



JICS

Journal of Integrated Cultural Studies

JICS Vol. 1, No. 1, 2026, pp.200-209.

Print ISSN: 3105-840X; Online ISSN: 3105-8418

Journal homepage: <https://www.icsjournal.com>

DOI: <https://doi.org/10.64058/JICS.26.1.19>



Negativity, Spectrality and Creative Generation: A Review of Huang Lihai's *Poetic Drama Cheng Lian and Bo Ya*

Tang Bei

Abstract: Through Bo Ya's journey from learning to play the qin to his sudden enlightenment, *Cheng Lian and Bo Ya* explores the process of human beings engaging in constant dialogue with themselves, the world and memory. This is a stage that every ordinary person may experience: feeling self-doubt at the beginning of learning, regaining direction with the guidance and warmth of a mentor, and ultimately achieving inner precipitation and transcendence in the loneliness of facing nature alone. Bo Ya's experience reflects the inevitable inner journey of human beings in the pursuit of meaning. Two main emotional forces contribute to Bo Ya's awakening: the strict mentor Cheng Lian intends to break Bo Ya's reliance on superficial forms and force him to seek the origin of art through throes. Bulan, on the other hand, turns into a lasting specter and becomes a flexible and affirmative force in Bo Ya's spiritual world. Thus, Bo Ya achieves a profound integration of himself with the world, which is not only a principle of art, but also a metaphor for the fulfillment of life.

Keywords: *Cheng Lian and Bo Ya*; Affective Aesthetics; Negative Affect; Spectral Affect; Sudden Enlightenment

Author Biography: **Tang Bei**, Lecturer at the School of General Education, Southern Medical University. Research interests: Comparative Literature and Literary Theory. E-mail: tangbei417@163.com.

标题: 否定性、幽灵性与创造性生成: 评黄礼孩的诗剧《成连与伯牙》

摘要：《成连与伯牙》通过伯牙习琴到顿悟的历程，探讨了人与自我、与世界、记忆不断对话的过程。这是每个普通人都可能经历的阶段，初学时感到自我怀疑，在师者的点拨与温暖中重获方向，最终在独对自然的孤寂中完成内心的沉淀与超越。伯牙的经历，映照的是人在追寻意义时必经的内心旅程。促成伯牙觉醒的主要有两种情感力量，严师成连意图打破伯牙对表面形式的依赖，迫使他在阵痛中找寻艺术的源头。布兰则化为持久的幽灵，成为伯牙精神世界中柔韧而肯定的力量。伯牙由此完成了自身与世界的深刻交融，这不仅是艺术的法则，亦是生命走向完成的隐喻。

关键词：《成连与伯牙》；情动美学；否定性情动；幽灵性情动；顿悟

作者简介：唐蓓，南方医科大学通识教育部讲师，研究方向：比较文学与文艺学。

电邮：tangbei417@163.com。

What constitutes the inner texture of all true artistic creations throughout the ages? Is it a flash of inspiration, the accumulated mastery of skills, the clear and contemplative state of mind, or a tempering process that must involve a certain kind of death and rebirth? From the qin melodies echoing in the deep valleys of the East to the chisel marks and light and shadow in the West, artistic enlightenment all points to a cruel truth: it often comes at the cost of the collapse of the old self. The poetic drama *Cheng Lian and Bo Ya* offers a highly modern way of rewriting the classic legend. It no longer narrates a smooth and seamless growth story of advancing from technique to the Dao, but focuses on the dark realm filled with pain, rupture and chaos before the realization of the Dao. This exploration of the obscure territory in the generation of art shares certain affinities with the creative spirit of its author Huang Lihai. Huang Lihai's poems are often filled with clear and flowing images such as light, water and plants, embodying a keen perception of life and time, and hiding an almost divine meditation beneath a light linguistic tone. The Guangzhou New Year Poetry Festival he has curated over the years also aims to construct a poetic and ritualistic "crystalline moment" for the contemporary soul, making poetry an echo chamber that connects individual loneliness with universal life. Therefore, reflecting on *Cheng Lian and Bo Ya* with the creative posture of "gazing at light through cracks", we can better understand how the poetic drama transforms the classic legend into a profound metaphor for the spiritual predicament of modern people. The emotional intensity that tugs and tears at Bo Ya yet ultimately reshapes his life and art can be termed "affect", which is different from "emotion" that can be named and attributed. People often experience ineffable physical sensations, which are the initial and vague forms of emotion — an unformed "affect" (Jin, 2024, pp.88-92).

Bo Ya's sudden enlightenment is a life crystal naturally condensed on the ruins of time after an emotional storm. "Man knows himself through practical activities, for he has an impulse to realize himself in the external things that present themselves directly to him." (Hegel, 1979, p.39) The core driving force of the poetic drama stems from a series of extreme affective events, in particular, Cheng Lian's act of smashing the qin, which directly shapes Bo Ya's subsequent

direction in learning the qin. Bulan, Cheng Lian's wife, leaves a lasting and affirmative affective echo. Bo Ya's "sudden enlightenment" on the shore of the East China Sea is an "affective chaos" mixed with trauma and memory, which spontaneously crystallizes into a perceptible and shareable artistic form. What the poetic drama unfolds thus is an exploration into the abyss of human emotions, allowing each individual to catch a glimpse of a fragment of their own life experience.

1.Fragmentation and Mending: Smashing the Qin and the Violent Interruption of the Symbolic Order

In the spiritual world of the ancients, the qin was a concrete embodiment of the moral character of literati. "Qualities such as looseness and transparency, clarity and brightness, simplicity and antiquity, richness and thickness, vigor and ruggedness, grandeur and magnificence, gravity and dignity, spirit and penetration, seclusion and wonder, clarity and moistness, all form a perfect harmony. Each qin produces a unique sound, rarely repeated, truly reaching the profound realm of 'the unity of man and nature'." (Yi, 2009, p.144) When Cheng Lian's footsteps on Bo Ya's Qin, the crisp sound of the qin body shattering marks the collapse of an entire world. What the violence destroys is not only the musical instrument, but also the interruption of the meaning system on which Bo Ya relies for survival. He experiences a primitive and fundamental fear, almost a "symbolic death".

The true music in Cheng Lian's heart should not be dependent on objects, but must be internalized in life. He forces Bo Ya to transcend the external, to bear the suffering of the pursuit of art directly with his trembling body. Unconscious emotions are difficult to express directly and need to be interpreted indirectly through scenes such as dreams; moreover, the unconscious is influenced by external perceptions and interacts dynamically with consciousness (Jin, 2020, p.154). Physical trembling or dreams are all forms for Bo Ya to alleviate his confusion. Especially when the body is threatened, the defensive mechanism of consciousness will make the individual either submit to pain or repress emotions — these are the sources of spiritual trauma, and also weaken the connection between emotions and language (Jin, 2022, p.45).

Mu Ti, the qin maker, persuades Bo Ya to return to the embrace of the secular world. His way out seems to be a shortcut to reverse fate, but in reality, it is a departure from the essence of art in the name of art. Bo Ya realizes that all true art is associated with pain and rupture, and his refusal of this temptation stems from a deeper spiritual consciousness. Cheng Lian's smashing of the qin points to an essential artistic truth, while Mu Ti's repairing of the qin, seemingly constructive, leads to the compromise of the spirit to the material world. To comprehend the true meaning of art, Bo Ya must return to the cruel wilderness filled with the pain and contradictions of rupture.

There lurks in Bo Ya's heart a pure and unrestrained desire: he yearns for the "bird-like" state where music and life become one, the ecstasy of resonating directly with the universe. Learning to play the qin is, in essence, a disciplinary constraint. It shapes the qin player through repeated

finger exercises and represses the novice's immediate desire to soar. The inner contradiction at this time is a conflict between affects in two different directions: one striving for progress and ascension, and the other enduring criticism and repression. Cheng Lian does not intend to strangle Bo Ya's desire, but to forge a powerful ontology that can withstand setbacks for his desire to soar. He drives Bo Ya into an affective desperate situation filled with pain, shame, despair and other emotions, forcing Bo Ya to move from his previous superficial pursuit of beautiful timbre and attachment to family honor to a philosophical reflection on the life of music. What he wants Bo Ya to hear is not only the sound of the qin, but also the songs of hundreds of birds, the howling of the strong wind, the hustle and bustle of the market, and even the "empty soul". These sounds, which seem to have nothing to do with elegant music, are precisely the original territory where talent can be exerted. They endow people with higher wisdom and the ability to calmly observe chaotic emotions and experiences. "The melody fully expresses the vastness and mistiness of the rivers and lakes, as well as the vivid and swirling rhythm. Perhaps Bo Ya's effortless mastery and Zi Qi's intuitive and tacit appreciation in the past lay precisely in this mutual understanding and harmony between life and nature!" (Zhang, 2005, p.62) It requires artists not to shy away from all the commotions of life, but to regard them as audible materials, for "the most sublime task of poetry is to endow inanimate things with sensations and passions." (Vico, 2008, p.97)

2.Dreams, Echoes and Specters: Bulan's Death and Liminal Experience

Unlike Cheng Lian's negative education, Bulan, the mentor's wife, guides Bo Ya to continue exploring the true meaning of art through subtle and gentle influence. Bulan's death tears a huge wound in Bo Ya's heart. When life is so fragile, what is the meaning of creation? This wound becomes an opportunity for the birth of new thoughts and new meanings. "The fullness of meaning does not only belong to special contents or objects, but more represents the whole meaning of life. Precisely because aesthetic experience directly expresses the whole, the meaning of experience becomes infinite meaning." (Gadamer, 1999, pp.89-90) Bo Ya's desire and sorrow for Bulan are a kind of spiritual yearning with aesthetic properties. Bulan's sudden death deals a heavy blow to Bo Ya's yearning, turning it into a pure and unmoored sorrow. He can no longer miss a specific person, but directs all his emotions to the pursuit of the spiritual world represented by Bulan.

Bulan advocates a philosophy of openness. She makes Bo Ya understand that when one clenches one's fist, one becomes tense, confrontational and obsessive, yet still gains nothing. It is better to open one's palm, to relax, accept and tolerate, and thus taste the impermanent gifts of the world. The open palm catches the infinite. When Bo Ya unfolds his fist, he feels "a flame rising in the heart, never before has such rhythm coursed through the whole body, as if a beast bursts out on the qin strings". This affective experience is prelinguistic and non-conscious, a direct experience of affect as bodily intensity. He senses "the spring fields, the fragrance of all plants in the world rising up", and the affect begins to become emotional and meaningful, slowly transforming from a

non-representational affect to a namable emotion. Through the empathy of experience or the empathy of nature, we transform and humanize various objects in the nature around us, such as animals, plants and inanimate things. In this way, we seem to hear the groaning of trees, the roaring of the wind, the rustling whispers of green leaves, and the murmuring of flowing water. Thanks to the empathy of emotional projection, music gains its full expressive power. (Lisztow, 1980, p.57)

Bulan leads Bo Ya out of the sorrow and desire of the small self into an open and flowing state, which is the prerequisite for sudden enlightenment. It is similar to the state of “primary consciousness” described by Husserl: consciousness is initially a “pure experience” formed by the fusion of perceptions and feelings of the past, present and future. These contents have not yet been split into clear objects, but they exist truly, a genuine state that can be directly perceived before all subsequent experiences appear (Jin, 2020, p.149). Bulan’s ontological teaching slowly guides Bo Ya into the creative realm of “selflessness”. When Bo Ya asks “what kind of state is improvisation?”, Bulan does not touch on techniques, but directly points to the state of body and mind: “enter the environment / perceive the body’s emotions / devote oneself entirely / do not need to care about anyone”. Entering the environment means moving the subject away from the center of the world. The body is the field of affective experience. Bulan makes Bo Ya shift from worrying about others’ opinions to perceiving the existence of the body’s internal emotions as a flow of energy. Bo Ya’s predicament is that he cares too much about external standards, yet true creation stems from wholehearted devotion without hesitation. “What makes artists valuable is that they can provide new things and use their full intuition to delve into areas that are difficult for ordinary statistics and logic to reach.” (Zhang, 2010, p.85) Bulan interprets it with an exquisite metaphor: “blow yourself out like a lamp / enter the silence of the self / free yourself from the ego”, which means suspending the self-subject full of desires, memories and calculations. This is not destruction, but a temporary disappearance of the small self, allowing a greater existence to manifest — the core of the selfless realm.

In the face of pain, Bulan normalizes and even poeticizes it: “a crack is not a bad thing / you see many flowers grow out of cracks”. She regards the conflicts between herself and her parents, her husband and society as cracks that must be faced in life. Sorrow is not an obstacle to be eliminated, but a life rift that can be transformed into a driving force for art. Bulan believes that playing the qin should “give more to people, less to the gods / though it may seem blasphemous, the qin melody is a song of life”. This is the artistic view of the Spring and Autumn Period, advocating that music return from the god-serving functions such as sacrifice and etiquette to the care for human beings. With flexible counterforce, Bulan resists the rigid social discipline — not a head-on confrontation, but like grasping the fleeting changes of light and shadow. The real breakthrough is accomplished in perception and creation.

Bulan also negates the linear view of time that sees things as either/or. She believes that true existence is to embrace the entire flow of life, containing both the vitality of spring and the

coolness of snowflakes. “Becoming oneself” is not a result of searching, but a posture of “standing” in the present moment. She helps Bo Ya settle in the present, which is the key to letting go of obsessions. She guides Bo Ya to transform personal sorrow and anger into impersonal and bearable life energy, moving from having a self to being selfless. By blowing out the small self, the body becomes a channel for emotions to flow through, thus unifying with the rhythm of the universe — this is the obscure time and space point where creativity bursts forth. The flux and generation of emotion make it gather the past, present and future in one; they are the past, present and future at the same time, and they are in an eternal transformation from potentiality to actuality (Wang, 2017, p.119).

Bulan’s affective enlightenment slowly equips Bo Ya with the mental foundation for sudden enlightenment. His qin melodies are no longer expressions of the small self’s pessimism, but become a resonant body for those “invisible flows” in the universe. The moment of his sudden enlightenment on the shore of the East China Sea, a state where “the divine and the human move towards the same tone / ecstasy is almost a kind of transparency, yet rejects all similarities”, is the perfect interpretation of the selfless realm described by Bulan. The once sorrow and confusion are incorporated into a broad and clear life atmosphere. He suddenly realizes that music is no longer for monarchs, for etiquette, or even for expressing the emotions of the small self, but points to a universal truth about life and existence.

3. Enlightenment at the Point of Collapse: The Revelation by the East China Sea and the Echo of Creative Affect

Bo Ya’s revelation by the East China Sea is an exceptionally beautiful passage in the entire poetic drama. True sudden enlightenment often occurs at the point of the collapse of the old order and is born when the subject opens up to the world. It is not a gradual rational deduction, but a natural affect where life resonates with all things in nature after an extreme experience. Bo Ya dismantles the barriers between the self and the world, making himself a transparent and infectious affective subject, and completing the reconnection between the subject and the world. Ultimately, the relationship between human beings and art is the relationship between human beings and the world.

Bo Ya’s embodying the qin with his body undergoes many changes in his mental journey. Cheng Lian makes Bo Ya shift his focus from external techniques to the exploration of the authentic experience of life. Bulan guides Bo Ya to carry out a revolution of bodily perception, transforming him from a tense subject who tries to control music into an open container that attempts to embrace all things. Bo Ya travels extensively, throwing himself into a broader affective field, and the revelation by the East China Sea is the burst point of all previous accumulations. At this moment, Bo Ya is in a state of “crystalline time”, where the memories of learning the qin, the memories with his mentor and mentor’s wife, the desire for art, and the loneliness of the present moment interweave, completing a crystallization of affect. As Deleuze

(2004, p.130) put it, reality is always objective, while potentiality is subjective, because what we first experience in time is emotion, and only then time itself — that is, the pure potentiality that divides the self in loving and being loved. This “self-affect” can also serve as a definition of time. Crystals are not time itself, but in crystals we see time. This kind of time is no longer linear, but eternal, a force of inorganic life that envelops the world. The shore of the East China Sea is precisely such a typical field of crystalline time. In this pure, inhuman natural time, Bo Ya enters a peculiar suspended state, and his thoughts begin to wander into the void.

Bo Ya has a pivotal dream, in which Bulan tells him: “After I leave, you will continue to sing /perhaps people in the future will look back on our hidden years through your music”. The extraordinary nature of this dream lies in that it is not a simple look back at time, but a pointing to the future. Love, teachings and death are all transformed into Bo Ya’s eternal desire for creation. After waking up from the dream, the boundary between the dream and reality, the living and the deceased becomes blurred at this moment, entering the crystalline time as described by Deleuze.

Enlightenment comes when Bo Ya wakes up from the dream. “A wisp of white feather-like wind comes before my eyes, the sea water rests on my eyelids / the blue line of sight turns, the sound of the waves is like the soul abandoning all the internal organs / the waves crash and fly, like a herd of horses loving the grassland passionately / suddenly, all shadows clamor, all flowers dance in the wind / approaching the form of light / let go of this embarrassed and uneasy heart / could this be the hometown of the gods / the God of Wind draws out the endless melody of High Mountains and Flowing Water”. Bo Ya’s perception at this moment is synesthetic and transcendental: the sea water can rest on the eyelids; the sound of the waves can abandon the internal organs. His bodily boundaries are completely broken, and the senses no longer serve the small self, but become channels for all things in nature to flow through. He is not observing the scenery, but merging with it, and his bodily perceptiveness is elevated to the extreme.

At the peak of the affective experience, Bo Ya’s playing also undergoes a qualitative change: “When I play, my hands are like great mountains / yet when they fall, they possess the softness of flowing water”. The qualities of strength and beauty embodied in High Mountains and Flowing Water are unified in his hands. He no longer tries to balance everything, but naturally becomes the balanced one. “The virtual past is a ‘death force’ that imprisons people, but by entering different states, people can jump out of the rigid cycle of the past and gain a real life in the unformed future.” (Bogue, 2025, p.161) Just as “crystalline time”, after leaving the cycle, will carry the future and freedom with a kind of movement, and a new future will thus be created. At the crucial moment, the silk cloth also drifts away with the wind, and he can never catch up with it. This “failure to catch up” is like a prophecy. Bo Ya gradually abandons his obsession with concrete souvenirs. Later, in a trance, he sees the side profiles of Fang Zichun, Cheng Lian and Bulan. The inheritance of the master’s teachings and personal emotions are all internalized as part of Bo Ya’s body. He no longer needs external idols or tokens, for the Dao is already in his heart.

“The land, the sunshine, the fragrant grass, as well as love, friendship and praise / all are High Mountains and Flowing Water, all are the light of the sky and the shadow of the clouds”. All things can be incorporated into music, all thoughts can be transformed into melodies, and music becomes a form of truth that deals with universal life experiences. Bo Ya hears Bulan’s silence — the ultimate listening transcends symbols, words and images, touching the pure traces of Bulan’s existence. This kind of listening is inherently connected with the “silent gaze” practiced by the poet Huang Lihai in his poetics. In the gaps and blanks of words, his poems capture the traces of the passing of things and the flowing aura like the light of the sky and the shadow of the clouds. This exactly echoes what Zhuangzi said: “Associate with the spirit of heaven and earth alone, yet do not disdain all things; do not argue over right and wrong, and live in harmony with the secular world.” (Zhang, 2007, p.10) Bo Ya’s music is no longer the music of an individual, but “like the spiritual echo from another world”, constructed jointly by events, affects and truth — an eternal world belonging to art itself. Bulan’s influence lies in that she pushes Bo Ya to the entrance of this world at the cost of the end of her life.

After the enlightenment, Bo Ya becomes a channel of affect. When he plays the qin, it is no longer Bo Ya playing the qin, but nature speaking through the medium of Bo Ya. “Sensory activities arouse human emotions, embody human interiority and self-awareness. This self-awareness can further extend itself through the senses as a medium, and connect the self with the world through reflection, constructing holistic knowledge.” (Guo, 2025, p.136) Thus, the revelation by the East China Sea is not a rational enlightenment, but a wholehearted, affective emergence. It occurs in the “crystalline moment” when social time stagnates, and through the integration of the individual with absolute nature, ultimately achieves the highest state of artistic life: heaven and earth coexist with me, and all things are one with me. Huang Lihai’s poetic creation is also a poetic approach to this state. The land, sunshine, fragrant grass in his works, as well as his lasting praise for trivial things, are not a simple return to the idyllic mode, but an attempt to reinterpret a humanistic spirit in the context of the rapidly changing modernity, and construct a habitable “crystalline field” full of affective echoes in words.

Whether it is the painful tempering and ultimate openness of artistic life in *Cheng Lian and Bo Ya*, or the affect surging in silence in Huang Lihai’s poems, both point to the same modern appeal: to make art a truth process for individuals to cross their own darkness, reach universal life and resonate with it. The supreme mission of an artist may be to become such a channel of affect, making High Mountains and Flowing Water no longer a distant legend, but the echo of the very existence of all things in our lives.

基金项目：南方医科大学高等教育教学改革项目“人文社科读本中的医学想象与生命伦理通识课程研究”（项目编号：ZL2025162）

Conflicts of Interest: The author declares no conflict of interest.

References

- 郭然 (2025) : “现代小说的传播: 情感叙事与公私领域的协商——评金雯《情感时代: 18 世纪西方启蒙思想与现代小说的兴起》”, 《国际文学与艺术传播研究》 (01) : 135-141.
- [Guo, R. (2025). The Dissemination of Modern Novels: Emotional Narrative and the Negotiation of Public and Private Spheres — A Review of Jin Wen’s *The Age of Emotion: The Rise of Western Enlightenment Thought and Modern Novels in the 18th Century*. *International Studies in Literature and Art Communication*, 01, 135-141.]
- 黑格尔 (1979) : 《美学: 第一卷》, 朱光潜译。商务印书馆。
- [Hegel, G. W. F. (1979). *Aesthetics: Volume I* (G. Q. Zhu, Trans.). The Commercial Press.]
- 吉尔·德勒兹 (2004) : 《电影 2: 时间—影像》, 谢强、蔡若明、马月译。湖南美术出版社。
- [Deleuze, G. (2004). *Cinema 2: The Time-Image* (Q. Xie, R. M. Cai, & Y. Ma, Trans.). Hunan Fine Arts Publishing House.]
- 伽达默尔 (1999) : 《真理与方法》 (上卷), 洪汉鼎译。上海译文出版社。
- [Gadamer, H. G. (1999). *Truth and Method (Volume I)* (H. D. Hong, Trans.). Shanghai Translation Publishing House.]
- 金雯: “情感是什么?”, 外国文学, 2020 (06): 144-157.
- [Jin, W. (2020). What is emotion? *Foreign Literature* (06): 144-157. DOI: <https://10.16430/j.cnki.fl.2020.06.017>]
- 金雯 (2022) : 情动与情感: 文学情感研究及其方法论启示, 《文化艺术研究》 (01) : 44-55+113.
- [Jin, W. (2022). Affect and Emotion: Literary Emotion Research and its Methodological Enlightenment. *Studies in Culture & Art*, 15(01): 44-55+113. DOI: <https://10.19857/j.cnki.ICL.20214403>]
- 金雯 (2024) : 《情感时代: 18 世纪西方启蒙思想与现代小说的兴起》。华东师范大学出版社。
- [Jin, W. (2024). *The Age of Emotion: The Rise of Western Enlightenment Thought and Modern Novels in the 18th Century*. East China Normal University Press.]
- 李斯托威尔 (1980) : 《近代美学史评述》, 蒋孔阳译。上海译文出版社。
- [Lisztow, W. (1980). *A Critical History of Modern Aesthetics* (K. Y. Jiang, Trans.). Shanghai Translation Publishing House.]
- 罗纳德·博格 (2025) : 《德勒兹论电影》, 田争争译。南京大学出版社。
- [Bogue, R. (2025). *Deleuze on Cinema* (Z. Z. Tian, Trans.). Nanjing University Press.]
- 维柯 (2008) : 《新科学》, 朱光潜译。人民出版社。
- [Vico, G. (2008). *The New Science* (G. Q. Zhu, Trans.). People’s Publishing House.]
- 汪民安 (2017) : “何谓‘情动’?”, 《外国文学》 (02) : 113-121.
- [Wang, M. A. (2017). What is “affect”? *Foreign Literature* (02): 113-121. DOI: <https://10.16430/j.cnki.fl.2017.02.012>]
- 易存国 (2009) : 《中国古琴艺术》。人民音乐出版社。
- [Yi, C. G. (2009). *The Art of the Chinese Qin*. People’s Music Publishing House.]
- 张浩 (2010) : “直觉、灵感或顿悟与创造性思维”, 《重庆社会科学》 (05) : 84-89.
- [Zhang, H. (2010). Intuition, Inspiration or Enlightenment and Creative Thinking. *Chongqing Social Sciences* (05):

84-89. DOI: <https://10.19631/j.cnki.css.2010.05.017>]

章华英 (2005) : 《古琴》。浙江人民出版社。

[Zhang, H. Y. (2005). *The Qin*. Zhejiang People's Publishing House.]

张家梅 (2007) : 《言意之辨与魏晋美学话语生成》。岳麓书社。

[Zhang, J. M. (2007). *The Debate on Words and Meanings and the Generation of Aesthetic Discourse in the Wei and Jin Dynasties*. Yuelu Press.]