

Feng Zhi's Spatiotemporal View of "Spirit of engagement through Landscape" in His Sonnet Collection

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Abstract. In the time of national crisis, Feng Zhi's experience of displacement made him deeply feel the close connection between group experience, historical events and individual life. The unresolved spiritual depression prompted him to persistently seek a positive way of entering the world in his ordinary life and natural landscape. He was inspired by the nature of "wilderness", "path", "mountain and river", etc., and then "fed back" his thoughts to nature, consciously extending his life experience in his poetry collection.

1. The "Wanderer's Discourse" in the War Era

Under the background of the outbreak of the Anti-Japanese War, Feng Zhi and his family were forced to move south, which caused his spiritual transformation. In the context of survival in the Anti-Japanese War, Feng Zhi, like other Chinese intellectuals of the same period, encountered national disaster and national trauma. The difference is that he was obsessed with finding poetic meaning, digging poetic thoughts, and expressing individual life experience in his ordinary daily life experience and the surrounding landscape. He immersed himself in the great rest of all things, and permeated the realistic feelings of feeling the times and worrying about the world in the philosophy of his Sonnet Collection. He used philosophy as the foundation of poetry, and humanistic feelings as the latitude and longitude of poetry, integrating sensibility and rationality, expressing his philosophical concern for himself, reality and the era.^[1] Therefore, readers may need to put it in the realistic context of war in the reading process.

The first poem implies the war discourse, using the scene of insects resisting danger to metaphorize the creation of eternity in a moment, that is an "unexpected miracle"^[1]. Just as the individual life in the Anti-Japanese War was destroyed in glory and lived forever in nirvana; the second poem uses the verses of "trees shedding leaves and flowers in autumn, cicadas and moths shedding their shells and the scores of songs leaving their voices"^[1] to answer "what can fall from us, we let it turn into dust". In the context of the war era, the poet uses the verses to express the great nation's shedding of its impurities in the war and obtaining new life through such a difficult transformation; the seventh poem "has the same warning in our hearts, has the same destiny on our shoulders" and "sea water is divided into river water" reminds people of the situation of the war era, where the life safety of people is greatly threatened, the quality of the whole nation as a

life community becomes more prominent, and the responsibility of saving the nation from peril is shared by everyone; the eighth poem reveals the poet's spiritual aspiration in the war situation, "wanting to cling to the peng bird and fly, to talk with the peaceful stars they often learn how to run, how to fall, to arrange the star order in the world, and then throw themselves into the sky like light." The verses convey the poet's hope that people can bravely resist the aggression, find the way of national liberation, and still have the bright wish; and the tenth to fourteenth poems choose five great cultural spirits as the spiritual idols of eulogy, and have dialogues with Cai Yuanpei, Lu Xun, Du Fu, Goethe and Van Gogh, respectively corresponding to the themes of "enlightenment, fighting, hardship, transformation, salvation"; the 21st to 23rd poems have a series of specific images, all of which have the image of "rain", "listening to the storm in the gale" "listening to the deep night rain" "one day the rain clouds suddenly disperse"^[2] The verses all imply the theme of facing the hardship and longing for the brightness, which is in line with the poet's spiritual journey in the Anti-Japanese War.

From these specific verses, it can be seen that Feng Zhi's poetry creation is always connected with the reality of the Anti-Japanese War, combining Rilke's modern poetry spirit and the reality of China's Anti-Japanese War^[3], forming a "wanderer's discourse" different from the mainstream discourse at that time.^[3] Feng Zhi has translated Rilke's famous "Ten Letters to a Young Poet", in which the importance of everyday life to the poet is this pithy statement: "So you should avoid those universal subjects and return to what your own daily life presents you; You write of your sorrows and wishes, of your passing thoughts, of your belief in a certain beauty - with deep, quiet, modest sincerity, with the things around you, the shadows in your dreams, the objects in your memories. If you feel that your daily life is poor, don't complain about it; Or blame yourself, blame you are not enough to be a poet to call the treasure of life; For there is no poverty for

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the creator, nor is there a barren place that is irrelevant."^[4] To some extent, Feng Zhi was inspired by Rilke's conception of the poetics of daily life.

2.In the Landscape of Kunming, expressing the Spirit of "Entering the World"

In the initial escape, the natural scenery that Feng Zhi felt was unfamiliar and alienated. He quoted Du Fu's poem: "I travel in different mountains and rivers, suddenly in another world" in "Chengdu Prefecture" to express his wandering mood of "falling to the end of the world" at that time.^[5] He wrote "the familiar things are getting farther and farther away, and the unfamiliar scenes are unfolding in front of me one by one, everything seems to be fleeting."^[6] This reveals his inner anxiety and strangeness. It was not until he arrived in Kunming that Feng Zhi had the opportunity to get close to nature, and was able to balance the contradiction between spirit and reality in his ordinary life. He wrote in the postscript of "Landscape" that "in the most depressed years of the Anti-Japanese War, I relied on the simple wilderness to provide me with unlimited spiritual food. When the general phenomena in the society tended to rot day by day, any small grass on the field ridge, any tree on the hillside, had given me many inspirations."^[7] He gained a new life experience from nature, shining with brilliant poetic thoughts. But he was neither completely intoxicated with the pleasant scenery of the four seasons, nor did he only emphasize the suffering and sorrow brought by the war.

Even when he got a stable life, the deep concern for the national destiny made it difficult for him to follow the Taoist thought of "wandering freely" to transcend the world and enjoy the peaceful and beautiful life. The war made him feel more deeply that the individual life was inseparable from the era environment and the national future, and this was in line with Du Fu's spirit across a thousand years. Feng Zhi's creation and research of Du Fu focused on taking Du Fu as the standard, drawing from Du Fu the spiritual strength and ideological motivation that the era lacked. It was also from Du Fu that Feng Zhi found a way to reconcile the conflict between the era and the individual: "There is no transcendence, no detachment, only persistence: persistence in nature, persistence in life." And his Sonnet Collection is imbued with his ideological proposition of "overcoming this era and overcoming himself".

In addition, it is worth noting that the landscape depicted by the poet in his poetry is not focused on the regional writing of Kunming scenery, but more on the unnamed scenery, close to the generalization, and its implied thought is far in the vague universe. For example, in "A Disappeared Mountain Village", "we walk into any forest, or a grassland, and always feel that they are mostly like this in the prehistoric era. Human history has evolved for thousands of years, but they are outside of humanity. They do not change, thousands of years as one day.

Silently facing eternity."^[8] It can be seen that the landscape here is different from the ancient people's feelings of landscape or the leisure of playing in the mountains and waters, but becomes the synonym of "world" and "universe", carrying the poet's thinking of reality and life with an indefinite meaning.

Other spatial images related to natural landscape also reflect his natural view of "entering the world through landscape". The first poem of the collection uses a small insect's "resistance to danger" to show the value of the individual; the second poem uses a tree's life and death transformation in autumn to symbolize the change of life; the third poem uses the towering eucalyptus tree's sacredness and solemnity to show the loftiness of life; the fourth poem uses the humility and dignity of the mouse ear grass by the road to reflect the attitude of life; the fifth poem uses the connection between islands to imply the relationship of life; the sixth poem uses the cry of a village child or a peasant woman to express the sorrow of the whole universe. From this we can see that Feng Zhi pays more attention to the unchanging nature of landscape, placing the small self in the vast world, "observing it with its unchanging ones", and perceiving the essence of life, just like Su Shi's state of mind of "floating and floating, what is it like, a sand gull in the world".

3.The Spatial Consciousness of "Road" and "Dream" from "Thatched Cottage" to "Wilderness"

3.1 A group of highly repetitive images

The images in Feng Zhi's Sonnet Collection are repetitive, such as "wilderness", "thatched cottage", "dream" and "road" appear many times in the collection. The author counts the images with high repetition in the poetry as follows: 1. "Wilderness" and similar images: "The Cry of the Wilderness", "The Path of the Wilderness", "We Sometimes Spend an Intimate Night" have three "wilderness" images, "We Stand on the High Mountain Top" has three "plain" images, and "Our Life is Like the Wilderness Outside the Window" in "We Sometimes Spend an Intimate Night" has a "wilderness" image, which is vague but profound, symbolizing the vague and intangible life, and can also be understood as the vast universe; 2. "Road" images such as: "Lu Xun" (the grass by the road), "We Stand on the High Mountain Top" ("which road", "path"), "The Path of the Wilderness" (six "road" images), "We Sometimes Spend an Intimate Night" (one "road" image), "We Walk a Small Road Every Day" (two "road" images); 3. "Dream" images such as: "An Old Dream", "How Many Faces, How Many Voices" (three "dream" images), "Deep Night and Deep Mountain", "The Desk is Laid with Utensils" all have

“dream” images; 4. The humanistic image “thatched cottage” appears many times in “We Sometimes Spend an Intimate Night” and “We Listen to the Storm in the Gale”, on the one hand, it represents the universality of the place, on the other hand, it is also the symbol of the poet himself as the place where he settles down. These categories of images appear repeatedly in the collection, not by chance, but by the concentration of the author’s thoughts. “We stand on the high mountain top and turn into a boundless distant view, into a vast plain in front of us, into the crisscrossing paths on the plain.” (“We Stand on the High Mountain Top”) The images of “mountain top” and “plain” reflect the author’s view of integrating himself into the natural landscape, turning natural scenery into human life, and human experience and emotion into nature.^[9] Nature affects people, and people get inspiration and comfort in nature. It can be said that the circular and repetitive thought journey in the poetry is also the author’s dream of turning back and forth.

3.2 The poetic thoughts shown by the order of the collection

Feng Zhi’s spatial concept of creating Sonnet Collection is also reflected in the arrangement of the poetry. The collection is not arranged according to the chronological order, but according to the theme that echoes each other, forming a complete cycle of life experience. Feng Zhi’s poetry is different from Bian Zhilin’s meticulous carving, his poetry is more inclined to be non-logical, and is created from the past life experience of consciousness and subconsciousness.

Sonnet Collection is a collection of poems that explores the theme of human survival. There are 27 poems in total, which can be divided into several parts according to the content. The beginning and the end of the collection (the first and the 27th) echo each other, implying the uncertainty and contingency of survival, as well as the poet’s acceptance of life: “We are ready to receive deeply”.^[10] The second to the eighth are a group of poems that reflect the state of human existence. The poet uses natural images to metaphorize the process of human life: “We arrange ourselves in this era, like the trees in autumn”, “We arrange ourselves in nature, like the metamorphosed cicadas and moths”, “We arrange ourselves for the future death”. These poems express the way of human survival in nature, how to experience the changes of seasons like trees, how to experience metamorphosis and rebirth like cicadas and moths, and how to face the inevitability of death. The poet shows his insight and comprehension of the law of life in these poems. The third and the fourth are the concretization of the second, respectively taking the eucalyptus tree and the mouse ear grass as examples, depicting the growth and withering of the trees. The fifth is the response to the third, using cicadas and moths as symbols, describing the transformation and rebirth of human beings: “A loneliness is an island, and they all become friends. When you pull my hand, it’s like a bridge

on the water. When you smile at me, it’s like a window opening suddenly on the opposite island.” The sixth, seventh, and eighth are poems about death, revealing the sorrow, crisis, and turmoil brought by death, consuming one’s life, and the poet reminds people to be sober and cherish life: “Cherish this fate”. The ninth to the fourteenth are a group of poems that face the secular world, expressing the poet’s criticism and transcendence of the secular, which is a further deepening of the previous survival theme. The fifteenth to the twenty-sixth are a group of poems that explore the various relationships between man and nature, past and future. The poet shows his multi-dimensional thinking and feeling of life here.

From this classification, we can see that the author arranges the order of the collection according to his own creative theme classification and re-creation, rather than simply according to the writing time. Therefore, taking the writing theme as the path, selecting the representative poems with the images of wilderness and road, we can reflect the author’s mood changes that he wants to convey to a certain extent. The following will take the second “There are Eucalyptus Trees”, the sixth “The Cry of the Wilderness”, the sixteenth “We Stand on the High Mountain Top”, the seventeenth “The Path of the Wilderness”, and the twenty-sixth “We Walk a Small Road Every Day” as examples to analyze the author’s spatial consciousness of integrating into the landscape and experiencing the change of mind. Among them,

“There are Eucalyptus Trees” uses rich images, such as autumn wind, jade tree, music, palace, tower, body of the living, noise of the city, shell, field, soil, humanistic and natural spatial elements are ingeniously integrated. Among them, “tree” is a core image, which not only symbolizes the author’s vitality and creativity, but also reflects the author’s thinking on the relationship between man and nature, man and society. The “tree” in the collection is not isolated from the noise and customs of the city, but is closely connected with human life. It stands on the vast wilderness, experiencing the changes of seasons and the baptism of wind and rain, and also guides people to move forward, seek the meaning and value of life.^[11] This reflects the poet’s spirit of “entering the world through landscape”. He does not advocate using landscape as a refuge from reality, but advocates cultivating a positive personality through landscape, facing the difficulties and challenges in life, and also reflects his sincere attitude towards life.

Feng Zhi’s poetry also shows his concern for the times and his sympathy for the people. He uses “wilderness” as a metaphor for the times in “The Cry of the Wilderness”, depicting the crying and tears of the “village children” and “peasant women”, expressing his intolerance and indignation for the suffering of the people, but he does not sink because of this, but strengthens his faith and ideal. In “We Stand on the High Mountain Top”, he shows a high-spirited mood, blending “we” with the natural scenery, both being a part of nature and a creator of nature,

reflecting his ecological concept of mutual symbiosis between man and nature.^[12] In "The Path of the Wilderness", he uses the two images of "wilderness" and "road" to express his exploration and discovery of life. He thinks that "wilderness" is both the natural wilderness and the spiritual wilderness, and "road" is both the road trodden by pedestrians and the imprint of memory. He seeks the mystery of survival in nature, and also seeks the meaning of life in his mind. "We Walk a Small Road Every Day" is a daily life poem by Feng Zhi. He proposes a paradox in this poem, that is, the things we are most familiar with may be the things we know the least, they may hide deep and strange connotations, waiting for us to discover. He thinks that the terrible thing is not the blandness and monotony of life, but the numbness and dullness of the mind. We should use the eyes of discovery and the desire for novelty to change our life and ourselves.

The collection contains the spatiotemporal view of "entering the world through landscape". In that special era, Feng Zhi did not choose to directly express the suffering and sorrow of the war, but chose to write the reality and ordinariness of the world through the landscape of the world, showing a kind of poetry style full of humanistic feelings and warm and intimate.

Reading Feng Zhi's poems, we feel his thoughts like "feeling the scent of a rose." At this point, we may understand why, under the dark clouds of the war in the 1940s, Feng Zhi had such a deep passion for daily life and such a deep feeling for all things natural, because all these are deeply related to his life. He wrote "CAI Yuanpei", "Lu Xun", "Du Fu" with deep admiration, and he dedicated sincere praise to an ordinary soldier, a tree, a plant of grass, or a small insect. "Deep in the great rest of all things"^[13], he saw from those great or ordinary things the tenacity and consciousness of individual life, saw the sense of self-determination and the spirit of courage to take responsibility, and this is perhaps the most urgent need of a nation in distress. Therefore, Feng Zhi, who wrote the Sonnets, did not, like Dai Wangshu, He Qifang, Bian Zhilin and other poets, eagerly "join in a certain big rhythm", banished the exquisite personal lyricism before and integrated into the chorus of The Times; Nor do poets like Mu Dan and Do Yun-seop present a painful state of split soul in the struggle between self and times, reality and metaphysics. In contrast, Feng Zhi may choose a middle way, that is, he does not give up the personalized philosophical contemplation while paying attention to the real suffering, and the personalized philosophical contemplation also contains the attention to the real suffering, and the two are perfectly integrated into a daily poetics realm. War and everyday life, war and poetry, war and intellectuals, these are probably the questions that every poet who lived in the context of the war of the 1940s had to face.

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