

Analysis of the thought and art of Bai Juyi's "Song of Long Hatred"

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Abstract: The idea of the song of long hatred is mainly based on the "resentment and indignation, anger and sinking" in the song of long hatred, and is formed by describing the background of the era and the social reality in which the poet lives. The content of his poems profoundly reflects the tragic marriage, the miserable fate of weak women, the sadness of the people's voices, and the spiritual depression and suffering suffered by the working people at that time. This paper discusses Bai Juyi's artistic thought and main views of "Song of Long Hatred" from four aspects: first, "grievances"; The second is "irony blending, mournful twists and turns", compared with most of Bai Juyi's realist works, his masterpiece "Song of Long Hatred" deviates from history in a sense; Third, the focus of its creation is the love tragedy of Li and Yang, with "love" as the theme of creation, and its meaning also belongs to sentimental "amorous poetry"; Fourth, from a historical point of view, it changes with the times, with the author, and with the situation of the poem.

Key words: "Song Of Long Hatred"; Bai Juyi; Love Tragedy; Ideological Connotation; Artistic Features

1. Introduction

As a representative poet of ancient realism in China, Bai Juyi's poems are rich in content, different forms, and clear in language, especially the long narrative poem "Song of Long Hatred" as a representative work. In "Song of Long Hatred", it describes the social reality of the Anshi Rebellion caused by the monarch Tang Xuanzong's addiction to alcohol and the abandonment of the government, and also highlights the poignant and pathetic love story of Tang Xuanzong and Yang Yuhuan. For the description and expression of the theme of "Song of Long Hatred", there are mainly three types of views: irony, double theme and love. The theory of irony is a satire and criticism of the absurd and extravagant court life of the Tang rulers; The theory of love can be said to be a kind of sympathy and admiration for the sincere love of Tang Xuanzong and Yang Yuhuan; The dual theme theory argues that it has ironic criticism and sympathy.

2. An overview of Bai Juyi's life and ideological connotation

"Song of Long Hatred" is a long narrative poem written by Bai Juyi when he was thirty-five years old, and it is his proud work when he was in his prime, showing the author's extremely rich thoughts and feelings. For more than 1,000 years, everyone has different understandings, and some people think that this is a work that praises Li and Yang's love for loyalty and single-mindedness; Although the author classifies it as a "sentimental poem", in the nature of its content, it still belongs to the category of "allegorical poetry". There are also many people who think that in the poem, the front is an allegorical and the back is a praise, and the theme is twofold, or contradictory.

2.1 The historical evolution of Bai Juyi's "Song of Long Hatred".

A little investigation of Bai Juyi's life shows that Bai Juyi is actually a person who was deeply influenced by the ideas of Confucianism, Buddhism, and Taoism, and this thought has specific manifestations in different stages of his life. Here, in order to better narrate, I will roughly divide Bai Juyi's life into the following three stages:

2.1.1 From the seventh year of the Tang calendar to the fifth year of Yuanhe

In the seventh year of the calendar, Bai Juyi was born in a small and medium-sized class of "Shidun Confucianism" bureaucratic family. At the age of 29, he was admitted to the Jinshi, at the age of 30, he was admitted to the Hanlin Academy, and at the age of 35, he was a shining rising star in his career. During this period, he strongly advocated the reform of current politics with a sense of social justice and political initiative as the starting point. In terms of literary improvement and development, he also actively advocated the New Yuefu Movement, and put forward the slogan "articles are written for the time, songs and poems are written for things", for which he also wrote many "radical and straightforward" allegorical poems, such as "Guanjiamai", reflecting the suffering life of the people, such as "Chongfu", "Du Lingsuo" and "The Charcoal Seller" indict the dark officialdom of the same stream and pollution, highlighting the hard life of the common people, or simple or easy to understand or fascinating or exciting, These works all extensively deal with the social injustice of the Tang Dynasty and the hardships and hardships of the people's lives after the Anshi Rebellion.

2.1.2 Yuan and 6 years to Yuan and 11 years

During this period of time, Bai Juyi's life development has also changed greatly. The death of his mother, and his own demotion to Jiangzhou Sima for overstepping his duties, these two huge changes are a huge turning point in life development and thinking, so the poet has also slowly shifted from the great love of "helping the world" to the self-preservation of "being alone", and slowly transformed in the change of his career. Compared with his early years, his enthusiasm for participating in politics began to fade, and he gradually wrote more leisurely and sentimental poems, such as the famous "Pipa Xing".

2.1.3 yuan and 12 years later

During this period, Bai Juyi asked the imperial court to be released, and successively served as the assassin in Zhongzhou, Hangzhou, and Suzhou. He asked about Buddhism, and his interest in a leisurely and quiet life began to sprout, and in his later years, he called himself "Xiangshan Layman" because he lived in Xiangshan. It has completely walked towards the road of leisure, ease and tranquility.

2.2 The composition of Bai Juyi's "Song of Long Hatred".

Bai Juyi uses historical celebrities, myths and legends as materials, and through artistic processing and modification, he wrote a masterpiece called "Song of Long Hatred", which describes a tragic and poignant love tragedy between Tang Xuanzong and Yang Guifei, showing a historical picture of suffering and glory, and telling a moving life story^[1]. At the same time, the author also recreates the real life with his unique artistic techniques, which deeply moves the readers. "Song of Long Hatred" consists of four parts:

The first part: from "The Han Emperor Focuses on Color and Thinks of the Country" to "The King of the Sun Sees Enough" opens the prelude, describing how Tang Xuanzong re-colored and how to seek color before the Anshi Rebellion, and finally got Yang Guifei. After Yang Yuhuan entered the palace, he was deeply favored, relying on the favor he received, the family was rewarded, and his status also rose, while Xuanzong was obsessed with singing and dancing, and lived a debauched and uninhibited life. The first sentence "The Han Emperor is heavy on the country, and Yuyu has been unable to ask for it for many years." He was even more blunt, pointing out that Tang Xuanzong was a lustful monarch, which laid the foundation for Yang Guifei's appearance and favor. In terms of artistic effect, it leads the whole text and lays the foundation for the development of the whole story. The content is repeatedly rendered, especially after Tang Xuanzong got Yang Yuhuan, he indulged in wine, and to a certain extent, it also laid the foundation for the later development of the story.

Part 2: From "Yu Yang Mo Agitated" to "Looking Back at the Blood and Tears and Flow". The Anshi Rebellion led to the tragic ending of Li and Yang's love. "Yu Yang Mo agitated the ground, shocked the neon clothes and feather clothes song" is a continuation of the above, the author at this time turned his pen, using the series of verbs "moving the ground" and "shocking" to imply that the war was about to break out, reflecting the seriousness of the Anshi Rebellion. At this time, the rhythm and style of the whole poem change from soft and tactful to tense and solemn, which is completely different from the cheerful atmosphere in front of it, forming a sharp contrast. In this section, the author depicts the life and death feelings of Xuanzong and Yang Guifei with exquisite brushwork, which can neither be abandoned nor irretrievably reconciled.

Part 3: From "Huang Ai Scattered Wind and Depression" to "The Soul Has Not Come to Dream". Write about Tang Xuanzong's self-blame, guilt and deep thoughts for Yang Guifei after she died. "Huang Ai is scattered and the wind is sluggish, and the cloud stack lingers in the Sword Pavilion. There are few pedestrians under Mount Emei, and the flag is thin without light. These paragraphs highlight the description of the scene, among which "Feng Xiaosuo" is written about the autumn wind, creating a bleak and sentimental scene. In this way, Xuanzong's mood at this time is expressed, and the "lightless" and "thin" present an intertextual effect, rendering a sad and bleak atmosphere, so as to set off the character's state of mind at this moment.

Part 4: From "Linqiong Taoist Hongduke" to the end of the text. The poem records the process of Xuanzong sending people to find the concubine, and after the concubine became an immortal, he asked the Taoist to entrust the token to Xuanzong to show his memories and remembrances of the beautiful love in the past. The permanent parting of Li and Yang and their painful thoughts for each other have brought the tragedy of their love to a new height. When reading the last four lines of this poem, the reader will be deeply touched and then resonate. From love to hate, the more the pursuit and longing for tears are filled, the more tragic the separation becomes, and the more helpless it causes to the human heart, the more delicate the depiction of feelings becomes.

2.3 The status of Bai Juyi's "Song of Long Hatred".

In this long narrative poem, the author uses a combination of conciseness, imagery, narrative, scene writing, and lyricism to make it lyrically present the characteristics of looping and repetitive. Sometimes, the poet will put his thoughts and emotions into the scene, and use the refraction of the scenery to set off the mood of the characters; At the same time, he will capture the scenery and objects around the characters, express his emotions through his feelings, and render them layer by layer, so as to express the indescribable emotions hidden in his heart, which are just right.

3. The background of the creation of "Song of Long Hatred".

3.1 Appropriate social conditions

Bai Juyi was the most famous poet of the Tang Dynasty, second only to Li Bai and Du Fu. In "The Poet's Subject and Object", Zhang Wei divides the poets with unique styles into unique style genres. Different genres, influenced by regions and cultures, have formed different creative styles. For example, Meng Jiao's style strives to be strange, but Bai Juyi is not like this, which means that his poems have a far-reaching and lasting influence. Bai Juyi himself divides his poems into four major types: allegorical poems, sentimental poems, leisure poems, and miscellaneous poems. Of these poems, he valued allegorical poetry the most. The original meaning of the word sarcasm is to persuade the other party in a tactful way, to persuade the other party, which is irony. The ancients thought that this expression was similar to the "Book of Songs", especially Bai Juyi's summary of the biggest feature of "beauty and thorn Xingbi" in the "Nine Books of the Yuan".

3.2 The characteristics of Bai Juyi's "Song of Long Hatred".

"Long hatred" is the theme of the poem, the center of the story, and a fire of the heart deeply rooted in the poem. As for "hate" and why "long hate", the poet does not directly describe and describe it, but uses his poems to present it layer by layer, allowing readers to ponder, taste and experience it by themselves.

The first sentence of this poem: "The Han Emperor re-colored the country", seems ordinary, as if the story began here, because these seven words are the finishing touch of the whole poem, it not only shows the tragic component, but also plays a role in dominating the whole poem, affecting the artistic

effect of the whole poem^[2]。 Then, he used the most simple words to tell how Tang Xuanzong emphasized color and sought color before the Anshi Rebellion, and finally won Yang Guifei "Looking back and smiling, the six palaces have no color". This poem writes that Yang Guifei is good-looking, and she is deeply favored after entering the palace. However, all of this was the fuse of the Anshi Rebellion. The section "Yu Yang Mo Agitated and Broke the Song of Ni Clothes and Feathers" discusses the internal reasons for the "long hatred" and lays the foundation for the development of its story. The author presents the heroes and heroines in the story in a real way: one is the emperor who is heavy on color and light on the country, and the other is a coquettish and pampered concubine. At the same time, it also implies that Tang Xuanzong's addiction to wine will eventually lead to trouble. The whole story is exquisitely conceived and full of practical significance.

3.3 The spiritual characteristics of Bai Juyi's "Song of Long Hatred".

The poet integrates his own thoughts and emotions into the scene, using the landscape to set off the mood of the characters; Capture the scenery and characters around the character, express his feelings through these scenes, and render layer by layer, expressing the unspeakable feelings in his heart to the fullest. When Tang Xuanzong fled to the southwest, there were yellow dust, plank roads, high mountains, dim sun, dim flags, and bleak autumn breezes along the way. The country's great rivers and mountains are beautiful, but in the eyes of Tang Xuanzong, the green mountains and green waters reveal a sad loneliness. The beauty of nature had to be appreciated with a serene state of mind, and he himself did not, which exacerbated his inner anguish. This is to contrast the sadness through the beautiful scenery and further deepen the emotion. The moonlight in the palace, the bells on a rainy night, are all so moving, the poet grasps those ordinary and symbolic things, and makes people fall into a situation of sadness and sorrow, and those voices, voices, voices, words, tones, are all so. All kinds of factors made him write a sense of loneliness in this poem, and every sentence was written very sadly, so reading such a work, I can best understand the poet's helplessness and inner sorrow^[3]。

From the stretching yellow dust to the verdant Shu Mountain, from the palace in the rain to the returning memorial, from day to night, touching things everywhere, people who miss from time to time. It is repeatedly rendered from multiple angles, setting off Xuanzong's painstaking remembrance and pursuit of the concubine. The poet uses this layer-by-layer rendering technique to express his emotions again and again, making the characters' thoughts and emotions more profound, "delicate in texture", and more artistic.

4. Analysis of the artistic characteristics of "Song of Long Hatred".

4.1 Exquisite and unique artistic conception

The artistic charm of this narrative poem lies in its ingenious and unique artistic ideas. Based on historical facts, the author carefully conceived and interpreted the love tragedy of Li and Yang in a magnificent, twists and turns. The word "long hatred" at the end of the article can be said to be the main theme of the poem. The poet first describes Tang Xuanzong's greed for beauty, and then describes Li and

Yang's debauchery and extravagance. This led to the Anshi Rebellion, the tragedy of the fate of the nation, and the tragedy of the love between Li and Yang. They are not only the creators of tragedy, but also the bearer of tragedy. Bai Juyi's artistic ideas make the theme of "Song of Long Hatred" richer, more profound and thought-provoking. It is precisely because of this clue that Tang Xuanzong's infinite nostalgia for Yang Yuhuan after his death is more vivid. In order to highlight the theme of "long hatred", the author is no longer limited to history, but uses rich imagination to fabricate the storyline of the monks looking for the concubine all over the world, and creates the touching story of Yang Yuhuan's rebirth in the fairyland, and the touching story of gifts, which makes the tragic plot change and become more legendary^[4].

4.2 Romantic Artistic Techniques

He brings the story to life with an emotional brushstroke, and it depicts the miracle of love in a romantic style. And put forward the beautiful expectation of "heaven and earth will meet", which makes this love tragedy have strong practical significance and universality, so that it can be pinned between heaven and earth. "Song of Long Hatred" is continued and developed from the "Book of Songs", and has also had a great impact on the legends of the Ming and Qing dynasties.

4.3 The integration of narrative, lyricism and description

"Song of Long Hatred" is a narrative poem, which has a variety of forms of expression such as narrating stories, describing scenes, and expressing emotions, and is good at integrating these three forms together. He described the process from Anshi's rebellion to Xuanzong's escape, to Ma Weipo's forced death of the concubine, and then to the loneliness and sadness of his later years and his longing for Yang Guifei. This scene all reveals the immortal love between Tang Xuanzong and Yang Guifei.

The narration of the author's whole poem is not a pure objectivist narrative, but incorporates the poet's rich and strong thoughts and emotions. He was critical of Tang Xuanzong's absurdity and misappropriation of the country and Yang Yuhuan's pampered and arrogant behavior, and showed strong sympathy and admiration for their love tragedy. The poet may put his thoughts and feelings into the scenery, and set off the character's state of mind at the moment through the scenery; You can also choose things and scenery with certain characteristics, and express your inner world by describing the mood of these things and scenes, or write sadness with music, or write musicality with sadness.

The poem has twists and turns, detailed descriptions, tactful rhythms, interconnected, fluent language, harmonious rhyme, and catchy reading. The poetry is very strong, and there are many good sentences that are widely circulated. In addition, proper detail and meticulousness are also a major feature of this poem. The description of the Anshi Rebellion, a major political event in the poem, is only summarized by "Yu Yang's agitation and breaking the song of the neon clothes and feathers", but does not mention the causes and consequences of the Anshi Rebellion and describe it in detail. After Tang Xuanzong was given Yang Yuhuan to die due to Ma Wei's change, his deep thoughts about her made the poet use a lot of space to describe it in detail and profoundly, so that the writing can highlight the key

points and highlight the theme more through the changes in the emotions of the characters, so as to achieve the role of deepening the theme^[5].

"Song of Long Hatred" is a narrative poem with strong lyrical color, which uses the unique narrative, description and lyrical techniques of classical Chinese poetry to integrate narrative, scene writing and lyricism, forming a looping feature in lyricism. Sometimes, the poet will put his thoughts and emotions into the scene, and use the refraction of the scenery to set off the mood of the characters; Sometimes, he will capture the scenery and characters around the characters, express his emotions through his feelings, and render them layer by layer, showing the indescribable emotions that he has hidden deep in his heart just right. Tang Xuanzong fled to the southwest, along the way is full of yellow dust, plank roads, high mountains, the sun is dim, the flag is dim, the autumn wind is bleak, it is with the sad autumn scenery to set off the poet's sorrow^[6]. In Shu, the mountains and rivers are beautiful, day and night do not forget, the mountains and rivers in Shu are a beautiful scenery, but in the eyes of Tang Xuanzong, the "green" mountains and "blue" water are sad. It is to express sadness through beautiful scenery and further deepen the emotion. In addition, in the poem, the author also uses the artistic technique of romanticism. With the death of Yang Guifei, the story of the chapter should have ended, but the poet's pen transferred their love story to continue to extend, deducing the immortal chapter of unfinished human and ghost love.

4.4 The beauty of language and rhythm

The most noteworthy thing is that this long narrative poem is fluent and graceful in language, gorgeous and beautiful, and neat in structure, with harmonious syllables and vivid images. Coupled with a variety of different rhetorical devices, the language of the poem has a unique charm and appeal. For example, when Yang Yuhuan was selected into the palace, he described his charming and moving appearance, "looking back and smiling, the six palaces have no color", only two lines of poetry vividly express the mood of the characters. In order to enhance the formal beauty of language, the poem also uses a variety of rhetorical devices such as borrowing, metaphor, contrast, duality, and truthfulness.

5. The ingenuity and profundity of the creation of "Song of Long Hatred".

5.1 Reflects Li Yang's deep sympathy for love

In the poem, Bai Juyi's satire on Xuanzong's obsession with women and absurdity and debauchery is very wonderful and profound. In this regard, we can give two examples to get a glimpse of the leopard: one is to use exaggerated brushwork to ruthlessly expose the shamelessness and fornication of the monarch. "The spring night is bitter and the day is short, and the king will not be early from now on." Reading the opening sentences, a picture of court fornication first catches our eyes, Bai Juyi's extremely exaggerated technique contains the historical inevitability of the collapse of the Tang Dynasty. The second is from "the Han Emperor is heavy on color and thinks about the country" to "not reborn male and reborn female". The description reflects an extremely profound historical content. Throughout Chinese history, there have been a few times in which literary works have reflected the abnormal social

phenomenon of "not giving birth to a man but giving birth to a woman" in a patriarchal society: the Qin people believed that the result of giving birth to a boy was a pillar of bones; The Tang believed that giving birth to a boy was like a hundred grasses with no bones left, and that giving birth to a girl was for the promiscuous pleasure of the ruling class. It can be seen from this that the birth of a boy or a girl in Chinese history has never been a personal problem of the people, but an extraordinary choice forced by the harsh social order and vicious forces^[7]. As the dislocation between male and female love becomes stronger, the criticism of unreasonable reality becomes stronger, and the meaning behind it becomes more profound, giving readers more room for imagination and thinking.

5.1.1 Detached from the folk sympathy and nostalgia for Li Yang's love

When it comes to "The Song of Long Hatred", you will be moved by the beautiful sentences in the poem, such as "I wish to be a winged bird in heaven, and I wish to be a branch in the earth." The oath is also like "Gazing at the king with affection, a farewell voice and two slim." "Life and death. For Xuanzong, there are 3,000 beauties in the harem, why do you love Yang Yuhuan? The sentence "natural beauty is difficult to give up, once chosen on the king's side" in the poem may only mean that Xuanzong's love for Yuhuan stays at the level of beauty.

Morality, ethics and thoughts and feelings have actually become the two key points around which Bai Juyi's life and literary creation revolve. Starting from Bai Juyi's family and life worldview, this paper deeply examines Bai Juyi's ideological structure in the two worlds of Shijin and feelings. Of course, this is only one aspect of Bai Juyi's moral and emotional predicament, on the other hand, he often contradicts and even opposes each other in the worldview of morality and emotion: Bai Juyi accepts the nourishment and edification of traditional Chinese culture, but leaves the world with the impression of "ambition and benevolence". He advocated actively joining the WTO, making meritorious contributions, and doing something for the common people of the world, but when he was squeezed out and suppressed by the feudal bureaucracy, "the world will not be open from now on" and he wisely protected himself; He deliberately transcended the shackles of the world and pursued freedom and happiness, but in the face of the feudal system of etiquette and religion, he "changed his old heart" and surrendered^[8]. Bai Juyi is multi-faceted, he said when he saw the charcoal seller in the south of Chang'an City, "The poor body is single, and the heart is worried about the cold weather." It is abrupt, and the "long hatred of spring is nowhere to be found, and I don't know how to turn here" sung in the grass hall of the Lushan Flower Path, which is quiet and free. The pain that Bai Juyi encountered in his life was the pain encountered by a great ancient Chinese intellectual, and this pain was noble, happy, and inevitable. Bai Juyi's historical limitation lies in his failure to see the dialectical laws of the identity of contradictions, the nature of struggle, the position of confrontation in contradictions, and the mutual transformation of contradictions, but this does not hinder Bai Juyi's historical achievements in reading, being a person, and literary creation, as well as his historical position in the history of Chinese literature.

5.1.2 Infiltrate Bai Juyi's strong thoughts and feelings and rich imagination

In "Song of Long Hatred", I think the most unique and skillful artistic technique that can distinguish it from other works - the correspondence between fiction and reality. After describing the tragic death of the concubine in front of Ma Weipo and the empty and deserted place of laughter in the past, Bai Juyi did not blindly express how Tang Xuanzong felt heartache about it, but turned his pen in the later text, "In order to feel the king's thoughts, he taught the monks to look diligently." Tang Xuanzong came to the illusion and saw the concubine with "snow-skinned flowers and uneven appearance" again, or the same appearance as in his memory, and the concubine in the fantasy world had already missed Xuanzong to the bone, "Yurong is lonely and tears are dry, and pear blossoms bring rain in spring." However, even in the fantasy world, it can only have a short-term beauty, and after a long farewell, the sound is slim, so the old things will be talked about affectionately, and the words will be sworn to separate, and the world will be separated from hatred. This affectionate expectation and tragic parting suddenly added a lot of tragedy to the story.

The reunion in the fantasy world is thrilling, but the joyful reunion is not real. It's not so much an illusion, it's more like what Xuanzong thinks, even if I can meet the concubine again, show her my affection, leave this love as deep as the sea, and make this vow that spans life and death, it can be regarded as a wish^[9]. However, even if it is a brief encounter, it can only exist in fantasy, and then looking back on this present world that I can't bear to look at directly, the pain in my heart is even more indescribable. The brilliance of this writing technique lies in the fact that the article does not devote the entire length of the second half to a positive description of Tang Xuanzong's suffering, but after describing a sad scene, it narrates this false joyful reunion to achieve a more touching artistic effect than simply expressing the suffering in reality^[10]. This is the excellence of Bai Juyi's creation of this poem, and it is also the reason why "Song of Long Hatred" has been passed down through the ages, and it is its soul.

The first pleasing thing about "Song of Long Hatred" is the graceful and moving story in the poem, which is an ingenious and unique artistic idea. The word "hate" in the poem is very touching, and it seems that this story ends here. But the poet's words turn sharply, but it is a different realm, under the wings of imagination, creating a beautiful world, developing the tragic story to a climax, making the whole story more complex and full of waves. This change is unexpected, but it is also reasonable. Because the subjective desire and the objective reality are constantly in conflict and conflict, the poem fully expresses the complex psychology of the protagonist and makes the story more beautiful and moving. This makes the whole poem look more like a kind of aria, a cry, a simple pursuit of the poet.

In this long narrative poem, Bai Juyi uses concise words, vivid imagery, and a combination of narrative and lyricism to tell the tragedy of the love between Tang Xuanzong and Yang Guifei in the Anshi Rebellion: they ruined their love because of their own rebellion, and the pain caused by this spirit is endless^[11]. Tang Xuanzong and Yang Guifei are both historical figures, but the poet did not bind them to history, but used some traces of history to extract a twists and turns from folk legends and folk songs. Because the stories and characters in the poems are artistic, they are a complex and real reflection of people in real life, so they can ripple in the hearts of readers of all generations.

5.2 The organic unity of truth, goodness and beauty forms the finishing touch

5.2.1 The authenticity of the feelings described

"Song of Long Hatred" expresses the poet's sincere feelings, on the one hand, it praises Li Yang's loyal love, and on the other hand, it does not deliberately beautify Li Longji, but reveals the true feelings of Li and Yang's love.

The "Reign of Kaiyuan" is a good example. The poets' yearning and nostalgia for the "rule of Kaiyuan" is first of all the affirmation and praise of the "rule of Kaiyuan" in the early days of the reign of Xuanzong of the Tang Dynasty, not only Bai Juyi, but also Du Fu. In the early Tang Dynasty, Xuanzong was a man with political talent, and the achievements of the country's peaceful development and the people's living and working in peace and contentment were affirmed by history. Therefore, we cannot deny Bai Juyi's deep sympathy for the tragedy of Li and Yang because of Bai Juyi's irony of his later emphasis on color and misconception.

5.2.2 Ideological tendencies

In order to understand the ideological tendency of "Song of Long Hatred", it is a fundamental premise whether we should look at the love between Li and Yang dialectically from the perspective of history and literature. At the same time, this is a very important question. And the two characters in "Song of Long Hatred" are very different from their real historical situation. Historically, the relationship between Li and Yang was usually critical, and Tang Xuanzong's neglect of government because of his excessive favor of Yang Guifei was inseparable from the series of consequences caused by the subsequent Anshi Rebellion. Therefore, from a historical point of view, we can only draw such conclusions: first, the negation of the love tragedy of Li and Yang; The second is to give affirmation because of the irony of Li and Yang. But the complication of the matter is that literature is not the same as history. What's more, "Song of Long Hatred" is very different from history, it is not a historical tragedy, but a love tragedy. The love scene depicted by Li and Yang in "Song of Long Hatred" is very different from the historical scenes that they actually existed in real life in the past^[12]. From a historical point of view, this poem will inevitably be misinterpreted, and we can only start from the characters of Li and Yang portrayed in "Song of Long Hatred", that is, from the specific storyline.

Bai Juyi compiled "Song of Long Hatred" into a collection of poems, and chanted its theme in the preface: "A long hatred has a style, and ten Qin chants are close to the right sound." This is a gesture to the style and meaning of "Song of Long Hatred". Bai Juyi proposed that the creation of "Song of Long Hatred" is not in "Zhengsheng", but in "style". The righteous, Yaya; "Zhengsheng", Yashiya; "Ten Qin Yin Nearly Zhengsheng" is the reason for the abolition of the king's government^[13]. And the wind, the wind moves the insects, and the words rule all things; "Style" is the sound of the terroir, and words and things and human feelings are also exciting. Because literature has the word "coquettish", the wind and the coquettish are intertextual, so "amorous" is actually coquettish, and the wind and mulberry are also under the water. In short, a long-hated "style" is really a sassy feeling, and it is also a satirical feeling. However, Bai Juyi also said, "There is no sound in the world, and pleasant is entertainment." There is no positive color in the world, and pleasing to the eye is beautiful", which opens the door to singing for the legitimacy of the entertainment of the ears, eyes, and colors^[14]. "Song of Long Hatred" is pleasing to the

ears and eyes, heart-shaken, and emotional, which is the true meaning of the word "style". Therefore, even if it is ironic and stabbing the world, from the perspective of the effect, it is also in the tail swing. In the distant memory of that stormy dynasty, the courtesans in Chang'an City boasted that "I can recite the White Bachelor's "Song of Long Hatred", and their value doubled.

First, the first half of "Song of Long Hatred" has the interest of "guiding luxury and prostitution", and the second half is the thoughts of folk legends of men and women. Originally, the son was silent; But "Song of Long Hatred" prefers to invite the Taoist priest to do things. This is not orthodox, and it is all based on the ideas and beliefs of the market to find a way out of pleasure. Emperor Tang Ming and Yang Guifei were transformed into infatuated men and women who flew like wings and became united forever, so they entered the scene and became a joke. "Song of Long Hatred" is not written about the Li Longji in history, but about the Tang Ming Emperor who is full of civic interest. What is written in the song is not a good emperor who sits alone in a high hall and follows rules and moral standards; is written as the story of the red men and green women in the hotel teahouse and the temple fair, a bad man who only cares about his own sexuality, acts arbitrarily, and does not follow the rules. This is a good thing for literature, no bad people are not literature, no lewd run is not rap literature. If you don't deviate from the social and political personality of the king of a country, and don't escape the moral image of the supreme of all nations, then Li Longji, who has a high and stern face, is not a cute and pitiful Tang Ming Emperor who is resentful and melancholy, and an unstoppable impatient Tang Ming Emperor like a disciple; There is no such thing as a close and favorite part of the public; Li Yang's love story will not contain a fresh atmosphere of the folk, that is, it will not float out of the complex atmosphere of individual fate, and it will not have the habit of free temperament^[15]. Why has "Song of Long Roots" survived to this day? One of the most important factors is that it satisfies the emotional needs of ordinary people to spend a full moon. Where is "Long Root Song" interesting and readable? It is to write the interest of the citizens and scratch the itch of the citizens' interests. As one person put it, it "contains the ideal of the city's dwellers, imagining the feudal emperor as an ordinary person like himself, a human infatuation and love with love, distress, mistakes, and shortcomings, which is no different from the protagonist of an ordinary love story." ”

Second, Li Yang's love is a tragedy, and the tragedy includes the tragedy of fate, the tragedy of (individual) character, and the tragedy of society. What is the cause of the tragedy of the beautiful Yang Yuhuan? The reason is that the creation plays tricks on people, giving her a too beautiful and coquettish appearance. "What is beautiful is evil." He is not guilty, but he is guilty. Women are guilty, and beauties (stunners) are even more guilty. "It's hard to give up on being naturally beautiful", it's hard to think about whether you're beautiful or not; It's even more difficult to be beautiful and not to attract jealousy. In addition to the psychological envy of the world, there are also social reasons for her tragic love. Because her love is not just a personal love, his love is criss-crossed and implicates the interests of too many people. There are harem concubines, civil ministers and military generals, and there are inextricably linked people who can't be seen or touched. Li Bai, such a self-respecting and romantic poet, is also jealous of her beauty. Famous flowers love the country, and the king looks at it with a smile. Explain the infinite hatred of the spring breeze, and the agarwood pavilion is leaning on the north of the gan. What's more, she lives in the feudal patriarchal lineage, and a person who has attained Taoism and

a chicken dog ascends to heaven. Yang Yuhuan was favored, and Li Longji sealed the Yang family. On the contrary, the Yang family miscalculated, and of course Yang Yuhuan on a jade-colored chessboard was also affected. The blood society is the sum of the relationship between many people and one person, and if you are favored, your relatives have a network of gold and silver threads, and if you fall out of favor, this net is burned as a grass snake gray line. A gust of wind came, and Yang Yuhuan died with a luxurious peony and the Yang family. Love in feudal times was never a one-person affair. What's more, Yang Yuhuan's love is too "high in the palace" and too admired by everyone, which caused her love to collapse too violently, too heavy and too heavy. Yang Yuhuan's love is floating in the sky, but getting too close to the sun will cause the danger of burning. The beauty's skin is like clotted fat, too tender and delicate, neither can withstand the rain and wind of the rumors at the palace gate, nor can she stand the sun and the sun shines brightly. Yang Yuhuan's death was suffocated by the hypoxic situation at the peak^[16]。

On the side of the mountain top, there is a long-hated tree on the slope of Ma Wei, and a blood-colored peony hangs alone on the branches. "Song of Long Hatred" is not so much about love itself, but about something other than love. Love needs an insurance policy, Yang Yu is bad except for Tang Minghuang's favoritism, her love does not have a more powerful guarantee, she has no heirs, and she can't pass on the ancestry, so don't talk about sealing his wife and son, let alone others. For example, the glory of the ancestors, such as the descendants of all generations, such as the continuous flow, these feudal patriarchal systems attached to the extravagant hope of love and marriage, she can't get a straw. That is, a generation of emperors gave Yang Yuhuan a moment of love, but a feudal system will not protect her destiny in life.

Third, Yang Yuhuan is painful as an individual, but for all sentient beings, it is happy to have a Yang Yuhuan in history. If there is no Yang Yuhuan, the literati will be lonely, the study will be dim, the market will have a lot less talking points, there will be fewer associations between men and women, the legends of the world will lose a color, and the world will be lonely. Yang Yuhuan's death was lonely, and her death was lively. Because the world has Yang Yuhuan, there is more sweet sleep shade under the eaves of the market, there is an extra bowl of wine on the square table, there is a beautiful look up to the moon through the window in the middle of the night, there is more excitement of drinking tea and listening to comments in the bookstore, there is a scene of betting and vows under the flower wall, there is an extra layer of graceful spring colors of red men and green women on the cheeks and necks in the green, and there is a rich story painting wall in the literary hall. Yang Yuhuan's personal pain has a common aesthetic value in the world. It provides a trembling horror for the men and women in the rolling red dust for thousands of years, a lingering vow, and the yin and yang are separated but can linger and comfort each other, as well as the infinite sustenance for the next life and the afterlife^[17]。 If there was no Yang Yuhuan, there would be more than half of the books on the library shelves; More than half of teachers and literary theorists will be unemployed. Yang Yuhuan is not only for reading and seeing, but only for shallow imagination and association. Yang Yuhuan also provides a distance between love and desire that can be analyzed, clarifying the chaos of love, extracting beauty from the distance, which can be materialized into essays and writings. Yang Yuhuan is still here to write for scholars and support their families. This is the resource provided by the tragic beauty, the dialectic of the transformation of resources from spiritual to material. Writer Ding Ling said: There has never been a talk about love only

about love, love always reflects and attaches to things other than love, and Yang Yuhuan also has to bear things other than love. is not only conceptual consumption, but also material consumption, that is, it has to bear thousands of mouths attached to Yang Yuhuan to eat her.

Fourth, in addition to aesthetic and economic significance, Yang Yuhuan's fate also provides a negative proof of the social rationality of the modern contract system. In ancient times, Yang Yuhuan became a concubine. Her love has become a resource for the prosperity of the Yang family and even the Yang clan, and she has the family glory of "sisters and brothers are all lies". Because of her, the Yang family has good food, good drink, and fun, as well as a lot of "poor brilliance", and has endless wealth. In the patriarchal society, Yang Guifei is the guarantee of everyone in the Yang family and the entire Yang clan. A Yang Yuhuan is not only the insurance policy and bank account number of the Yang clan, but also the doctoral diploma and officialdom pass of the Yang family. On the contrary, Yang Yuhuan collapsed in an instant, and the insurance policy would become invalid and become a miserable piece of waste paper. Because Yang Yuhuan's love is not a physical contract, and there is no guarantee of the contract society, the insurance policy itself is also unreliable. Yang Yuhuan was nothing more than the emperor's affiliation, and on a whim, Yang Yuhuan became a plaything that Li Longji picked up by chance, a vase, a bird, or a couch on his side. The emperor can afford to take it when he is happy, and he can put it down if he is not happy. The beauties of the emperor are as many as the rooms of the palace, and they are not a scarce resource. He can enter this bedroom and walk into the other. The concubine was nothing more than a piece of furniture in the imperial palace that could talk, sing, and dance. Who would sign a contract with a piece of furniture? The reason why Yang Yuhuan is miserable is that she is not really an independent and individual woman, even if it is just a woman who inherits the lineage. She doesn't seem to be prepared to produce children. Yang Yuhuan was born to be a dish of the emperor, and "once selected on the king's side" was for the emperor to eat. Originally, the mother was more precious than the son, but she didn't have this blessing.

Fifth, Bai Juyi's ass sits high above the feudal palace, the tip of the pen is interesting in the greasy and vulgar shop, and in real life there are groups of concubines in his deep house. He wrote "Song of Long Hatred", which was written very easily, and he lightly touched Yang Yuhuan's death, as light as a cloud of smoke. On the contrary, Bai Juyi wrote about Yang Yuhuan's naturally beautiful posture, the delicate and weak flattering posture, the human posture of the night and the emotional gaze, which was thick and colorful, and the writing was very obscene. Bai Juyi is a vulgar person. "A long hatred has a style". What is style? The ancients had a saying: "The wind, let it go." The wind is tempted by the peony. Feng Menglong said: "I heard that men are greedy for women in the world, and it is called amorous. "Men are greedy for women's love, this is the tone and fun of "Song of Long Hatred". Bai Juyi's famous literary motto "Poetry is written for the time", this "time" is the "time" of the rhyme, the "time" of fashion and interest, and the fashion of the pen is the word "kitsch".^[18] The love words are elegant, and the words are fun and kitsch. In fact, the sound and color of "Song of Long Hatred" is a low-level market taste. Bai Juyi's low-level interest is also manifested in the "reunion" treatment of death. Unlike "Romeo and Juliet", where the sky collapsed and the jade was burned, the "death" of "Song of Long Hatred" is "reunion" even though it is still alive, it can meet yin and yang, can be passed on by Taoist priests, and can make vows to make an appointment. Yang Yuhuan "gazed at the king with affection, and the sound

and appearance were faint", vowing the happy ending of the Qiqi Magpie Bridge Meeting, giving people a warm tail and smoothing the broken psychology. There is also the "wish to be a winged bird in heaven, and a branch in the earth." With endless tenderness, it is interspersed with the rupture of a life and death story. For thousands of years, a tragic conclusion has not only not moved the soul to mourn, but has become a sweet vow of happiness. It is often said that sadness is sadness, sadness is the emotional level, and sadness is the rational level. "The days are long and the time is endless, and this hatred lasts forever", sad but not sad, not a reflection of love, but a proverb of love, just saying that love is fate and regret, and the stories of men and women trapped in the rolling red dust are always irrational.

Sixth, the reason why love is love is not because of the story, but because of the appeal of the love theme and the appeal of people in love. The love story of "Song of Long Hatred" is pale, and the character of Yang Yuhuan is evergreen. For thousands of years, for the people in the market, Yang Yuhuan can stand on paper, walk out of songs, use it for sympathy, evoke body temperature, have texture, and have the imagination of being touched. And what about the one called "Li Longji"? If it weren't for Yang Yuhuan, I'm afraid that few people in the world would know about Li Longji. There are only three words left of "Li Longji", which is just an imperial symbol; Yang Yuhuan is a fresh and charming living person. She can be transformed into a vivid image of life, living in the deep alleys of the neighborhood, living in the high-rise buildings facing the street, living on the other side of the bridge, and living under the locust tree. Without the plump Yang Yuhuan, without her charm of "natural beauty and hard to give up", what Li Longji is left is nothing but describing the withered tree as "Huang Ai's scattered wind and depression". Li Longji will be unable to log into a poignant legend and be lonely, and will disappear without a trace. Therefore, Li Longji was handed down because of Yang Yuhuan^[19]. No way, this is due to the inherited power of human affection. In fact, not only did Li Longji fall into loneliness after losing Yang Yuhuan, but the world could not do without Yang Yuhuan. If there is no Yang Yuhuan, the world will be lonely to death.

5.2.3 The feelings expressed are beautiful

Bai Juyi has left the story of these two people far away, and has turned into the most sincere description of the world. Each of us has this hope, and feels that if there is such a sincere love in our lives, then there will be no regrets. From a narrative to the final idealized expression, in the end, Bai Juyi just wanted to use the love story of Li and Yang to express the truth of the world, so many people were moved by this poem.

A long-lasting thought. The laughter and laughter left behind in the past, the pond garden that records their love, does not detract from its magnificence in the slightest. The hibiscus is still slim and jade on the clear water spiritual liquid, and the filament wicker is still swaying in the soft breeze and spring. The fresh and beautiful lotus flowers turned into Yang Guifei's flower-like face, and the soft willow leaves turned into Yang Guifei's two thin curved eyebrows. is completely an infatuated son who is loyal to love and abides by true feelings, his thoughts about Yang Guifei have been strong for a long time, and in his place, time is the most incompetent catalyst^[20].

"Jin Que West Chamber, knock on the jade, transfer to the little jade to report the double success", through layers of notifications, the concubine finally reappeared, and she suddenly woke up from the

Jiuhua tent. The surprise finally waited for Xuanzong. "Wandering" is the hesitant expression of the concubine, now it is a different side of the world, the fairy world and the world, why bother to see each other, seeing each other will only make each other more sad. It's too late to dress up, one of the jet-black clouds hangs obliquely on the ears, and the other has a delicate flower crown with a messy hairpin. With affection, he stared at the messenger for a long time, and confided in the bitterness after separation: in Penglai Palace, at the end of the sunrise and the end of the month, year after year, he could not communicate with Xuanzong, even if he looked back at Chang'an and wanted to glance at him from afar, there was smoke and dust and clouds that covered the sky and the sun.

6. Conclusion

According to the above analysis, the author has strong feelings for the love tragedy between Emperor Tang Ming and Yang Guifei. He vividly narrated this famous historical event through the plots of Emperor Tang Minghuang's beauty pageant, pampering beauty and fascinating beauty, killing beauty and mourning beauty, and remembering beauty and mud beauty, and used exquisite and clear language to vividly narrate this famous historical event. Thus, the subjective and objective reasons for the Tang Empire's transformation from governance to chaos and from prosperity to decline were profoundly analyzed; further illustrates that the love between Li and Yang can only start with a comedy and end in tragedy. Through this historical story, I will tell the readers: An emperor who was once known as a wise emperor finally caused trouble because of his addiction to women, gullibility and treachery, waste of state affairs, and extreme desire for luxury. The author regrets that the Ming Emperor has fallen into a faint king, and hopes that future emperors (or playthings who have lost their minds) will take this as a warning and not repeat the mistakes of the past. On the other hand, the author wrote the love between Li and Yang in a singing and crying way: they are sincere and single-minded with each other and never change their hearts. He expressed deep regret and sympathy for their failure to finish well. Thus implying to the reader that such a love is noble, sacred, and worthy of praise.

"Song of Long Hatred" can be a metaphor for love, so as to highlight the theme, which shows the depth of Bai Juyi's thought and superb artistic technique, which is very out of people's reach. As for his glorification of the emperor, it was limited by the times and classes.

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