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A Research study of Romantic Freedom and Reality on the development of Chinese love poetry in the End of the 19th century to the 20th century

Wasantha K. Dissanayake

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Author:

Professor, Wasantha K. Dissanayake
Department of Languages,
Faculty of Social Sciences and Humanities,
Rajarata University of Sri Lanka,
Mihintale.

Email: dwasanta@yahoo.com

මුද්‍රණය:

ආදරය, නිදහස, ආදරය, යථාර්ථය, අධ්‍යාපනය

සංක්ෂිප්තය

කවිය, ගීතය, කලාව සම්බන්ධයෙන් විනයට ඇත්තේ ඉතා දීඝී ඉතිහාසයකි. කවිය මෙන්ම ගීතයද ආදරය ප්‍රේමය විරහව දුක සැප ලොවට ගායනය කරයි. යම් යුගයක ලක්ෂණ කවිය ගීතය කලාව තුළින් නිරූපිතය. නව තරුණ පරම්පරාවක් දැනුවත්වම ආදරය ප්‍රේමය ලොව පුරා ප්‍රවර්ධනය කර ඇත. මෙම ලිපියේ වින්තනය ද වන පුද්ගලත්වයේ නිදහස ආදරය ප්‍රේමය විරහව දුක සැප සහ යථාර්ථයේ ස්වයං විඥානය පිළිබඳ ඉඟි සමඟ සංවර්ධනයේ ගමන්මඟ නිරීක්ෂණය කළ හැකිය යන්න නවීන ලෝකයාට පෙන්වාදීමය. 19 වන සියවසේ අග භාගයේ සිට 20 වන සියවස ආරම්භය දක්වා වන කවිය තුළ ප්‍රේම කාව්‍යයේ මතු වීම වන කවි රාජධානියේ තවත් විප්ලවීය සන්ධිස්ථානයකි.

Introduction

China is the kingdom of poetry, and modern Chinese vernacular love poems are one of the shining stars. The song chants love. The characteristics of an era have formed the connotation of love in poetry. A generation of outstanding youth poets have consciously promoted development trajectory of poetry in the world. The unique personality and the characteristics of the times make this love poem, which lasted for more than half a century, set a revolutionary milestone in the journey of Chinese poetry. The trajectory of development can be observed with clues to the freedom of individuality and the self-consciousness of reality, which is also the thinking of this article.

Love is always the theme of social life, and it is also a lasting motif in the literary world. In the literature of expressing love, poetry is the oldest and most brilliant literary carrier. From the beginning of civilization, where there are people, the poems are written along with the expression of love. Regardless of chanting or whispering, the same emotions bred by love will affect the similar resonance of the humanbeing of different skin colors, races, and regions. Since the first "Guanju" in the first literary collection It has been dated to the seventh century BC, (1) making it also one of China's oldest poems, though not the oldest in the ShiJing. "The Book of Songs", China has embarked on a long journey of poetry for love, "a fair lady, a gentleman is easy to catch"etc, in the vast number of classical poems, different temperaments and different backgrounds have created a batch of poems by poets with different content and different styles, but they are all famous for generations. In some sense, the emergence of modern vernacular love poetry, which has almost realized the great reversal of Chinese poetry, has not retreated from the glory of the Chinese poetry kingdom, but has been erected in the journey of poetry with its unique personality and characteristics of the period, it was another revolutionary milestone. The beginning of modern Chinese literature can be traced back to the late Qing Dynasty, that is, from the end of the 19th century to the beginning of the 20th century. "The conceptual changes in the period of Chinese literary modernization that began in the late Qing Dynasty, the first credit goes to Liang Qichao" (2). And the same period, Liang Gong's first attack on classical literature was the "Poetry Revolution" Ling proposed it "Travel to Hawaii" in 1899. In the article, he put forward the standard of new artistic conception and new sentences in poetry, and the advocacy of "I write by hand and my mouth" issued by Mr. Huang Zunwan soon established the tone of modern Chinese poetry. In terms of content, it breaks through the Chinese "etiquette" and "obscure". Traditional, emotional expression tends to be freer and more romantic, and the new artistic conception also contains the reference and use of Western modern culture. In terms of style, it directly led to the birth of free love poetry, which was a thorough Chinese May 4th literary revolution. Specially attention of This paper discuss the unique characteristics of the Chinese love poets of Guomoruo, Xu zhi mo , Wen Yiduo's poetry.

Discussions:

The May Fourth Literary Revolution

In the history of China, in the context of the revolutionary era, with poetry as its main business, it realized the great liberation journey of Chinese classical literature in terms of content and style. No longer limited to seven words and five words, the vernacular poetry of lyrics, cards and melody brings love into a new world of free creation. As the originator of vernacular poetry, Hu Shi's (胡适) love poetry practice still has an obvious ancient prose. However, as in the poem "Should" written in 1919: He may love me, / may still love me, / but he always persuades me not to love him again. /He often blames me; /This day he looked at me with tears in his eyes, / said: "How do you still think of me? How can you treat him when you think of me? (3) The expression completely violates the elegant orthodoxy of classical poetry, dark Fragrant floating's implicit sentiment and confession-style sentences opened up a free, natural, true and true romantic style to modern love poetry. Then in the next three to five years, that is, at the beginning of the May Fourth Literary Revolution, people like Liu Bannong (劉半農), Kang Baiqing (康白情), and Yu Pingbo (俞平伯) emerged. Literary creators such as Zhu Ziqing (朱自清), Liu Bannong's "Teach Me How to Miss Her", and Kang Baiqing's "Outside the Window" proclaimed the heartfelt love of young people with passionate and pure love stories. Yu Pingbo and Zhu Ziqing were prose masters with profound literary skills. They were back then But his poems are not as peaceful and gentle as prose, rippling with excitement, joy and enthusiasm. In short, from this point on, vernacular love poetry completely abandons the east bondage of three outlines and five constants, puts down the shelf of Yangchun Baixue, and becomes the individual's inner truth and magnanimity. The expression and bold expression of love poets also promoted the unique emotional poetic style of love poets. It is Guo Moruo (郭沫若) who has brought the personality to the extreme and pushed the romance of the kingdom of love to a bold gesture. Guo Moruo is a modern Chinese poetry literary. A peak of romanticism, his love group poem "Bottle" shows his strong romantic atmosphere. Such as Song 31: I have become a crazy ocean, but she is still calm moonlight! /She was clearly in my heart,/but she was hanging high in the sky, and I kept reaching out to grab it,/but only some sorrowful empty noises came out.

瓶 (节选)

献诗

月影儿快要圆时,
春风吹来了一番花信。
我便踱往那西子湖边,

බෝතලය (උපුටා ගැනීම)

කවි ඉදිරිපත් කරන්න

“සඳ සෙවනැල්ල වටා යාමට ආසන්න වීම,
වසන්ත සුලඟට මල් ලිපියක් හමා ගියේය.
මම බටහිර වැව දෙසට ඇවිද ගියෙමි.
පිරිසිදු වැව් වතුර බෝතලයක් ගත්තා.

මම ඔබේ තොම්සන්ගේ මලට නැග්ගා
ආගමික වශයෙන් බෝතලයක පූජා කිරීම,
මම මුර සංචාරක මී මැස්සෙක් හඳුවා
ඔබේ සුවඳ උරා බොමිත්.

, මිනිස්සුන්ට කියන්න ඕන නම් මම උමතුයි,
මගේ කටු විකිත්සාව ද තිබේ.
මල් වලට අකමැති කවුදැයි විමසීමට උත්සාහ කරන්න,
ඔහු මල් ඉගෙනගෙන ගොළු වුවත්.

මම ලැන් සහ රෝස්ට් ආදරෙයි,
මම කවි සහ පින්තූර වලට කැමතියි”

(4) Very vividly portrays the call for free love, bold confession, unthinking language of personality, and strong momentum become the symbol of a generation of poetry. In addition, Lu Xun's 鲁迅love poems and Zong Baihua's (宗白华) love poems show unique characteristics.

The Lakeside Poetry Society

If Hu Shi, Guo Moruo and other poets created love poems at the beginning of the May 4th Movement still carried the joy and publicity that just broke through the classical system, then it is the lakeside that really focuses on love, and has a place in the Chinese literary world with a more delicate and gentle sentiment poets. They were including Wang Jingzhi, Ying Xiuren, Pan Mohua, Feng Xuefeng and others. The Lakeside Poetry Society, established in 1922, was named after the collection of

"Lakeside". Among them, Wang Jingzhi's achievements were the greatest, including the collections "Hui's Wind", "Eye of Yi" and so on. "The poet by the lake" expresses the innocence and beauty of love with a young mentality and warm language. The new trends of Chinese poems that have grown into the original, the delicate and fresh language coincides with the careful and confident exploration and expression of young literati under the strong pressure of classical traditional culture. Wang Jingzhi's short poem "Outside the Yijiamen": I offended people's accusations/I looked back at the person I like one step at a time; Ying Xiuren's "At That Time": Twisting the lily flower suddenly turns red; /I want to lean on your shoulder but can't get close. / At that time, you didn't think one by one/ "I love you" shouted at the bottom of my throat! / But he didn't have the courage to jump out of his mouth. These poems are as clear as the "warm sun" and innocent as the first blooming rose. Less ups and downs, franker and whiter flavour, and more refined than the frankness and whiteness of Hu Shi and others. If the poems of lakeside poets turn modern love poems from over-exciting individuality to inner delicacy and emotional spiritualization, then in the true sense, the content and form of love poems will be more complete, more comprehensive and perfect, and they have been explored. The unique achievement is the New Moon School of Poetry.

Transformation of the aesthetic and artistic level of Chinese new poetry

The vernacular Chinese modern poetry that has not yet been liberated in the form of poetry, we pay more attention to its ideological and revolutionary nature than to the artistry of pure poetic language. Since the mid-1920s, a group of modern young literati began to consciously realize the transformation of the aesthetic and artistic level of Chinese new poetry. The famous literati Zhou Zuoren once hoped that the new poems could achieve "self-control in freedom, and sophistication in luxury, which will increasingly beautify the inherent characteristics of Chinese literature due to external influences."⁽⁵⁾ With the profound background of traditional Chinese poetry, and the romantic charm of Europe and the United States, coupled with the outstanding talent, and temperament of this poet, the emergence of the New Moon Poetry School looks like at Chinese modern love poems still in their youth. Zhou mentioned the mature and elegant age of middle-aged and young people, which greatly promoted the process of love poetry. The Crescent School began in April 1926. Representatives include Xu Zhimo, Wen Yiduo, Zhu Xiang, Sun Dayu and others. They not only have excellent creations of love poems, but also consciously and maturely explored a complete set of poems. Their theory, In short, it is the metricalization of poetry. Wen Yiduo is an advocate and practitioner of this genre theory. When love flooded into the modern era, Wen Yiduo saw the essence

of classical poetry more deeply, and the "freedom" of poetry after "liberation" It is inevitable that there is a lack of "beauty" hidden in it. In terms of content, he opposes indulgent venting and advocates rational and restrained venting. In art, it regulates the rhythm of poetry, and emphasizes the "harmony" and "uniformity" of aesthetic art and rational content. He put forward the famous "Three Beauties" proposition, that is, poetry should have architectural beauty, painting beauty and music beauty. In the expression of poetry emotions, the time and space, color and rhythm that human language can give are included. To maximize the artistic genre such as poetry to maximize its own unique beauty. Of course, while emphasizing metricalization, it did not give up the inner spirit of love poetry.

The objectification of subjective emotions is the inheritance and innovation of the implicit and introverted temperament of classical poetry. Wen Yiduo's theoretical proposition is also the poetry theory proposition of the Crescent School has been used seamlessly, and it is a new generation of talent Xu Zhimo who is naturally born. Xu Zhimo's life is a life of love, and love poems also constitute the vast majority of his artistic life. He himself once said: "I am a person who believes in feelings", "Emotions, innate and acquired, a kind of warp and weft, weaving the originally scattered individuals into the whole of the life. ... feelings are weaving Clues In his writing, the flow of love and the charm of the dreamlike landscape of penetrated into the hearts of countless young literati today. His poems are collected in four collections of poems: "Poems of Zhimo" (1925), "A Night in the Fei Leng Cui" (1927), "The Collection of Tigers" (1931), "Wandering" (edited by Chen Mengjia, published in 1932) . We can look at a short poem:

"Sayan Nara Gives a Japanese Girl One by One" to appreciate the charm of this literary wizard: the gentleness of the bowed head is the most, / the shyness of a lotus flower that is too cold to win the breeze. /Tao, cherish, /Tao, cherish, and in that cherish, there are sweet sorrows one by one, Sayan Nara!"

"奈良沙彥一一贈日本姑娘》領略了這位文藝小精靈的魅力：低頭的溫柔為最，\$一朵冷得不能勝過微風的蓮花的羞澀。 \$道，珍惜，\$道，珍惜，在那個珍惜中，有一個一個甜蜜的悲傷，沙彥奈良！ ”

This poem of only five sentences, with equal emphasis on form, sound and emotion, depicts the gentle and affectionate gesture of a Japanese girl as she bids farewell to the guests. The moment of nodding, the soft and graceful figure like a lotus flower, the shy and eager expression and the "sweet sorrow" in the tone, whether

it is beauty or sorrow, attachment or perseverance, continuous love Meaning, the long tenderness spreads out in this shallow posture, forming a vast imagination space. "The Tao is cherished, the Tao is cherished, and that cherished" the soft, musically repeated tones brought a piece of tenderness to the magical realm of "the remnant sound around the beam, for three days". Without the extravagance and outspokenness of emotions, Xu Zhimo uses vivid language to describe the delicate and sincere emotions properly, and the artistic conception of love is more vivid and endless. In the poem "Occasionally", the poet has a unique opportunity to write the emotion of first love in a way that is different from ordinary people. It "occasionally projected" and then "disappeared", but "meeting on the sea of darkness", "you have yours, I have my direction", each shining brightly.

The love in Xu Zhimo's works, in addition to the artistic characteristics of "happiness but not shaking, sorrow but not sadness", it is easier to show the idealization of love from healthy mentality and attitude. Whether it is the joy of having love, or the grief after a broken relationship, just a short moment, or a long youth, he puts his true and natural, affectionate heart behind the beautiful sentence. Even if it is painful, he also hides his ideals and calls for true soft love, which is also his meaningful focus on the theme of love. Take a look at the famous love poem "Failing ~ Night" written by a lover kiss. At the beginning of the poem, the keynote is

你真的要走了，明天？ 那我，那我別管了，不干了。 很久以前的那一天，“我不能忘記你，那天你來了，就像看到了黑暗未來的榮耀，我愛，/你是我頭頂的星星，/如果我不幸死了，我會變成 一把火，/在這個花園裡，在草根旁邊，在黑暗中飛翔/在黃昏的半夜飛翔，在半夜飛翔到黎明，/只希望天空不會長出雲彩，我能看見天空，/天上那顆恆久的大星，就是你，/希望你為我，一夜之間，為我點亮更多的光，/穿越天空，通過愛的巧思……”即使在 面對“難，太難”的命運，

"You really are leaving, tomorrow? Then I, then I Don't worry about it, quit. That day long ago," This is the pain of breaking up after tenderness, quiet and calm with a bit of reason. But with Xu Zhimo, he believed that even if it was a dream and a fantasy, I could not lose the dazzling brilliance of love, "I can't forget you, that day when you come, it's like seeing the glory of the dark future, I Love,/ you are a star above my head,/If unfortunately I die, I will become a fire,/In this garden, next to the roots of the grass, flying darkly/Flying in the middle of the night at dusk, flying in the middle of the night By daybreak, /I only hope that the sky does not

grow clouds, I can see the sky, /The constant big star in the sky, that is you, /I hope you will shine more light for me, overnight, /Across the sky, Through the ingenuity of love... "Even in the face of the fate of "it is difficult, too difficult,"

the poet is willing to invest in the world of love desperately; "I just smiled and then guessed The wind walks, /Let him lead me, heaven, hell, wherever it is, /Anyway, I want this boring life to realize this death/In love, this love-centered death; not as strong as/thousands times Rebirth?.(6).. such and such an attachment and infatuation, only Xu Zhimo, who persuaded love to contain the most ideal pursuit and the most high-ranking other time, can write in this poem and there is also "love, I can't breathe." ,/Don't take me, I can't bear the words like this fire"; "I'm dizzy, hold me"; "Listen to you holding my half-warm body here, sadly calling me, take me, insert me, and so on to make bold verses, but this kind of boldness is the sublimation of true feelings and the tempest of love! This also shows that Xu Zhimo pursues the objectification of subjective emotions, and the rhythm of songs. Transformation is to make the poetry more beautiful and reflect the aesthetic characteristics of the poetry. He has to return to the "gentle and honest" classical women's school. What Metrical makes him give up is that the personality is too diffuse and public, but it has to stop him. The free play and true expression of spirit and love.

Moderation

It is also his poetry creation that expresses "moderation" and is actually a metrical charm of Shui Geng to set off the beautiful emotions, which has left a piece of beauty in the modern Chinese love poetry and literary world. A moving boutique. And his love for love and free and beautiful mentality have also provided a healthy example for future generations' creations. Another representative of Xinyuezhen Zhu Qi, his love is more humid, warm, sunny and beautiful. Beginning with the Crescent School, the freedom of love poems began from Guo Mo's scribbles. Later, it was filled with one song and three sighs the transformation of the realm of charm. In the mid-to-late 1920s, there was a major genre that echoed the Crescent Poetry School, that is, the "symbolic proof" poetry school. On the one hand, there are domestic literary requirements for "pure poeticization" to express the content of poetry with imagery and embody the characteristics of poetry. The important role of the symbolic poetry school is to make the exploration of the ontology of modern Chinese poetry clearer together with the Crescent School. The love under the symbolic poetry school has turned the melody of love into a reciprocal reciprocity due to the appearance of various symbolic words. The definite and fuzzy

labyrinth-like melody, such as the poem "Now" has "pale shimmer", "withered hole and feeble with Wei", "broken piano ancient tune", "dry and waterless riverbed", "Water orchid in the empty valley", "beauty of crystal jade", composed of six images. The richness and interpretability of the images drag the pure perceptual expression of love poems into the floating pictures and understandings, and the meaning of words is more prominent. From these words, we can also experience the clour of the symbolic poet's treatment of love.

In the symbolic poetry school, the representative figure is Li Jinfa. His love poem is like Extra Pound's "On a subway station in Paris", "These faces follow from A crowd of insects emerged, artistic conception: dark tone and sad beauty." (7) This moment is too different from the previous Crescent School. Li Jinfa's "Questions and Answers", "The Voice of Association Cry", "Abandoned Women" and other poems are mostly full of deep, meaningfulness and dampness, such as a song "The Running Woman" Before sending the criticism to my two eyes, I cut off all the evil sight, the rapids of blood, the slumber of dead bones...", etc, a symbol of the modern spirit can be seen. Li's rest Love poems such as "In the Ashes of Dying Death", "Love and Hate", "Cuts Spring Sorrow", "Lonely Sitting and Listening to Music", you can know the artistic conception from the poems

New Moon School of Poetry

If it is said that the New Moon School of Poetry captures the poetic freedom of spirituality from pure poetry, the love of the Poetry School of Symbolism shows more grasp of "freedom" and ease of release from the language aspect. The love between the two schools is romantic or sentimental, and the freedom of humanism is still the grasp of love poetry at this time, and it is also the unique internal cause of literature since the May Fourth Movement. In addition, in the literary world of the 1920s, Feng Zhi's love Narrative poems, Bing Xin's love poems, not only in style, but also in style. In the 1930s, internal and external contradictions accelerated rapidly in China, and the powerful social reality made the poetry emerge in the interests of the people as the soil. Realism is the leading, urgent need of the times, and the mainstream literature that leads the horn of reality. However, the five or four traditions of sexual freedom make some writers who are purely poets still obsessed with expressing the exploration and pursuit of individual inner emotions, and obsessed with enriching the language Smart and free. New Moon School and representative figures of the later symbolic poetry school such as Sun Dayu, Ye Gongchao, Lin Weiyin and others are among them.

In the early 1930s in China, modernists represented by Dai Wangshu and Shi Zhecun emerged in the poetry world. Modern and deep poets are also more inheriting the tradition of "pure poetry", seeking psychological beauty of language and artistic conception, and portraying the soul through psychedelic images. Among them, the love poems of Yujian poet Dai Wangshu are the most famous. As a leader of modern poetry, his love poems are dedicated to the perception and taste of feelings and emotions, and to write the inner language through the truth of imagination. Written in 1927, the famous work "Rain Roll" expresses his emotional characteristics and artistic style very well. This poem is generally recognized as a lyric poem, not a love poem. The author believes that if Yu is supported by the feelings of love in reality, the subtle hesitant smell of cloves will not flow into the author's pen. She is hesitating in this silent rain roll, /holding an oiled paper umbrella/ Just like me, /like me/saying silently, /indifferent, desolate, and shameless. She quietly approached/ approached, and then cast a/he looked like a sigh, /she drifted by/like a dream,/like a dream, sad and confused," (8) her figure, her steps, her color, Her Taxi and sorrowful accounts are like dreams and clouds, which are beyond sight, just like the dreams and glands in love, revealing ideal longing and indecipherable loss, euphoria and fragility, such a faint fragility and sorrow. Rippling with Li Shangyin's traditional Chinese poems of late Tang Dynasty, "The bananas do not show the lilac knot, and the spring breeze is in the same direction." Other love poems such as "Quiet Night"; My heart is open to worry and worry. "Sit in the night": Yingying across the autumn water. / My dear Ah Lee! Do you also remember? "Under the Sunset"; I am alone and wandering in love; /In this lonely heart, I am/ The sorrow disappears and the joy disappears."(9) It also shows the poet's expression of personal sadness.

But with such light emotions and rhyme, although poets also use emotional images to grasp the obscurity of poetry rhyme, they sublimate and strangeness that symbolized the poetry school not long ago. It is worth mentioning that Xia Zhilin, the influential poet at the time. He was originally a poet of the Crescent School, and later came under the modernist school, "promoting Chinese new poetry from early romanticism through symbolism to Chinese-style modernism."(10). He is also a translator with profound cultivation and knowledge. The love in his writings is often linked with philosophical thinking about time, life, and life, forming a unique philosophical love poem. . In the 1930s, there was also a famous poet who wrote emotions in fluent, straightforward and individualized language: Mr. He Qifang. In his collection of poems "Prophecy", a large part of love poems are included. Poems such as "Prophecy", "Blessing", "Seasons Disease", "Footsteps", "Summer Night", and "Sigh" are among the best. "Prophecy": This heartbeat day has finally come! /Heh, your gradual footsteps like the breath of the night,...Heh, you finally came

silently as the prophecy said/Are you leaving speechlessly, (11) the young god has a frank romantic wind, but also through the gentle and careful female tenderness. It can be seen from this period that if the love poems of the 1920s still have a distinctly individualistic sentiment, the love songs of the 1930s have transformed into a poetic characteristic that even no longer expresses the sorrows of gonorrhea.

On the other hand, from the perspective of the artistic exploration of poetry, the Chinese new poets have experienced the rebellion of the May Fourth Movement, and the scattered Chinese classical aesthetics gradually surfaced and influenced their poetry creation in a subtle way. What's hard to do is that they embody the literary works consciously inherited from the essence of tradition. From the perspective of poetry's system, metric, symbolism, and imagery techniques, although the "carnivalization" of love created a large number of slowly warming "stars" in the 1920s, it was die. With the promotion of poets in the lower thirties, the artistic path of love poems became more and more mature. It can be said that while the "freedom" of post-manga is transforming to the reality of the times, it is also advancing all the way to the "reality".

Starting in the late 1930s, national peril and resistance to aggression became the theme of all Chinese people, and poets were no exception. As Pu Feng said: "After September 1st, everything has become sharper, and you will no longer be allowed to hurt the spring and autumn or make childhood memories. To be fragrant, to be rhythmic... Obviously there is only one way to die. Nowadays, the only way is "Realism" is a reflection of the great era and his trends." (12) That's poems highlighting reality and combat have become popular in China. However, as long as poetry exists and human nature exists, there is no shortage of probing love. As a leading poet in the 1940s, Ai Qing integrates the perception and experience of family and love into the land of the country and the nation with his post-wolffish poetic style, realistic poetic sentiment and modernist characteristics. A long narrative poem "Torch" leads love to a vast society. Look for love and the power of life in the bright team at night. At the same time, there are also the July Poetry School and the Nine Leaf Poetry School that insist on combining lyricism with reality. They insist on being in reality. , Searching for beauty in the struggle, praising justice, eternity, and ideals. Mu Dan's "Eight Poems", a leader of the Nine Leaf School of Poetry, combines the love between men and women with the reality of survival, and shows the growth of individual life in contradictions and turmoil. Firmly believe in the freedom and beauty of love, and believe that love will return to Zijing's eternity. In the context of Media's high passion, the upright hope is that this period is the noble character of people, bringing Huaqianyuexia to the whole nation Meteorology is the unique style of one of the few love poems of this period.

From the 1950s to the Cultural Revolution, under the rule of ideology, political lyric poetry became the mainstream of poetry. The love poems of a small number of outstanding writers are often described as songbeards. The vassal of the new-born words, the free expression of personal emotions disappeared. For example, Guo Xiaochuan's "The Hymn of Bai Xue). "Deep Valley". "Severe Love" and other long poems. The love life of the minority ethnic group recorded by Wen Jie In the chapters, the powerful exploration of forms and themes can't hide the truth about human nature, love, true feelings, and individuality Begging pale. This is the overall situation of an era and cannot be attributed to the individual. However, on the other side of the Strait, due to the political division, a unique path of localized poetry was opened up on the land of Taiwan. In the early 1950s, Zheng Chouyu, Yang Lingye, Yu Guangzhong and a group of poets gathered under the Taiwan Modern Poetry School, forming a wide range of modernist litterateur.

Conclusion

Modernist litterateur love poems inherited Chinese classical culture and were deeply influenced by Western symbolism and modernist trends of thought. They insisted on their freedom in a relatively loose context. Such as Yu Guangzhong's "Red. As can be seen from the exhibition history of the development of modern Chinese love poems, the love poems that are representative of individuality and temperament are not so much the difference in the theme and characteristics of love and the mediocre colour, it is better to pay attention to the Chinese poems that they nurtured. The pursuit of individual freedom. From the very beginning, the entire "Confucius" and the rebellion against classical culture, the May Fourth literature brought the true humanistic concept of modern poetry, and the practice directly produced by the focus on self-expression is full of personal touch.

This is also a novel feature of Chinese modern poetry in thousands of years of culture. The relationship and contradiction between the exile of the self and the aesthetic conception of the poetry made the rising poets consciously pursue the free path of love poetry rationality. Literati who possessed both traditional classical aesthetics and European and American cultural features developed high-quality "flesh" and "skin" in love poems. In a sense, it is not only an exploration of traditional aesthetic culture in the modern context, but also a return to inherit and carry forward, and it is also the persistence and confidence that the humanistic free subject has become the unique deep quality of modern love poems. The symbolism, realistic themes, and other references to foreign poems express the pioneering vision of the poets and the courage and power to connect with the world. This kind of self-

consciousness is the real behind poetry. A symbol of freedom in the study of modern and contemporary literature. Subdivided on this basis, the theme of love implies the exploration and inquiry of life, reality, and truth. Different life backgrounds and temperaments make Chinese love poetry separate ideal romanticism and sentimental sentimentalism.

However, since the end of the 1930s, due to the unavoidable contradiction between individual freedom and the freedom of the social state, the poet's choice made the love poems belonging to free space gradually quiet under the golden iron horse. The re-emergence of love poems will come to the rise of contemporary Chinese thoughts in the late 1970s. The fate of love poems is closely related to the times in the course of history, but it will never prevent the freedom of romance from moving forward. As a modern Chinese love poetry during the creation period of a long modernization road, it has achieved the Yanyin of an era and the microcosm of a generation of youth. Even a few hundred years later, it will win a surprise.

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