



The Legend of Lady Yang Guifei

Yang Guifei or **Yang Yuhuan** (26 June, 719 — 15 July 756), often known as **Yang Guifei** (**Yang Kuei-fei**; - literally: 'Imperial Consort Yang') (with Guifei being the highest rank for imperial consorts during her time), known briefly by the Taoist nun name Taizhen was known as one of the Four Beauties of ancient China. She was the beloved consort of Emperor Xuanzong of Tang during his later years. Yang was born in 719 during the Tang Dynasty, early in the reign of Emperor Xuanzong.

This is her tragic story that inspired many poets and artists in later years.

Dr. Lanka Siva Rama Prasad

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Chinese Version : **Bai Juyi**
English Version : **Dr. Lanka Siva Rama Prasad**
Malayalam Version : **Sarala Ram Kamal**
Telugu Version : **Dr. Lanka Siva Rama Prasad**

THE LEGEND OF LADY YANG GUIFEI

BY
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The Legend of Lady Yang Guifei



Part - 1

The Legend of Lady Yang Guifei

When we walked stealthily on the spread dreams of a marble concubine,
The willow trees were weeping with their emerald eyelids wet with tear train,
A few wild apple trees were bent with heavy crimson fruits in chaotic line,
The coral fish in the green pond were moving in silence in mourning strain.

There I hear the wind carrying the mystic tune of Bai Juyi on melancholy swings,
A lone crane perching on the rooftop was majestic but meditative on shut wings,
Maybe it is Emperor Xuanzong waiting for the bliss and cheer his lover Yang brings,
At the northern foot of Mount Li from the Huaqing hot springs her shade springs,

The Four great beauties of China swayed the kings or emperors of their times,
In their charms and warm embraces kings mellowed like butter in dream rhymes,
Xi Shi sinks fish, Wang Zhaojun blinks birds, Diaochan eclipses the moon shines,
And Yang Guifei shames flowers; but their stories ended in deep tragic refrains.

O Yang! Your pristine beauty made the hot springs more dazzling and warm,
The sixty year old emperor lost his heart and mind, seeing your bewitching charm,
You are the wife of his own son, so a plan he contrived to take you into his love farm,
He made your marriage null and void by making you a Daoist nun in tricky form.





Bestowing a wife to his son Li Mao, cleared the path to take Yang as royal consort,
Kings have their ways to get things done to suit their needs in the pleasure resort.
He neglected his duties as an emperor and favored Yang's relatives ruling the fort,
That slowly made the hot springs bubbling with discontent and rebellion in the court.

When you are in love you are oblivious of the outside world intrigues and plots,
Emperor Xuanzong and his imperial consort were harvesting love's divine flats,
Twice he sent her away but relented and brought her back into his desire floats,
With every separation their love increased in many folds crossing deep moats.

As she loved lychees very much, emperor ensured the nonstop import of those fruits,
Seven hundred workers worked on her clothes with exquisite silk thread roots,
Three thousand beautiful women in harem bowed before her enticing charm routes,
She invented dudou bodice and rainbow dance played with tunes of divine flutes.

In palace intrigues, eunuchs and soldiers take sides of convenience,
Loyalty changes like vapor and royalty lose heads and blood of eminence,
Consorts and concubines fade away into the landscapes of non prominence
Rebellions and revolts reduce emperors to dust, empires collapse in war fog dense.

Once king and consort's favorite An Lushan rebelled against concubine's cousin,
Yang Guozhong's enmity with An Lushan brought the downfall of the Tong basin,
When the emperor Xuanzong decided to flee with his cortege to Chengdu station,
All hell broke loose near Mawei station with imperial guards in protestation.





When fate turns upside down even the celestial beauty becomes bane,
Crown prince Li Heng left them in his mission to fight the rebel in trepidation,
General Chen decided to do away with Yang clan from the Tang empire's lane.
All fingers pointed at the concubine Yang and her relatives for this bad situation.

The emperor now a pawn on the Fate's chess board agreed for the execution,
Near a Buddhist shrine the trusted hands of Gao Lushi strangled a fawn's elocution,
The rainbow slowly fallen on to roadside lifeless with colors faded in motion,
The Yang clan was eliminated completely in the followed ruthless brutal commotion.

While we walked in whispers on the spread dreams of a marble concubine,
The willow trees were weeping with their emerald eyelids wet with tear train,
A few wild apple trees were bent with heavy crimson fruits in chaotic line,
The coral fish in the green pond were moving in silence in mourning strain.

Then I heard the wind carrying the mystic tune of Bai Juyi on melancholy swings,
A lone crane perching on the rooftop was majestic but meditative on shut wings,
Maybe it is Emperor Xuanzong waiting for the bliss and cheer his lover Yang brings,
At the northern foot of Mount Li from the Huaqing hot springs their shades springs.



The confession of Emperor Xuanzong of Tang



Protectorates of Tang Dynasty

Part- 2

The confessions of the Shades The confession of Emperor Xuanzong of Tang (685- 762 A.D.)

From Li Longji to the ascent as the seventh Emperor Ming of Tang,
Forty three years lasted my dynasty the longest and with big bang.
Lots of royal blood spilled and smeared earth and sky like perfume strong,
Dizuo the constellation that symbolized imperial throne basked on my fate long.

It is one of the golden ages of Chinese history with peace and prosperity,
Forty thousand women in my palace, three thousand beauties of notoriety,
Couldn't fill the vacuum left my beloved consort Wu of utmost chastity.
In that heart wrenching depression I saw Yang Yuhuan a heap of charm quantity.

Married to my son Li Mao she is my daughter in law but she stole my heart,
Emperor the son of Heaven has many ways of possessing things, it is royal art,
She became a Daoist nun, so my son took another wife to release her free and smart,
After eight years as priestess Taizhan she entered my palace as Yang Guifei the royal consort.

Eleven years she made my life meaningful in her endless love scriptures,
They say I have neglected my duties as an emperor and fell victim for her overtures,
True, her clan soon gained prominence in the palace and political structures,
A sixty year old emperor got struck by twenty six year old lightning's love strictures.





The Exmperor and Lady Yang at Lake

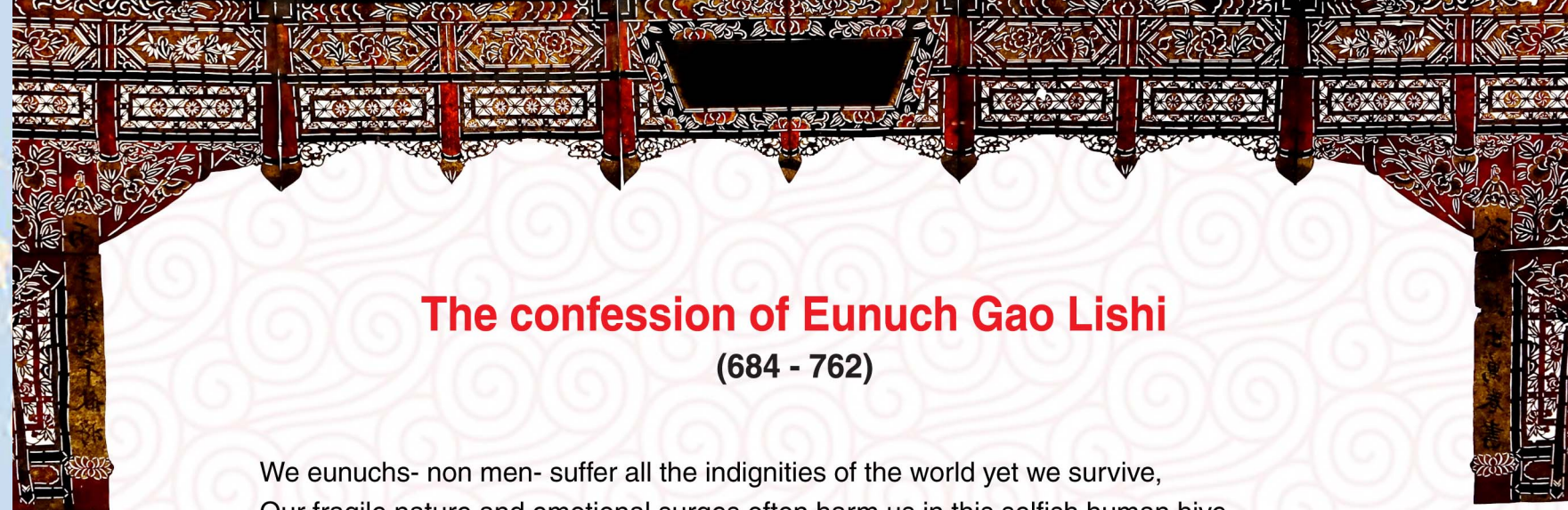
They say history repeats and it happened with me in my twilight zone,
The rivalry between my trusted confidants grew into hate and elimination tone,
When Tong pass fell to An Lushan once favored by me and Yang as our son own,
We decided to flee to Chengdu, reached Mawei station amidst discomfort grown.

In victory every one shares the spoils but in defeat one needs a scapegoat,
Suspecting the growing storm my lady Yang was silent on her thought boat,
The disgruntled waves surrounded her and her clan like crocodiles in a moat,
The imperial guard rebelled, I had no option but accepting their demands afloat.

At a lone Buddhist shrine the lady Yang was silenced forever by my order,
I saw her falling lifeless and a sinking feeling enveloped my heart border,
At Mawei she was wrapped in fragrant velvet blankets, buried in a grave colder,
After a few months, they brought the wraps without her but memories wilder.

And I wept bitterly at the sight of the velvet bags with fresh fragrance,
In my palace in Changan a painter recreated her in vivid colors in trance,
Looking at the portrait I fly like a lone crane to the Huaqing hot springs of romance,
Another six years I lived a lonely life amidst the Yang's images of her dalliance dance.





The confession of Eunuch Gao Lishi (684 - 762)

We eunuchs- non men- suffer all the indignities of the world yet we survive,
Our fragile nature and emotional surges often harm us in this selfish human hive,
Searching for an identity we bear insults and on human weakness we thrive,
Working for the master with utmost faith we protect him and his harem in moral drive.

As an attending eunuch to empress dowager Wu, i survived a punishment severe,
Adopted by an older eunuch Gao Yanfu I changed my family name Feng to Gao here,
As Gao Lishi I became one of the close confidants of emperor Xuanzong,
And witnessed the ups and downs of Royal fortunes and palace affairs weak and strong.

With these hands I served lady Yang the lychee fruits she relished very much,
With these hands I assisted her climbing the mount and riding in joy as such,
With these hands I attended her wishes in pleasing her king with her tender touch,
With these hands I strangled her to subdue the imperial guards' protest crutch.

In death also she looked like a beautiful rainbow in the clouded sky,
In grave also she slept like an innocent child huddled in crowded bags nearby,
In memories of the emperor she relived at the hot springs that went never dry,
On the day of her death every year she visits the earth and they hear her cry!





The confession of An Lushan (703 - 757)

When lady luck knocks at your door be ready to invite her,
When intoxicating love envelops you in a blanket be ready to be wrapped by her,
When harsh fate surrounds you in games of war be ready to yield to her,
When cruel death looks into your eyes in cold stare be ready to accept her.

When I was welcomed to the palace for my brave deeds lady luck was with me.
When I was wrapped in infant dress by lady Yang Guifei intoxicating love was with me.
When I rebelled against the emperor in mortal fear harsh fate was with me.
When I was blind and paralyzed and alone in my palace cruel death was with me.

When in my rebellion Tong pass was won with blood price, lady luck was smiling.
When I was a favored son of emperor and his consort, intoxicating love was smiling.
When thirty million people died because of my six year war, harsh fate was smiling.
When I was killed by my own servant as per my son's plot, cruel death was smiling.





The confession of Yang Guifei

(719 - 756)

I had too many names in my tumultous life's Chronicle and in Fate's trophy,
Yang Yuhuan, princess of Shou, Taoist nun Taizhen, Imperial consort Yang Guifei.

I lived too many lives in this single life as a woman of beauty that shamed flowers,
I was a princess, daughter in law, Taoist nun, and imperial consort to my lovers.

I was a pawn and a fawn in the pleasure garden of the emperor in his joy hours,
I was a most preferred woman of love arts to the emperor in ascending joy towers.

The first fourteen years of my life I was a lovable kid learning the arts of survival,
For four years I was the wife of Li Mao the son of Emperor Xuanzong in his revival.

For the next eight years I was priestess Taizhan in a palace Taoist temple,
For the last eleven years of my life I was Yang Guifei with love power ample.

He was sixty and I was twenty six but it was all fulfillment of joyful sex and love,
With my arts of love I took over his mind, heart and body with a comfortable glove.

All my wishes were fulfilled without any arguments or questions of impossibility,
All my relatives were inducted into high ranks in palace posts with much stability.

On galloping horses were brought my favorite lychees imported from south ,
Six cart loads of gold and silver ornaments to enhance my ethereal beauty worth,





Seven hundred artisans worked on my exquisite dresses to magnify my charms,
Hundreds of dancers realized my dream dances to bring emperor into my arms.

Even a day of separation intolerable to him and I was pardoned for my mistakes,
Preferring me over three thousand women in the palace I was given high stakes.

Eleven years melted like snow in sunshine in mutually harmonious company,
Like the newfound lovers we were in the magic embrace of love envied by many.

They said the emperor has neglected his duties enamored in my love shackles,
They said my clan was causing troubles in ruling of an empire with selfish chuckles.

They said An Lushan was no infant in my arms but a honeybee after a flower,
They said his rebellion was personal and the emperor must be beyond a lover.

They zeroed on to Yang Guozhong my cousin for our plight and final flight,
They convinced my master to eliminate the Yang clan in toto to brighten their light.

When the imperial guard revolted and on a kill whole Yang clan was lying in blood,
While Gao Lishi's hands were encircling my neck my lovers eyes were in tears flood.

They wrapped my lifeless body in velvet blankets and buried me without a coffin,
They put masses of incense in bags to keep me fragrant in cold grave muffin.

When prince Li Heng became Emperor Suzong he welcomed his father,
As a retired emperor Taishang Huang my ardent lover Xuanzong returned rather.





In his return journey he tried to give me a reburial in a coffin with honor in secret,
They found my body that shamed flowers was now a decomposed flower in regret.

They brought the fragrant bag still fresh to the royal lover who wept bitterly,
In his palace he made a lively portrait of me adorning the wall majestically.

Often he visits Huaqing pool in the form of a crane to meet me near the springs,
Our giggles and whispers can be heard on full moon days by all lovers on love swings





The confession of Bai Juyi the poet (772- 846 Tang Dynasty)

Author of 'Chang Hen Ge'- poem
dated- 806 - 809 A.D.

Sixteen years after her tragic death I was born in Taiyun, Shanxi zone,
In an era Li Bai, Wang wei, and Du fu were the stars in poetry horizon,
I was crushed in between the responsibility of government job and poetry vision,
The conflict and turmoil ensued in my life brought both exile and reward lesson.

Tragic love stories haunt one and all alike in their mysterious fragrance,
The added spice in royal robes and magic wands elevates the myth in reverence,
Camouflaging a real story into anecdotal retelling brings about a novel reference,
Twists and turns make a straight forward story into meandering preference.

I carved the story at Huaqing pools in the mount Li of Qinling Mountain row,
Like those heavenly birds flying wingtip to wingtip with love flowing brow to brow,
Like the intertwined branches of a love tree their mysterious story shall ever grow.
Let this story be immortal as -Chang Hen Ge - the song of everlasting sorrow-.





Part- 3

The chapter of War and Love

It all starts with an ambitious or enraged person or mob with determination,
The scent of raw blood and power is an aphrodisiacal alchemy combination,
In that killing sprees and demonic orgies fear and horror terrorizes any nation,
So often the borders unite, break and disappear only to surface in indignation.

In the days of hand to hand fight and weapons were swords, arrows and bow,
War means a prolonged skirmish and death, disease, destruction in arrays grow,
War drums announce the disaster and dust clouds specify the path of death glow,
Midnight massacres, meadow slaughters, merciless mutilations and mutinies blow

-'No country has ever profited from protracted warfare'- advised Sun Tzu sage,
Confucian principles didn't allow them to glorify war and its aftermath at any stage,
Go to war only if you have no alternative and a strategy to subdue enemy sans rage,
Between heaven and earth there is nothing more valuable than man- in any page.

But all these philosophies hide behind the war cries that freezes the blood,
Dao- saber, qiang- spear, jian- sword, ji - halberd, bow and crossbow rain in flood,
Lance, whip, hammer, fork, cudgel, javelin, dagger, battle axe all work in dread,
Shields, helmets, coats, fortifications, food supplies, logistics all for living and dead.

Full-on infantry fights, cavalry skirmishes, reconnaissance, espionage,
Subterfuge, ambush, deception, divination, omens, celestial bodies gaze,
War drums, bells, flags, banners, ten types of formations to keep enemy in daze,
All tactics and deceptions were used by the shock troops for their advantage.





Either in invasion or retreat emperors had their entourage followed in grand scale,
Earth tremble, dust clouds loom, birds, beasts ran in mortal fear with faces pale,
Innocent people lie huddle in dark corners hugging the crying children in war gale,
The army moves forward, villages in ruins collapse in smoke and fire of grief tale.

In such war times and recesses of peace here and there a few vines of love blossom,
Love stories with twists and tragic endings haunt our minds, rob our hearts for ransom
The socioeconomic status gaps enthrall our minds, whisks us into lands awesome,
We dream walk into these fairytales expecting a miracle to profit us handsome.

Love in ancient times was a rare flower blossoming in long winter cold,
Parents arrange, emperors, kings, nobles decree, chase and purchase with gold,
Single woman is rare, submitting herself in filial duties or living as priestess bold,
In lantern festivals and flower fairs they wait for the cup of wine to stop at their threshold.

Romeo and Juliet, Lancelot and Guinevere, Cleopatra and Antony, Paris and Helen,
Tristan and Isolde, Orpheus and Eurydice, Odysseus and Penelope, Napoleon and Josephine,
Leyla and Majnu, Pyramus and Thisbe, Salim and Anarkali, Xi Shi and Fuchai, Mumtaj and Shah jahan,
Yang Guifei and Xuanzong and their love stories became immortal in love and pine and in its pain.

Many love stories at the end dissolved in tragic streams of blood and tears rain,
When I walked stealthily on the spread dreams of a marble concubine,
The willow trees were weeping with their emerald leave eyelids wet with tear train,
A few wild apple trees were bent with heavy crimson fruits in chaotic line,
The coral fish in the green pond were moving in silence in mourning strain.

There I hear the wind carrying the mystic tune of Bai Juyi on melancholy swings,
A lone crane perching on the rooftop was majestic but meditative on shut wings,
Maybe it is Emperor Xuanzong waiting for the bliss and cheer his lover Yang brings,
At the northern foot of Mount Li from the Huaqing hot springs her shade springs,
It is that melancholic story they whispered to me I penned down here in word strings.





Part- 4 THE LEGEND

Legends never stagnate; they flow like eternal serene streams,
And they say Yang Guifei didn't die; the merciful Gao Lishi amidst screams,
Let her fall on to the sidewalk in unconscious state as in bad dreams,
The imperial guard was pleased to find her dead and moved forward in armed reams.

The compassionate eunuchs enacted a drama of her burial in velvet blankets,
In a cold grave they dumped heaps of fragrance bags and a few trinkets,
They sold the story to the arrogant soldiers of her death in the songs of crickets,
In the return journey they talked about the decomposed body but brought fragrant brackets.

Some believe lady Yang committed suicide at Mawei, others believe she survived;
From Mawei station Yang Guifei reached Japan in disguise with spirits revived,
She with her moth like eyebrows won the hearts of people in her court duty,
After her death two temples were erected in the fond memory of her beauty.

In Amakusa islands on a mountain of Ryutozan peninsula in Shinwa town,
In a luxury house lived alone a kind woman who helped the villagers as her own,
Yang Guifei was waiting for envoys from His Majesty to take her back in odds and even,
and one stormy night she disappeared when a great dragon carried her to heaven,

There they found a sachet of perfume but no trace of her and her home,
From then onwards they called the place Yang Guifei on her name.
After the suppression of An Lushan rebellion the retired emperor Xuanzong in grief storm,
Sent a general to bring her statue from the temples in Japan but didn't succeed in his life time.
So the emperor had her sculpture made in the image of Avalokitesvara- frame
Which was brought to Sennyu-ji temple in Kyoto, known as Yokihi Kannon in fame.





Yang Guifei or Yokihi in Japanese slang the lady who rose from obscurity,
To won the heart of an emperor and be a cause for his downfall with her charm of rarity,
And the mutiny by soldiers separated the lovers with the death of lady Yang in gravity
The emperor went into depression, lost his will to live and spent time in grief cavity.

As in the popular story of the weaver girl and the herd boy lover,
On the seventh day of the seventh lunar month where in the sky bower
Two stars separated by milkyway meets one another once a year,
Crossing the heavens on a bridge of magpies they spend their time in bliss and cheer.

I looked at the sky beaming moonlight at the Huaqing hot springs,
The milkyway is slowly coming into view bringing the stars on swings,
I see distinctly the images of Yang Guifei and emperor Xuanzong on stars wings,
The jade ring Yuhuan was so bright the smiling moon took the light it brings.

When i walked stealthily on the spread dreams of a marble concubine,
The willow trees were weeping with their emerald eyelids wet with tear train,
A few wild apple trees were bent with heavy crimson fruits in chaotic line,
The coral fish in the green pond were moving in silence in mourning strain.

A lone crane perching on the rooftop was majestic but meditative on shut wings,
Maybe it is Emperor Xuanzong waiting for the bliss and cheer his lover Yang brings,
At the northern foot of Mount Li from the Huaqing hot springs her shade springs,
There I hear the wind carrying the mystic tune of Bai Juyi (Po Chu- i) on sad swings,
His poems paved the way in Chinese and Japanese literature with mystic strings.
Like the tale of Genji of Murasaki Shikibu many love stories swayed in jade poetry rings.



CHANG HEN GE by Bai Juyi



Bai Juyi (also **Bo Juyi** or **Po Chū-i**; Chinese: 白居易; 772–846), courtesy name **Letian** (Chinese: 樂天), was a renowned Chinese poet and Tang dynasty government official. Many of his poems concern his career or observations made about everyday life, including as governor of three different provinces.

Bai was also influential in the historical development of Japanese literature. His younger brother Bai Xingjian was a short story writer.

Among his most famous works are the long narrative poems “Chang hen ge” (“Song of Everlasting Sorrow”), which tells the story of Yang Guifei, and “The Song of the Pipa Player”.

Original	Pinyin
長恨歌	cháng hèn gē
漢皇重色思傾國，	Hàn huáng zhòng sè sī qīngguó,
御宇多年求不得。	yùyǔ duōnián qiú bùdé.
楊家有女初長成，	Yáng jiā yǒu nǚ chū zhǎng chéng,
養在深閨人未識。	yǎng zài shēnguī rén wèi shí.
天生麗質難自棄，	tiānshēng lìzhì nán zìqì,
一朝選在君王側。	yī zhāo xuǎn zài jūnwáng cè.
回眸一笑百媚生，	huímóuyīxiào bǎi mèi shēng,
六宮粉黛無顏色。	liùgōng fěndài wú yánsè.
春寒賜浴華清池，	chūn hán cì yù Huáqīngchí,
溫泉水滑洗凝脂。	wēnquán shuǐ huá xǐ níngzhī.
侍兒扶起嬌無力，	shìér fú qǐ jiāo wúlì,
始是新承恩澤時。	shǐ shì xīn chéng ēnzé shí.
雲鬢花顏金步搖，	yúnbìn huāyán jīnbùyáo,
芙蓉帳暖度春宵。	fúróng zhàng nuǎn dù chūn xiāo.

16. Chang Hen Ge
("Song of Everlasting Sorrow")

By the famous Chinese poet: **Bai Juyi (772-846)**
Retold by: **Dr. Lanka Siva Rama Prasad (1955-)**



A great emperor of his times fell in love with a woman so beautiful,
He neglected his royal duties and paid with the dynasty's fall in full.

He saw a girl from the house of Yang who was in her teen's best,
Like a mellifluous song she flowed into his heart and put him to test.

An exquisite flower in the garden of many hues of fragrant flowers,
Her smiles spread pearly moonshine in the hearts of beauty lovers.

Three thousand women in six palaces with fine powdered faces,
Like pebbles before diamond their charms faded without traces.

Huaqing hot springs were bubbling with hot qi like emperor's drool,
On that cool spring day, he honored her of bathing in emperor's pool
.
She was like a tender, delicate flower bud waiting to blossom,
in those hot waters a new experience touched her awesome.

The emperor was in his amorous moods of dalliance,
She was like a rare nymph with eager for royal alliance.

In erotic hibiscus tent they extinguished the longing spring nights,
Time melted like morning fog in the sunshine of their dancing lights.

She had a magic wand, her body, that fulfilled his unending demands,
Emperor forgot the outside world and executed her wishes as commands.

Thousands of women, three thousand most charming among them,
Paled before her charms like stars at the arrival of sun with love anthem

春宵苦短日高起,
從此君王不早朝。
承歡侍宴無閒暇,
春從春遊夜專夜。
後宮佳麗三千人,
三千寵愛在一身。
金屋妝成嬌侍夜,
玉樓宴罷醉和春。
姊妹弟兄皆列土,
可憐光彩生門戶。
遂令天下父母心,
不重生男重生女。
驪宮高處入青雲,
仙樂風飄處處聞。
緩歌慢舞凝絲竹,
盡日君王看不足。
漁陽鼙鼓動地來,
驚破霓裳羽衣曲。
九重城闕煙塵生,
千乘萬騎西南行。
翠華搖搖行復止,
西出都門百餘里。
六軍不發無奈何,
宛轉蛾眉馬前死。

chūn xiāo kǔ duǎn rì gāo qǐ,
cóngcǐ jūnwáng bù zǎozhāo.
chéng huān shì yàn wú xiánxiá,
chūn cóng chūn yóu yè zhuān yè.
hòu gōng jiālì sān qiān rén,
sān qiān chǒngài zài yīshēn.
jīnwū zhuāng chéng jiāo shì yè,
yùlóu yàn bà zuì hé chūn.
zǐmèi dìxiōng jiē liètǔ,
kělián guāngcǎi shēng ménhù.
suì lìng tiānxià fùmǔ xīn,
bú zhòng shēng nán zhòng shēng nǚ.
lígōng gāochù rù qīngyún,
xiānyuè fēng piāo chùchù wén.
huǎn gē màn wǔ níng sīzhú,
jìn rì jūnwáng kàn bùzú.
Yúyáng pí gǔ dòng dì lái,
jīng pò níchángyǔyīqǔ.
jiǔchóngchéngquè yānchén shēng,
qiānshèngwànqí xī'nán xíng.
cuìhuá yáo yáo xíng fù zhǐ,
xī chū dūmén bǎi yú lǐ.
liù jūn bù fā wú nàihé,
wǎnzhuǎn éméi mǎ qián sǐ.

She was the best flower with full of nectar and enticing fragrance,
He was the royal lover with full of vigor and majestic radiance.

In the golden houses, in the jade mansions, in banquets royal,
She was like the most graceful bowl of dripping honey but loyal.

The royal couple were always looked drunk with the wine of love,
They moved all the time in sweet nothings like hand in glove.

When she was ruling the heart, mind and body of an emperor,
All her relatives became wealthy and noble in status and honor.

The mindset of people that girl child is a curse was revised,
every family looked forward to have a baby girl was praised.

The peaks of Mount Li were swaying to the rhythmical music,
Lady Yang was creating rainbow dances to flute music magic.

Every day was a new day, every dance and song had a new ray,
The emperor was convinced about the true meaning of life's array.

All of a sudden, they heard war drums approaching from Yuyang,
The Song of rainbow skirts and feather robes was fading all along.

The watch towers of the imperial palace were falling in smoke and dust,
Countless cavalry and thousand chariots were speeding to the south west

The imperial banners were rocking back and fro in feverish disarray,
Along the escape route the ugly face of mutiny showed its teeth tray.

The uneasy whisperings slowly became the noise of bee swarm,
The six armies of emperor were ready to bite the scapegoat arm.

They found the culprit in the lady's clan and the resolution was made,
They eliminated the Yang clan and reached the strings of love jade.

花鈿委地無人收，
翠翹金雀玉搔頭。
君王掩面救不得，
回看血淚相和流。
黃埃散漫風蕭索，
雲棧縈紆登劍閣。
峨嵋山下少人行，
旌旗無光日色薄。
蜀江水碧蜀山青，
聖主朝朝暮暮情。
行宮見月傷心色，
夜雨聞鈴腸斷聲。
天旋地轉回龍馭，
到此躊躇不能去。
馬嵬坡下泥土中，
不見玉顏空死處。
君臣相顧盡霑衣，
東望都門信馬歸。
歸來池苑皆依舊，
太液芙蓉未央柳。
芙蓉如面柳如眉，
對此如何不淚垂。
春風桃李花開日，
秋雨梧桐葉落時。

huādiàn wěi dì wú rén shōu,
cuìqiáo jīnquè yùsāotóu.
jūnwáng yǎn miàn jiù bùdé,
huí kàn xuè lèi xiāng huò liú.
huáng āi sǎnmàn fēng xiāosuǒ,
yún zhàn yíngyū dēng Jiàn'gé.
Éméishān xià shǎo rén xíng,
jīngqí wú guāng rì sè bó.
Shǔ jiāng shuǐ bì Shǔ shān qīng,
shèngzhǔ zhāo zhāo mù mù qíng.
xínggōng jiàn yuè shāngxīn sè,
yè yǔ wén líng chángduàn shēng.
tiānxuándìzhuàn huí lóngyù,
dào cǐ chóuchú bùnéng qù.
Mǎwéipō xià nítǔ zhōng,
bù jiàn yù yán kōng sǐ chù.
jūnchén xiāng gù jìn zhān yī,
dōng wàng dūmén xìn mǎ guī.
guī lái chí yuàn jiē yījiù,
Tàiyè fúróng Wèiyāng liǔ.
fúróng rú miàn liǔ rú méi,
duì cǐ rúhé bù lèi chuí
chūn fēng táo lǐ huā kāi rì,
qiū yǔ wútóng yè luò shí.

In the hands of inevitable fate her song was silenced forever,
The most beautiful thin moth like eye brows will see light never.

Writhing in agony and mumbling her undaunted love for her emperor,
When she was falling lifeless the emperor was in his life's harsh horror.

Through the screen of tears he saw his order being executed,
And the caravan moved from there leaving the beauty muted.

In the terrors of war who will pick up her ornate headdress?
Her rainbow dresses and kingfisher hair ornaments in that duress?

Who cares for her gold sparrow hair pins and jade hair clasp?
He covered his face for his inability to save her from death's grasp.

The entourage moved further amidst the yellow dust and cold wind,
At Mount Jian pass the palace wooden walks were in clouds blind.

On the road beneath Mount Emei the royal party was no strong,
The royal banners looked pale bereft of the smiles of lady Yang.

The blue rivers and mountains of Shu were pale green in patches,
The lord of a great dynasty was pondering over the fate's clutches.

In his palace he sits alone and gazes at the moon with tears in his eyes,
Her fading face he would see in the storm singing a song that melts ice.

PART-2

And the rebellion bite the dust and they saw the dragon chariot,
It came to pick up the emperor to his palace in joy and victory riot.

西宮南內多秋草，
落葉滿階紅不掃。
梨園子弟白髮新，
椒房阿監青娥老。
夕殿螢飛思悄然，
孤燈挑盡未成眠。
遲遲鐘鼓初長夜，
耿耿星河欲曙天。
鴛鴦瓦冷霜華重，
翡翠衾寒誰與共。
悠悠生死別經年，
魂魄不曾來入夢。
臨邛道士鴻都客，
能以精誠致魂魄。
為感君王輾轉思，
遂教方士殷勤覓。
排空馭氣奔如電，
升天入地求之遍。
上窮碧落下黃泉，
兩處茫茫皆不見。
忽聞海上有仙山，
山在虛無縹緲間。
樓閣玲瓏五雲起，
其中綽約多仙子。

Xīgōng Nánnèi duō qiū cǎo,
luòyè mǎn jiē hóng bù sǎo.
líyuánzǐdì báifà xīn,
jiāofáng ājiān qīng'é lǎo.
xī diàn yíng fēi sī qiǎorán,
gū dēng tiǎo jìn wèi chéng mián.
chí chí zhōng gǔ chū chángyè,
gěng gěng xīng hé yù shǔ tiān.
yuānyang wǎ lěng shuāng huá zhòng,
fěicui qīn hán shéi yǔ gòng?
yōuyōu shēng sǐ bié jīng nián,
húnpò bùcéng lái rùnmèng.
Línqióng dàoshì Hóngdūkè,
néng yǐ jīngchéng zhì húnpò.
wèi gǎn jūnwáng zhǎnzhuǎn sī,
suì jiào fāngshì yīnqín mì.
pái kōng yù qì bēn rú diàn,
shēng tiān rù dì qiú zhī biàn.
shàng qióng bìluò xià huángquán,
liǎng chù mángmáng jiē bújiàn.
hū wén hǎishàng yǒu xiān shān,
shān zài xūwú-piāomiǎo jiān.
lóugé línglóng wǔyún qǐ,
qízhōng chuòyuē duō xiānzǐ.

In the return journey when they reached the Mawei station slopes,
The emperor's eyes were in search of the cold grave in dirt ropes.

Where has gone her face of jade? Where is her comforting shade?
What cruel moments for us, fate has made? Why couldn't we evade?

The emperor in his grief wept like a child incessantly and in deep mourn,
His confidants searched all the gardens, ponds and burial graves in turn,

The lotus plants of Taiye ponds, the willow trees of Weiyang palace,
The mountains of Mount Emei and the meandering paths in dense lace,

They are all same but the emperor is not; struggling under remorse,
He was sinking heavily in depressive course, he was a spent force.

Peach and pear blossoms, bird songs were gone into autumn rain,
The southern and western palaces lie hidden in overgrown grass train

Autumn leaves were lying scattered like her fading memories,
On the un-swept steps her footprints were riding some queries

The pear garden dance troop, eunuchs and maids had become old,
The emperor was alone in the pepper garden in the breeze so cold.

The fireflies tried to ignite his passion but his heart was in a deep well,
The flickering lonely lamp looked at him and went into a smoky spell.

Another long night filled with sighs and tears swept cheek planes,
Looking at the Milky Way he searched for his star in twinkle lanes.

At each watch the drums and bells made him conscious of passing hours
But the night seemed endless flowing on the frost covered tiles and towers.

中有一人字太真，
雪膚花貌參差是。
金闕西廂叩玉扃，
轉教小玉報雙成。
聞道漢家天子使，
九華帳裡夢魂驚。
攬衣推枕起徘徊，
珠箔銀屏迤邐開。
雲鬢半偏新睡覺，
花冠不整下堂來。
風吹仙袂飄飄舉，
猶似霓裳羽衣舞。
玉容寂寞淚闌干，
梨花一枝春帶雨。
含情凝睇謝君王，
一別音容兩渺茫。
昭陽殿裡恩愛絕，
蓬萊宮中日月長。
回頭下望人寰處，
不見長安見塵霧。
唯將舊物表深情，
鈿合金釵寄將去。
釵留一股合一扇，
釵擘黃金合分鈿。

zhōng yǒu yī rén zì Tàizhēn,
xuěfū huā mào cēncī shì.
jīn què xī xiāng kòu yù jiōng,
zhuǎn jiāo Xiǎoyù bào Shuāngchéng.
wén dào Hàn jiā tiānzǐ shǐ,
jiǔhuázhàng lǐ mèng hún jīng.
lǎn yī tuī zhěn qǐ páihuái,
zhūbó yínpíng yǐlǐ kāi.
yúnbìn bàn piān xīn shuìjiào,
huāguān bù zhěng xià táng lái.
fēng chuī xiān mèi piāopiāo jǔ,
yóu sì Níchángyǔyīwǔ.
yùróng jìmò lèi lán'gān,
lí huā yī zhī chūn dài yǔ.
hánqíng níngdì xiè jūnwáng,
yī bié yīn róng liǎng miǎománg.
Zhāoyángdiàn lǐ ēn'ài jué,
Pénglái Gōng zhōng rìyuè cháng.
huítóu xià wàng rénhuán chù,
bújiàn Cháng'ān jiàn chénwù.
wéi jiāng jiù wù biǎo shēnqíng,
diànhé jīnchāi jì jiāng qù.
chāi liú yī gǔ hé yī shàn,
chāi bò huángjīn hé fēn diàn.

Cold was the jadeite quilt who would share it with him in endless whispers?
Bold was the breeze of rebellion as sharp as sword's edge it cut the sleepers.

A thin line drawn between the living and dead separated a lovely pair,
Her departed soul did not enter his dreams to console him in despair.

From Linqiong a Daoist priest visited the emperor in distress,
He wished to summon the spirit of Yang Guifei and address.

Like lightning he flashed and disappeared into the blue hearth,
Searched for her in three realms- on, above and below the earth.

He could not find her anywhere but he heard a melancholic song,
In the celestial tower in vibrant clouds Taizhen was singing along.

She must be the emperor's lost love deep in a turbulent dream,
Startled by the wakeup call Taizhen woke up in heavenly stream.

In a dazed and confused state she came out to meet the priest,
Through the silver screens and pearl lace curtains in that mist.

A rush of breeze made waves on her glowing hair like silver waterfall,
Her celestial sleeves fluttered just like she was dancing in the palace hall.

But her countenance was sad with streaks of ceaseless tears
Like a pear blossom withered in springtime rain swayed in fears.

PART- 3

She looked at the priest with reverence and bowed to him majestically,
O Master! You came all the way to summon me towards my earth ally.

I see no more the hall of the Bright Sun or Penglai palace,
I see no Changan, but only dust and mist in sun ray lace.

但教心似金鈿堅，
天上人間會相見。
臨別殷勤重寄詞，
詞中有誓兩心知。
七月七日長生殿，
夜半無人私語時。
在天願作比翼鳥，
在地願為連理枝。
天長地久有時盡，
此恨綿綿無絕期。

dàn jiāo xīn sì jīn diàn jiān,
tiānshàng rénjiān huì xiāngjiàn.
línbié yīnqín chóng jì cí,
cí zhōng yǒu shì liǎng xīn zhī.
qīyuè qīrì Chángshēng Diàn,
yèbàn wú rén sī yǔ shí.
zài tiān yuàn zuò bǐ yì niǎo,
zài dì yuàn wéi lián lǐ zhī.
tiānchángdìjiǔ yǒu shí jìn,
cǐ hèn mián mián wú jué qí.



My regards to the son of Heaven who was my host in my past,
Give him this inlaid box half with golden hairpin as memory last,

Let him be firm in his devotion to me like the inlay work of this box golden,
The other half will be with me till again we meet in the time's future den.

In the Hall of Longevity, on the seventh day of seventh lunar month,
We will meet again alone and then we will make this secret pact at length.

On earth we vow to be the two intertwined branches of an evergreen tree,
And in the heavens we shall be two divine birds flying wingtip to wingtip free.

Let the three realms of the world may have their ending times in history,
But the saga of our everlasting sorrow will last forever embedded in mystery.





നിത്യദുഃഖത്തിൻ ഗാനം (ചാംഗ് ഹെൻ ജി - "Song of Everlasting Sorrow")

മൂലരചന പ്രശസ്ത ചൈനീസ് കവി ബായി ജൂയി (772846)
പുനരാഖ്യാനം ഡോ. ലങ്ക ശിവ രാമ പ്രസാദ് (1955)
മലയാള പുനരാഖ്യാനം സരള രാം കമൽ (1967)

ഭാഗം 1

തൻകാലത്തെത്രയും വിശ്രുതനായൊരു ചക്രവർത്തി അതിസുന്ദരിയാമൊരംഗനയെ പ്രണയിച്ചു,
പാടേറുന്നതോ രാജധർമ്മങ്ങളുണ്ടനെ രാജവംശത്തിൻ പൂർണ്ണപതനത്താലതിൻ കൂലി നൽകി.

യാങ് കുലത്തിലെ കൗമാരത്തിൻ ശ്രേഷ്ഠത്തിങ്ങുമൊരു കന്യകയെവൻ കണ്ടു,
മധുരതരമൊരു ഗാനംപോലവളൊഴുകിയവന്റെ ഹൃത്തടത്തിലേക്ക്, നന്നായൊന്ന് പരീക്ഷിച്ചു.

സുഗന്ധപൂരിതമാം ബഹുവർണ്ണമലരുകൾതിങ്ങും മലർവാടിയിലൊരനുപമസൗന്ദര്യപൂഷ്പം,
സൗന്ദര്യപ്രേമികൾതൻ കരളിൽ പാൽനിലാവ് പരത്തിയവളുടെ പുഞ്ചിരിമലരുകൾ.

ആസൗധങ്ങളിലായി മൂവായിരം തരുണികൾ, നന്നായി പൗഡറണിഞ്ഞ മുഖങ്ങൾ,
വജ്രചാരേ കേവലവെള്ളാരംകല്ലുകൾപോലവയെല്ലാം മങ്ങിപ്പോയി, പൊടിപോലുമില്ലാതെ.

ഹാകിംഗ് ചുടരുവികളിൽ സമ്രാട്ടിൻ മോഹംപോൽ ഊഷ്മള ജീവോർജ്ജം നൂരഞ്ഞുപൊങ്ങി,
അന്നാതണുത്തവസന്തനാളിൽ, രാജകുളത്തിൽ നീരാടാനനുവാദമേകി സമ്രാട്ടവളെ ആദരിച്ചു.

വിടരാൻവെമ്പും അതിലോലലോലമൊരു പൂമൊട്ടുപോലെയായിരുന്നു അവൾ,
ആ ചുടുള്ള ജലത്തിൽ ഒരു നവാനുഭവം അവളെ വല്ലാതെ സ്പർശിച്ചു.

ചക്രവർത്തി പ്രണയത്തിൻ ശൃംഗാരഭാവംതിങ്ങിവിങ്ങും മനോനിലയിലും,
അവളോ രാജസാന്നിധ്യത്തിനായി മോഹിക്കുമൊരപൂർവ്വ ജലകന്യകകണക്കെയും.

കാമോദ്യോക്ത ചെമ്പരത്തി കൂടാരത്തിൽ അവർ മോഹഭരിതവസന്തരാവുകൾ ഹോമിച്ചു,
നടനമാടും പ്രകാശരശ്മികൾതൻ സൂര്യത്തിളക്കത്തിൽ മുടൽമഞ്ഞുകണക്കേ കാലവുമുരുകി.

അവന്റെയന്തമില്ലാമോഹങ്ങളെ നിവൃത്തിക്കുമൊരു മാന്ത്രികവടിയുണ്ട്, അവളുടെ മേനി, സമ്രാട്ട് മറന്നുപാടെ പുറംലോകത്തെ, അവളുടെമോഹങ്ങളെയെല്ലാം ആജ്ഞപോലെ നിറവേറ്റി.

നാരികളായിരങ്ങൾ, മൂവായിരമവയിലേറ്റം മനം കവരുന്നവർ, മങ്ങിപ്പോയിയവളുടെ വശ്യതയ്ക്കുമുന്നിൽ, പ്രേമഗാനവുമായെത്തും സൂര്യന്റെ മുമ്പിൽ താരകളെന്നപോലെ.

മധുതിങ്ങി വശ്യസുഗന്ധപൂരിതം, ഏറ്റവും ശ്രേഷ്ഠമലരായിരുന്നു അവൾ, അവനോ ഊർജ്ജഭരിത ഉജ്ജ്വല തേജസ്സെഴും രാജവംശപ്രണയിതാവും.

സ്വർണ്ണഗേഹങ്ങളിൽ, രത്നമാളികകളിൽ, രാജകീയ വിരുന്നുകളിൽ, ഏറ്റവും-പ്രൗഢിയെഴും, വഴിഞ്ഞാഴുകുമൊരു മധുപാത്രംകണക്കേയവൾ, വിശ്വസ്തയും.

പ്രേമത്തിൻ മദിരയിലുമന്തരായിക്കണ്ടു ഈ രാജജോടിയെ സദാ, കൈ ഉറയ്ക്കകെത്തെന്നപോലെ പ്രേമവാക്കുകളുരുവിട്ടുനടന്നു അവരെപ്പോഴും.

അവൾ സമ്രാട്ടിൻ ചിത്തവും മനവും തനുവും ഭരിച്ചുകൊണ്ടിരിക്കേ, അവളുടെ കൂട്ടർ സമ്പന്നരും നിലയിലും പദവിയിലുമുയർന്നവരുമായി.

പെൺകുഞ്ഞൊരു ശാപമെന്ന ആളുകളുടെ മനോഭാവം മാറ്റിയെഴുതപ്പെട്ടു, ഒരു പെൺകുഞ്ഞിനെ പ്രതീക്ഷിച്ചിരുന്ന ഓരോ കുടുംബവും പുകഴ്ത്തപ്പെട്ടു.

മൗണ്ട് ലീയുടെ ശിഖരങ്ങൾ ആ താളബദ്ധഗാനത്തിനോടൊത്തിളകുന്നു, ലേഡി യാംഗ് മാന്ത്രിക പുല്ലാങ്കുഴൽ ഗാനത്തിനൊത്ത് മഴവിൽനൂത്തങ്ങൾ തീർത്തുകൊണ്ടിരുന്നു.

ഓരോ ദിനവും ഒരു നവദിനം, ഓരോ നൂത്തത്തിലും ഗാനത്തിലുമുണ്ടൊരു - നവകിരണം, സമ്രാട്ടിനോ ബോദ്ധ്യപ്പെട്ടു ജീവിതശ്രേണിതൻ യഥാർത്ഥ പൊരുൾ.

പെട്ടെന്നവർ കേട്ടു യുയാംഗിൽനിന്നും സമീപിക്കും യുദ്ധകാഹളം, അതിനൊപ്പം മഴവിൽ പാവാടകളുടേയും തൂവൽക്കുപ്പായങ്ങളുടേയും ഗാനം മാഞ്ഞുകൊണ്ടിരുന്നു.

രാജകൊട്ടാരത്തിൻ കാവൽക്കൊത്തളങ്ങളെല്ലാം പുകയുംപൊടിയുമായിപ്പതിച്ചു, എണ്ണമറ്റ കുതിരപ്പടയാളികളും ആയിരംതേരുകളും തെക്കുപടിഞ്ഞാറ് നോക്കിപ്പാഞ്ഞു.

സംഭ്രമജരത്താൽ അലങ്കോലമായി രാജപതാകകളെല്ലാം മുന്നോട്ടുംപിന്നോട്ടുമുലഞ്ഞു, രക്ഷപ്പെടലിൻ വഴിയിൽ കലാപത്തിൻ വക്രമുഖമതിൻ പല്ലുകളിളിച്ചു കാട്ടി,

അസ്വസ്ഥപിറുപിറുക്കലുകൾ പതിയെ തേനീച്ചക്കൂട്ടത്തിൻ ശബ്ദമായി മാറി, സമ്രാട്ടിന്റെ ആറ് സൈന്യങ്ങളും ബലിയാടിന്റെ കൈകടിക്കാൻ തയ്യാറായിരുന്നിരുന്നു.

നാരീക്കൂട്ടത്തിന്നിടയിലവർ കണ്ടെത്തി കുറ്റവാളിയെ, തീർപ്പുമുടനുണ്ടായി, യാംഗ് കൂട്ടത്തെയൊന്നായൊഴിവാക്കി, പ്രണയക്കല്ലുകൾകൊരുത്ത നൂലിലും കൈവച്ചു.

ഒഴിച്ചുകൂടാനാവാത്ത വിധിയുടെ കരങ്ങളിലവളുടെ ഗാനമെന്നേയ്ക്കുമായി നിശ്ശബ്ദമായി, ഏറ്റംരമണീയമാം മെലിഞ്ഞശലഭംപോലുള്ള നയനങ്ങളിനി വെളിച്ചം കാണില്ലൊരിക്കലും.

യാതനയിൽപിടഞ്ഞ്, സമ്രാട്ടിനോടുള്ള അവളുടെ സധീരപ്രണയം വികിവികിപ്പറഞ്ഞു-കൊണ്ടവൾ ജീവനറ്റുവീഴേ സമ്രാട്ട് സ്വജീവിതത്തിന്റെ പരുക്കൻ ഭീകരതയിലാണ്ടുനിന്നു.

കണ്ണുനീരിൻ തിരശ്ശീലയിലൂടെ തന്നാജ്ഞ നടപ്പിലാക്കുന്നതയാൾ കണ്ടു, നിശ്ശബ്ദമാക്കിയ ആ സൗന്ദര്യത്തെയുപേക്ഷിച്ച് യാത്രികക്കൂട്ടമവിടംവിട്ടുനീങ്ങി.

യുദ്ധത്തിൻ ഭയാനകതയിൽ ആരെടുക്കും അലംകൃതമാമവളുടെ ശിരോവസ്ത്രം? ആ ദുരവസ്ഥയിലവളുടെ മഴവിൽക്കുപ്പായങ്ങളും നീലപ്പൊന്മാൻ കേശാലങ്കാരങ്ങളും?

ആരുണ്ട് ശ്രദ്ധിക്കാനവളുടെ സ്വർണ്ണക്കുരുവി ഹെയർപ്പിന്നുകളും ജേഡ് ഹെയർക്ലിപ്പും? മൃത്യുവിൻപിടിയിൽനിന്നവളെ രക്ഷിക്കാൻ കഴിയാതെ അയാൾ സ്വന്തം മുഖംപൊത്തി.

മഞ്ഞപ്പൊടിയിലും തണുത്ത കാറ്റത്തും അനുചരസംഘം ദുരേക്ക് നടന്നകന്നു, മൗണ്ട് ജിയാൻ ചുരത്തിലെ തടിയിലുള്ള നടപ്പാതകൾ മേഘാവൃതമായിരുന്നു.

മൗണ്ട് ഇമീയ്ക്ക് താഴെയുള്ള പാതയിൽ രാജ്യസേന അത്ര കരുത്തുറ്റതായിരുന്നില്ല, രാജപതാകകൾ ലേഡി യാങ്ങിന്റെ പുഞ്ചിരിതന്നഭാവത്താൽ മങ്ങിയതായി കാണപ്പെട്ടു.

ഷുവിലെ നീലനദികളും മലകളും അവിടവിടെ വിളറിയ പച്ചനിറമാർന്നുനിന്നു, ഒരു മഹത് സാമ്രാജ്യത്തിനധിപതി വിധിയുടെ കരാളഹസ്തത്തെപ്പറ്റി നിനച്ചുകൊണ്ടിരുന്നു.

തന്റെ കൊട്ടാരത്തിലദ്ദേഹം ഏകനായിരുന്ന് നിറമിഴികളോടെ ചന്ദ്രനെയുറ്റുനോക്കി, കൊടു-
ങ്കാറ്റിലവളുടെ മുഖം ഹിമത്തെയലിയിക്കും ഗാനമാലപിച്ചുകൊണ്ട് മായുന്നതദ്ദേഹം കണ്ടു.

ഭാഗം 2

അങ്ങനെ കലാപം തോറ്റുമണ്ണുതിന്നു, അവർ ഡ്രാഗൺ തേരിൻ വരവുകളെ,
വിജയാഘോഷത്തിൽ ചക്രവർത്തിയെ കൊട്ടാരത്തിലേക്കു കൂട്ടുവാനാണതിന്റെ വരവ്.

മടക്കയാത്രയിൽ അവർ മാവൈ സ്റ്റേഷൻ ചരിവുകളിലെത്തിയ നേരം,
സമ്രാട്ടിൻ കണ്ണുകൾ മണ്ണിൽ പുതഞ്ഞുറഞ്ഞയാ ശവക്കല്ലറ തേടുകയായിരുന്നു.

എവിടെപ്പോയി അവളുടെ പളങ്കുപോലുള്ള മുഖം? അവളുടെ സാന്ത്വനമേകും തണൽ?
വിധിയെത്ര ക്രൂരനിമിഷങ്ങളാണ് ഞങ്ങൾക്കായൊരുക്കിയത്? ഞങ്ങളെന്നേയതൊഴിവാക്കിയില്ല?

കദനത്താൽ സമ്രാട്ടൊരുപൈതൽകണക്കെ തേങ്ങി, അസഹ്യമാം വേദനയിൽ,
വിശ്വസ്തർ പുന്തോട്ടങ്ങളും കുളങ്ങളും ശവകുടീരങ്ങളിലുമെല്ലാം തിരഞ്ഞു,

തൈയെ കുളങ്ങളിലെ താമരപ്പൂക്കളും, വൈയാംഗ് കൊട്ടാരത്തിലെ വില്ലോമരങ്ങളും,
മൗണ്ട് ഇമീയുടെ ശിഖരങ്ങളും, നിബിഢവനങ്ങളിലൂടെയുള്ള വളഞ്ഞപുളഞ്ഞ പാതകളും,

അവയ്ക്കൊന്നും ഒരുമാറ്റവുമില്ല,യെന്നാൽ സമ്രാട്ടങ്ങനെയല്ല; പശ്ത്താപത്താൽ വലയുന്നു,
അദ്ദേഹം കഠിനവ്യഥയിൽ മുങ്ങിത്താഴുകയായിരുന്നു, സടകൊഴിഞ്ഞ സിംഹം പോലെ.

പീച്ച് പിയർ മലരുകൾ, പക്ഷികളുടെ മധുരഗീതങ്ങളെല്ലാം വേനൽമഴയിൽ കുതിർന്നുപോയി,
തെക്കുംപടിഞ്ഞാറും കൊട്ടാരങ്ങൾ അമിതമായ് തിങ്ങിവളർന്ന പൂല്ലിനിടയിലൊളിഞ്ഞുകിടപ്പു.

ശരത്ക്കാലയിലകൾ അവളുടെ മാഞ്ഞുതുടങ്ങിയ ഓർമ്മകൾപോലെ ചിതറിക്കിടപ്പു,
തുത്തുവാരാത്ത പടികളിലവളുടെ കാൽപ്പാടുകൾ എന്തോ അന്വേഷിച്ചു പായുന്നു.

പിയർ ഗാർഡൻ നൃത്തസംഘം, സേവകർ, തോഴികളെല്ലാവരും വൃദ്ധരായിട്ടുണ്ട്,
പെപ്പർ ഗാർഡനിൽ സമ്രാട്ടുമാത്രം അതിശൈത്യമുള്ള കാറ്റത്ത് ഏകനായിരുന്നു.

മിന്നാമിനുങ്ങുകളദ്ദേഹത്തിന്റെ വികാരത്തെയുണർത്താൻ നോക്കി,യെന്നാലാ ഹൃദയം അഗാധ-
ഗർത്തിലായിരുന്നു, മങ്ങിക്കത്തിനിന്ന ഒറ്റവിളക്ക് അദ്ദേഹത്തെനോക്കിയിട്ട് പുകഞ്ഞുതീർന്നു.

കവിശ്ത്തടങ്ങളെ നനച്ചുവാരും ദീർഘനിശ്വാസങ്ങളും കണ്ണീരുംനിറഞ്ഞ മറ്റൊരു രാത്രി,
ആകാശഗംഗയിലെ താരകക്കൂട്ടങ്ങൾക്കിടയിൽ അദ്ദേഹം തന്റെ നക്ഷത്രത്തെത്തിരഞ്ഞു.

ഓരോ ഘടികാര മണിയടിയും ബെല്ലും കൊഴിയുന്ന മണിക്കൂറുകളെക്കുറിച്ച് ബോധവനാക്കി,
പക്ഷേ രാത്രി ഹിമാവൃത തറയിലൂടേയും ഗോപുരങ്ങളിലൂടേയും അനന്തമായൊഴുകുമ്പോലെ...

തണുപ്പ് അന്തമില്ലാത്ത മന്ത്രണങ്ങളിൽ അദ്ദേഹവുമായി പങ്കിടുന്നൊരാ ജൈഡ് പുതപ്പാണോ?
കലാപക്കാറ്റ് ശക്തമായിരുന്നു, ഉറങ്ങുന്നവരെ വെട്ടും വാളിൻവക്കുപോലെ മുർച്ചയേറിയതും.

ജീവിക്കുന്നതിനും മരിച്ചതിനുമിടയിൽ വരച്ചൊരു ശുഷ്കരേഖ ഒരു സുന്ദരജോടിയെ പിരിച്ചു,
അവളുടെ വിടപറഞ്ഞയാത്മാവയാളുടെ സ്വപ്നങ്ങളിലും വന്നില്ല തെല്ലുസാന്ത്വനമേകുവാൻ.

തീവ്രവ്യഥയിലാണ്ട സമ്രാട്ടിനെ ലിംഗ്വോങ്ങിൽനിന്നുള്ളൊരു ദാവോയിസ്റ്റ് സന്യാസി സന്ദർശിച്ചു,
യാംഗ് ഗൈഫീയുടെ ആത്മാവിനെ വിളിച്ചുവരുത്തി സംസാരിക്കണമെന്നദ്ദേഹമാശിച്ചുവത്രേ.

മിന്നൽകണക്കേയയാൾ നീല അഗ്നിയിൽ മിന്നിത്തെയുകയും മറയുകയും ചെയ്തു,
ഭൂമിയിലും മുകളിലും കീഴെയും - മൂന്നുലോകത്തുമവളെ തിരഞ്ഞു.

അവളെയെവിടെയും കണ്ടെത്താനയാൾക്കായില്ല,യെങ്കിലും ഒരു ശോകഗാനമയാൾ കേട്ടു,
ആകാശഗോപുരത്തിലെ ആകർഷകമായ മേഘങ്ങളിൽ തായ്ഷെൻ പാടിക്കൊണ്ടിരുന്നിരുന്നു.

പ്രക്ഷുബ്ധമായൊരു സ്വപ്നത്തിന്നഗാധതയിലാണ്ട, സമ്രാട്ടിൻ നഷ്ടപ്രണയിനിയാവണമവൾ,
ഉണർത്തുവിളിയിൽ തായ്ഷെൻ പകച്ച് ഞെട്ടിയുണർന്നു, ഒരു സ്വർഗ്ഗീയാനുഭൂതിയിൽ.

ഒരു മയക്കത്തിലും ആശങ്കയിലുംപെട്ട നിലയിൽ അവൾ സന്യാസിയെക്കാണാൻ പുറത്തുവന്നു,
മഞ്ഞിന്റെ വെള്ളിയാവരണത്തിനും മുത്തുമണികളാൽ നെയ്ത തിരശീലയ്ക്കുമിടയിലൂടെ.

വെള്ളിവെള്ളച്ചാട്ടംപോലുള്ളവളുടെ തിളങ്ങുംമുടിയിൽ ഒരിളങ്കാറ്റിൻ തളളൽ തിരകൾതീർത്തു,
അവളുടെ സ്വർഗ്ഗീയ കുപ്പായക്കൈകൾ കൊട്ടാരത്തളത്തിൽ അവൾ നൃത്തമാടുംപോലെയാടി.

നിറുത്താതൊഴുകും കണ്ണീർപ്പാടുകളോടെ അവളുടെ ഭാവം പക്ഷേ ദുഃഖഭരിതമായിരുന്നു, വസന്തത്തിലെ മഴയിൽ കൊഴിഞ്ഞുപോയ ഒരു പിയർ പുഷ്പം ഭയത്തിൽ വിറക്കുംപോലെ.

ഭാഗം 3

അവൾ സന്യാസിയെ ആദരവോടെ നോക്കി, പ്രൗഢിയോടെ വണങ്ങി, ഓഫ് മാസ്റ്റർ, എന്നെ ഭൂമിയിലെ മിത്രത്തിനടുത്തേക്ക് വിളിക്കുവാനങ്ങിത്രദൂരം വന്നു.

ഉജ്ജ്വലസൂര്യന്റെ തളമോ പെൻഗ്ലായു കൊട്ടാരമോ ഇപ്പോൾ ഞാൻ കാണുന്നില്ല, ചാങ്കാനും കാണുന്നില്ല, സൂര്യരശ്മിയിൽ വെറും പൊടിയുംമഞ്ഞും മാത്രം കാണുന്നു.

ഭൂതകാലത്തെന്റെ ആതിഥേയനായിരുന്ന സ്വർഗ്ഗപുത്രന് എന്റെ സ്നേഹാദരങ്ങൾ, മരിക്കാത്ത ഓർമ്മയായി അർദ്ധസ്വർണ്ണഹെയർപിന്നുള്ളതീ രത്നഖചിത പെട്ടിയദ്ദേഹത്തിന് നൽകുക.

ഈ സ്വർണ്ണപ്പെട്ടിയുടെ അലങ്കാരപ്പണിപോലെ എന്നോടുള്ള ഭക്തിയിലദ്ദേഹമുറച്ചുനിൽക്കട്ടെ, കാലത്തിന്റെ ഭാവിയിറയിൽ വീണ്ടും കണ്ടുമുട്ടുംവരെ മറ്റേപകുതിയെൻ കൈവശമുണ്ടാകും.

ഏഴാം ചാന്ദ്രമാസത്തിൻ ഏഴാം നാൾ, ഹാൾ ഓഫ് ലോംജെവിറ്റിയിൽ, ഞങ്ങൾ വീണ്ടും തനിച്ച് കാണും, അപ്പോൾ ഈ സ്വകാര്യ ഉടമ്പടി വിശദമായിത്തീർക്കാം.

ഭൂമിയിൽ ഒരു നിത്യഹരിതമരത്തിന്റെ കെട്ടുപിണഞ്ഞ രണ്ട് ചില്ലുകളായിരിക്കാൻ പ്രതിജ്ഞാ-ബദ്ധരാണ് ഞങ്ങൾ, സ്വർഗ്ഗത്തിലോ ചിറകോട്ചിറകുരുമ്മിപ്പറക്കും രണ്ട് ദിവ്യപറവകളും.

ചരിത്രത്തിൽ ലോകത്തിന്റെ മൂന്നുമണ്ഡലങ്ങൾക്കും അവസാനസമയമുണ്ടായിരിക്കട്ടെ, പക്ഷേ, ഞങ്ങളുടെ നിത്യദുഃഖത്തിന്റെ കഥ നിഗൂഢതയിലാഴ്ന്ന് അനശ്വരമായി നിലനിൽക്കും

అనంత విషాద గీతం

మొదటి భాగం

మూలం : బొమ్మయి (772-846)

అనుసరణ : లంకా శివరామప్రసాద్



ఓ అద్భుత సౌందర్యరాశి ప్రేమలో తలమునకలైన చక్రవర్తి
తన విద్యుక్త ధర్మాన్ని మరచి పతనాన్ని కొనితెచ్చుకున్న అపకీర్తి

ఆ చైనా చక్రవర్తి ఆకర్షితుడైనాడు ఆమె అందచందాల వర్ణాలకు,
అద్భుత గీతంలా ఆమె ప్రవహించింది అతడి హృదయ వనాలకు

అద్భుత వర్ణాల, అసమాన పరిమళాలు నిండిన ఆ పూదోట
చిరునవ్వుల వెన్నెల ప్రసరించిన చలువకాంతులచ్చోట

ఆమె సౌందర్యానికి తలవంచి నమస్కరించినవి అనంత పుష్పాలు
ఆమె గానానికి మైమరచిన వారి కనులలో ఆనందబాష్పాలు

మూడువేలమంది లావణ్యవతుల మురిపాల ముచ్చట్లు ముంగిళ్ళు
ఆరు భవనాల నిండుగా ఆరబోసిన వన్నెల లోగిళ్లు

చక్రవర్తి కనుసైగకై తపించే చకోరాక్షులు ఆ జవ్వనులు
అందరినీ కాదని ఆమె సొగసుల సందడికి చలించినవతడి కనులు

హువాకింగ్ వేడినీటి బుగ్గల హుషారుగా జలకాలాడే మహరాజు
తనతో స్నానమాడే గౌరవాన్ని తరుణి యాంగ్ కిచ్చినాడు ఆరోజు

ఆ ఉష్ణజల స్పర్శకు ఆపాదమస్తకం కందిపోగా
మరింతగా మెరిసిన మనోహరిణిని మెచ్చుకున్నాడు ప్రభువు మిక్కిలిగా

చక్రవర్తి కోరుకున్న చక్కని చుక్క ఆ అతిలోకసుందరి
తన నృత్య గాన వినోదాల తన్మయుడిని చేసి చేరిందాతడి దరి

మందార మంజరీ మంచెల మంజిమ మంజిష్ట రాగాల
మండు నెలలను మధించినారు మంద్ర మందహాస సరాగాల

అతడి కోర్కెల బాణాలకు ఆమె దేహము హరివిల్లు కాగా
ప్రేమ కురిసినది అనంతంగా ప్రేంఖిత వానజల్లు హారంగా.

చంద్రశిలా భవనాల, స్వర్ణ గోపురాల చంద్రాతప చకిత సంభ్రముడై
చక్రవర్తి సర్వం మరచినాడా చతురమతి చర్యల చంచలుడై

ప్రేయసి ప్రేమ మధుపాన ప్రేరితుండైన రాజుకిపుడు ప్రేవ్య సుషుప్తి
ప్రాగల్భ్య ప్రాజ్ఞ ప్రాతివేశినియై ప్రాప్తింపజేసినది తనవాళ్లకు అధికార ప్రాప్తి

ఆడపిల్ల భారమన్న భావన ఆనాటి ప్రజలలో నాటుకున్న ధ్వని
ఆమెను చూసి మార్చుకున్నారు, ఆశించారందరూ ఆడబిడ్డ కావాలని.

రాజు మనసును రంజింపజేయ రాజీవలోచన రచించినది ప్రహేళిక
రమణీయ రసిత రహస్సుల రవళించు రస ప్రవాహ ప్రణాళిక

‘లీ’ పర్వత శిఖరాల తలలూగ, లీలాయుత మేఘమాలికలూయలూగ
యాంగ్ జవ్వని సృజించి ప్రదర్శించె దివ్యాంగ వ్యంజిత హరివిల్లుగా

వెదురు గాయపడి వేణువు కాగా, వేదన ప్రేమసోకి మోదమైరాగా
కదిలే కరచరణాలు కథలైసాగ, మదిలో మధురానుభూతులు నిండగా

ప్రతిరోజూ ప్రధిత దినమై ప్రతి క్షణమైనది ప్రహాసిత చరువు;
ప్రణయ ప్రణవ ప్రణాద ప్రణీత ప్రణుతుడయ్యెనా ప్రభువు.

అంతలో వినవచ్చింది అకస్మాత్తుగా, అత్యంత సమీపాన అరిదరువు.
దద్ధరిల్లినది నేల తనువు, దగ్ధమౌతున్నది ప్రేమ తరువు.

నేల కూలుతున్నవి కోటబురుజులు, రగులుతున్నవి పొగల సెగలు,
దుమ్మా ధూళితో చీకటైనది పగలు, చావుకేకలు, ప్రతీకారాల పగలు.

ఆగిపోయినది హరిచాప నృత్యకేళి, మూగవోయినది వేణుగాన హోళి.
కమ్ముకున్న విషాదంతో రాచలోగిలి, సమీపిస్తున్నది వేగంగా మృత్యు కౌగిలి.

సురక్షిత ప్రాంతానికై బయల్దేరినది, సుశిక్షిత సైన్యంతో రాచకుటుంబం
అయినా ఎక్కడో కనవస్తున్నది, అలల్లా తిరుగుబాటు ప్రతిబింబం

–“అన్ని అరిష్టాలకు కారణం ‘ఆ వగలాడి’ అన్నారు వాళ్లు
ఆమె మాయలో పడినాడు రాజు అందుకే ఈ దుర్గతి నూటికి నూరుపాళ్లు”–

అంగరక్షకులే ఎదురు తిరిగాక, యాంగ్ కుటుంబమింకేం మిగుల్తుంది.
అధికారం, ఐశ్వర్యం అదృశ్యమై, మృత్యువు వాళ్లను సమూలంగా మింగింది.

ఆమెను కూడా చంపితేనే, ఆగిన బండి కదుల్తుందన్నారు సైన్యం
దుఃఖంతో గుండె చెరువైనా, దునేదారుల ఒత్తిడికి రాజులో దైన్యం.

తల ఊపిన చక్రవర్తి తడబడక మున్నే; తలారి హస్తాలు తటిల్లతను త్రుంచాయి
ఆరిపోతున్న దీపపు ఆఖరి వెలుగును, కాచినవి కన్నీరు నిండిన ఆతని కనుదోయి.

సప్తవర్ణాల హరివిల్లు, సుషుప్తిలోకి జారుకొనెను.
తప్త హృదయాల ప్రేమజల్లు, దీప్తి జలధిలోకి చేరుకొనెను.

ప్రభువు వెంట పరివారము, పరివారము వెంట ప్రభువు
ప్రాణము వెంట దేహము, దేహము చెరలో ప్రాణ లఘువు.

ప్రభు దేహము కదిలెను, ప్రత్యక్ష జీవచ్ఛవము వలెనది,
ప్రణయిని కూలిన చోటున, ప్రభువు మనసు మిణుగురు పురుగైనది.

రణపు తీవ్ర అలజడిలో ఆభరణపు ధ్యాసలెక్కడ?
మరణపు భయజడిలో సంస్మరణలకు తావెక్కడ?

నిరాశా నిస్పృహల నిశీధిలో, నిరాసక్తుడైన ప్రభు నిర్వేదన
సురక్షిత రాజ్యాన్ని చేరుకున్నా, సుధాంశువు కానరాక ప్రభురోదన.

ప్రతిక్షణమూ, ప్రతి దృశ్యమూ, ప్రతిఫలిస్తున్నది ప్రియురాలి రూప శకలము
ప్రళయ వృష్టిలో చిక్కిన పడవలా, ప్రభువు మనసు కకావికలము.

రెండవ భాగము

తిరుగుబాటు అణిగినది, తిరిగి వెలుగు వచ్చినది
చక్కని డ్రాగన్ పతాకల, చక్రవర్తి రథమేగుతున్నది.

ప్రభువు వెంట పరివారము, పరివారము వెంట ప్రభువు
ప్రాణమునకేది పరిహారము? ప్రణయమునకేది అసలైన ఋజువు?

తిరుగు ప్రయాణంలో ఆగినాడు, తీవ్ర దుఃఖములో చక్రవర్తి
మిణుగురులు మెరుస్తున్న చోటున, మిణుకుమన్న దీపపు ఆర్తి.

దుమ్మా ధూళితో కప్పబడిన, దూరంగా ఓ సమాధి నీడ
సేవకులు వెదికిరి ఆమెకై, ఎక్కడ ఆమె అడుగుజాడ?

విధి పన్నిన వింత నాటకాన, విహ్వలులమై చిక్కినాము మనము
ఈ చేతులతో, ఈ లేఖనితో ఇచ్చినాను నేను మరణ శాసనము

‘తైయి’ సరస్సులలోని కలువలు, వెయియాంగ్ భవనపు నడవలు
అన్నీ అప్పటిలానే ఉన్నాయి, కాని, కానరావెక్కడా నీ హంస నడకలు.

నీ కనుబొమలను తలపించే, ఎమియి పర్వతపు వంపులు
అన్నీ అలానే ఉన్నాయి, కాని, కానరావెక్కడా నీ వంపు సొంపులు.

సైనికులు, మంత్రులు, సేవకులు, సరసల్లాపాలు గావించే సేవికలు
అందరూ అలానే ఉన్నారు, కాని, కానరావెక్కడా సంతోషపు చారికలు.

ఆపిల్, పీచ్ పూల వికాసం, అరుణకాంతుల ప్రకాశం
చక్కని తారలు విరిసిన ఆకాశం, చక్రవర్తికి ఇవ్వడం లేదు సంతోషం.

శరత్కాలంలో రాలిన ఆకుల్లా, శరపరంపరగా ఆమె జ్ఞాపకాలు
దక్షిణ పశ్చిమ రాజభవనాలలో, దట్టంగా విరిసిన గడ్డిపూలు.

ఆమె నృత్య బృందమంతా ఆరిపోయిన కొవ్వొత్తులైనారు.
వాద్యకారులు, అంతరంగికులు, వాడి తగ్గిన వృద్ధులైనారు.

మిణుగురు పురుగులు తగ్గించగలవా, మితి తప్పిన మంచు శీతలాన్ని?
ఒంటరి దీపం ఎదుర్కోగలదా, గతి తప్పిన శీతాకాలాన్ని?

నిట్టూర్పులు, నిద్రాలేమితో నిస్సహాయతలో గడిచింది మరో నిశీధి!
ఇలా ఎన్ని రాత్రులు, ఎన్ని పగళ్లు, ఈ ఆలోచనలలో బతకాలి విధి?

కాలసూచికల గంటల సవ్వడి, కనిపిస్తున్నది జీవితపు ఒరవడి
మంచుకప్పిన బురుజులు, గోడల దడి, తెలియజేస్తున్నది ప్రకృతి మాత ఒడి

వెలవెల పోతున్నదీ వెలుతురు దుప్పటి, వెచ్చటి నీ దేహమేగిన దెచ్చటికి?
తిరుగుబాటులా వచ్చిందీ మంచుగాలి, తిమిరాన్ని మళ్లీ తెస్తుందా ఇచ్చటికి?

జీవన మరణాల మధ్యనుండే ఈ సన్నని జీవన రేఖ
మనలనిద్దరినీ వేరుజేసింది, మండి భస్మమయ్యింది మన ప్రేమలేఖ.

కనీసం కలలోనన్నా దర్శిద్దామంటే, కంటికి కునుకు పట్టదే
దేవుని సందేశమేదైనా దయతలచి, ఏ మార్గమైనా చూపగలదే!

ఆ రోజున వచ్చాడు దావో పూజారి, అతిథిగా ఆ రాజు భవనానికి పధికుడు
లింక్వియాంగ్ దేవాలయంలో అతడు, ఇంకెందరికో మార్గదర్శకుడు

ప్రభువు వేదన నెంతో ఆసక్తిగా, పరికించినాడు, ప్రశ్నించినాడు
ధ్యాన నిమగ్నుడై అంతర్ధృష్టితో, దేవుని అనుజ్ఞను పొందినాడు.

మెరుపు వేగంతో కదిలినాడు, మేఘ మాలికలను దాటినాడు
దివ్యమందిరాల వద్ద నిలబడి, దైవోపాసకులను పిలిచినాడు.

ఎక్కడా కానరాలేదు, ఎంత పిలిచినా జవాబు శూన్యం.
ఎక్కడ నుంచో వినవచ్చింది, ఆ పాటనిండా విషాదం, దైన్యం

ఆమె పూర్వనామం తైజెన్, దావో దేవాలయపు పూజారిణి,
ఆ తరువాత ఆమె యాంగ్ గ్యుఫి, చక్రవర్తి మనోహారిణి.

ఆ పేరుతో పిలవగానే ఆమె మేల్కొన్నది నిద్రనుంచి,
ఎవరూ రాలేని ఈ చోటుకు, ఎవరొచ్చారు ఏ లోకం నుంచి?

కళవళ పడుతూ సందిగ్ధతలో, కదిలివచ్చిందా పవిత్ర ఆత్మ
ముత్యాల తెరల వెండివాకిలి దాటి, ముందుకు వచ్చింది ఆ పసిడి బొమ్మ.

చల్లటి గాలికి కదిలాయామె ముంగురులు చక్కటి జలపాతపు అలల్లా
నృత్యం చేస్తున్న ప్రకృతిలా, నిత్యం కనిపించే సూర్యకాంతిలా

అయినా ఆమె వదనాన కనిపిస్తోంది, అంతులేని విషాదం
వేడి గాలులకు వడలిపోయిన పేర్పూల వికాసం

చీకటి కమ్మిన ఇల్లులా, దుఃఖం నిండిన జీవితంలా
విచారం నిండిన కన్నుల, మబ్బులు కమ్మిన వెన్నెల.

ఆమె నిలబడిందలా కాసేపు చూసింది ఆ ఆఖరి క్షణాల వేపు
తన గొంతు చుట్టూ బిగిసిన మృత్యువు; మూగవోయిన అద్భుత వేణువు.

మూడవ భాగం

దావో పూజారిని చూసింది, దైవ సమానంగా, భక్తిగా
గురువర్యా, మీరు వచ్చారు, నాకున్నది ఎంతో సంతోషంగా,

ఇప్పుడు నేను ఆత్మను, దివ్య శిఖరాలపై నివసిస్తున్నాను
నాకున్న జ్ఞాపకాలలో, వాటి నీడలలో నిదురిస్తున్నాను.

లోకంలోని సర్వసంపదలు, ఆకర్షించలేవు నన్నిపుడు.
ఆ భవనాలు, వనాలు, ఆభరణాలు, ఆకట్టుకోలేవు నన్నిపుడు.

స్వర్గలోకపు పుత్రుడైన చక్రవర్తికి నా సవినయ ప్రణామాలు
అతడికి నాపై ఉన్న ప్రేమ అప్యాయతలు కావాలవి శాశ్వత కుసుమాలు.

నా జ్ఞాపక చిహ్నంగా నేనిస్తున్నాను ఈ అపురూప కానుకను
ఈ స్వర్ణ పేటిక సగభాగం ఇస్తుంది ప్రభువుకు వేడుకను

మరో సగ భాగం నావద్దనే, మా ప్రేమకు గుర్తుగా ఉంటుంది
మేమిద్దరం ఇక్కడ కలుసుకున్నపుడు, మా జ్ఞాపకాల వాకిలి తెరుస్తుంది.

శాశ్వత జీవనపు అవరణలో, సంతోషంగా మేం సంచరిస్తాం
సప్తమ చంద్రమాసాన, సప్తమి రోజున, సర్వశక్తుల్నీ ఆహ్వానిస్తాం

మరల గుర్తు చేసుకుంటాం, మా రహస్య ఒప్పుందాల్ని మేము.
పెనవేసుకున్న రెండు లతాశాఖల్లా, జంటగా ఎగిరే పక్షులమౌతాము.

మా ప్రేమగాఢ నిలుస్తుంది చిరస్థాయిగా, మరల మరల గానం చేయబడగా
లోకాలు మూడు అంతమైనా, శాశ్వతంగా, ఓ అనంత విషాద గీతంగా!



NOTES (From WIKIPEDIA)

1. **Bai Juyi** (also **Bo Juyi** or **Po Chü-i**; - 772–846), courtesy name Letian was a renowned Chinese poet and Tang dynasty government official. Many of his poems concern his career or observations made about everyday life, including as governor of three different provinces. Bai was also influential in the historical development of Japanese literature. His younger brother Bai Xingjian was a short story writer.



Bai Juyi is considered one of the greatest Chinese poets, but even during the ninth century, sharp divide in critical opinions of his poetry already existed. While other poets like Pi Rixiu only had the highest praise for Bai Juyi, others were hostile, like Sikong Tu who described Bai as “overbearing in force, yet feeble in energy (qi), like domineering merchants in the market place.” Bai’s poetry was immensely popular in his own lifetime, but his popularity, his use of vernacular, the sensual delicacy of some of his poetry, led to criticism of him being “common” or “vulgar”. In a tomb inscription for Li Kan , a critic of Bai, poet Du Mu wrote, couched in the words of Li Kan: “...It has bothered me that ever since the Yuanhe Reign we have had poems by Bai Juyi and Yuan Zhen whose sensual delicacy has defied the norms. “

Bai was also criticized for his “carelessness and repetitiveness”, especially his later works. He was nevertheless placed by Tang poet Zhang Wei in his Schematic of Masters and Followers Among the Poets at the head of his first category: “extensive and grand civilizing power”.

Among his most famous works are the long narrative poems “**Chang hen ge**” (“**Song of Everlasting Sorrow**”), which tells the story of Yang Guifei, and “The Song of the Pipa Player”.

2. **Chang Hen Ge** (“Song of Everlasting Sorrow”) is a literary masterpiece Tang dynasty by the famous Chinese poet Bai Juyi (772-846). It retells the love story between Emperor Xuanzong of Tang and his favorite concubine Yang Guifei (719-756). This epic poem is dated from 809.

A long list of literary, political, visual, musical and film works have been based on or referenced by Chang hen ge. Immediately after the poem had been written, its influence has already been felt. Bai Juyi’s friend Chen Hong (fl. 810s) created a dramatic version, Chang hen zhuan, which later inspired Rain on the Paulownia Tree (Wutong yu) by Bai Pu (1226-after 1306) and The Palace of Eternal Youth (Changsheng dian) by Hong Sheng 1645-1704).



Painter Li Yishi (1886-1942) illustrated the poem with a series of thirty paintings. In classical music the poem has been set as a cantata by Huang Zi (1933) and as an orchestral song by Mo Fan (1991). The poem is referenced in the writings of Mao Zedong. Author Madeleine Thien quotes from the poem in the closing pages of her award-winning 2016 novel, Do Not Say We Have Nothing.

3. **Wu Zetian** (17 February 624 – 16 December 705), alternatively named Wu Zhao, Wu Hou (Empress Wu), during the later Tang dynasty as Tian Hou, in English as Empress Consort Wu, was a Chinese sovereign who ruled unofficially as empress consort, power behind the throne, and later officially as regent, empress dowager, empress regnant.

For twenty-five years, she worked as a co-ruler of her husband and sons and for 15 years she worked in her own name during the brief Zhou dynasty , 690–705), which interrupted the Tang dynasty. Wu was the sole officially recognized empress regnant of China in more than two millennia.



Wu was the concubine of Emperor Taizong. After his death, she married his successor—his ninth son, Emperor Gaozong, officially becoming Gaozong’s huanghou - empress consort, title for the reigning emperor’s main consort) in 655, although having considerable political power prior to this. After Gaozong’s debilitating stroke in 660, Wu Zetian became administrator of the court, a position equal to the emperor’s until 705.

The importance to history of Wu Zetian’s period of political and military leadership includes the major expansion of the Chinese empire, extending it far beyond its previous territorial limits, deep into Central Asia, and engaging in a series of wars on the Korean Peninsula, first allying with Silla against Goguryeo, and then against Silla over the occupation of former Goguryeo territory. Within China, besides the more direct consequences of her struggle to gain and maintain supreme power, Wu’s leadership resulted in important effects regarding social class in Chinese society and in relation to state support for Taoism, Buddhism, education, and literature. Wu Zetian also had a monumental impact upon the statuary of the Longmen Grottoes and the “Wordless Stele” at the Qianling Mausoleum, as well as the construction of some major buildings and bronze castings that no longer survive.

Besides her career as a political leader, Wu Zetian also had an active family life. Although family relationships sometimes became problematic, Wu Zetian was the mother of four sons, three of whom also carried the title of emperor, although one held that title only as a posthumous honor. One of her grandsons became the renowned Emperor Xuanzong of Tang.

4. **Emperor Xuanzong of Tang** - 8 September 685 – 3 May 762), also commonly known as Emperor Ming of Tang or Illustrious August, personal name Li Longji, also known as Wu Longji -from 690 to 705, was the seventh emperor of the Tang dynasty in China, reigning from 713 to 756 CE. His reign of 43 years was the longest during the Tang dynasty. In the early half of his reign he was a diligent and astute ruler. Ably assisted by capable chancellors like Yao Chong, Song Jing and Zhang Yue, he was credited with bringing Tang China to a pinnacle of culture and power. Emperor Xuanzong, however, was blamed for over-trusting Li Linfu, Yang Guozhong and An Lushan during his late reign, with Tang’s golden age ending in the An-Shi Rebellion.



5. **Gao Lishi** - (684–762), formally the Duke of Qi , was a eunuch official of the Chinese dynasty Tang Dynasty and Wu Zetian’s Zhou Dynasty, becoming particularly powerful during Emperor Xuanzong of Tang’s reign. He is believed[to have been in charge of many decisions that were supposed to be the emperor’s responsibility during Emperor Xuanzong’s later years, and was believed to have been richer than many of the nobility of the era. Despite this, however, he was often viewed as a positive example of eunuch participation in politics for his personal loyalty to Emperor Xuanzong, which withstood despite its putting himself in personal danger later, during the reign of Emperor Xuanzong’s son Emperor Suzong (when Emperor Xuanzong was Taishang Huang (retired emperor)) as it drew jealousy from fellow eunuch Li Fuguo. Further, during the years of his highest power, he was also said[to make no improper influences on governance, and therefore drew no anger from the intelligentsia. Late in Emperor Suzong’s

reign, he was exiled upon Li Fuguo’s urging. After a pardon in 762, he was returning from exile, when he heard of Emperors Xuanzong’s and Suzong’s deaths. Mourning Emperor Xuanzong bitterly, he grew ill and died.

6. The **Four Beauties** or **Four Great Beauties** are four Chinese women, renowned for their beauty. These were **Xi Shi**, **Wang Zhaojun**, **Diaochan**, and **Yang Guifei**. The scarcity of historical records concerning them meant that much of what is known of them today has been greatly embellished by legend. They all were said to have in some manner caught the attention of a ruling king or emperor in their respective eras.[1] They gained their reputation from the influence they exercised over kings and emperors and, consequently, the way their actions impacted Chinese history. Three of the Four Beauties brought kingdoms to their knees and their lives ended in tragedy.



The Four Great Beauties lived in four different dynasties, each hundreds of years apart. In chronological order, they are:

Xi Shi (c. 7th to 6th century BC, Spring and Autumn period), said to be so entrancingly beautiful that fish would forget how to swim and sink below the surface upon seeing her reflection in the water. Xi Shi’s hometown is Zhuji, Zhejiang Province. Zhuji was the capital of the Ancient Yue Kingdom. Goujian, the King of Yue Kingdom, endured ten years hardship (sleeping on brushwood and tasting the gall) to accomplish his ambition to beat Fuchai, the King of Wu Kingdom. Xi Shi was part of his plan. Despite that Xi Shi had Fan Li as the man of her dreams, Goujian sent Xi Shi as a gift to Fuchai who was dazzled by her beauty and fell in love with her. Fuchai lost his fighting will after he met Xi Shi but spending his time entertaining with Xi Shi. Finally, Goujian defeated Fuchai.

Wang Zhaojun (c. 1st century BC, Western Han Dynasty), said to be so beautiful that her appearance would entice birds in flight to fall from the sky.

Diaochan (c. 3rd century, Late Eastern Han/Three Kingdoms period), said to be so luminously lovely that the moon itself would shy away in embarrassment when compared to her face. Unlike the other Beauties, there is no evidence she actually existed historically.

Yang Guifei (719–756, Tang Dynasty), said to have a face that puts all flowers to shame.

The idiom-

Chinese	English
西施沉魚	Xi Shi sinks fish
昭君落雁	Wang Zhaojun entices birds into falling
貂蟬閉月	Diaochan eclipses the moon
貴妃羞花	Yang Guifei shames flowers

7. **Yang Guifei** or **Yang Yuhuan** (26 June, 719 — 15 July 756), often known as **Yang Guifei** (**Yang Kuei-fei**; - literally: ‘Imperial Consort Yang’) (with Guifei being the highest rank for imperial consorts during her time), known briefly by the Taoist nun name Taizhen was known as one of the Four Beauties of ancient China. She was the beloved consort of Emperor Xuanzong of Tang during his later years. Yang was born in 719 during the Tang Dynasty, early in the reign of Emperor Xuanzong. Her great-great-grandfather Yang Wang was a key official during the reign of Emperor Yang of Sui, and, after the fall of the Sui Dynasty, served one of the contenders to succeed Sui, Wang Shichong; Yang Wang was then killed when Wang Shichong was defeated by Tang forces in 621. Yang Wang was from Huayin (in modern Weinan, Shaanxi), but his clan subsequently relocated to Yongle - in modern Yuncheng, Shanxi).

Yang’s father Yang Xuanyan served as a census official at Shu Prefecture in modern Chengdu, Sichuan), and his family went there with him. He appeared to have had no sons, but had four daughters who were known to history — Yang Yuhuan and three older sisters. Yang Xuanyan died when Yang Yuhuan was still young, so the latter was raised by her uncle Yang Xuanjiao , who was a low-ranking official at Henan Municipality



In 733, fourteen-year-old Yang Yuhuan married Li Mao, the Prince of Shou and the son of Emperor Xuanzong and Consort Wu. She thus carried the title of Princess of Shou. After Consort Wu died in 737, Emperor Xuanzong was greatly saddened by the death of his then-favorite concubine. Some time after that, however, Princess Yang somehow came into Xuanzong’s favor and the Emperor decided to take her as his consort. However, since Princess Yang was already the wife of his son, Emperor Xuanzong stealthily arranged her to become a Taoist nun, with the tonsured name Taizhen, in order to prevent criticism that would affect his plan of making her his concubine. Yang then stayed, for a brief moment, as a Taoist nun in the palace itself, before Emperor Xuanzong made her an imperial consort after

bestowing a new wife on his son Li Mao. Yang became the favorite consort of the Emperor.

In 745, after Emperor Xuanzong gave the daughter of the general Wei Zhaoxun to Li Mao as his new wife and princess, he officially made Taizhen an imperial consort — with the newly created rank of Guifei, which was even greater than the previously highest rank of Huifei, carried by Consort Wu. He bestowed posthumous honors on her father Yang Xuanyan and granted her mother the title of Lady of Liang. He also gave high offices to her uncle Yang Xuangui and cousins Yang Xian and Yang Qi.

Her three older sisters were conferred the ranks of Ladies of Han, Guo, and Qin,. Emperor Xuanzong also gave his favorite daughter Princess Taihua (born of Consort Wu) to Yang Qi in marriage. The five Yang households — those of Yang Xian, Yang Qi, and the Ladies of Han, Guo, and Qin — were said to be exceedingly honored and rich, and all of the officials fought to flatter them. Also around the same time, her second cousin Yang Zhao (whose name was later changed to Yang Guozhong) was also introduced to Emperor Xuanzong by Consort Yang, and Yang Zhao began to be promoted due to his flattery of the emperor.

Consort Yang became so favored that whenever she rode a horse, the eunuch Gao Lishi would attend her. 700 laborers were conscripted to sew fabrics for her. Officials and generals flattered her by offering her exquisite tributes. In 746, she angered Emperor Xuanzong by being jealous and rude to him, and he had her sent to her cousin Yang Xian's mansion. Later that day, however, his mood was such that he could not eat, and he battered his servants for minor offenses. Gao knew that he missed Consort Yang, and requested that the treasures in Consort Yang's palace be sent to her. Emperor Xuanzong agreed, and sent imperial meals to her as well. That night, Gao requested that Emperor Xuanzong welcome Consort Yang back to the palace, a request that Emperor Xuanzong easily agreed to. Thereafter, she was even more favored, and no other imperial consort drew his favor.

In 747, when the military governor (jiedushi) An Lushan arrived at the capital Chang'an to meet Emperor Xuanzong, Emperor Xuanzong showed him much favor and allowed him into the palace. He had An honor Consort Yang as mother and Consort Yang's cousins and sisters as his brothers and sisters.

In 750, Consort Yang again offended Emperor Xuanzong with her words, and he sent her back to her clan. The official Ji Wen told Emperor Xuanzong that he had overreacted, and Emperor Xuanzong regretted his actions. He again sent imperial meals to her, and she wept to the eunuchs delivering the meal, stating:

My offense deserves death, and it is fortunate that His Imperial Majesty did not kill me, but instead returned me to my household. I will forever leave the palace. My gold, jade, and treasures were all given me by His Imperial Majesty, and it would be inappropriate for me to offer them back



to him. Only what my parents gave me I would dare to offer.

She cut off some of her hair and had the hair taken back to Emperor Xuanzong. Emperor Xuanzong had Gao escort her back to the palace, and thereafter loved her even greater.

In 751, An again visited Chang'an. On An's birthday on 20 February, 751, Emperor Xuanzong and Consort Yang rewarded him with clothing, treasures, and food. On 23 February, when An was summoned to the palace, Consort Yang, in order to please Emperor Xuanzong, had an extra-large infant wrapping made, and wrapped the obese An in it, causing much laughter among the ladies in waiting and eunuchs. When Emperor Xuanzong asked what was going on, Consort Yang's attendants joked that Consort Yang gave birth three days before and was washing her baby Lushan. Emperor Xuanzong was amused by the comic situation and rewarded both Consort Yang and An greatly. Thereafter, whenever An visited the capital, he was allowed free admittance to the palace, and there were rumors that he and Consort Yang had an affair, but Emperor Xuanzong discounted the rumors.

In 752, when the chancellor Li Linfu, in light of Nanzhao incursions against Jiannan Circuit headquartered in modern Chengdu, Sichuan), of which Yang Guozhen served as commander remotely, wanted to send Yang Guozhong to Jiannan to defend against the Nanzhao attacks, Consort Yang interceded on Yang Guozhong's behalf, and Yang Guozhong did not actually report to Jiannan. Li Linfu soon died, and Yang Guozhong became chancellor.

Yang Guozhong and An Lushan soon were in conflict, and Yang Guozhong repeatedly acted provocatively, such as arresting and executing staff members from An's mansion in Chang'an. In 755, An finally rebelled and marched his troops toward the capital. In order to try to placate the populace, which believed that Yang Guozhong had provoked the rebellion, Emperor Xuanzong considered passing the throne to his crown prince, Li Heng. Yang Guozhong, who was not on good terms with the prince, feared this development, and persuaded Consort Yang and her sisters, the Ladies of Han, Guo, and Qin, to speak against it. Emperor Xuanzong, for the time being, did not abdicate the throne.

In 756, General Geshu Han was forced by Yang Guozhong to engage An out of fear that the general himself might usurp the throne; Geshu Han was defeated and Tong Pass, the last major defense, fell to An's forces. Yang Guozhong then suggested fleeing to Chengdu, the capital of Jiannan Circuit. On 14 July, Emperor Xuanzong, keeping the news secret from the people of Chang'an, used the imperial guards to escort him, Consort Yang, her family, and his immediate clan members, and left

Chang'an, heading toward Chengdu. Attending him were Yang Guozhong, his fellow chancellor Wei Jiansu, the official Wei Fangjin, the general Chen Xuanli, and some eunuchs and ladies in waiting close to him.



On 15 July Emperor Xuanzong’s cortege reached Mawei Courier Station, in modern Xianyang, Shaanxi). The imperial guards were not fed and became angry at Yang Guozhong. Chen also believed that Yang Guozhong had provoked this disaster and planned to accuse him; he reported his plans to Li Heng through Li Heng’s eunuch Li Fuguo, but Li Heng was hesitant and gave no approval. Meanwhile, Tibetan emissaries, who had followed Emperor Xuanzong south, were meeting with Yang Guozhong and complaining that they also had not been fed.

The soldiers of the imperial guard took this opportunity to proclaim that Yang Guozhong was planning treason along with the Tibetan emissaries, and they killed him, along with his son Yang Xuan , the Ladies of Han and Qin, and Wei Fangjin. Wei Jiansu was severely injured and nearly killed, but was spared at the last moment. The soldiers then surrounded Emperor Xuanzong’s pavilion and refused to leave, even after Emperor Xuanzong came out to comfort them and order them to disperse. Chen publicly urged him to put Consort Yang to death — which he initially declined.[After Wei Jiansu’s son Wei E and Gao Lishi spoke further, Emperor Xuanzong finally agreed.] He had Gao take Consort Yang to a Buddhist shrine and strangle her.]After he showed the body to Chen and the other imperial guard generals, the soldiers finally dispersed and prepared for further travel. Meanwhile, Yang Guozhong’s wife Pei Rou , son Yang Xi , the Lady of Guo, and the Lady of Guo’s son Pei Hui tried to flee, but were killed. Consort Yang was buried at Mawei, without a coffin, but with masses of fragrance wrapped in purple blankets.

In 757, Prince Li Heng, who had taken the throne as Emperor Suzong, recaptured Chang’an and welcomed ex-Emperor Xuanzong, then Taishang Huang (retired emperor) back to the capital. Emperor Xuanzong went through Mawei on his way back to Chang’an. He wanted to locate Consort Yang’s body and rebury her with honor. The official Li Kui spoke against it, pointing out that the imperial guard might again mutiny if he did so. However, Emperor Xuanzong secretly sent eunuchs to rebury her with a coffin.] When they found the body, it had decomposed, but the fragrance bag buried with her was still fresh.[The eunuchs returned with the fragrance bag, and upon its presentation to Emperor Xuanzong, he wept bitterly.[When he returned to Chang’an, he had a painter create a picture of Consort Yang in a secondary palace, and often went there to view the portrait.

Yang Guifei has been portrayed in Chinese culture as the woman who brought down the Tang dynasty. The reason is that after the An Lushan rebellion, the dynasty slowly decayed until it fell in 907 A.D. However, she is also seen as a victim of courtly intrigues. The Tang poet, Bai Juyi wrote about her in his poem, “Song of Everlasting Sorrow.” The poem became very popular in Japan. The Japanese know her as Yukihi. She is also the inspiration for The Tale of Genji, which begins with the doomed love between an emperor and his consort.

8. **Yang Guozhong (Yang Kuochung)** (died July 15, 756), né Yang Zhao , was an official of the Chinese Tang Dynasty, serving as a chancellor late in the reign of Emperor Xuanzong. His second cousin Consort Yang Yuhuan was then Emperor Xuanzong’s favorite concubine, and it was through his relations with her that he managed to be initially noticed by Xuanzong.

Yang was a gambler and a wastrel, but keen with the political scene. In 752, Xuanzong appointed him chancellor succeeding Li Linfu owing to his skills in managing finances. He proved to be disastrously incompetent as chancellor, incurring the wrath of many, but remained one of Xuanzong’s most trusted officials.

His conflict with An Lushan, also a favorite official of Emperor Xuanzong’s, eventually drove An into rebellion (known historically as the Anshi Rebellion, with his new state known as Yan). He then



permitted the latter to capture the imperial capital Chang’an by forcing Geshu Han, a general who was holding a favorable defensive position at the Tong Pass, to confront the rebel troops. As expected, the Tang forces were completely routed by the Yan armies commanded by Cui Qianyou . Emperor Xuanzong was forced to flee, and while in flight, Yang Guozhong, Consort Yang, and many of the Yang family were killed by the angry soldiers escorting Emperor Xuanzong because the army attributed the chaos to them.

9. **An Lushan** (c. 703 – 29 January 757) was a general in the Tang dynasty and is primarily known for instigating the An Lushan Rebellion.

An Lushan was of Sogdian and Göktürk origin, at least by adoption. He rose to military prominence by defending the northeastern Tang frontier from the Khitans and other threats. He was summoned to Chang’an, the Tang capital, several times and managed to gain favor with Chancellor Li Linfu and Emperor Xuanzong of Tang. This allowed An Lushan to amass significant military power in northeast China. After the death of Li Linfu, his rivalry with General Geshu Han and Chancellor Yang Guozhong created military tensions within the empire.



In 755, An Lushan, following 8 or 9 years of preparation, instigated the An Lushan Rebellion, proclaiming himself the ruler of a new dynasty, Yan.

10. **An Lushan Rebellion** was a devastating rebellion against the Tang dynasty of China. The rebellion overtly began on 16 December 755, when general An Lushan declared himself emperor in Northern China, thus establishing a rival Yan Dynasty, and ended when Yan fell on 17 February 763 (although the effects lasted past this). This event is also known (especially in Chinese historiography) as the An–Shi Rebellion or An–Shi Disturbances - as it continued after An Lushan’s death under his son An Qingxu and his deputy and successor Shi Siming, or as the Tianbao Rebellion , as it began in the 14th year of that era.

However, the geographical features of the terrain were not the only hardships on the journey: there was a matter that first had to be settled, involving the relationship between Xuanzong and the Yang family, especially the emperor’s beloved Yang Guifei. So, before progressing more than a few kilometers along the way, an incident occurred at Mawei Inn, in today’s Xingping in Xianyang, Shaanxi. Xuanzong’s bodyguard troops were hungry and tired, and very angry with Yang Guozhong for exposing the whole country to danger. They demanded the death of the much-hated Yang Guozhong, and then of his cousin and imperial favorite, Yang Guifei. Soon the angry soldiers killed Yang Guozhong, Yang Xuan (his son), Lady Han and Lady Qin (Yang Guifei’s sisters). With the army on the verge of mutiny, the Emperor had no choice but to agree, ordering the strangling of Lady Yang. The incident made Xuanzong fear for his own safety, so he fled to Chengdu at once. However, people stopped his horse,



not wanting him to go away. So he made the crown prince, Li Heng, stay to hold the fort.[10] Instead, Li Heng fled in the other direction to Lingzhou (today called Lingwu, in Ningxia province). Later, in 756, after reaching Sichuan, Xuanzong abdicated (becoming Taishang Huang), in favor of the crown prince, who had already been proclaimed emperor.

Some scholars have interpreted the difference in the census figures as implying the deaths of 36 million people, about two-thirds of the population of the empire. This figure was used in Steven Pinker’s book *The Better Angels of Our Nature*, where it is presented as proportionally the largest atrocity in history with the loss of a sixth of the world’s population at that time, though Pinker noted that the figure was controversial. Johan Norberg, who in his book *Progress: Ten Reasons to Look Forward to the Future* is generally supportive of Pinker’s argument and gives the number of 13 million people (citing Matthew White’s *The Great Big Book of Horrible Things*), which he notes is still highly significant, representing about 5% of the 8th century world’s population.

The events involved with the An Lushan rebellion has had an immense cultural influence both in China and beyond. For instance, in China itself events were reflected through the verses of contemporaneous poets, who experienced the events of the rebellion firsthand.

The great poet Li Bai (also known as “Li Bo” or “Li Po”, who lived about 701–762) avoided the rebels, but at the cost of getting involved on the wrong side of a power struggle between the princes of the royal family. He was convicted of involvement with rebellion and sentenced to exile, although he was later reprieved. His surviving poems reflect the golden days before the An Lushan rebellion, his lengthy and deliberately protracted journey toward exile, together with his hardships, wandering and disillusionment as the Tang re-consolidated control after the rebellion. He died in 762, before the final defeat of the rebel forces a year later.

Li Bai’s colleague Du Fu (712–770) had finally attained a minor appointment in the imperial bureaucracy when the rebellion broke out. He spent the winter of 756 and the summer of 757 as a captive in rebel-occupied Chang’an,[46] but later managed to escape and join with Suzong’s side and thus avoid charges of treason. Living until 770, his subsequent poetry is a primary source of information about the massive upheavals of the period.

Wang Changling (698–756?), was another Tang official and renowned poet who died in the rebellion, in about 756.



Wang Wei (approximately 699–759) was captured by the rebels in 756 and sent to Luoyang, where he was forced to serve as an official in their governmental administration, for which he was briefly imprisoned after his capture by loyalist forces.[48] Dying before the end of the rebellion, somewhere between 759 and 761, Wang Wei lived his last years in retirement at his country home in Lantian, secluded in the hills.

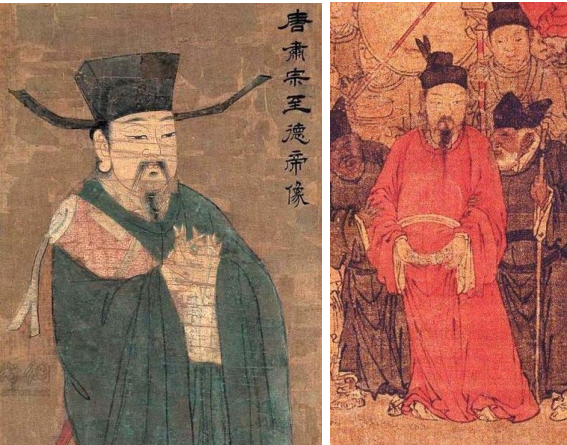
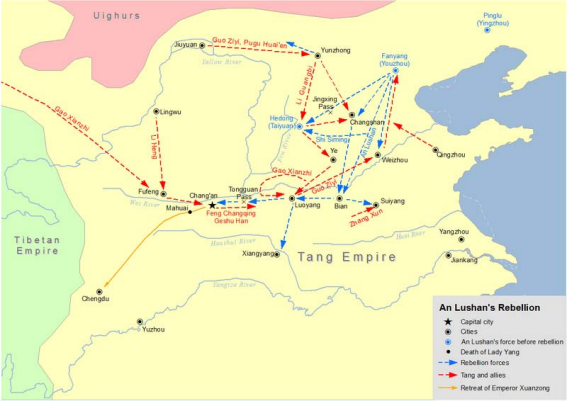
Wei Yingwu (737–792) of Three Hundred Tang Poems fame is credited with writing the poem “At Chuzhou on the Western Stream”, apparently written in response to the seemingly helmless ship of state of the times.

Later poets, such as Bai Juyi (772-846) also wrote famous verses about the events of the period of the Anshi affairs. The tragic events were epitomized in the story of Xuanzong and Yang Guifei, and generations of Chinese and Japanese painters depicted various iconic scenes, such as Yang Guifei bathing or playing a musical instrument or the flight of the imperial court on the “hard road to Shu” (that is, the royal progress to Sichuan). These artistic themes were also a major source of inspiration in Japan, in regards to the Tale of Genji, partially inspired by the story of Yang Guifei.[]

With rebel forces clearly an imminent threat to the imperial seat of Chang’an, and with conflicting advice from his advisers, Tang emperor Xuanzong determined to flee to the relative sanctuary of Sichuan with its natural protection of mountain ranges so the Tang forces could reorganize and regroup. He brought along the bulk of his court and household. The route of travel from Chang’an to Sichuan was notoriously difficult, requiring hard travel on the way through the intervening Qin Mountains.

11. Emperor Suzong of Tang (19 October 711 – 16 May 762; r. 756 – 762), personal name Li Heng, né Li Sisheng , known as Li Jun from 725 to 736, known as Li Yu from 736 to 738, known briefly as Li Shao in 738, was an emperor of the Tang dynasty and the son of Emperor Xuanzong. Suzong ascended the throne after his father fled to Sichuan during the An Lushan Rebellion in 756; Li Heng himself had fled in the opposite direction, to Lingwu, where he was declared emperor by the army. Much of Emperor Suzong’s reign was spent in quelling the aforementioned rebellion, which was ultimately put down in 763 during the reign of his son Emperor Daizong.

During Emperor Suzong’s reign, the tradition of eunuchs becoming top-ranked officials began, with Li Fuguo becoming the commander of the imperial guards and possessing nearly absolute power near Emperor Suzong’s reign. In 762, with Emperor Suzong



gravely ill, Li Fuguo killed Emperor Suzong’s wife Empress Zhang in a power struggle and shortly after that, Emperor Suzong died of myocardial infarction. He was succeeded by his son Emperor Daizong, who was eventually able to kill Li Fuguo, but the tradition of eunuchs in power had started. Suzong’s death on 16 May came only 13 days after the death of his father, the Emperor Xuanzong.

12. A Chinese-style garden constructed on a site with legendary ties to ancient Chinese beauty Yang Guifei

Yang Guifei was an imperial courtesan in China during the 6th century, during which time she was reknowned as one of the “Four Beauties of Ancient China.” She was killed during a rebellion against the emperor, but local legend in Nagato suggests an alternative ending, in which Yang Guifei managed to escape a grisly end, and fled China on a boat that landed here, on the Mukatsu Peninsula. A grave in placed for her here, at which it states that she passed away in illness instead.



13. **Yang Guifei drifted ashore in the Amakusa Islands** More than 1,200 years ago, a luxury house was found placed on a mountain of the Ryutozan Peninsula in the Amakusa Islands. A woman lived there alone. She was so beautiful, and villagers were afraid of her. In a summer, the village was attacked by the plague. She gave the villagers herbal medicine which she had brought from the Tang Dynasty and saved their lives. The villagers respected her. She claimed her name “Yang Guifei.” She confided to them that she was waiting for messengers from His Majesty to take her back to the Tang Dynasty. One day, the firmament suddenly became cloudy with flashes of lightning, and a huge dragon soared on the mountain of the Ryutozan Peninsula in the thunder roaring. When the villagers tried to visit her, she had gone somewhere high with the dragon. Her house also had disappeared. Only her sachet of perfume was left there. The place where she lived became called “Yang Guifei.”



This is the legend of Yang Guifei in Shinwa Town in the Amakusa Islands. On the mountain, there is a deep cave which has been suspected by the villagers to be the old lair of the dragon. The word “Ryutozan” means the “Mountain of a Dragon Cave.”

14. **Yang Gui Fei, as Yokihi**

Yang Gui Fei, or Lady Yang was the consort of Tang Emperor who was forced to commit suicide during a mutiny in 756 CE.

In Japan, Yang Gui Fei, is known as Yokihi. The Japanese believed that Lady Yang did not die in Mawei but had escape to Japan. One version claimed that she arrived by sea at Yamaguchi,, and died shortly afterwards. There is also a Lady Yang tomb in where the Japanese believed she was buried. Other versions claimed that Lady Yang participated in Japanese court life and even helped to suppress Japanese palace coups.

In Kyoto, there are two temples related to Lady Yang.

In 2002, the popular Japanese star, Yamaguchi Momoe, claimed that she was a descendent of Lady Yang

When the Tang court ended the An Lu Shan rebellion, Emperor Tang Ming Huang had already abdicated in favor of his son. When he returned to Chang an, Tang Ming Huang missed Lady Yang and had heard about her death in Japan. He instructed a general to send two Buddhist sculptures to the temple where she was buried.

The General arrived in Japan but left the sculpture in another temple, Seiryoji, in Kyoto. When the other temple heard about the incident, the two temples began negotiating about the two sculptures and even had to involve the Japanese Imperial Court.

In another temple Sennyoji, in Kyoto, they claimed to have a sculpture of Lady Yang as a guan yin, This sculpture is now classified as a national treasure.

Most of the modern day theories regarding her escape to Japan were based on analysis and creative interpretation of Bai Juyi’s Song of Eternal Sorrow,

Rumors of Lady Yang’s escape were believed to have been circulating in Tang China so Bai Juyi’s poem could have been inspired by these rumors. On the other hand, historians also believed that Bai Juyi used Lady Yang and Tang Ming Huang’s love story as a backdrop for his own love tragedy.

The popularity of Lady Yang’s story in Japan is certainly related to the popularity of Bai Juyi’s poems during a period when Chinese culture was transmitted to Japan. Lady Yang’s story is believed to have inspired part of the famous Japanese novel Tale of Genji

15. **The Tale of Genji** - is a classic work of Japanese literature written by the noblewoman and lady-in-waiting Murasaki Shikibu in the early years of the 11th century. The original manuscript no longer exists. It was made in “concertina” or orihon style: several sheets of paper pasted together and folded alternately in one direction then the other, around the peak of the Heian period. The work is a unique depiction of the lifestyles of high courtiers during the Heian period, written in archaic language and a poetic and confusing style that make it unreadable to the average Japanese without dedicated study. It was not until the early 20th century that Genji was translated into modern Japanese, by the poet Akiko Yosano. The first English translation was attempted in 1882, but was of poor quality and incomplete.

The work recounts the life of Hikaru Genji, or “Shining Genji”, the son of an ancient Japanese emperor, known to readers as Emperor Kiritsubo, and a low-ranking concubine called Kiritsubo Consort. For political



reasons, the emperor removes Genji from the line of succession, demoting him to a commoner by giving him the surname Minamoto, and he pursues a career as an imperial officer. The tale concentrates on Genji's romantic life and describes the customs of the aristocratic society of the time. It is sometimes called the world's first novel, the first modern novel, the first psychological novel or the first novel still to be considered a classic. While regarded as a masterpiece, its precise classification and influence in both the East Asian and Western canons has been a matter of debate.

The story of Yang Guifei is also well-known in Japan, as the Tang Dynasty greatly influenced Japanese culture and arts. According to Japanese myth, Yang was rescued and lived her remaining life in Japan where she is known as Yukihi. A poem, "Song of the Everlasting Sorrow", was written by the Tang poet Bai Juyi describing the Emperor's love and perpetual grief at her loss; it became an instant classic, memorized by Chinese schoolchildren far into posterity. The story of Yang Guifei and the poem "Song of Everlasting Sorrow" also became highly popular in Japan and served as sources of inspiration for the classical novel "The Tale of Genji" which begins with the doomed loved between an emperor and a consort, Kiritsubo, who is likened to Yang Guifei.

The Tale of Genji is an epic three-part oeuvre spanning more than 1,100 pages and 54 chapters, understood to have been written by the 11th century noblewoman and lady-in-waiting Murasaki Shikibu. The work – known as Genji Monogatari in Japanese – depicts colourful tales surrounding the romantic life of the son of a Japanese emperor, illuminating the intimate workings of Imperial court life in Kyoto over 1,000 years ago.



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Dr. LANKA SIVA RAMA PRASAD (Dr. LSR Prasad) is a Cardio Thoracic and Vascular Surgeon by profession, a popular author of 150 books, cartoonist, painter, critic, Editor and orator par excellence.

His knowledge in Telugu and English earned him name. He has translated Homer's Iliad, Odyssey first time in to Telugu Literature. In that series of Greek literature- Epic Cycle and Greek Heroes came as the third book. His other notable translations in to Telugu are John Milton's Paradise Lost, Paradise Regained; John Bunyan's The Pilgrim's Progress; Virgil's Aeneid; Dante's Divine Comedy; Goethe's Faust, Rumi's Masnavi; Attar's Birds Conference; Omar Khayyam's Rubaiyat. He was assigned the job of translating selected classic poems of Telugu literature by C.P. Brown's Academy which was published as Telugu songs and poems. Katthi Anchupai- is a collection of noir genre stories.

More than 40 translations of contemporary poets, two novels, twenty short stories, hundreds of essays and prefaces, books on science and Medicine and dream analysis are available. Now his published books have crossed the prestigious hundred land-marks and crossed 150. Most of his books are reference books in literature. His poems were translated into Greek, Spanish, Arabic, Hindi, Tamil, Kannada and many other languages. His works are available free at www.anuvaadham.com

He is the recipient of Reuel International Poet Award (2017), T.S. Eliot Award (2017), Global Poet Award-CANADA-WIN (2017), Life Time Achievement Award (2017), Kibatek Medal - Turkey (2017), Poet Laureate Award-Delhi (2017), Sahiti Rajahamsa Award-Vizag (2017), Poet Laureate-Kazakhstan (2017), Pentasi-B Life Time Achievement Award (2017), Naji Naaman Award (Lebanon)- 2018, Pablo Neruda Award-(Italy)- 2018, Poet Laureate-2019 (China) and many more.

He was the host and sponsor of PENTASI-B INDIA WORLD POETREE FESTIVAL-October 2017 - at HYDERABAD, INDIA, attended by more than 200 poets from all over the world.