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## STUDY ON THE EVOLUTION OF CHINESE REMINISCENCE POETRY IN ANCIENT AND MODERN TIMES

**Abstract.** As a literary creation method, reminiscence is often encountered in Chinese and foreign literary works. In the West, there is the theory of "poetic reminiscence", however, the theoretical construction of Chinese reminiscence poetics has not been formed yet. The reason is that the current academic world does not treat reminiscence poetry as a type of poetry. As a matter of fact, Chinese recall poetry has always existed, and it has been spbud since the time of "The Book of Songs". However, it was not until the Two Jin Dynasties that really formed the poems with the theme of reminiscence. In the Tang and Song dynasties, it was further expanded, which was reflected in the breakthrough of the reminiscence mode of the past and present, and appearance of the emergence of poems with whole reminiscence, at the same time, the suppoter of it expand itself from the poet to the "Ci."In the modern period of Ming and Qing Dynasties, the emotional expression of reminiscence poetry has changed from sadness to broadness, which has continued to the present and contemporary times, only the traditional contrast mode of past and present has been replaced by narrative reminiscence. Based on the evolution of Chinese reminiscence poetry and the theory of western reminiscence poetics, it can be seen that the reminiscence poetry starts from a real thing we have seen, which gives rise to the reminiscence, then the poet expresses emotions in the traditional mode of past and present, joy and sorrow. Besides, there are also reminiscences of the whole content, mainly with image and narrative recall.

**Keywords:** Chinese Reminiscence Poetry; Evolution in Ancient and Modern Times; Past and Present; Joy and sorrow.

### Introduction

"Reminiscence" is a common subject in Chinese and other countries' literature. There is a relatively systematic theory about reminiscence literature in Western countries, as in China, using of reminiscence is a method of creation or a lyrical way, without a theoretical summary of it. Therefore, in chinese academic world, there are often the study of chinese litterature with the use of western reminiscence theory, and also the study of chinese ancient poetry and modern and contemporary novel. However, the evolution of Chinese reminiscence poem in ancient and modern times, has no systematic document arrangement, which is exactly the fondation of summary in aesthetics theory of Chinese reminiscence literature.

### Materials and research methods

Article uses materials from ancient and modern Chinese poetry collections, literary works, historical documents, and critical analyses.

For a study on the evolution of Chinese reminiscence poetry, following research methods were used:

1. Literature Review: A comprehensive review of scholarly articles, books, and related literature on the topic to provide a theoretical framework and contextual understanding.
2. Textual Analysis: In-depth examination of selected poems, focusing on themes, language, structure, imagery, and historical context.
3. Comparative Analysis: Comparison of ancient and modern Chinese reminiscence poetry,

highlighting similarities, differences, and changes over time.

4. Historical Research: Investigation of historical events, cultural shifts, and societal influences that may have impacted the evolution of Chinese reminiscence poetry.

### Analysis

#### 1. The conception and the category of the reminiscence poetry

There are ancient memorizing poetry/historical poetry/mourning poetry for the death, which are famous and common in Chinese traditional poem theme and which put the reminiscence as an important psychological process in the literary creation. So could these all be seen as the reminiscence poetry? Does the reminiscence exist as a type of poetry? The theorist of philosophy/aesthetics and psychology in Western country have described the "reminiscence", which means "the reminiscence" itself has a conception. In many theoretical interpretation, the most relevant expression of poetic study is the one of the opinion of Heidegger:

Reminiscing, this charming girl of heaven and earth, the bride of Zeus, became the mother of nine Muses after Nine Nights. Drama, music, dance, poetry are all conceived by the goddess of reminiscence. Obviously, this is by no means the psychologically proven ability to hold the past firmly in the surface. Reminiscence is to look back and to think about things that have been thought about. But as the mother of the muse, "reminiscence" is not just thinking about anything that can be thought, but the aggregation of thinking of that which everywhere demands first thinking.....

So, is the Chinese epic of historical nostalgia a poetry of reminiscence according to Heidegger's theory? The analysis is as followed: what evokes the nostalgia of history is precisely "what is present and what is already present". But this is only a common method used in literary creation named synecdoche, that is, from parts to the whole. This part can be a monument, and then the historical whole is conceived from the monument. So purely from Heidegger's theory, the epic of nostalgia belongs to the reminiscence poetry. Even so, the problem is often not so simple, because there are many theories of Western reminiscence poetry, examining them with other theories leads to different conclusions.

The German Receptional Aesthete Jaus said: "Reminiscence refers to the connotation of an experience, which requires something that has already been seen, and a distance that has been experienced between the initial but lost perception and the subsequent re-recognition." If, from the point of view of accepting aesthetics, what evokes reminiscence must be "something that has already been seen", then the epic of nostalgia is naturally excluded from the scope of reminiscence poetry. Result from the thing that triggers the history of nostalgia is obviously not something that the poet has already seen, and it has exactly not been seen, it is even less likely to have "lost perception" of the thing.

In this way, is China's mourning poetry a reminiscence poetry? Zhou Mingchu said: "'Mourning the death' is not a specific term for mourning a wife, it can be used for both mourning a wife and a husband. Of course, this does not mean that we can expand infinitely and call the mourning of the dead 'mourning'. 'Mourning' should still have a specific meaning, referring to the mutual mourning between husband and wife. Therefore, only poetry (Ci ) in which the husband mourns his wife or the wife mourns the husband can we call it 'mourning poems'.

There is a famous mourning poem of Su Shi: "A Dream, to the Tune of Chiangch'entse" (Ten years have we been parted: The living and the dead) and Pan Yue's mourning poem. The first part of this Ci was first written from "feel the present", "There is no place to talk about desolation in a lonely grave for thousands of miles", which also expresses the poet's feeling of loneliness at that time, which gave rise to a series of imaginations such as "Even if we meet each other, we should not know each other", especially the second part "Dreaming at night and suddenly returning to the Native", this is to write mourning in the way of remembering dreams, and it is also not a reminiscence. Therefore, the content of Chinese mourning poems is essentially imagination rather

than reminiscence. The reason for this phenomenon is that it is the loneliness at that time that arouses the poet's emotion, but we tend to mistake that the husband's dead wife or wife's dead husband give rise to the poet's memories. It is no longer a real thing, but the western poetics of reminiscence emphasizes that material objects cause memories, which is the theoretical root of the reason why mourning poems cannot be regarded as reminiscence poems.

All the poems related to reminiscence, such as remembering dreams, reminiscing about ancient times, chanting history, and mourning the death, are all excluded from the scope of reminiscence poetry. What is the theoretical connotation of reminiscence poetry itself?

Stephen Owen, a sinologist who studies classical Chinese literature, as a Western scholar, whose views are consistent with the Western view of the aesthetics of reminiscence. The first is that what gives rise to the reminiscence must be a real thing. At the same time, we should also realize that this real thing itself must have the essence of "what is present and what is already present", "the past of the already present"; Secondly, the object of this past must be the poet's "already seen things", the so-called monument, which can make people recall the past, think of its original complete scene, and at the same time is often obscured throughout the poem. One of the two criteria is indispensable, thus we can determine whether a poem is a reminiscence poem. Of course, the connotation and characteristics of Chinese reminiscence poetry are naturally not summarized by the above two articles, which requires us to summarize the aesthetic connotation of Chinese reminiscence poetry from its ancient and modern evolution.

## **2. Overview of the development of reminiscence poetry in ancient times**

### **2.1 Pre-Qin, Han and Wei dynasty: the germination of reminiscence poetry**

In the early stage of Chinese poetry, reminiscence was not the main artistic expression. Reminiscent verse established the two main patterns of later reminiscent poetry: the contrast of scenes from the past to the present and from the past to the present.

This contrast between the past and the present, and between happiness and sorrow, should be the genetic basis for the creation of Chinese memoir poetry, and its origin should be from the Book of Songs. But from the pre-Qin dynasty to the two Han dynasties, the reminiscence poem was not formed. None of the Feng Ya Song in the "Book of Songs" is dedicated to writing memories, the two Han Lefu poems reflect real life, and the Han Dynasty literati five-word poems express the sorrow of no-achievement in life. This is precisely where Western Sinologists criticize Chinese memoir literature, as Stephen Owen says: "Perhaps the most common, yet most tedious, practice is to use the past as a 'reference' for today. The great historian Sima Qian of the Han Dynasty was adept at this ..... is nothing more than utilitarianism in the guise of history: the so-called past is merely a pile of examples, collected together so that the reader can draw inspiration from them and figure out what is most beneficial to do today." Obviously, this kind of reminiscence does not continue the tradition of "the past is my past", mainly because it does not have an aesthetic aftertaste and is not literary enough.

### **2.2 Two Jins: The formation of reminiscence poetry**

The formative period of Chinese reminiscence poetry was Two Jin Dynasty, because poetry with the theme of reminiscence appeared at this time, such as "cherish and remember you" written by the famous writer Fu Xuan (217-278) of the western Jin Dynasty:

I cherish the time we spend together and not be apart, and now you and I are broke totally like the rain and cloud disappear. In the past, you and I were at peace and know each other, and now you and I are like the fallen leaves. In the past, you and I have no debt in the money, and now you and I are like the extinct star and the light far gone.

It's so obvious that this poetry use the sentence like "I used to be" in "CaiWei" from the tone of the poem to the content mode. But the main purpose of this poem is to recall, and tell the sorrow of abandoned women in a representative style. This kind of poetry with the theme of memory

appeared more often in the Two Jin Dynasties, and the famous one "Miscellaneous Poems" No. 5 by Tao Yuanming (365-427) is Eastern Jin Dynasty:

### **2.3 Tang and Song dynasty: The Expansion of Reminiscence Poetry**

The decline of the Tang Dynasty from its heyday made poets who experienced the An-Shi Rebellion particularly nostalgic for the scenes of the flourishing Tang Dynasty. The prosperous city of Chang'an, despite the war, still existed, and in a sense became a souvenir of the High Tang dynasty. It triggered the collective memories of the Tang Dynasty at that time, so "memory" became the main content of poetry creation in this period. This new paradigm of reminiscence was not created by Li Bai, who began to recall throughout in "Liuyelang Presents Xin Judge" in the first year of Tangsu Zongqianyuan (758), that is, the third year of the Anshi Rebellion, the poem reads, "In the old days, in Chang'an, when I was drunk with flowers and willows, five lords and seven noblemen drank together. I was in Chang'an, drunk with flowers and willows. I was a young man, and the golden whip was on my horse. The essays were dedicated to the Palace of the Qilin, and the songs and dances were left in the tortoiseshell banquet." The poet recalls his life in Chang'an, but he does not write about his current life in exile in Yelang, so he does not compare the past with the present. Like what Jauss says: "Aesthetic activity creates in memory the ultimate goal aimed at bringing the imperfect world to perfection and eternity."

One of the pioneering aspects of Tang Dynasty memoir poetry is the expansion of literary style. With the rise of the lyric genre in the Middle Tang Dynasty, the theme of expressing memories was also extended to the lyric genre. Bai Juyi's "Remembering Jiangnan": "Jiangnan is good, and the scenery is old. The sun rises over the river and the flowers are red as fire; the water in spring is as green as blue. How can I not remember Jiangnan?" "Remembering Jiangnan, I remember Hangzhou the most. Looking for laurels in the moon in the mountain temple, watching the tide on the pillow in the county pavilion. When will I revisit?" This is like the "reminiscence of Chang'an" in the lyric, which is also reminiscent throughout, without the contrast between the past and the present, recalling a perfect Jiangnan. However, in the late Tang and Five Dynasties, when the five-generation Ci has matured, the contrast between the past and the present reappeared in the lyric style, the most representative one being Li Yu's "Yu Beauty - When will the spring flowers and autumn moon come to an end? "Among them, "the carved fence jade masonry is still there, but red paint has changed", and the "carved fence jade masonry" recalled the motherland, but time has passed, and now it is a matter of things and people, and the lament is overflowing.

Mr. Tang Guizhang, in his "On the Composition of Words," summarized the ancient style of composing two-piece words, the fourth of which is "the upper piece is about the past and the lower piece is about the present" (China Journal, No. 1, January 1943), the upper piece is about memory, and the lower piece is about the contrast between the past and the present, which is the traditional mode of composing memory poems and is continued in the word style.

### **2.4 Modern Ming and Qing dynasties: emotional transformations in reminiscence poetry**

Recall poetry developed into the modern Ming and Qing dynasties, and there was no change in terms of creative mode, but it had obviously changed in the expression of emotions. In the past, the contrast mode of past joy and present sorrow is to highlight the pathos of memory, even if the whole text is written about memories, its deep emotions are also sustenance of sorrow. But after the Ming Dynasty, with the development of the urban economy and the growth of the citizen class, the literary trend that pays attention to self has changed the sad expression of the traditional reminiscence poetry, highlighting the broad life experience of in the contrast between the past and the present, which is a change caused by the development of the zeitgeist.

Mr. Zhang Peiheng pointed out in the article "Literature and Philosophy of the Ming Dynasty": "It was not until the middle of the Ming Dynasty that literature began to recover. As its representatives, in the north are Li Mengyang and others, in the south there are Tang Yin and others... Li Mengyang's contribution is mainly in literary theory, and Tang Yin's contribution to

literature is mainly in poetry creation. So let's take a look at the fourth of Tang Yin's reminiscence poem "Manxing":

When i was alone,i think about my childhood, i care himself as pitiful. Du theater,pear flower, snow on the cup, Baling, flower and grass,smoke in dream. Two sleeves of golden tears in the future, three white bones in 3 lives. The old queen thought that i should not regret it, and dressed like a beggar in front of the gate. (The Complete Works of the Six Gentlemen, Volume 2)

Tang Yin recalled the scene of his youth by himself, when Emperor Xiaozong Hongzhi was imprisoned in the twelfth year of his reign (1499) because of his involvement in the Cheng Min Political Science and Technology case, and had the crime of "cheat for the achievement" ("Records of Ming Xiaozong"), and then although he atoned for his sins but his future was ruined. Thinking back to this, Tang Yin couldn't help but cry, but he finally detached himself from this pathos, thinking of that even the situation of "dressed like a beggar in front of the gate" after growing old in the future, he "should not regret" the things of that year, and has a vast state of life. The characteristic of this reminiscence poetry is that the poet does not recall a perfect world, but an unbearable past.The ending does not have the pathos of traditional reminiscence poetry, which can be said to break the rules of former one.

### **3. New changes in modern and contemporary reminiscence poetry**

Chinese reminiscence poetry has undergone new changes in modern and contemporary times. Not only in the change of poetry rhyme to the vernacular, but also in the ancient, people emphasis on expressing their feelings, paying attention to the meaning out of the rhyme, and turning into narrative reminiscence poetry. It is represented by Ai Qing's "Dayan River - My Babysitter", the third verse of the poetry: "Dayan River, today I see snow that reminds me of you: your grave covered with grass crushed by snow, the dead eaves of your closed former home, your pawned square garden, the mossy stone chair in front of your door, the Dayan River, today I see snow that reminds me of you." This verse tells us that the poet recalled the Dayan River by snow. Although the poet recalled his dead relatives, one thing different from ancient mourning poems is that it is the real thing that triggers reminiscence - snow, so this is a typical reminiscence poetry. Most content of the poetry is about remembering how the Dayan River nurtured the poet's growth and the final departure of the Dayan River. The last part of the poetry is written about the present: "Dayan River, today, your son is in prison, writing a hymn presented to you, presenting you with a purple soul under the loess..." With the mode of "the upper piece is about the past and the lower piece is about the present", the last of emotion nevertheless is not a sorrow but a expression of the sublime praise. It can be seen that the reminiscence of the whole poem are expressed in a narrative tone, which talks about the upbringing of the poet by the Dayan River, the poet's return to his biological parents' house when he grows up, the later life of the Dayan River, and the subsequent intercourse between the Dayan River and the poet, etc. Therefore people ignore that this is a reminiscence poetry.

One of the reasons for this new change should be the use of new poetic styles, which can infinitely expand the poet's reminiscence space, cannot be done by traditional poetry styles. Another reason is the reflection wave of exploration of new poetry in the thirties of the twentieth century. Xu Zhimo quoted other people's opinion in the preface to the inaugural issue of Poetry Magazine on January 20, 1931: "There are already concerns about the disappearance of the identity of Chinese literature. They said, 'Although your attempt is not uninteresting, and there may be something decent according to the standards you have set for yourselves. But do you not think that if you continue like this, it will be somewhere similar to foreign literature, this will not it be far from a little spirit of your own family property?' This shows that the literary world at that time had a view on the relationship between the total break of new poetry and traditional classical poetry. Ai Qing was not a crescent school, nor did he belong to the creation society, he was a free realist writer. The traditional Chinese realist creation method is narrative, so Ai Qing was more influenced by ancient narrative literature.

### Results

A reflection wave has been lifted in the study world nowadays to the Western literary theory. Mr. Zhang Jiang believes in his article "Forced Hermeneutics" that the fundamental flaw of contemporary Western literary theory is to deviate from the textual discourse, with the interpretation of the text and literature in line with the subjective intention and conclusion of the theorist. One of the characteristics of which is to forcibly transplant the theories of other disciplines outside the field of literature into the literary theory field, and causing the quotation theory to deviate from literature. This view is insightful. There are many views on the poetic interpretation of "reminiscence" in Western literary theory, but this is obviously not in line with the actual situation of literary creation and should be rejected, including Freud's statement that any creative intention of a writer can be attributed to distant childhood. However, we should also see that some Western literary theories do have reasonable places in interpreting Chinese reminiscence poetry. Mr. Wang Yichuan proposed that the Chinese "poetry tells the emotion" and the Western "poetry tells the reminiscence" are interlinked, because the original meaning of "emotion" is to stop which in heart or hide in the heart, that is, memory or reminiscence. Although the point of view is put forward by one person, the truth still makes sense. Reminiscence is indeed common not only in the West, but also in Chinese literature. But in the case of one poetic type, the theoretical construction must be a summary based on the development and evolution of Chinese poetry.

### Conclusion

From the above basic pectionation of the evolution of Chinese reminiscence poetry in ancient and modern times, it is first characterized by the emotional expression mode of the past and the present, and the joy and sorrow, which is an aesthetic expression of intuitive experience, so it has a universal phenomenon; Secondly, the whole text which recalls and expresses the vast life experience and sustenance for the future is a variant of Chinese reminiscence poetry. Because this kind of expression is more personalized, so it is not mainstream; Finally, the imagery reminiscence of traditional classical poetry evolved into modern and contemporary narrative memories. Reminiscence poetry slowly became popular and colloquial to lose its identity, and slowly disappeared in the trend of contemporary obscure poetry.

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**ЕЖЕЛГІ ЖӘНЕ ҚАЗІРГІ КЕЗДЕГІ ҚЫТАЙ РЕМИНИСЦЕНТТІ  
ПОЭЗИЯСЫНЫҢ ЭВОЛЮЦИЯСЫН ЗЕРТТЕУ**

**Аңдатпа.** Әдеби шығармашылық әдісі ретінде реминисценция қытай және шетел әдеби шығармаларында жиі кездеседі. Батыста «поэтикалық реминисценция» теориясы бар, алайда қытайлық реминисценция поэтикасының теориялық құрылысы әлі қалыптасқан жоқ. Себебі, қазіргі академиялық әлем реминисценция поэзиясын поэзияның бір түрі ретінде қарастырмайды. Шындығында, қытайдың еске түсіретін поэзиясы әрқашан болған және ол «Ән кітабы» дәуірінен бері таралып келеді. Дегенмен, тек екі Цзинь әулетінде еске түсіру тақырыбы бар өлеңдер шынымен қалыптасты. Таң және Сун әулеттерінде ол одан әрі кеңейді, бұл өткен мен бүгінгіні еске түсіру режимінің серпілісінен және тұтас еске түсіретін өлеңдердің пайда болуымен көрініс тапты, сонымен бірге оны қолдаушы кеңейді. ақыннан «Ци» дәуіріне дейін. Мин және Цин әулеттерінің қазіргі кезеңінде реминисценция поэзиясының эмоционалды көрінісі мұңдылықтан кеңдікке өзгерді, ол қазіргі және қазіргі заманға дейін жалғасты, тек өткендегі дәстүрлі контраст режимі ғана. презентация әңгімелік реминисценциямен ауыстырылды. Қытай реминисценция поэзиясының эволюциясы мен батыстық реминисценция поэтикасының теориясына сүйене отырып, реминисценция поэзиясы біз көрген нақты нәрседен басталып, реминисценцияны тудыратыны, содан кейін ақынның эмоцияны дәстүрлі күйде білдіретінін көруге болады. өткен мен бүгін, қуаныш пен қайғы. Сонымен қатар, жалпы мазмұнды еске түсіру, негізінен бейнелеу және баяндау арқылы еске түсіру.

**Кілт сөздер:** Қытай реминисценция поэзиясы, Ежелгі және қазіргі замандағы эволюция, өткен мен бүгін, қуаныш пен қайғы.

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## **ИЗУЧЕНИЕ ЭВОЛЮЦИИ ДРЕВНЕЙ И СОВРЕМЕННОЙ КИТАЙСКОЙ РЕМИНИСЦЕНТНОЙ ПОЭЗИИ**

**Аннотация.** Как метод литературного творчества воспоминания часто встречаются в китайских и зарубежных литературных произведениях. На Западе существует теория «поэтической реминисценции», однако теоретическая конструкция китайской реминисцентной поэтики еще не сформирована. Причина в том, что современный академический мир не рассматривает поэзию воспоминаний как разновидность поэзии. На самом деле китайская поэзия воспоминаний существовала всегда и возникла со времен «Книги песен». Однако только во времена двух династий Цзинь по-настоящему сформировались стихи на тему воспоминаний. В династиях Тан и Сун оно еще более расширилось, что отразилось в прорыве режима воспоминаний о прошлом и настоящем и появлении стихов с целостными воспоминаниями, в то же время его сторонник расширился. от поэта к «Ци». настоящее было заменено повествовательными воспоминаниями. Основываясь на эволюции китайской поэзии-воспоминаний и теории западной поэтики-реминисценции, можно увидеть, что поэзия-воспоминание начинается с реальной вещи, которую мы видели, что порождает воспоминания, затем поэт выражает эмоции традиционным способом прошлое и настоящее, радость и горе. Кроме того, имеются и реминисценции всего содержания, преимущественно образные и повествовательные.

**Ключевые слова:** китайская поэзия-воспоминание, эволюция в древности и в наше время, прошлое и настоящее, радость и печаль.

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