



Undergraduate assignment feedback form

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<i>Student Name: Wen yuan Guan</i>	
<i>Module Code: SICH5005</i>	<i>Student number: 1804022</i>
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An Introduction to the Poem Lu E in the Book of Poetry

Respected provost and Miss Deng, and everyone present, my name is Guan Wenyan, the topic of my presentation is, 'An introduction to the Poem Lu E 蓼莪 in the Book of Poetry'.

My presentation will be divided into four parts. Firstly, I will explain the words and meanings of the third and fourth chapters of the poem Lu E 蓼莪. Secondly, I will introduce Duan Yucai's Table for xiesheng in seventeen ancient groups and Zhang Taiyan's Picture of completeness and equality. Thirdly, I will analyse the rhythm of the third and fourth chapters of the poem Lu E. Finally, I will share my own thoughts and personal experience.

There are six chapters in the poem Lu E. The reason why I want to introduce the third and fourth chapters of this poem is that the idiom 昊天罔極 comes from here. Next, I will explain to you the meaning of the words and sentences in these two chapters.

The bottle used to draw water is empty, which is a disgrace to the jar used to hold it. Here the children are likened to water bottles, and the parents are likened to water jar. An empty jar means that the children are not providing enough support for their parents. While this shames the parents, it should also be a greater shame for the children.

It is meaningless for people who have lost their parents to live alone. It is better to die sooner. What can you rely on without a father? What can you rely on without a mother? This paragraph is rather negative.

The bit is an item of a horse's tack.

When I go outside, my heart was full of sadness, and when I am back inside, I have nowhere to go. This sentence portrays the grief of a person who lost one's parents.

Mom and Dad protect me, love me, raise me and nurture me.

My parents miss me and don't want to leave me, they hold me in their arms whether they are out or at home. I want to repay my parents for their favours, which are as endless as the sky.

After explaining the meaning of the verse, I want to analyse the rhythm of the two chapters. But before that, I need to introduce the method I use to analyse rhyme. Let me first introduce Duan Yucai's research results. Duan Yucai was a scholar of the Qing Dynasty. He comprehensively examined the rhythm of the Book of Poetry, and extensively collected rhythmic texts before the establishment of the Qin Dynasty, and then analysed the harmonic system of Shuowenjiezi. On the basis of the thirteen finals of Jiang Yong's Gu Yun Standard, he divided ancient rhymes into seventeen groups. And that is his Table for xiesheng in seventeen ancient groups. From this picture we can see the numbers from 1 to 17, and the corresponding characters below them represent different rhymes. If the finals of different characters are the same when retrieved in Shuowenjiezi, then we can say these characters rhyme. Let's look at Zhang Taiyan's research results. Zhang Taiyan inherited the achievements of Qing Dynasty scholars in the study of ancient rhyme. After investigating the distance between the various finals, he arranged the ancient rhyme finals into a table called Picture of completeness and equality. Let's look at this picture. In fact, the differences between Zhang Taiyan and Duan Yucai's research on rhyme classification are only these added red finals. There can be four kinds of rhyme shifting on this picture. The first is called Jin Pangzhuan. As shown in the picture, the two rhymes are adjacent to each other, so the pronunciation is also similar, which can be regarded as rhyming. The second is called Ci Pangzhuan. Two rhymes separated by a rhyme, but still close together, can also be counted as rhymes. The third situation is called Zheng Duizhuan. When one rhyme ends with a nasal sound and the other ends with a non-nasal sound, and the two rhymes are facing each other on the picture, it is also counted as a rhyme. The fourth case is called Ci Duizhuan. One rhyme goes sideways to the rhyme next to it, and then faces the rhyme on the other side, so that they also count as rhymes. With these four cases of rhyme shifting, this picture can be used to help explain the exceptional rhyming situation in the Book of Poetry.

In the following, I will use Duan Yucai's Table for xiesheng in seventeen ancient groups and Zhang Taiyan's Picture of completeness and equality to explain the rhythm of the third and fourth chapters of the poem Lu E. Let's look at Chapter 3 first. I marked its rhyming endings in different colors. I checked these characters in the Shuowen Jiezizhu. The rhymes to which they belong in Duan Yucai's seventeen ancient groups are shown on the right. Obviously, the last characters of the first, second, fourth, and sixth sentences belong to the same group, so they rhyme. The same is true for the seventh and eighth sentences, so the seventh and eighth sentences rhyme as well. Let's focus on the third and fifth sentences. The last character of the third sentence belongs to the group 11 of Duan, and the last character of the fifth

sentence belongs to the group 5 of Duan. Let me show you where they are on the Picture of completeness and equality, to find a reason for them to rhyme. Coincidentally, this position corresponds to the fourth situation of rhyme shifting I introduced earlier, which is called Ci Duizhuan. When group 11 comes to group 10 next to it, it just corresponds to group 5 on the other side. Therefore, I can say that the third and fifth sentences rhyme as well.

Then we come to Chapter Four. The retrieval results of the Shuowen Jiezhizhu are also shown on the right. Compared to Chapter 3, the situation in Chapter 4 is much simpler. The first six sentences all end in the same character Wo, which means me. So, the first six sentences naturally rhyme with each other. And the last characters of the last two sentences all belong to group 1 of Duan, so the last two sentences rhyme with each other as well. This concludes my introduction to the rhyming situation in the third and fourth chapters of the poem Lu E.

In the preface to the Mao Commentary, Lu E is a poem that satirizes the King You of Zhou. The poem mentioned the toil and hardship of the people. Some filial people's parents died prematurely, so that filial people could not repay their parents' favours. Many ancient and contemporary scholars disagree with that view.

Mr. Wang Jingzhi: This poem is about how filial people grieve over the early death of their parents. They are hurt by not being able to serve and repay their parents.

Buddha Shakyamuni introduced the tenfold kindness of our parents to us in Sutra of Filial Piety.

The Buddha also used an analogy in Sutra of Filial Piety. It is said that a person bears the father on the right shoulder and the mother on the left. In such a hundred years, one cannot repay the favour of one's parents.

Reflecting on myself, I contradicted my parents when I was young. Now that I'm grown up, my parents still have to worry about me. I feel very ashamed. But it's not enough for me to feel ashamed. I still need to work hard. No one knows what will happen in the next second. If my parents passed away before I could repay them, how much regret would I have. I believe in reincarnation, if my parents are reincarnated in a bad place and suffer unimaginable pain, what can I do then? Thinking of this, I should work hard now to help my parents so that they don't fall into that situation. Now that I'm not at home, I should always think of them as if they were by my side. If I can think like this often, I will naturally know what to do without measuring many

things. I believe that focusing on the present moment brings out the best in time.

That is all for my presentation today. Thank you for listening. Any feedback and suggestions would be appreciated.