative of the earliest extant folk CI collection in China. Among his 30 poems, except one praising the emperor's kindness, the other 29 poems are related to love between men and women, of which 26 are from the perspective of women, and the remaining three are from the perspective of men's Acacia. It can be seen that there are a lot of articles related to women in this anthology. At the same time, we need to pay attention to Feng GUI Yun (the first, the second, the third and the fourth), tianxianzi (the first and the second), zhuzhizi (the first and the second), dongxiange (the first and the second), pozhanzi (the first, the second, the third and the fourth), huanxisha (the first and the

second), liuqingniang (the first and the second) Each song is a complete story, which is composed of three parts: the first, the second, the first, the second, the first, the second, the second, the first, the second, the second, the first, the second, the second, the second, the second, the first. This further shows that the popular stories and popular stories were expressed in the form of singing script at that time, which can not only attract the people, enrich the life of the lower people, but also be easy to understand, giving people the dual feelings and experience of vision and hearing. Next, we will discuss it from two aspects.

## 2.1 The theme and content of boudoir love

Wang Chongmin once said in Dunhuang Quzi CI Anthology: "What I've got now is the moans of the vagrant, the strong words of the loyal and righteous officials, and the pleasant feelings and aspirations of the hermit gentleman; The enthusiasm and disappointment of young students, the praise of Buddhists and the chant of doctors are all in tune. His words of love and flowers and willows, less than half, but its good enough to compete with Fei Qing, shoulder to shoulder with his own"<sup>[3]</sup>. This is all Dunhuang Quzi Ci, but just look at the "Yun Yaoji" ballads, it is the works of boudoir love, flowers and willows that account for almost all. For example, there are four songs in Feng GUI Yun.

After several years of marriage, Ping sent her to other countries. Go then have no news, the kind changes star frost. Under the moon, listening to the anvil and pestle, I want to plug the wild geese. Sleeping alone in Luan's tent, my soul dreams in vain, flying all night. Xiang Jun thin line, not to think about. Who is my heart to deliver letters to you? I wish you three lights in silence. There is no such place as a fire of incense, and it is more fragrant.

The green window of resentment, sitting alone, is a book for you. I've asked for a tailor and sent it to bianyu from afar. Want to fight for you, not afraid of rugged. In the sand moraine of China and Korea, they have fought bravely against evil and fool with three feet. I don't know that a red face is like a teardrop. If you don't use the gold hairpin divination, all the hexagrams are empty! There is no respite in the end of the world. When Gongqing returns to his old days, he looks haggard. What do you think of each other?

Thanks to today, I can see jiao'e. Eyebrows are like the moon, eyes lead to transverse waves. The

snow has not disappeared in the plain chest. Zhuhan broken jade, cloud bun whirling. It's sad to see a girl in the East. Luo Yi covers her eyebrows and makes her walk meandering. When people ask, they are shy and weak. When the young master of the royal guards saw it, he immediately dropped his whip, and his intestines were broken?

The son's family was originally Zanying for generations, and both father and brother were good ministers of Zuo state. When I was young, I was born in a boudoir with a deep bridal chamber. Training etiquette foot, three obedience and four virtues, needle refers to clearly. She is a good man and a long march for the country. It's hard to fight for fame, but there's no way back. In vain, the young master's heart is broken. My body is like a pine and cypress, and I am more faithful than my great father.

In the fourth chapter of Feng GUI Yun, the author first describes a woman's melancholy about her husband's expedition in the autumn moon night. With the words of "one pot of incense is exhausted, but more fragrant", the author uses the words "exhausted" and "added" to describe a woman's mental state of her husband's expedition and difficulty in falling asleep. Then, through the description of the melancholy woman sitting in front of the window, while repairing letters and cutting clothes for her husband, the woman's yearning and worry for her husband who was struggling in the desert frontier fortress, the sentimentality of meeting her husband after his return, and the inner flow of daydream of expecting her husband's early return, the woman's loneliness and desolation are described. Next, he wrote that his husband was away from home because he had been fighting all the year round. He said, "when you see the young man in the royal guards, you can see that he has a broken heart?" But in the end, he refused to be teased and envied by the Royal Prince by describing his family background, upbringing and his married husband's expedition for his country. He also used "my concubine is like a pine and cypress, and I am more faithful than my great father" to show that I am unyielding to my husband.

Let's look at the four songs in Po Tan Tzu:

Lotus face and willow eyebrow rhyme, green silk put cage cloud. The warm day and the wind and flower wear Mei, the painting Pavilion carves the beam, the swallow language is new, the rolling curtain hates to go the person. Lonely long drooping

tears, incense pray to the spirit God. Should be Xiaoxiang red powder after, don't remember at the beginning of Luo en, throw son wasted spring.

The sun is warm and the scene is beautiful. At the right time, the flowers of Yuexi are gorgeous, separated by thousands of mountains and thousands of Jin, and are only lost in the dust. The snow stops, the plum worries, the sandalwood notes the song lip in vain. The path is luxuriant, the grass is green, the red face shows the frequent tears, the fish is not easy to appear.

The wind sent the Zheng Xuan far away, and the difference was more than a thousand miles. Eyes broken makeup building phase memories, fish and geese hundred water scale trace sparse, and worry sealed to the book. Spring can be lonely pillow, anxious dream break at the beginning. Sooner or later, there will be nothing wrong with the three sides. The fragrant quilt sleeps the winged fish again, and the eyebrows should be comfortable.

When I was young, I could hate my husband. I joined the army for thousands of miles. For love and fame, I go thousands of miles. I bend my bow to the side of the moraine with my sword and throw people like a broken string. Do you know the boudoir and sleep alone? Spring to spring to court tree old, sooner or later, but also Wang Shi, avoid heart to heart resentment.

The four poems in Po Tan Zi are about the resentment of the husband in the spring. From the perspective of the husband, the sorrow and resentment of the wife are further deepened. These four poems, connected together, probably describe the woman's yearning for her husband in her boudoir in spring, her loneliness of "throwing away her son to spend Spring" alone in an empty room, and her eagerness to reunite with her husband as soon as possible. As a result, year after year, the daughter-in-law looked forward to and was disappointed. She could only shed tears alone, deepening her longing for her husband again and again. In the yearning and expectation, I also hope that my husband will be able to establish a reputation as soon as possible and come back to join her and share the spring scenery<sup>[4]</sup>.

Another look at the two songs of Liu qingniang:

Her face was in a green bun, and her plain chest was covered with a light red shirt. When I go out, I feel anxious. Solid make Hengbo recognize Yulang. I don't know where to go. I have to hang my robes

several times. When you come back, you have to talk with each other. Break but make up the building to accompany small Niang.

Biluo crown is newly formed, and the flesh is red with pomegranate skirt. Fixed smoke grease lightly dye, light Shi tan color note song lips. Love calls the little warbler. Only when Yu Lang was asked where he was going, he could not feel Zhu men. Help into the brocade, attentive, why let the young people down.

Different from the previous "Phoenix returns to cloud" and "broken time", the two songs "Liu qingniang" are about the complaint of the singer. There are two songs with the same content: "write prostitutes regret their amorous, blame childe heartless"<sup>[5]</sup>. There are other female style writing about the joy of reuniting with his wife after returning home, such as "Dongxian song"; There are also from the perspective of men to write love for women, such as "fish song" two.

As mentioned above, the theme of boudoir love, flowers and willows in the "Yunyaoji" ballads is not a simple narration between men and women, but a combination of art and reality based on social reality. For example: From the yearning and lamenting of the conscription women, we can see the cruel border war that "China and Korea have fought bravely against the traitors and fools with three feet in the moraine"; We can see the woman's mind that "I'm like a pine and cypress, and I'm more loyal than my great father." We can see the expectation of reunion that "sooner or later, nothing will happen to the three sides"; It can be seen that "sooner or later, Wang Shi will return, but he will not complain about heaven". From the singer's resentment, we can see the fickle childe who "the young childe bears much kindness"; We can see the abandoned singer who "must talk with each other when she can come back, and her feelings turn to hurt", etc; It can be said that in terms of content, the lyrics of "Yunyaoji" not only do not erase the reality and reality of the content, but also highlight "ordinary people's daily life, ordinary people's perception of life, the joys and sorrows of men and women"<sup>[6]</sup>. Therefore, from its content, it not only conforms to the aesthetic understanding and taste of the lower class people, but also reflects the reality of the lower class society.

Its dramatic plot is a breakthrough and processing of the content of the word combined with the social

reality, so that the ordinary people have a more visual and auditory aesthetic experience. As Zheng Zhenduo said in the illustrated history of Chinese Literature: "These dozens of songs make us understand what the popular tunes were like in the early days. Among them, there are also elegant words, but the rustic spirit of the people is revealed unconsciously. This is a real folk word, we have to pay special attention to it<sup>[7]</sup>". It also shows once again that the aesthetic content of the "Yunyaoji" ballads is popular, rustic, and unique to the ordinary people at that time.

## 2.2 The charming female image

The description of women in "Yunyaoji" ballads is charming and attractive. In describing the beauty of a woman's appearance and graceful posture, the first one of neijiajiao is the most concentrated

Silk Bi Luo crown, scratch the head down the temples, treasure jade phoenix cicada. Light floating powder, deep long thrush green, snow scattered chest. Tender face, red lips, eyes like a knife cut, mouth like Zhu Dan. All over the body wearing heterogeneous clothes, more smoked longnao cigarettes.

The teeth of the clogs are high, and it's hard to walk with the feet. Naturally, there is a spirit, not a common law. You can do all kinds of tricks. You can cook mercury, practice jade and burn gold. Don't write all kinds of songs. Unless you should serve the king, you can't show your face.

It's like a picture of beauty on the paper. From the headdress and hairstyle of "scratch the head and fall the temples, treasure the Jade Phoenix and cicada", to the "light floating powder" on the face, deep and long eyebrows, red lips, "eyes like a knife", "mouth like Zhu Dan", and then to "snow scattered in front of the chest", this comprehensive description of appearance and posture deeply depicts a beautiful woman with extraordinary refined and natural spirituality, which makes people bright and shocked.

Among them, the description of women's beautiful looks, such as: "The eyebrows are like the moon, the eyes lead the waves", "Zhu Han's broken jade, and the bun is dancing" (the third song of Feng GUI Yun); The second part of "zhuzhizi" is about "two or eight little girls, zhucuiying and Hongdou"; "Lotus face, willow eyebrow, green silk, cage cloud" (the first song of broken time); "Plain chest, lotus face, willow eyebrows low" (the first song of huanxisha); "The first song of Liu qingniang" is "the beauty of the face

in a green bun"; "The face is as beautiful as a flower, naturally more charming, green willows drawing eyebrows, horizontal waves like autumn water" and "jade hairpin falling in black cloud bun" (the second song of "Qing Bei le"); "Two eyes like a knife, the whole body like jade" (the second song of neijiajiao); "Baoji hairpin horizontal fall sideburns slant, special Rong absolutely win Shangyang home. If a moth's eyebrow is not swept, it will be naturally green, and a cicada's face will be even as if it were in the morning; It can be said that through the detailed description and capture of women's make-up, the beauty and charm of women's appearance are revealed everywhere.

There are also a lot of descriptions of women's graceful posture, such as "the plain chest has not disappeared the residual snow, but the light Luo", "the clothes cover the eyebrows, and the walk is winding" (the third song of Feng GUI Yun); "Plain chest, lotus face, willow eyebrows low" (the first song of huanxisha); "The jade wrist comes out slowly from the sleeve, holding the cup and the cup" and "the slender hands make the willows even" (the second song of huanxisha); "Light red shirt covering plain chest" (the first song of Liu qingniang); "Ten fingers are like jade and green onions, and the snow is like silver and Su's body penetrating through the luoshang" (the second song of Qing Bei LE); "Snow on the chest, bite from the king, afraid to buy a thousand gold to call" (the second song of fish songs); "Snow scattered in front of the chest" (the first song of neijiajiao); There are other descriptions of women's clothing, such as "flesh red shirt pomegranate skirt" (the second song of Liu qingniang), "skirt with stone, blood stained shirt" (the second song of qingbeile), "all over with heterogeneous clothes" (the first song of neijiajiao), etc. The above description of women's appearance, makeup and body dress, first of all, the most direct show of the Tang Dynasty folk women's charming and graceful; Secondly, we can not only have an overall intuitive feeling of women's dress in the Tang Dynasty, but also directly understand the women's pursuit of beauty and men's aesthetic cognition and experience in the Tang Dynasty.

## 3 The aesthetic value of "Yunyaoji" in artistic technique

Wang Guowei once said: "Ci takes the realm as the

highest" , "those who can depict the real scenery and feelings are called the realm"<sup>[8]</sup>. That is to say, only when the artistic image of the blend of feelings and scenes is truly expressed, can it be regarded as a word of realm. As the earliest extant collection of folk CI in China, the "Yunyaoji" ballads has its unique artistic features. The folk flavor of it determines that there is an insurmountable gap between it and the real literati CI. It is also this gap that makes it able to express the artistic image of the blend of feelings and scenes in the most authentic form, and the characterization of the characters can completely return to the grasp of women's inner world.

### 3.1 A straightforward way of expressing emotion

The Quzi CI in "Yunyaoji" has the characteristics of direct Lyric folk CI. First of all, it is direct in terms of person, such as "Er", "Qie", or "Qing", "Jun", "Yi" in the second person, or "Lang" in the third person. For example: ""A pair of eyes stealing tears from my concubine" and "the place where I think of you is heartbroken when there is no one to speak and tears to rain on the third night of the bright moon"; "Treat Yi Lai and respect Yi Yan", "Xiushu Zhuan and Xiao Niang: If Tang wants to marry Pan Lang, he will send Pan Lang to fight for heartbreak ("bamboo branch"), and so on. These personal pronouns are commonly used in folk oral language, which just highlights the characteristics of "Yunyaoji" such as grounded, straightforward expression, easy to understand and so on. Moreover, the lyrics of "Yunyaoji" are mainly described and lyrical through the description of specific actions and events, which has a strong narrative. For example, the first song of Feng GUI Yun:

After several years of marriage, Ping sent her to other countries. Go then have no news, the kind changes star frost. Under the moon, listening to the anvil and pestle, I want to plug the wild geese. Sleeping alone in Luan's tent, my soul dreams in vain, flying all night.

Xiang Jun thin line, not to think about. Who is my heart to deliver letters to you? I wish you three lights in silence. There is no such place as a fire of incense, and it is more fragrant.

Women miss their husbands in autumn. The first is to explain the reason of women's melancholy. Through the three scenes of listening to the anvil and pestle, stopping the wild geese in a row, and wasting

the soul dream, it not only depicts the women's full of sadness in detail, but also sets off the feelings with the scenery, pushing the women's sadness to the climax. In the next film, a series of psychological activities and actions of women are described to show women's feelings for their husbands, which makes women's melancholy more profound and straightforward.

Another example is: "Xiushuzhuan and Xiao Niang: Tang Ruo intends to marry Pan Lang, but she sends Pan Lang to fight for heartbreak "(the first song of zhuzhizi) is about men's yearning for women. But in a very straightforward way, the man asked directly in the letter: Don't let me miss you if you want to marry me. "But in Xuzhong's yuanmian pillow, I wish it would be similar to tonight" (the first song of Dongxian song), I wrote that after the return of the conscription, I relived the couple's joy with the woman, and issued the same hope as tonight. "I can't bear to hear it every time I hate the morning, and I'll leave the earth sooner or later" (the second song of happy autumn) writes in straightforward language that it's better for a woman to end her life earlier than to end her sorrow all day long, so that she can get away from the sea of sorrow and sorrow. These two sentences are the simple and crude vent of women's inner depression and dissatisfaction.

The lyric way of plain and direct narration in "Yunyaoji" not only makes Quzici easy to understand and accept, but also makes Quzici more able to integrate into the social life at that time and become the content of ordinary people's entertainment. Moreover, this straightforward and simple artistic way presents all the aesthetic characteristics of "Yunyaoji".

### 3.2 Tender and implicit emotional expression

Although the way of emotional expression in "Yunyaoji" is relatively straightforward, the expression of its emotional content is gentle and implicit. For example, the first song of the fairy:

When the warbler sings in March, the smoke dips into the wicker and the golden thread is in disorder. There is a fairy on Wuling, with a fan. Fragrant, keep Jiuhua cloud.

Xiyu's head is full of flowers and her face is full of tears. If the tears are like real pearls, they can't be scattered. If you know what's the limit, you can string them with red silk.

This poem describes the spring of the Wuling

Kabuki, the first film describes the beauty of Kabuki singing, the next film describes the desolation of life experience. At the same time, it also tells the inner feelings of the geisha, revealing the "implicit beauty" in the "Yunyaoji" ballads. Another example is: In the first song of "Qing Bei le", it is said that "once you are a woman, you will be a madman, you will be a scholar, you will be a concubine, you will be an official. Even if the election is successful, it will be important for the government for a while, and it will be easy for glory and stability." At first glance, it is about men "throwing concubines to seek fame and official status". In fact, it is through the writing of men's behavior, reflecting women's own prison, expressing women's inner resentment and sadness. In the first song of Feng GUI Yun, "there is no place for everything, a fire of incense is exhausted, and the fragrance is even more added." it uses simple words "exhausted" and "added" to write the endless "implicit beauty" to the extreme. In the fourth song of Feng GUI Yun, "I'm a pine and cypress, and I'm more loyal than my great father." by using metaphorical techniques and allusions, I euphemistically express the fact that a woman refuses to be pursued by others and her own firm and self-conscious mind. Therefore, the euphemism and implicitness of the emotional content of the lyrics in "Yunyaoji" just shows its unique beauty of "implicitness".

#### **4 Aesthetic appreciation of the structure of Ci in "Yunyaoji"**

On the whole, "Yunyaoji" is not confined to one style. First of all, there are only intonation but no title in the thirty songs in "Yunyaoji", which makes the content of the words have little to do with the tonality. Among the 13 tunes, only four tunes are consistent with the content of the words. The rest are not filled in according to the tone. For example, the tunes "Xi Qiu" and "throwing the ball" are named "Xi" and "Le". The content should be happy and relaxed, but it is just right in the "Yunyaoji" ballads. On the contrary, what they fill in is the content of expressing women's frustration, sorrow and resentment. Another example is the tune "fish song", which should be the words of fishermen, but it is the words of two boudoir resentment flowers and willows. It can be seen that the vast majority of the content of Ci in "Yunyaoji" no longer reflects the original meaning of Ci, which

brings prosperity to the structure of CI. Secondly, although the two or four Ci poems under each tone in "Yunyaoji" are in the same tone, they are often different in the number of words, syntax and tonal. In terms of the number of words, the statistics are as follows: The first 81 words, the second 85 words, the third 73 words and the fourth 78 words of Feng GUI Yun; The first and second poems of Tian Xian Zi have 68 characters; Zhu Zhizi has 57 words in the first and 64 words in the second; The first 77 words and the second 74 words of Dongxian song; The first, the second, the third and the fourth poems in Po Tan Zi have 61 characters; The first and second poems of huanxisha have 48 characters; The first song of Liu qingniang has 62 words and the second one has 64 words; The first one is 110 words and the second one is 109 words; The first one is 104 words and the second one is 96 words; The first 84 words and the second 86 words of the new moon worship; There are 42 words in the first and second songs of "throwing ball music"; The first 52 words and the second 50 words of yugezi; There are 44 words in the first and second poems of happy autumn. This difference in the number of words leads to the occurrence of homologous variants or polysomics, and the difference in the number of homologous words leads to great differences in syntax. For example, "the sentence rules of the first and the second of zhuzhizi are completely different. The first song starts with two four character sentences in both the upper and lower parts; The first sentence of the second song is a seven character sentence". Finally, "Yunyaoji" is relatively free and flexible in the use of rhymes. In a preliminary study of Dunhuang songs, Mr. Ren Erbei summarized the leaf rhymes of the thirteen tunes in "Yunyaoji" into five types "The whole leaf rhyme is six, the leaf rhyme is one, the leaf rhyme is one, the leaf rhyme is one, the leaf rhyme is two, the whole leaf rhyme is three"[9]. The beauty of the structure of Ci in "Yunyaoji" is the process of the development from the embryonic stage to the mature state, and it is a kind of groping and vague beauty of CI. At the same time, it can also be seen from the people's pursuit of formal beauty.

To sum up, the aesthetic characteristics revealed by the 30 poems in "Yunyaoji" can be seen from their contents, artistic techniques, and the structure of the CI. It can be seen from the traces of the development of folk literature in the Tang and Five

Dynasties, the reflection of social and historical features, and the common people's appreciation and pursuit of beauty. At the same time, it also gives us a more intuitive feeling and experience of the beauty of that era, and reflects from one side what kind of aesthetic social state the people lived in at that time. The analysis and understanding of the aesthetic characteristics of “Yunyaoji” is not a simple experience and understanding of beauty, but a return to the understanding of beauty, and a re-examination and tracing of the aesthetic characteristics of Chinese excellent culture.

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