

摘要

中国古典诗歌中，各种意象层出不穷，诗人借物象言不可叙说的情理，读者见意象之表而心领神会。水意象在中国古典诗歌创作中大量运用，水流深处情意暗涌，隐含惊心动魄的离合悲欢。本文以汉魏情诗中的水意象为主要研究对象，从诗歌创作角度，结合水意象深厚丰富的文化背景，着重分析汉魏情诗中水意象由于创作主体改变而导致的各种形态和内涵演变。

意象进入文学作品，自然需要利用一定的艺术技巧。《诗经》作为群体诗学创作的高峰，其中的赋、比、兴的艺术手法被汉乐府民歌继承，这三种基本艺术手法在独具专门化程度较高创作能力的文人手中发扬光大。诗歌意象的使用也由单一走向复合，多种意象的叠加使中国古典诗歌更加凝练、含蓄。在对水意象的本体及变体进行分析后，本文将集中剖析水意象进入汉魏情诗创作的表达模式及意义，从内容到形式层层展开。

意象可分为两层，一层是意义，一层是意义的表现形式。先民最初立象便是以尽心中之意，后代诗歌中抒情主人公更是借助意象含蓄隐微地传达幽深情绪，经过创作主体变形的意象自身也带有一定的情感倾向。创作主体对意象的选用在某种程度上也体现出其审美偏好。结合上述水意象表层分析，可以更好地探究水意象深层的审美内涵。女性是关联爱情与水的纽带之一，在不同创作主体笔下汉魏情诗中女性形象各有千秋。本文最后结合女性，结合文化，结合审美，探究水意象在汉魏情诗中的象征意义。

关键词:水意象;爱情诗

ABSTRACT

In Chinese classical poetry, a variety of images emerge in an endless stream. The poet speaks of the unspeakable reason by means of the image, and the reader understands by seeing the image. The water image is widely used in Chinese classical poetry creation. The deep water is filled with emotion, which implies the heart-stirring joys and sorrows of separation and reunion. This paper takes the water image in Han and Wei poetry as the main research object. From the perspective of poetry creation, combining with the profound and rich cultural background of water image, this paper focuses on the analysis of various forms and connotation evolution of water image in Han and Wei poetry due to the change of the main body of creation.

When images enter literary works, it is necessary to use some artistic skills. As the peak of group poetics creation, the art techniques of fu, bi and xing in the book of songs were inherited by the folk songs of the Han dynasty, and these three basic art techniques were carried forward by the literati with a high degree of specialization. The use of poetic imagery also changes from single to compound, and the superposition of multiple images makes Chinese classical poetry more concise and implicit. After analyzing the noumena and variants of the water image, this paper will focus on the analysis of the expression mode and significance of the water image in the Han and Wei dynasty's love poems, from the content to the form.

Image can be divided into two layers, one is the meaning and the other is the manifestation of meaning. At the very beginning, the image was set up to fulfill the intention in the mind of the ancestors, and the lyric hero in the posterity poetry conveyed the deep emotion with the help of the image implicitly and subtly, and the image itself after the deformation of the main body of the creation also had a certain emotional tendency. The choice of image by the creative subject also reflects its aesthetic preference to some extent. Combined with the surface analysis of water image, the aesthetic connotation of water image can be better explored. Women are one of the ties that relate love and water. The female images in Han and Wei dynasty love poems written by different subjects have their own characteristics. Finally, this paper combines women,

culture and aesthetics to explore the symbolic meaning of water image in Han and Wei love poems.

Keywords: Water imagery; Love poems

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