

On the "Dream" Imagery in Su Shi's Poetry and Ci Lyrics — A Case Study of His Huangzhou Period

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ABSTRACT

The image of "dream" appears frequently in Su Shi's poems. In the Huangzhou period, the connotation of "dream" went through several stages of change, which is representative and special. This paper is an attempt to look at the change in Su Shi's thought from the change in the connotation of "dream" images during his time in Huangzhou -- from the shock of being deported to Huangzhou, filled with loneliness and bitterness, to the adaptation to the life of Huangzhou and the joy of going out to play, and then gradually turning to open-mindedness. Finally, through the integration of Confucianism, Buddhism and Taoism, he reaches a spiritual state of transcendence and self-sufficiency. Through the comparative analysis with the "dream" images in the external appointment period to explore its specificity and causes, so as to understand the special change and presentation of "dream" images in the Huangzhou period of Su Shi.

Keywords: Su Shi, "Dream" imagery, Huangzhou period.

1. INTRODUCTION: LITERATURE REVIEW

At present, there are 14 articles on Su Shi's 'dream' imagery searched on CNKI, the earliest of which is Professor Zou Qiang.(2006) *Aesthetics of Dream Imagery in Chinese Classical Texts*, which interprets the dream imagery of ancient Chinese classics with the help of aesthetic methods and perspectives, and selects some representative dream imagery for case studies to explore the traditional Chinese aesthetic culture embedded in them. The article interprets the dream imagery of ancient Chinese classics with the help of aesthetic methods and perspectives, and selects some representative dream imagery for case analysis to explore the traditional Chinese aesthetic culture embedded in them. This includes an analysis of Su Shi's 'dream' imagery. This article takes traditional Chinese dream imagery as the main theme, grasps the history of the development of dream imagery in a macro way, and selects classical dream imagery recorded in ancient texts as the objects of study. Su Shi's dream imagery is analysed as a separate section, showing its importance and influence in the study of traditional Chinese imagery.

From 2006 to 2022, there have been studies on Su Shi's dream imagery, with an average of 1-3 articles per year. Among them, there are three articles analysing the imagery of "dream" in Su Shi's words alone, which are *Analysing the Imagery Analysis Method in the Teaching of Ancient Poetry in High School Literature--Taking the Analysis of "Dream" Imagery in Su Shi's Words as an Example* (Sun, 2015) , *An Initial Glimpse of the Buddhist Zen Meaning Embedded in the Imagery of "Landscape" and "Dream" in Su Shi's Poetry* (Zhu, 2018) and *The "Dream" Imagery in Su Shi's Words and Its Buddhist Implications* (Yang, 2021). Most of the other studies deal with Su Shi's "dream" imagery in the study of Su Shi's poetic imagery, works, thoughts, and the imagery of the Tang and Song dynasties.

As for foreign research on Su Shi, both quantity and quality are far inferior to domestic, and research on Su Shi's poetic imagery is even more limited, mainly the *Su Shi's life in the words, imagery and deeds* (Airono, 1994). Most of the others are studies of other aspects of Su Shi's life, such as *Alienation and Reconciliation of a Chinese Poet - Su Shi's Huangzhou Relegation* (Stanley, 1974), *The Hetao Poetry of Su Shi in the Yangzhou Period* (1984), *The Hetao Poetry of Su Shi in the Huizhou Period* (1985), *Su Shi's Hetao Poetry of the Hainan Island Period*

(1986) and *A Survey of Dongpo's Bamboo Poems: Focusing on the Huangzhou Period* (1992) in Japan. Therefore, our attention is still mainly focused on the results of domestic research on Su Shi.

Domestic research on Su Shi is actually quite mature, whether it is about his poetic works, word style, concepts, thoughts, images, etc., or about his diet, experiences, calligraphy, everything is covered by research. The research results are quite rich. Previous researches on the imagery in Su Shi's words include "wine", "moon", "water", "dream", etc., of which "wine" in Su Shi's poetic works is the most important. Among them, there are ten research papers on the imagery of 'wine' in Su Shi's poems and works, twenty research papers on the imagery of 'moon', and twelve papers on the imagery of 'water'. Although the domestic research on Su Shi's 'imagery' has become more mature, the discovery of his 'dream' imagery still needs to be improved.

Throughout the domestic research on Su Shi's 'dream' imagery, most of them associate it with Buddhist thought to explore the connection between the imagery and Buddhism; or associate it with the teaching of ancient poems to analyse the imagery.

Table 1. the number of times 'dream' imagery appears in Su Shi's poems

Dream imagery	1057-1068	1069-1078	1079-1088	1089-1092	1093-1101	Uncertainty of year	Total
lyrics	1	16	25	10	10	11	73
poets	16	57	98	46	86	17	320
total	17	73	123	56	96	28	393

The data for Su Shi's period abroad and the Huangzhou period are listed separately here (Table 2.

Table 2. the number of times 'dream' imagery appears in Huangzhou and Assigned period

Dream imagery	Huangzhou period	Assigned period	Total
lyrics	16	24	40
poets	60	71	131
total	76	95	171

From the data in the table, we can conclude that Su Shi used a lot of 'dream' imagery in his poems, and nearly 400 poems contain the word 'dream'. Among them, the frequency of the word 'dream' is highest in 1079-1088, which shows the influence of the Wutai Poetry Case (1079) on Su Shi. 'Dream' is different from objective imagery such as 'wine', 'beautiful woman', 'sick guard', etc. It belongs to

However, there is still a gap in the research that links the same images with different periods and analyses their commonalities and characteristics. Therefore, this paper takes the image of "dream" in Su Shi's poems as the starting point, links it with different periods of Su Shi's life (the period of external appointment and the Huangzhou period), explores the commonalities in the same period and then compares and contrasts them, and then draws out the peculiarities of this image in different periods and analyses the causes of the image. It also analyses the influence of Su Shi's experiences and environment on his values and the representation of this influence in his writing.

2. FINDINGS

2.1 The Imagery of 'Dream' in the Huangzhou Period

According to ancient books *Supplementary Notes to Su Shi's Poems* and *Dong Po's Complete Works*, the number of times 'dream' imagery appears in Su Shi's poems is shown in the following "Table 1":

the number of times 'dream' imagery appears in Huangzhou and Assigned period):

humanistic imagery. It belongs to the humanistic imagery that turns to the subjective psychological imagery in the writer's heart. (Qiao, 2019) Therefore, through these images we can more truly appreciate the rich inner world of the poet.

In the second year of Yuanfeng (1079), Su Shi was killed in the Wutai Poetry Case and imprisoned.

In the third year of Yuanfeng (1080), Su Shi was released from prison and relegated to the position of deputy regimental coach of Huangzhou. Su Shi stayed in Huangzhou for four years (1080-1084), during which time he composed more than 180 poems, 76 of which contained 'dream' imagery. It can be seen that during this period Su Shi had a lot of discussions and feelings about 'dream'. Although it was only four years, it was a period of rapid change and maturity in Su Shi's thinking. And his 'dream' imagery with the change of time presents a different connotation and state of mind. This is roughly divided into three phases.

The first stage is from the end of December of the second year to the beginning of February of the third year, when Su Shi learnt that he had been spared the death penalty and relegated to the position of deputy envoy of the Huangzhou regiment, the first thing he wrote was a poem entitled *On the 28th day of the 12th lunar month, I am honoured to be appointed deputy envoy of the Huangzhou regiment of the Ministry of Water Resources of the Ministry of Education, I will repeat it in two rhymes, one of which is:*

The return of the hundred days is just in time for spring, and the fun of the remaining years is most important to me. The wind blew in my face as I left the house, and the magpies chirped as I walked on the horses. But the wine glass is a dream, try to read the poem pen was like God. This disaster is not necessary to deeply pursue the guilt, stolen wealth never have cause.

The poem describes the scene in Su Shi's imagination when he was released from prison, with a sense of celebration after the disaster. "The glass of wine is a dream, but the brush of poetry is already like a god." This line reveals a sense of disillusionment and unreality after a life of great ups and downs. The 'dream' refers to the fact that what he has experienced in recent months has been so absurd and dramatic that he suspects it is just a big dream.

Yuanfeng three years in the first month of Su Shi from Kaifeng to Huangzhou, fourteen days to Zhoukou City, wrote *Chenzhou and Wenlang Yimin drink goodbye, hand in hand on the embankment, made this poem:*

The white wine is silent and slippery, drunkenly walking on the embankment to dispel my sorrows. The spring wind is so cold that it makes the goats' horns turn, and the river flows with melons and vines. You are already dreaming of returning to Ba Gorge,

but I have not yet arrived in Huangzhou. I can't bear to sing a sad song like a Chu prisoner.

The joy of saving the celebration and the response to Su Shi turned to deep sadness and mourning. "You were thinking of returning to dream of Ba Gorge, I cannot come to say Huangzhou." The word 'dream' here is a verb, reflecting his helplessness, confusion and anxiety about the future. Faced with no knowledge of the future, Su Shi also cannot help but sing a sad song. It can be seen that at this stage Su Shi's heart was mixed with happiness and disappointment, accompanied by the remaining trembling.

The second period was from the beginning of February in the third year of Yuanfeng, when he lived in Dinghui Temple, to the 29th of May, when he moved to Lingao Pavilion. During this period, Su Shi's writing of 'dream' increased dramatically. And more often used in words. On 26 February, in Huangzhou Siwangting, Su Shi wrote a poem *After the rain stopped, I went to the fish pond under Siwangting Pavilion, and then I returned to East Gang in front of Qianming Temple, two of which are one of the two:*

After the rain, the frogs' voices filled the neighbourhood. The begonias are really a dream, the plums want to taste new. I could not see anyone on the autumn swing, but I could pick vegetables with my stick. Attentive wood peony, only temple remaining spring.

At this time Su Shi began to write the natural scenery of Huangzhou, here will be begonias as a dream, full of romantic colours, but also revealed a kind of liberation. The 'dream' here should also refer to the Wutai Poetry Case and the deportation to Huangzhou. At this point, we can see that Su Shi was not obsessed with the injustice and sadness he encountered, but began to return to nature and experience the joy of landscape.

On the same day, Su Shi also wrote a poem *26th February, sleeping in the rain, until the evening, forced to get up and go out, but also composed this poem, the meaning is also very weak:*

I had three glasses of wine and a piece of meat for lunch. The sound of rain came again and again, and I slept soundly. I was still lying there, dazed and unable to turn around. I force myself to get up and go outside, but my dreams can still be renewed. Bamboo chickens speak in the mud and turtle doves cry in the darkness of the village. When I read this poem tomorrow, it will be difficult to read the words of sleep.

The long night is the easiest time to arouse the poet's deepest feelings. Here Su Shi used the word 'lonely' to express 'dream', which can feel the author's inner loneliness and desolation.

After a while, Su Shi gradually accepted reality, adjusted his mood and began to go out to play. In March, for example, he went to perform sacrifice (*Jiao-festival of Tianqing*) and visited the Xishan Temple in April (*Touring the Xishan Temple in Hanxi, Wuchang*). It can be seen, this stage of Su Shi after years of baptism and polishing, he gradually became like water. He began to understand the philosophy in nature, in the Buddhist temple to feel Zen. Continuously absorbing the thoughts and wisdom of Buddhism and Taoism, the 'dream' here realises the transcendence of reality and adds a layer of Buddhism to it.

From June of the third year of Yuanfeng until he left Huangzhou is the third stage. From June of the third year of Yuanfeng, Su Shi continuously adapted to the new environment, getting rid of the bitterness and loneliness he felt when he first arrived, and gradually becoming more dashing and open-minded. In the fourth year of Yuanfeng, Su Shi wrote *On the 20th day of the first month, I went to the countryside with Pan and Guo to look for spring, and I suddenly remembered that last year I went to the Queen City on this day to compose a poem, which I wrote in the same rhyme as the previous one*. The use of 'spring dream' in the poem as a metaphor for the fading glory and impermanence of the world might seem to indicate that one is depressed and unable to fulfil one's ambitions, but in the next line there is a change of tone "Three cups of white wine from Jiangcheng, and a smile from an old man's pale face. I have already made an appointment for this meeting every year, and the old man does not need to write 'Invocation of the Soul'". This shows Dong Po's open-mindedness.

Another example is *Lighting the Lanterns on the Third Day of the First Month* (1083):

The east wind and the waves on the river are connected to the sky, and the bitter cold is no way to break the spring yan. Try to open the wine of Yunmeng Lamb's Child and quickly dive into the jade boat of Qiantang Medicine.

'Yunmeng' here is short for 'Yunmengze', which appears frequently in Su's lyrics, such as "I saw it again in the pillow of Handan, but I came to the south of Yunmengze." "Farewell to the tower on Linping Mountain, five years to the southern state of Yunmengze." and so on. 'Yunmeng' referring to the

ancient Chu region. At the same time, it also implies that the cloud descends and rains into the water, and the whole process is brief, like a beautiful illusion that passes in a dream. At this point in Su's lyrics, we can hardly feel the sadness and mourning at the beginning of the poem; on the contrary, we can see the lyricist's love and joy of life. Of course, there is also the love of peasant life, as in *Jiang Cheng Zi* :

Wake up in a drunken dream. Only Yuanming. It's a past life. I have travelled the world and I am still ploughing...

At that time, Su Shi gradually adapted to the relegation of life, in the cultivation of such daily activities in the spirit of sublimation, so as to maintain an open-minded and optimistic mentality.

2.2 The Special Characteristics of "Dream" Imagery in the Huangzhou Period

The Huangzhou period is the peak period of Su Shi's writing "dream", a large number of famous pieces are completed in this period, such as *Jiangxi Moon Ping Shan Tang*, *Nan Ge Zi*, *Nian Nujiao Red Cliff*, etc.. The interpretation of the specificity of the "dream" imagery in this period is mainly through the comparison with the "dream" imagery in his external appointment period.

The period of Su Shi's external appointment mainly refers to the period when Su Shi asked to leave the imperial court to take a local post (from the second year of Emperor Xining of Emperor Shenzong to the eighth year of Emperor Yuanfeng of Emperor Shenzong), a period in which Su Shi mainly experienced leaving the central government and serving in four states - Hangzhou, Mizhou, Xuzhou, and Huzhou. During this period, Su Shi's poems were rich in the connotation of "dream" imagery, with thoughts of his loved ones in his hometown, such as "Ten thousand miles of home mountains in a dream, the sound of Wu has gradually turned into a child." (*Abbot Wen of Xiuzhou Zen Center*). There is the realization of the Buddhist philosophy of Zen, such as "Tomorrow the wine will wake up and think of an empty image, and Qing Yin will be half a dream soul." (*Xiangfu Temple Nine Quarters View of the Lantern*), "Closed door of the wild temple pine shade, up the pillow wind Xuan guest dream long". (*Traveling to the Ancestral Pagoda in the Midst of Sickness*). There are also praises of landscape and natural scenery, such as "Sleeping on a couch with a fragrant tent, dreaming around a thousand rocks with coldness forcing the body". (*Staying at Nine Immortal Mountains*); there is resentment about the

difficult and dangerous career paths, the lack of a door to complain, and concern for people, such as "Sleeping alone in the forest is a good dream, but when I look back at the world, I feel a long sorrow and danger." (*The grasshoppers catching on the floating cloud ridge mountain line tired and weary have a nostalgia for Ziyoudi*) and so on. The connotations of these images seem to be mixed and chaotic, but in fact there is a line connecting them like a string of pearls.

In the first half of this period, the inner thought of "dream" images is mainly Confucianism or the embodiment of Confucianism. Like most of the literati of the Song Dynasty at that time, Su Shi was educated in Confucianism from a young age, and read only the Four Books and Five Classics and other Confucian texts, and went through the process of studying, taking the imperial examination, and entering the civil service. Therefore, the positive and worldly Confucian thoughts of honoring Yao and Shun, making a career, and repaying the king's kindness were his "dreams," such as "Because I have not yet repaid the king's kindness, I dream of coming to the Jade Hall from time to time" in *Two Songs with Zhang Qi's Guarding of Huzhou*. The "dream" here is the dream of serving the king. In the second half of the period, after Su Shi went from Mizhou to Xuzhou, he was gradually influenced by the Buddhist thought of the time, and the implied meaning of the "dream" imagery in this period was more of an epiphany for the eunuchs and the changes in the world, which was also Su Shi's positive use of the Zen thought of "emptiness" and "nothingness," and the "dream" was also his own dream. This is also a way for Su Shi to actively use the concepts of "emptiness" and "impermanence" in Zen thought to liberate himself. (Qiao, 2019) For example, "The body and the world are all dreams, and the marks of the pillows are still on my face after sitting for a long time." (*Sends General Officer Liang Zuozang Zhongtong with Ziyoudi*), "Prosperity is really a dream, loneliness two glory and wither." (*Second rhyme Wang Ting see old retreat send*).

In the Huangzhou period, Su Shi was influenced by Buddhist thought, and his idea of "life is like a dream" gradually matured. Unlike the previous "dream" of service, the "dream" at this time has a layer of Buddhist theory and Zen, revealing a sense of illusion and fog. Here we compare *Xing Xiang Zi - Passing the Seven Mile Beach*, composed in February of the sixth year of Xining (1073), with *Jiang Cheng Zi*, composed in February of the fifth year of Yuanfeng (1088), in Huangzhou. In *Xing Xiang Zi - Passing the Seven Mile Beach*, the phrase "the

emperor and his ministers are but a dream, and the names of the past and present are but empty names" expresses the feeling that life is like a dream. So what is the real being that will last forever? "But the distant mountains are long, the cloudy mountains are chaotic, and the dawn mountains are green." Only the distant mountains, rolling hills; white clouds between the mountains, dazzling deformation; dawn mountains, morning sun, green. It can be seen that at this time Su Shi faced with the poor career, his way of dealing with the Buddhist thought that all laws are "empty" to comfort themselves, the heavy glory and humiliation of the gains and losses into a fleeting cloud of smoke, in the beauty of nature to find the inner peace and comfort. In *Jiang Cheng Zi*, "I wake up from the drunkenness of the dream". The phrase "withdrawing from the situation with the heart of awareness and enlightenment" not only shows Su Shi's openness and transcendence, but is also the application and embodiment of his wisdom of prajna. (Yang, 2021) "Only Yuanming. Is a former life." Dong Po compares himself to Tao Yuanming, laments the similarity of their encounters, and uses this to express his will. He knows that Tao Yuanming, like him, seems to be in a dreamy drunkenness, but is actually incredibly lucid. At this moment their state of mind has never been so transparent, and they have turned adversity into conformity, enjoying the present moment and returning to nature. The reality of all things, the "style of the ancients," and the transcendental atmosphere are all contained in a dream of Dongpo. (Han, 2017) The "dream" at this time is obviously more mature and relaxed than the "dream" of "a dream of the ruler and his ministers. It is obvious that Su Shi's interpretation of "dream" imagery in the Huangzhou period was very different from before, from being dominated by Confucianism to being closer to Buddhism and Laozhuang. His "dream" became more illusory, more magnificent, more inclusive, and more majestic and ethereal.

In addition, Su Shi's idea of "life is like a dream" shown in the imagery of "dream" also has its own peculiarity. There is an explanation of dream in the Buddhist scriptures, "like a dream, like the dream of no real thing, said it is real. Realization was and is laughing at itself. This is also true of human beings." (*Dhammapada* (The Great Intelligence Theory)) The reason for the use of the metaphor of "dream" in the Sutra is explained here in great detail, and it is borrowed from the fact that a person can realize that there is nothing real in a dream after waking up, to compare it with the "emptiness" of all dharmas after "realizing" them. From this we can see that the metaphor of "dream" leads people to

"realize" the "emptiness" of the present world and to recognize the "reality of all dharmas" instead of expressing a nihilistic and negative ideology through the illusory nature of dreams. (Yang, 2021) This kind of calm and open-minded attitude toward honor and dishonor is fully experienced in Su's poems, like "Life is like a dream when you are out of the body, but when you are drunk, there is nothing that is landscape. The days and months are long in Dongpo." (*Ten Beats - Twilight Autumn*). This is Su Shi's idea that "life is like a dream".

Unlike other literary works, Su Shi has his own thoughts and feelings about "Life is like a dream". The first time he explicitly mentioned "life is like a dream" was in his famous work *Nian Nujiao - Red Cliff in Memory of Antiquity*: "Life is like a dream, one is still drunk with the river and the moon". In this stirring nostalgic poem, he combines the observation of the natural landscape with the reflection of history and life, and injects a deep sense of history and life into the majestic natural beauty (Yuan, 1999). Su Shi also wrote "People are like the autumn geese with letters, and things are like the dream of spring without a trace." (*On the 20th day of the first month, I went out with Pan and Guo to look for spring, and suddenly remembered that last year, on this day, I went to the Queen City to write a poem, but it was in the same rhyme as before*) People like the geese in the fall in general, come and go, there are traces of the letter can be found, but the past like a drunken dream in the spring, woke up even the slightest traces are not left. At the age of forty-seven, Su Shi has spent half of his life, all the past, are condensed into one sentence "things like spring dreams without a trace," as if they are only the spectator of these experiences, just a big dream, and he lives in the moment. Regarding the connotation of "people" and "things" in the poem, Jiyun in the Qing Dynasty suggested that it has three layers of meaning when he commented on its "deep warning". "The first layer refers to last year's things, last year's people; the second layer refers to today's people, the past; the third layer says that life should emphasize people, not things, things have passed without mentioning, and people have feelings and trust, and always changing and new, so we should emphasize the people". Can be said to be incisive, a profound embodiment of Su Shi, "life is like a dream" of openness and freedom. Su Shi also wrote "the world a big dream, life a few degrees of autumn." (*Xi Jiang Yue - Huangzhou Mid-Autumn*) in other lyrics. It is also the embodiment of his idea of "life is like a dream"

The imagery of "dream" in Su Shi's words is mostly a philosophical generalization of the nature of

life and world affairs from a transcendental point of view. It can be seen that Su Shi's ideological achievements and literary creation peaked in this period, and we can clearly feel that his poetry is no longer limited to the Confucian idea of entering the world, but is more concerned with the meaning of life and the universe. The connotation of "dream" becomes more profound and philosophical.

2.3 Analysis of the Causes of the Specificity of "Dream" Images

A lyricist's interpretation of imagery is the result of both the individual and the era. From the imagery itself, "dream" imagery since ancient times has been constantly used by literary people, such as Li Bai wrote "dream" to write a dream of spring breeze, dashing and happy. Li Shangyin wrote "dream" to write a dream of deep feelings and sadness. Lu You wrote "dream" to write a dream of concern for the country and the people and the ambition to kill the enemy and serve the country. Su Shi also formed a personalized "dream" imagery connotation, his "dream" imagery is full of pain after the deepest thoughts about life, and more life beyond the openness and freedom. He drew extensively on the ideas of Confucianism, Buddhism, and Taoism, and blended them with his personal life experience, finally achieving a state of life that is comfortable with fate and at peace with itself. (Sun, 2015)

From the characteristics of the Song Dynasty, Su Shi's helplessness and sadness in these dream words are inseparable from the unique aesthetic style of the Song literary society. The Song dynasty's national policy of promoting literature and suppressing the military, the rise and development of the Cheng-Zhu school of thought, and the organic fusion of Confucianism, Buddhism and Taoism, etc. shaped the unique character traits and aesthetic tastes of Song dynasty writers. After absorbing Buddhist thought, Su Shi combined it well with Confucian thought, forming Su Shi's own unique outlook on life. As for Su Shi's dominant ideology, there are three main points of view in past studies: Confucianism is the primary and Buddhism and Taoism are the secondary; Confucianism is the primary in politics but Taoism and Buddhism are the main in life; Confucianism, Buddhism and Taoism are the three with the change of years and political destiny. (Yang, 2003) But no matter what kind, the influence of Buddhism and Taoism on Su Shi's world view and life values cannot be denied. We can see that the Buddhist flavor of the "dream" imagery in his works is becoming more and

more obvious, and the color of Buddhism is becoming more and more intense.

In addition to the context of the times, the works written by literati must be closely related to their personal experiences. The Wutai Poetry Incident can be said to be one of the most important turning points in Su Shi's life, and it is also a piece of history that is still well known. Before the Wutai case, Su Shi's life was smooth sailing, and his family and career were in an enviable position. Even Ou Yangxiu, a great literary figure of the current dynasty, favored him and took him as his disciple, and he became a great leader of the literary world at that time at a very young age. However, "when the wood shows in the forest, the wind will destroy it", the reign of Emperor Shenzong of the Song Dynasty was in the old and new party dispute, the court situation was once tense. Su Shi and the political views of the reformist faction, suffered ostracism, unable to gain a foothold in the court. Su Shi for the official treacherous clouds and apparently still lack of experience and sensitivity, during his mission, still direct criticism, write articles without scruples. Eventually, Su Shi was subjected to the "Prison of Words" and was accused and imprisoned by the imperial historian He Zhengchen and others on the grounds that his writings attacked the imperial government, opposed the new law, and were suspected of slandering the imperial government.

Su Shi's life seems to have fallen from the top to the bottom, "dreaming of the heavenly roads in the cloud battle, the rain and tears on earth in the curtain", "but to the wine cup is a dream, try to take the pen was like God." Su Shi began to rethink their previous knowledge is correct, began to re-examine the court he has been used as a realization of the "dream", rethink where is the real foothold of life, and began to think about some philosophical propositions of life. His mind was transformed at that time. In prison, his state of mind was also transformed, from the initial resentment and incomprehension to the sadness of being attached to his loved ones and the difficulty of realizing his ambition.

The holy Lord is like the source of all things in heaven, but my humble servant is foolish and dark and has died of himself. A hundred years have not yet passed, and I must pay my debts, but I am even more tired of not having ten mouths to return to. I can bury my bones in the green mountains, but the night rain will hurt me in other years. I have been a brother to you all my life, and I am still in a state of unfinished business on earth.

After mistakenly believing that he would be sentenced to death, the poem *Sending Ziyou from Prison* profoundly interprets his love for his brother, revealing the elegance and poignancy that brings tears to one's eyes. At that time, Su Shi realized what he really had and cared about, the true existence of life and true love, is the true meaning of life. Su Shi often expressed the feeling that "life is like a dream" and "life is like a mission" in his poems, and the "Wutai Poetry Case" awakened him from his dream and turned him from external pursuit to internal contemplation. (Wu, 2022) On December 29, Su Shi was exempted from death and relegated to the position of "Deputy Reinforcement Officer of the Huangzhou Regiment," thus ending the "Wutai Poetry Cases," which was a sensation. Su Shi began the second half of his life as Su Dongpo.

When he first arrived in Huangzhou, Su Shi always reexamined his life in the middle of the night, constantly thinking and enlightened. "The Dao wine wakes up still sleepy, the immortal material does not dream. (*Nan Ge Zi - Fable*) "Dreaming of a butterfly, a light body." (*Nan Ge Zi - using the previous rhyme again*) "I woke up drunk from a dream." (*Jiang Cheng Zi*)... The image of "dream" is often written in Su Shi's poetry. Su Shi, who had experienced life and death, was no longer the same Su Shi who had once been a political hero. It can be seen that in these "dreams" there is less and less of the grandeur of "To the Emperor Yao and Shun" and more and more of the nature, the realization of life. Gradually, they show a kind of leisurely transportation of things, and a state of openness and tranquility. Although we can still see the implication of Buddhism and the sense of life in Su Shi's works during his Xuzhou period, we can clearly feel that Su Shi had reached a higher level after the Wutai Poetry Incident. The feelings of his youth were transformed into the harmony and transcendence of the world and the self after his personal experience.

Experience creates a person's attitude, and personal thoughts are naturally expressed in the poet's work. A poet's work and experience reflect each other, experience creates work, and work reflects experience. The first half of Su Shi's life was smooth sailing, his "dream" is passionate, full of ambition, while the second half of his life was difficult, and again and again depreciation, his "dream" back to nature, meaning long.

3. CONCLUSION

Through the presentation of "dream" imagery in Su Shi's Huangzhou period, we can see a real and

specific emotional state of mind when Su Shi was in Huangzhou. By comparing the two key periods of Su Shi's life, namely the external appointment period and the Huangzhou period, we can highlight the differentiated emotional connotations of Su Shi's use of the same imagery in the context of time and experience, and conclude the specificity of his thoughts and imagery, which can reflect the value and necessity of comparative research. It can also compensate for the inadequacy of the comparative study of "dream" imagery in the current academic research on Su Shi's imagery.

In this study, we can also find that adversity is the gift of genius. The Wutai Poetry Case seems to be a Waterloo and a blot on Su Shi's life. But after analyzing the causes above, we also understand that without these failures and painful blows, there is no later Su Dongpo, there is no universal "life is like a dream, a libation river moon". This also shows that there is no absolute adversity and good times in life. The key is to see if we can be like Mr. Dong Po, whose mind follows the situation: "The bamboo stick and the man's shoes are lighter than the horse, "there is no rain or wind either."

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