

A Cross-Temporal Dialogue and Metaphor Construction: A New Interpretation of the Temporal-Spatial Art in Jiang Kui's Ci-Poems

Siqi Ma

*School of Chinese Language and Literature, Shaanxi Normal University, Xi'an, China
2803704582@qq.com*

Abstract. The temporal-spatial structure in Jiang Kui's (also known as Baishi) ci-poems possesses a unique artistic realm. It is not only influenced by the traditional Chinese philosophical view of the unity of heaven and humanity but also coincides implicitly with Western temporal-spatial writing techniques. Based on a close reading of Jiang Kui's ci-poems, this paper discusses the hierarchical structure of time and space in his works and summarizes the transformation diagram of time and space therein. The temporal-spatial art of Jiang Kui's ci-poems is manifested in three aspects: the spatial dimension characterized by multi-level superposition and three-dimensional combination paradigm, the temporal dimension featuring a circular closure and dynamic circulation mechanism, and the metaphorical temporal-spatial transformation that achieves cross-cultural artistic coincidence.

Keywords: Jiang Kui, Ci-poems, Metaphor, Temporal-spatial Structure

1. Introduction

The temporal-spatial structure in Chinese literature is established on the basis of the traditional philosophical structure of time and space. Contemplating the vast universe, ancient people experienced a sense of sorrow and melancholy, feeling that they were isolated between the endless past and future. They perceived the isomorphism of self and things, regarding all creatures and themselves as an integral whole. In this aesthetic space, the integration of spirit and matter reached a high degree of unity, and the overlapping of physical and psychological dimensions across different times and spaces laid the foundation for the ancient Chinese philosophical concept—the unity of heaven and humanity. The integrity of existence became particularly prominent in the entire temporal-spatial framework. The endless cycle of the boundless cosmos from nothingness to existence and back to nothingness, combined with the interplay of yin and yang, created a unique philosophical temporal-spatial structure in ancient China.

The *Shuowen Jiezi* (Explaining Simple and Analyzing Compound Characters) of the Eastern Han Dynasty clearly defined the connotations of "time" and "space": "Shi (time) refers to the four seasons, with the radical 'ri' (sun) and pronounced similarly to 'si' (temple)" [1]; "Kong (space) consists of the radical 'xue' (cave) and is pronounced similarly to 'gong' (craftsman)" [1].

Etymologically, time originally denoted the four seasons, while space referred to caves or houses built by ancient people—forming the system of physical time and space. Later, influenced by Confucianism, Buddhism, and Taoism, ancient people's understanding of time and space leaped from the physical level to the psychological and spiritual dimensions. This leap was particularly evident in ci-poems, the most "free" literary form in ancient China.

The temporal-spatial structures in Tang and Song poetry exerted a profound influence on Jiang Kui's view of time and space. One of the most renowned Tang poems, Ode to the Youzhou Terrace, constructs a time axis connecting the past and the present through its broad perspective on time and the vastness of the cosmos. Combined with the grandeur of space, it inevitably evokes the poet's self-reflection on life. The temporal-spatial structure here is two-way and overlapping, constantly expanding its boundaries while unfolding in depth. Generally, there are three types of temporal-spatial structures in Tang poetry: an orderly structure with clear logic, an implicit and ambiguous disorderly structure, and a distorted and transformed structure.

Although the temporal-spatial structure of Song ci-poems inherited the characteristics of that in Tang poetry, it featured looser and more arbitrary implicit logic. The reason lies in the fact that ci-poems were not a tool for moral education to convey Confucian doctrines, but a purely aesthetic, entertaining, and free form of expression. They presented the authors' genuine physical reactions and psychological emotions, so most of the temporal-spatial structures in Song ci-poems were psychological.

On the basis of inheriting the temporal-spatial structures of Tang and Song poetry, Jiang Kui's temporal-spatial art in his ci-poems formed its own uniqueness by absorbing the essence of the Jiangxi School of Poetry, as well as the Graceful and Restrained School and the Bold and Unconstrained School of ci-poetry. Emerging from the collective traditional culture of feudal scholar-officials, this temporal-spatial art possessed a modernity that transcended its era and showed certain coincidences when compared with Western temporal-spatial expression techniques.

2. Spatial dimension: multi-level superposition and three-dimensional combination paradigm

Jiang Kui's ci-poems are "circular" or three-dimensional rather than two-dimensional. Most of his works contain not only the common linear and continuous narrative time and space in traditional poetry—where the timeline progresses from the past to the present and the spatial line moves from far to near or vice versa following the human visual perspective—but also more complex spatial structures. For example, in his Zhegu Tian (Partridge Sky) titled "A Peerless Beauty from the Capital", the scene of encountering a beauty is described in an upward visual order: "Her cage-like shoes peek out, revealing her crow-head socks; I know this is a graceful figure, walking as if gliding over waves. Her red lips break into a smile, and her green-penciled eyebrows knit in a frown. With whom will she spend this lovely spring?" The beauty appears gradually. The first thing that catches the poet's eye is her cage-like shoes with crow-head socks peeking out slightly. Struck by her ethereal grace, the poet wonders about her appearance, and his visual focus moves upward to her smiling red lips and slightly furrowed eyebrows. Having fully depicted the beauty's charm, the poet raises a complimentary question, making the description coherent and easy to follow, with a clear linear progression of time and visual space.

However, such simple two-dimensional temporal-spatial structures are rare in Jiang Kui's works. Instead, his ci-poems are often characterized by three-dimensional and multi-level combined spaces. His famous piece Qitian Le (Supreme Joy) titled "Master Yu First Chanted His Rhapsody of Sorrow" can be used to illustrate this multi-level spatial combination.

Master Yu first chanted his rhapsody of sorrow,

And now, more sadly, I hear the whisper low.
The bronze door knockers damp with dew,
The stone well encrusted with moss—
These are the places where I once heard her sing woe.
Her mournful tune seems to pour out her heart:
A lovesick wife, sleepless, arises to seek her loom and shuttle.
By the winding screen hill,
In the cool night, alone—what mood overwhelms her so?
Through the west window, dark rain blows again.
For whom does it linger, on and off,
Echoing the pounding of cloth with wooden mallets?
In the post house, autumn arrives;
In the abandoned palace, I mourn beneath the moon—
Countless other sorrows stir my heart.
I casually recall the Book of Songs' "Bin Wind".
Laughing at the children in the fence, calling for lanterns to catch crickets—
The innocent joys of the world.
Yet when plucked on the zither strings,
Each note grows more bitter still [2].

The "Master Yu" in the opening line refers to Yu Xin, a poet of the Northern and Southern Dynasties. During his mission to the Northern Dynasties, wars raged frequently, the people suffered greatly, and the north and south were divided. Detained and forced to serve as an official in the Northern Dynasties, he longed for his homeland but could do nothing about his predicament. His sorrow for his personal fate and longing for his motherland permeated his poems and prose. As an exile, he depicted his bitter longing, the decline of his homeland, and the sufferings of the people in works such as *Lament for the South* and *Rhapsody on the Withered Tree*. The poem begins directly with the historical time and space, starting with Yu Xin, who shared a similar state of mind with Jiang Kui. Though separated by time and space, their feelings upon hearing the crickets' chirping were equally sorrowful. Some scholars doubt that this is an allusion, as *Collected Works of Yu Xin* does not include *Rhapsody of Sorrow*. However, Xia Chengtao verified in his *Chronological Annotation and Collation of Jiang Kui's Ci-Poems* that this work did exist in Yu Xin's collection during the Song Dynasty but was lost in the course of transmission [2]. By invoking Yu Xin and his *Rhapsody of Sorrow* to describe his own situation, Jiang Kui expressed his mental journey "dominated by sorrow". Not only did they share similar historical backgrounds—broken mountains and rivers, and being thousands of miles away from their homeland—but they also happened to have the same feelings when listening to the crickets chirping under the bright moon, filled with endless sorrow.

The next line shifts from the historical time and space to the real physical time and space, but in the past tense. In the places where frustrated people were confined and the courtyards of hermits, the crickets' chirping had been heard before, as if pouring out their sorrow and loneliness. Then the scene shifts abruptly to the poet's aesthetic space, where Jiang Kui constructs a "reasonable impossibility" of the present moment—a lovesick wife who, upon hearing the crickets, realizes that the cold winter is approaching and gets up to weave warm clothes for her husband away at war. By inserting such an artistic scene into the physical space, the poet endows the ci-poem with a strong sense of imagery. The last line of the first stanza extends the aesthetic space of the previous line, allowing the protagonist in this space to develop her own psychological world. This nested circular

structure directly expands the poet's visual and ideological horizons in the first stanza. The sorrow and hesitation of the female protagonist permeate the night through the screen beside her bed, not only echoing the poet's grief upon hearing the crickets but also materializing the sorrowful atmosphere of the entire first stanza, enabling readers to piece together a complete story.

The second stanza shifts to the present physical time and space. In the middle of the night, a light rain falls, and the west wind blows through the window, accompanied by the crickets' chirping mixed with the sound of cloth pounding. This sound may be real, or it may be a part of the aesthetic space inserted into the physical space from the first stanza. Jiang Kui's worries linger in different spaces along with the crickets' chirping, which serves as a thread connecting these intersecting or separate spaces. The next line mentions "post houses" (guest houses) and "abandoned palaces" (temporary imperial residences). Mourning under the moon in autumn—a season of sorrow—travelers in foreign lands, upon hearing the crickets' chirping, suddenly realize that autumn is drawing near, yet they have no idea when they can return home. Overwhelmed by homesickness, they lament their fate. The space here can be regarded as a physical space that exists at the same time but different places or different times and places. People in these spaces, like the poet, listen to the crickets, gaze at the bright moon, and drown their sorrows in wine, only to find their sorrows growing deeper. The poem then moves into Jiang Kui's psychological space. He cites "Bin Wind" from the Book of Songs, using these ancient poems depicting the hard work of the people to echo Yu Xin's Rhapsody of Sorrow mentioned earlier, implying that the poet, Yu Xin, and the common people are all bound by sorrow. Then the scene shifts suddenly to the joyful image of children playing and catching crickets in the corner—a vivid yet imaginary scene unfolding before the poet's eyes. As Chen Tingzhuo commented in Comments on Ci-Poems from the White Rain Studio: "Using the innocence and joy of children to set off the sorrow of those with a burdened heart is extremely exquisite" [3]. By connecting the psychological space with the physical space, Jiang Kui achieved a seemingly contradictory yet surprisingly wonderful artistic effect.

Besides Qitian Le, most of Jiang Kui's other ci-poems possess similar characteristics, though the interconnected spaces vary. For instance, his Bagui (Eight Returns) titled "Farewell to Hu Dehua in Xiangzhong" is a farewell poem. Traditionally, such poems describe the scenery of departure in the first stanza and express reluctant feelings in the second. However, after depicting the physical time and space in the first stanza—"Fragrant lotus petals fall, their pink fading; Sparse parasol trees sway, their green rustling... Crickets chirp loudly on the moss-covered steps" [2]—Jiang Kui adds a historical time and space to echo it: "Seeing you off, I retrace the westward path... All my sorrows I entrust to the cuckoos' cries" [2], further deepening the reluctant mood of farewell. In the second stanza, the poem flows slowly between the psychological time and space—"I have long regretted that we never had enough time together; Now, why must we part again in the west wind?" [2]—and the physical time and space—"The islet is cold, the mist thin; The oars move, carrying you far away; Your boat drifts faintly, like a leaf on the water" [2], eventually resting in the poet's aesthetic time and space. To comfort his departing friend and himself, the poet imagines a warm scene of his friend returning home—a rare expression in farewell poems, which usually focus on suppression and self-sorrow: "I imagine Wen Jun waiting for you anxiously... Leaning leisurely by the exquisite window, watching the bright moon" [2]. I picture your beloved wife waiting for you from afar, leaning against the tall bamboo, her silk socks dampened by the dew. When you return home, you will raise a glass together, lower the delicate curtain, and admire the bright and pure moon.

Based on the analysis of the temporal-spatial structures in Qitian Le and Bagui, the spatial art in Jiang Kui's ci-poems can be illustrated by a regular quadrangular pyramid diagram.

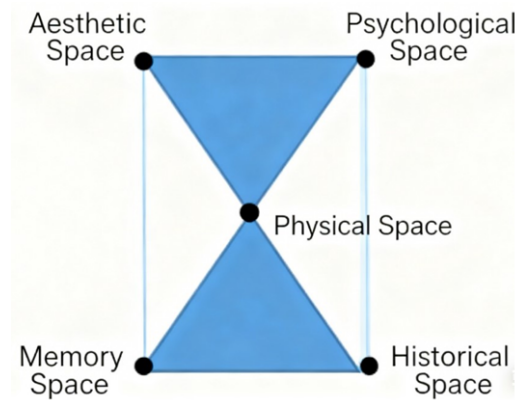


Figure 1. Two-dimensional diagram of the spatial structure in Jiang Kui's Ci-poems

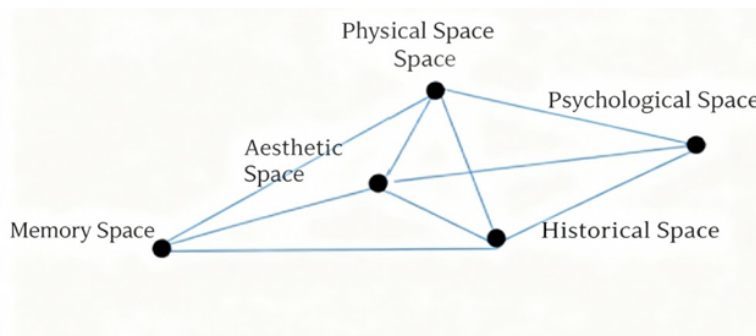


Figure 2. Three-dimensional diagram of the spatial structure in Jiang Kui's Ci-poems

The space in Jiang Kui's ci-poems features multi-level superposition and jumps freely among aesthetic space, memory space, psychological space, historical space, and physical space. Most of his poems involve transitions across more than three types of spaces. Aesthetic space usually refers to imaginary scenes similar to movie shots, characterized by ethereality and ambiguity; memory space mostly consists of the author's recollections; psychological space manifests as the author's own reflections and monologues, or those of the protagonists he creates; historical space mainly involves historical allusions and myths. As shown in Figure 1 (a top-down two-dimensional view) and Figure 2 (a three-dimensional quadrangular pyramid, which can also be regarded as a combination of two triangular pyramids), any three points represent three different times and spaces, forming a plane. Within this plane (i.e., in the ci-poem), Jiang Kui completes the instantaneous transformation of space. Only a few of his works, such as *Tashaxing* (Walking on Sandbars) titled "Light as a Swallow", do not involve physical time and space (i.e., the real world) at all.

This logically coherent and implicit interweaving of spaces is a common feature in Jiang Kui's spatial descriptions, yet such abstract and extensible spatial imagination was rare among other Song Dynasty ci-poets. For example, Zhou Bangyan, a famous poet of the Graceful and Restrained School before Jiang Kui, wrote 185 ci-poems, most of which focused on love and longing. His works were pervaded by an elegant, delicate, and sorrowful charm, with meticulously polished language and rigorous metrical arrangements. Jiang Kui inherited part of this elegant style from Zhou Bangyan, especially his exquisite wording and attention to metrical harmony. Therefore, there are certain correspondences between the temporal-spatial structures in Jiang Kui's ci-poems and those in Zhou Bangyan's works. However, Zhou Bangyan's ci-poems leaned more toward the traditional scholar-officials' way of expressing emotions through depictions of the female perspective—a form of

writing that transformed one's identity by integrating personal feelings into the female aesthetic. His temporal-spatial structure tended to detail what he saw, felt, thought, and realized, presenting an "external" time and space from an objective perspective. Readers could grasp the temporal-spatial structure of Zhou Bangyan's works as long as they understood his unique portrayal of the female world. Although Jiang Kui also wrote about love and romance, he adopted a defamiliarized approach, overlapping the time and space of men, women, authors, and readers, and creating a restrained contrast between different identities in the same time and space and the same identity in different times and spaces. This enabled Jiang Kui's ci-poems to break free from the constraints of identity and form a grand temporal-spatial writing style. In his works, the scholar-officials and singers, men and women, ancient people and contemporaries all gradually merged into the artistic conception, shaping the unique temporal-spatial art of his ci-poems.

3. Temporal dimension: circular closure and dynamic circulation mechanism

The concept of time in Jiang Kui's ci-poems also differed from that of most ci-poems of his era. It featured multiple transitions and transitions of time, rather than merely following the natural order of the real world, such as from morning to night or from spring to winter, to determine the scenes depicted in the poems. A close reading of his works reveals that the internal timeline in his ci-poems slides and changes abruptly across different tenses. Under such changes, influenced by the poet's creation and internal logic, the timeline converges to form a "point-to-plane" integration.

His Changting Yuanman (Lament at the Long Pavilion) serves as a typical example:

The fragrant catkins on the branches are gradually blown away;

Every household is veiled in deep green foliage.

The distant river bends and winds;

At dusk, the sails drift in disarray—

Where are they bound?

I have witnessed countless partings;

Who can compare to the long pavilion trees?

If the trees had feelings,

They would not remain so lush and green!

As dusk falls,

I gaze in vain for the tall city walls,

Seeing only countless chaotic mountains stretching far and wide.

When Young Master Wei left,

How could I forget the jade ring and her earnest entrustment?

The most important thing is to return soon,

Fearing that the red blossoms will be left without a master.

Alas, even though I have a sharp Bingdao sword,

I cannot cut through the countless threads of my longing for you [2].

The opening of the first stanza is set in the present continuous tense, clearly indicating the late spring season. Catkins drift in the wind, and the doorways of every household in Hefei are shaded by the green of willow trees, presenting a vibrant scene of spring. The next line describes the scene before the poet's eyes, still in the present continuous tense. At dusk, there are few pedestrians. The distant river bends and winds, and the boat carrying the departing person drifts further and further away. Then comes the key line of the entire poem: "If the trees had feelings, they would not remain so lush and green!" It first shifts to the past perfect tense, recalling the countless parting scenes the poet has experienced. Then, it suddenly raises a question that spans from the past perfect tense to the

present continuous tense and even the future continuous tense: Who has witnessed more partings than the willow trees beside the long pavilion? Of course, this is a rhetorical question. By pretending to be puzzled, the poet actually emphasizes the numerous partings and the profound sorrow they bring throughout history. He then transitions to the future continuous tense, offering a self-satisfying answer to his own question: the trees have indeed witnessed countless partings, but they are emotionless. Otherwise, they would not remain so lush and green. As the saying goes, "If heaven had feelings, heaven would also grow old." Plants are devoid of emotion, but humans are filled with sentiment. The poet uses the trees' lack of emotion to set off his own deep affection.

The second stanza interweaves the past perfect tense, the past continuous tense, and the present continuous tense to express the poet's longing for his beloved after their separation. The line "I gaze in vain for the tall city walls" is borrowed from Ouyang Zhan's poem *Sent to My Beloved in Taiyuan on My Journey from Taiyuan*: "The tall city walls are no longer visible, let alone the person in the city." It vividly conveys the poet's grief and reluctance after leaving Hefei, as well as his longing for the person he left behind in the city. Here, the present continuous tense overlaps with the past perfect tense. When expressing his longing, the poet employs the allusion of Ouyang Zhan's love affair with a singer in Taiyuan during the Tang Dynasty, as well as the story of Wei Gao recorded in *Yunxi Youyi* (Stories from the Yunxi Stream) Volume 5, "The Story of the Jade Flute". Wei Gao traveled to Jiangxia and fell in love with Yuxiao. When they parted, he left her a jade ring and promised to return to marry her in a few years. However, he failed to keep his promise after eight years, and Yuxiao starved herself to death. By invoking this story, Jiang Kui wants to assure his lover that although they are separated today, he will surely return to her one day. The next line shifts to the future continuous tense, adopting the perspective of his lover to express her longing: she hopes he will return soon, not wanting to wait alone for a lifetime, unseen and unappreciated. The final lines of the poem return to the present tense, revealing the poet's tangled and lingering longing that cannot be severed. As the saying goes, "If even the trees are thus affected, how can humans endure?"

Similar temporal shifts can also be found in his *Danhuang Liu* (Pale Yellow Willows). The first stanza is set in the present tense, depicting the poet's life as an exile in a foreign land: "The morning horn echoes over the empty city... All are old acquaintances from the south of the Yangtze River" [2]. As he rides alone through the alleys, with the sound of the morning horn echoing over the empty city, the pale yellow and tender green scenery he sees reminds him of his hometown in the south of the Yangtze River. Here, Jiang Kui subtly inserts a past perfect tense: although the scene before him is no different from the spring in the south of the Yangtze River, his heart is already in autumn. The second stanza transitions from the present continuous tense to the future continuous tense: "In this desolate silence... Only the pond remains clear and green" [2]. Tomorrow will be the Cold Food Festival. Saddened by the sight of spring, the poet fears that the spring here will pass by in a hurry. He can only take a jug of wine and go to the small bridge and courtyard. At present, the pond is clear and green, the pear blossoms are in full bloom, and pairs of swallows fly by. But how long will the spring last? The desolate autumn scenery has already begun to spread in the poet's heart.

Based on the textual analysis of Jiang Kui's ci-poems and referring to the three-dimensional classification of space discussed earlier, the temporal structure can also be illustrated by a regular quadrangular pyramid geometric model, as shown in the following diagrams.

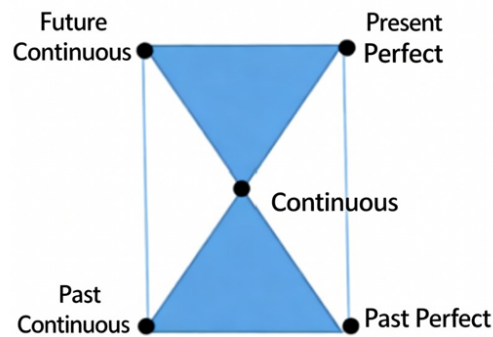


Figure 3. Two-dimensional diagram of the temporal structure in Jiang Kui's Ci-poems

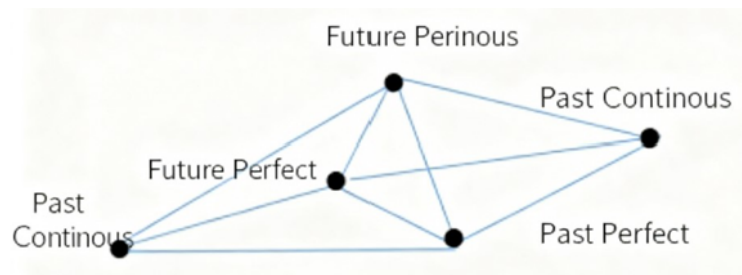


Figure 4. Three-dimensional diagram of the temporal structure in Jiang Kui's Ci-poems

This circular and fragmented nature of time constitutes an important artistic feature of Jiang Kui's view of time. His ci-poems either present a coherent and logically clear realistic timeline or an unconscious temporal transformation similar to the stream of consciousness, both of which embody unique narrative and reversal art. This is vastly different from the temporal-spatial narrative style of the Huajian School, which initiated the tradition of ci-poems as "erotic poetry". The Huajian School was represented by Wen Tingyun and Wei Zhuang, who established ci-poems' reputation as a genre focused on love and romance. Wen Tingyun's life experience was somewhat similar to Jiang Kui's: both were born into declining aristocratic families, lived in poverty and hardship throughout their lives, and relied on the support of nobles. Such life experiences led his ci-poems to mainly depict singers, dancers, and the life of the aristocratic court, characterized by a delicate and graceful style throughout. Ci-poets of the Huajian School, such as Wen Tingyun and Wei Zhuang, mostly confined their temporal-spatial descriptions to the present continuous tense, lacking the flow of unconscious imagination across the past and future tenses. Their works featured a rigid and static temporal-spatial structure, which stood in sharp contrast to the dynamically flowing temporal-spatial structure in Jiang Kui's ci-poems. For example, Wen Tingyun was particularly fond of depicting women's boudoirs and their makeup, completing his descriptions of the present continuous tense within a narrow and limited space. His *Pusa Man* (Bodhisattva Barbarian) titled "A Precious Box Adorned with Inlaid Sparrows and Golden Mandarin Ducks"... "Who can understand this feeling in my heart?" [4] depicts a beautiful woman's elaborate makeup and the splendid spring scenery she admires, while she longs for her distant lover. This static present continuous tense and the sequential backward and forward movement of the unconscious are the most prominent characteristics of the temporal-spatial art in the works of the Huajian School, which are vastly different from the temporal-spatial structure of Jiang Kui's ci-poems analyzed above.

4. Metaphorical temporal-spatial transformation: cross-cultural artistic coincidence

Jiang Kui's ci-poems integrate a sense of clarity and elegance. He borrowed allusions and verses from his predecessors and reendowed them with new meanings. In the selection of images and the depiction of artistic conceptions, he adopted an unfamiliar and illusory expressive approach. The metaphorical connections between lines can only be truly understood by looking beyond their literal meanings and delving into their deep connotations. This often leaves readers confused, making it difficult for them to clearly identify the central theme of the poems. For instance, in *Anxiang* (Hidden Fragrance), which is paired with *Shuying* (Sparse Shadows), the poet does not dwell much on the plum blossoms themselves but focuses on the jade-like beauty he misses. The plum blossoms serve as a trigger for his memories of her, providing readers with a clear clue to follow. However, in *Shuying* (Sparse Shadows), the poet personifies the plum blossoms, merging several beauties in the poem with the flowers. As a result, the plum blossoms are endowed with multiple metaphorical meanings. Through the temporal-spatial transformation between the past and the present, the poem becomes vivid, complex, and full of charm [5].

Xia Chengtao believed that these two ci-poems expressed Jiang Kui's profound longing for his first love—a pair of sisters who were singers in a Hefei brothel. This is precisely the metaphorical connotation of *Shuying* (Sparse Shadows). The talented sisters from Hefei, especially the elder one, who was "as light as a swallow and as delicate as an oriole", became his lifelong obsession. "The young master held a feather fan; that day, through the curtain, I caught a glimpse of half his face." She still remembered the elegant young man in white. Though she could not see his face clearly through the screen, she could still perceive his extraordinary demeanor from his faint figure waving a feather fan.

Anxiang (Hidden Fragrance) and *Shuying* (Sparse Shadows) are companion pieces. Dissatisfied with the expression of his emotions in *Anxiang*, Jiang Kui wrote *Shuying* to further elaborate on his longing. In *Anxiang*, the plum blossoms and the beauty are separated; the beauty sniffs the plum blossoms, looking extremely charming. In *Shuying*, however, the beauty and the plum blossoms are one—the artistic conception is more profound and subtle than that in *Anxiang*. The overlap of two physical spaces indirectly creates the overlap of two physical times. In the distant past memory space, the poet and his beloved enjoyed a peaceful and serene life. When they parted, the plum blossoms were in full bloom all over the branches. This relatively static time and space, stored deep in the poet's mind, is triggered by the plum blossoms in the present real time and space, interweaving with the reality. Before the poet and the readers, three times and spaces intersect: the distant past, the recent past, and the present.

Shuying (Sparse Shadows) employs a large number of allusions and metaphors, presenting an exquisite, sorrowful, clear, and secluded artistic style. The eulogy of objects and the yearning for people echo each other. The beauties, Zhaojun, the beloved, and the plum blossoms merge into one. The integration of self and objects, the harmony of emotion and scene, and the language of scenery, emotion, objects, and the author all express a profound and unforgettable longing.

This metaphorical temporal-spatial transformation coincides accidentally with the "metaphorical montage" technique in Western film art—a direct proof of the modern expression in the temporal-spatial structure of Jiang Kui's ci-poems [6]. Montage in film involves the interspersed editing of different times and spaces in the plot to achieve the best viewing effect. Metaphorical montage is even more challenging, as it adds metaphorical connotations to the transformed times and spaces on the basis of temporal-spatial switching, posing great challenges to both creators and audiences. The metaphorical nature in Jiang Kui's ci-poems, especially his object-eulogizing works, is extremely subtle. In the transformation of various temporal-spatial structures, Jiang Kui skillfully adapted and

innovated traditional allusions, creating a series of vague images and artistic conceptions. These seemingly resemble the obscure diction of the Graceful and Restrained School, but in essence, they implicitly express the poet's personal emotions through these allusions and stories. This requires readers to move beyond the aesthetic experience of the delicate and sorrowful language, delve into the internal logic of the ci-poems, and understand the deep intentions behind the poet's choice of words and allusions to truly grasp the essence of the metaphors. Compared with Western temporal-spatial techniques, the metaphorical temporal-spatial transformation in Jiang Kui's ci-poems is more complex and classical. Readers who are not familiar with historical allusions may easily get confused. Furthermore, the metaphorical nature of the temporal-spatial transformation in his works allows for multi-dimensional interpretations—it does not have a single fixed explanation or answer.

5. Conclusion

The uniqueness of the temporal-spatial structure in Jiang Kui's ci-poems is an important reason why he transcended his predecessors and contemporaries as a ci-poet. The transcendental detachment and mystery in his works, which were ahead of his time, are precisely similar to the characteristics of modern Chinese poetry. Moreover, the writing techniques employed by Jiang Kui bear a striking resemblance to those of modern poetry, as evidenced by the temporal-spatial structures analyzed in this paper. From the perspective of readers or literary recipients, exploring Jiang Kui's ci-poems by adhering to the original texts, revealing their transcendental nature, and conducting defamiliarized reinterpretations can serve as an alternative research approach to traditional poetry.

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