

Study on Zheng Min's Controversial Appearance in Poetry and Her Position in Poetry School

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Abstract—In the 1940s, Jiuye poets changed the landscape of the poetry at that time with brand new poetic practice. Under the circumstances of internal and external oppression, they opened up new space and persisted in creation, and they still achieved short-term glory. This article combines history and theory, with "Poetry Collection: 1942 - 1947" as the text carrier, combs the historical details of Zheng Min's controversial appearance and her position among the Jiuye poets, and analyzes how to persist and be loyal to the personal experience under special circumstances, from the individual to feel the times, feel the history, feel the life, thus forming her own way of expression from philosophy to poetry.

Keywords—Jiuye poets; Zheng Min; "Poetry Collection: 1942 - 1947"

I. INTRODUCTION

The "Jiuye Poetry School" is a special existence in the history of literature, and it is also a poetry school that has received many attentions and researches recently. The poetry school was formed from 1938 to 1947, that is, during the period of The National Southwest Associated University, Jiuye poets included Xin Di, Mu Dan, Chen Jingrong, Zheng Min, Hang Yuehe, Du Yunxue, Tang Qi, and Yuan Kejia. The Jiuye poetry school was one of the few poet groups in the 1940s who insisted on the individual writing position of intellectuals, which constituted many differences with mainstream poetry. In the burning land of the 1940s, Jiuye poets faces the real world full of blood and fair and unknown future, and the world of ideas with flowers and thorns, drawing on the nutrition of Western British and American modernist poetry, they were loyal to history, time and individual life experiences in their poetry, while maintaining a broad and close relationship with the times, rebuilding the image of the new generation of post-war Chinese modern poetry by "taking the historical independent posture"¹. In the late 1940s, Jiuye poetry worked very hard to write the unique historical experience of that generation, showing the profound observations, thinking, experiences and feelings of serious young intellectuals on the world, human history, social reality and the existence of self-life in the wartime environment, creating a world of poetry art that is "rich in pain". This can be said to be the achievement of the poetry practice of the Jiuye Poetry School.

This poetry group entered the poetry circle in the 1940s was a historical necessity. The entering of Western modernist poetry in China began in the mid-1920s. In 1924, Li Jinfa's poems were published in "Yu Si", and in the 1930s, Dai Wangshu and others were active in "Modern", then many attempts were made by Feng Zhi, Bian Zhilin, He Qifang, Lin Geng, Jin Kemu, Cao Baohua, and Xu Chi. Modernist poetry is becoming more mature in China. In the 1940s, under the environment of The National Southwest Associated University and the promotion of relevant scholars and poets, the experimental craze of modernist poetry was greatly overwhelmed, and the support and echoes of a group of young students were obtained. Therefore, everything will fall into place. It can be said that at the time of the 1940s, the Jiuye poets chose to learn modern poetry art in order to promote the development of new poetry, and actively practices and attempts stimulated the mainstream poetry schools such like Liberated areas and July Poetry school, and brought a fresh air to the poetry circle at that time. The first to reflect this new trend sensitively is the young poets of the university campus and the enemy-occupied area and the Kuomintang area. Their confusion and thinking about the value of life and the suffering of life have produced a strong spiritual resonance in absorbing Western modernist ideas and practices, and created a lot of poems under the "serious hour".

II. A SERIOUS STAR: ZHENG MIN'S APPEARANCE IN POETRY CIRCLE

In the mid-to-late 1940s, the gradual expansion of the left-wing writers who advocated "revolutionary realism", at the same time, the proposition of "popularization of literature and art" also dominated, coupled with the strong suppression of the July poetry school and "criticism of political replace literary", making the Jiuye poets suffer from the impact. In 1947, Shen Congwen's "Xin Fei You Cun Di" affirmed the vital poetic practice of the Jiuye poets. Shen Congwen pointed out that hope lies in the "lively and youthful heart and hands" of Mudan, Yuan Kejia, Li Ying and other young people; Li Ying's "Reading Zheng Min's Poetry" affirmed the development of modernism in poetry, and believed that Zheng Min "is in her own world of wisdom, the world is full of naked virginity and noble enthusiasm, and she is a rare genius in the poetry literature at the present stage".² Soon, at

¹ Zhang Yanquan: "Division and Fragmentation: Self-image and World Picture in Mu Dan's Poetry", Modern Chinese Literature, 2007, No.1.

² Li Ying: "Reading Zheng Min's Poetry", in "Yi Shi Bao Literature Weekly", 1947, No. 3, P.22

the fourth episode of "Ni Tu" which is the camp of revolutionary realism, Chu Du published "The literary swindler Shen Congwen and his group", in which he accused Zheng Min that: "I am afraid that only the talented poet could have such a lively and confused imagination. It is clear that she was submitted, weakens, and embarrassed in the face of reality, so she was looking for a slave-style obedience that 'coolly endures death'".³ In addition, in the third series of "New Poetry" magazine published Zhang Yu's article "The Southern and Northern Talents Conference - Comment on 'Chinese New Poetry'", in which he completely denied Zheng Min's "The Last Evening Prayer". The fourth series of "New Poetry" published Shu Bo's "Review of 'Chinese New Poetry'", which criticized Zheng Min and regarded them as "white-faced poets without shame".⁴ Obviously, these evaluations are mixed, and Zheng Min was quite controversial. In the 1940s, the study of Zheng Min and her poetry was based on the theme and style of poetry. This phenomenon was closely related to the difficult situation of the modern poetry in the literary world at that time.

Although controversy is ceaseless, Zheng Min still cut a striking figure and became a unique star in the poetry. In 1948, Tang Shi's "The New Generation of Poetry", "Serious Stars" and "On the Poets and Critics of the Township" were the encouragements of Zheng Min's exploration of poetry. In 1948, Chen Jingrong pointed out in "Sincere Voice" that Zheng Min's poem "Make people see the wisdom accumulated in a rich life, the very ordinary phenomenon in the world was revealed its lightness and darkness under her pen".⁵ Subsequently, Yuan Kejia spoke highly of Zheng Min in "The New Direction of Poetry" that "The force in Zheng Min's poetry is not usually the force represented by heavyweight boxers, but it comes from sink and soft clear water, which makes people feel heart-wrenching."⁶ However, the article which truly establishes Zheng Min's position in the history of Chinese poetry and influences Zheng Min's later studies was Tang Shi's "Zheng Min's Pray in the Quiet Night" written in May 1949. Tang Shi pointed out that among the three poets of The National Southwest Associated University, "Zheng Min is the most honest and richest", she "was like a flower of time which bloom in the historical tranquility before the storm: always listen in a smile."⁷ In the ever-changing of 1940s, a large number of poets directly turned to the creation of realist poetry style, but the mutual poetry evaluation of Zheng Min and other modernist poets strongly promoted the development of poetry schools. Zheng Min entered the literature circle during the controversy.

The content and style of Zheng Min's poetry were also quite controversial and confrontational in the poetry world at that time. In China, where the war was raging in the 1940s, the external environmental turmoil made the intellectuals of the same generation fragmented and miserable. The Jiuye poets created a large number of works reflecting social reality. However, Zheng Min seems to be a lotus in the quagmire, which is particularly eye-catching. She created a series of works that seem to unrealistic and full of life pleasure, and became a side-stream in the mainstream of poetry in the 1940s. As a member of Jiuye poets, Zheng Min, who graduated from the philosophy department, showed a different poetry pursuit after she entered the literature circle. She stared at social reality with a transparent eye and embraced nature, life and history with a broad mind, the poems she created were separated from the popular political cry of revolutionary realism. This is indeed a concern in the land where the revolutionary realism works are everywhere. Especially at the point of "poetry and reality", Zheng Min's poetry has always been criticized to be unrealistic and was quite controversial.

This phenomenon is worth studying. Zheng Min's "Poetry Collection 1942 - 1947", which was created in the 1940s, collected 62 poems, which were arranged according to the time of creation. The theme of the creation was rich and varied, and with a strong taste. Through the poem collection, readers read out the jumping poetry heart of the poet, which can explain some of the above phenomena. In May 1949, Tang Shi evaluated Zheng Min's poetry as "A symbol of meditation, dialectic of ideas, rich and provocative, but there is a mysterious condensation."⁸ Here, the "dialectic of ideas" implicitly reflects the characteristics of Zheng Min which is different from other contemporary poets, that is, the philosophical meditation and humanistic temperament. Zheng Min has a similar era, region and cultural background with the poets of the 1940s, but the poet's poems have their own way to the outside world and to the times. She leads to the era through "self". This poem collection reflects Zheng Min's unique creative pursuit. She is keenly aware of the "silence atmosphere before the eruption", so she uses the tone which oppose the pessimistic realism, the creation which is different from the slogan creation, with a transcendental style to place "I" in the background of objective existence to write "Wan Hui", "Yin Yue", "Chang Chang", "Dong Ri Xia Wu", "Wu Ti" and so on, these poems seem to describe thin cloud and mild wind, but in fact they are the poems which the poet explore herself and looking for the id of herself.

III. THROUGH "SELF" TO THE "TIMES"

As mentioned above, among the Jiuye poets, Zheng Min's poems have always been considered to be alienated from reality. This is actually not the case. "Self" is the cell of the "times" and is an image reflecting reality. In the context of war, Zheng Min still pays attention to self-reflecting and

³ Chu Du: "The literary swindler Shen Congwen and his group", "Ni Tu", 1947, No.4.

⁴ Shu Bo: "Review of 'Chinese New Poetry'", "New Poetry", 1948, No.4

⁵ Chen Jingrong (Pseudonym: Mo Gong): "Sincere Voice", "Poetry Creation", June 1948, No.12, P. 27.

⁶ Yuan Kejia: "The New Direction of Poetry", in "New Road Weekly", September 1948, Volume 1, Issue 17.

⁷ Tang Shi: "Zheng Min's Pray in the Quiet Night", edited by Wang Shengsi: "Selected Materials for the 'Jiuye Poets'", East China Normal University Press, 1996, p. 226. Tang Shi's "Zheng Min's Pray in the Quiet Night" written in May 1949.

⁸ Tang Shi: "Zheng Min's Pray in the Quiet Night", edited by Wang Shengsi: "Selected Materials for the 'Jiuye Poets'", East China Normal University Press, 1996, p. 226.

solving self-problems. These problems are not the personal problems of "I", but the basic problems of human beings' survival. They are not only related to "reality", to "times", it is more related to the overall living conditions of human beings.

Gong Liu said in "Enlightenment of 'Jiuye Collection'": "If reality can be compared to a goal that can be visually observed, then the female poet Zheng Min is probably the constellation which has the longest distance from (reality) among the Jiuye poets."⁹ It can be seen from inquiry that Zheng Min's poetry is not alienated from reality as the realist poets such as Gong Liu said, but it has its own way to the outside world and to the times.

After graduating from University, Zheng Min first went to a nurse school in Chongqing and became a teacher. Later, she went to Nanjing the front line of Anti-Japanese War to be a translator in "Central News Agency". Therefore, the thinking about nature in the late 1940s is closer to reality, her works like "Cloud", "Golden rice bunch", "secret", "Feet wash" observed the reality through the "silent watch", but unexpectedly wrote "I" to connect human fate, even the thinking about the universe. Zheng Min consciously stepped out of limited intellectuals' study life, she paid attention to reality, embraced the times with broad mind, she cared about the underlying laborers, interpreted the suffering of life and the destiny of the times. She has created the great works such like "Goethe", "To Beethoven", and small works about the weak people such like "Children in the dusk", about laborers such like "Street cleaner", "The Song of the Sculptor" and even about the disabled people such like "Disabled" and "Blind". The object of these poems is undoubtedly the people at the bottom. However, for Zheng Min, it is more likely not to take its real existence, but to rise to a certain mirror image based on real people. That is, it is more biased towards the "self". In this sense, it provides a broader space for the distribution of poetry life. All poems reflect the brilliance of human nature under poets' soft pen. Consciously think about the value and responsibility of human life, because of the "I", as an individual, has always been searching for survival in the times, thinking about the self and the destiny of the whole human being. The poet is not a saint who lives in heaven, but an intellectual who cares about the hardships of the people and loves the country and longs for peace.

When Zheng Min saw the warring years, the poems she wrote except for a small part is directly described the life of the laborers, more poems are about the small scenes of life such as clouds, dating, lotus, and rice bunches. This sometimes is philosophical, sometimes is purely sensible, sometimes is considering the future of life, society, people, and even human beings, and the discussion of truth. Therefore, when reading these poems, they will feel that the poet and the reality have some kind of "alienation sense". But "not like reality" does not mean alienated from reality. Seemingly alienated from reality, actually is a special way of dealing with the relationship between the years and the

poetry. Poetry and reality have a flesh-and-blood relationship, but it does not imitate reality, in fact, it is an objective expression of the poet toward the subjective world.

The internal and external relationship between the turbulent years and poetry can be reflected in Zheng Min's realistic intervention method of "distance" through poetry, connect the times and the poetry's inner poetry and external view. From this perspective, she does not have alienation with time and reality.

1) *The inner poetry heart in the turbulent years*: In the 1940s when the smoke was floated over the battlefield, what kind of responsibility and mission should be assumed as a generation of intellectuals is a question that the poet Zheng Min has been thinking about. In Zheng Min's eyes, poet is the role of a thinker, who should be able to endure loneliness, should be curious, anxious and pure like a child, with the "Alice" in her heart. ("Poet and Children")¹⁰ A poet should look for the most serious meaning of human "life" during thinking, and look forward to new life.

In "The Dedication of Poet", the poet struggles in pain, forgets the joy and temptation of the world, "lower his head, pick the fruit from the chest and eat "and seeks a "balanced world"¹¹ From these poems, readers think the silent thinkers like the woods and trees that the poet praise are exactly the group of poets who meditate and expect the rise of the new country in the wartime. When the war destroyed all the values and presented the devastation of the earth, Zheng Min heard the call of the times and then turned to her own heart to constantly talk to herself. In addition, the "Eagle" in the poetry collection deserves our attention. Outwardly the poem "Eagle" is about eagle, a "cool" eagle that can distance away from the world and thus "recognize the world", but it can be interpreted another deeper meaning in it: The eagle in the poem is a calm thinker, and it has a keen eye and can see the essence of the world. Its temporary departure is not abandonment, but to fly higher and look further. "When it determines its direction / you see it resolutely with a desire / declining from the sky high in the air"¹² This is the quality and spirit of eagle. Here the author personalizes the eagle, symbolizing the group of keen thinkers, patriots, and behind-the-scenes workers. Perhaps this is also the reason why she returned to China after studying in the UK. Perhaps this is precisely the patriotic spirit that the author has been silently calling for in her whole life which can't be abandoned from Chinese traditional culture. She is as cool, intelligent, sharp and decisive as an eagle. This makes the "Eagle" has another layer of surreal symbolic meaning outside the current description of the surface, thus forming a high-level structure. So far readers go back to see the poet's poem "Cloud":

Why do you prefer to say the floating clouds and flowing water?

¹⁰ Zheng Min: "Poets and Children" (poetry), "Poetry Collection 1942 - 1947", Beijing Normal University Press, 2012, p. 58.

¹¹ Zheng Min: "The Dedication of Poet" (Poetry), "Poetry Collection 1942 - 1947", Beijing Normal University Press, 2012, p. 51.

¹² Zheng Min: "Eagle" (poetry), "Poetry Collection 1942 - 1947", Beijing Normal University Press, 2012, p. 57.

⁹ Gong Liu: "The Revelation of 'Jiuye Collection'", edited by Wang Shengsi: "Selected Materials for 'Jiuye Poets'", East China Normal University Press, 1996, p. 125, 126.

If you point to it, and say:
 Yesterday's mountain and stone
 Yesterday's sun and moon
 Then now the person standing in front of you now
 Is yesterday's me that you missed?
 I thought about the clouds at dusk
 Its sleeping state in the moonlight last night.
 Let the world be like one chapter
 Let the music change, change.
 But since a quiet night
 How many last nights I saw
 My heart is a well in deep mountains.
 The sky is always lying on its chest
 If there is a eagle suddenly
 Flying from the dark forest
 Circling in the blue sky, hovering,
 It must also think about the cloud like me.

— "Cloud" Zheng Min ¹³

The image of the eagle appearing in the poem, "Flying from the dark forest / Circling in the blue sky, hovering", could readers explain the "hovering eagle" here means the poet to be as calm, thinking as eagle, temporary departure away is just to better understand the world, and then to transform this China? This poem is peculiar in conception and has a lot of image combinations, it seems to be scattered, but in fact, the structure of poetry is clever. From "the floating clouds and flowing water" to the relationship between "I" and "Eagle", and to finally "it must also think about the cloud like me", the philosophical background makes her jump and flow more in the way of thinking of poetry; in image shaping, she pays more attention to the posture of meditation, from the external image to the inner meaning; with the intellectual language, the poetry has endless flavor.

It can be seen from the song that Zheng Min is not a cold-blooded person alienated from reality, only her way to express emotions is different. Her temporary silence is just to think more sharply and pray for the new life of China. As a generation of intellectuals, thinking in not enough, they must also have the decisiveness of "declining from the sky high in the air". It is necessary to "lift" with a full-hearted gesture, to "lift his whole soul", so that that could see the "lighting white tower"¹⁴ ("Secret") in dreams and devote themselves into it. In the turbulent years, Zheng Min's poetry heart has its synchronization and unity.

B. External Observations in the Turbulent Years

The observation of I and the times in poetry is a complex and subtle connection. If you only write a profound image and look for everything in your heart, you will become a narrow and dead end, constraining the vitality of poetry. In the 1940s, poetry tends to be political, and the theme is mostly focused on patriotic warfare and pursuit of independence. Realistic poetry can produce a strong impact, especially to impress readers with passionate emotions. Relatively speaking, Zheng Min, who seems to be alienated, further links the self and the external observation, deepening the spiritual pursuit of the new poetry.

What can't be ignored is the small part of works with humanitarian care that the poet created at this time. Express "my" emotions through "objects", in the "times" there is often the power and influence of "I". The poet created the "Street cleaner" and "Rickshaw driver" which about the people at the bottom of the society. She used the angry pen to accuse the cruel exploiters and gave deep sympathy. The feelings of the authors in these two works can be described as erupting to the extreme. Such as "spreading out, this infatuated mist" ("Street cleaner"), the driver's action "lifting, lifting forever, his legs" will always be fixed in the poet's heart.

Then there is the great motherhood "rice bunch" in "Golden Rice Bunch", the "Eternal" lotus in "Lotus", and the "Quiver" cottage rose in the "Winter Afternoon". The defamiliarization of imagery in poetry makes the theme of poetry more concentrated, all of which reflect the poet's temperament of Zheng Min's contemplation and the emotional expression of reality. The poets in the 1940s, headed by Mu Dan, Du Yunxie, and Zheng Min, emphasized the combination of "reality, symbolism, and metaphysics as their own poetic principles." The "reality" principle is doomed to the fact that the creation of modernist poets at this time cannot be alienated from reality, and so is Zheng Min's poetry. In addition to the sympathy and compassion embodied by the people at the bottom of the society, many of Zheng Min's other poems deliberately control their emotional expression. Hegel once said that poetry will make people feel the inner observation and perception of things, which is closely related to the influence of Chinese and foreign cultures they accept. The poet highly advocate a kind of "convergence of power" ("Horse")¹⁵ just as the poet's silent tree and the island are both cold outside but hot inside. Such images are tenser. At the same time, it also reflects the intellectual characteristics of poetry.

In "Drought"¹⁶, the poet tried to render a deadly scene: the vegetable fields swept by the hot wind, the "decorated new waterwheel", the "dry cracked mud bed", the "suspected calf", the "reckless river", "painful and horrible people", the whole picture has no sound at all. The river is "not bringing any joyful voice", the earth is "crying silently", and all these emotions are suppressed in the gray "silence". Another example is the "The Death of April 13, 1945", although

¹³ Ibid, p. 5.

¹⁴ Zheng Min: "Secret" (poetry), "Poetry Collection 1942 - 1947", Beijing Normal University Press, 2012, p. 11.

¹⁵ Zheng Min: "The Dedication of Poet" (poetry), "Poetry Collection 1942 - 1947", Beijing Normal University Press, 2012, p. 71.

¹⁶ Zheng Min: "Drought", Ibid, p. 13.

"dead" to the author is painful and calm, but it suppressed "in our emotional sea / hanging down the heavy hammer / suppressing the grief of the waves".¹⁷ This repressed emotion is even more painful.

It can be seen that unlike the poets of the 40s who invested more in the social reality, Zheng Min's attention to reality seems to be the action taken as an independent individual, rather than treating herself as an ordinary member of reality. "She maintains a sense of distance, so she has to show a sense of loneliness." The artistic effect presented by this rational emotional effective control is more thought-provoking, as the poet wrote in the poem "To Beethoven", which seems to be "a volcano imprisoned in a hard shell", but the poet's heart is "rotating of heat flow in the invisible depth".¹⁸

C. Realistic Intervention of "Distance"

Time and self are the factors of mutual perspective in poetry. Facing the contradiction of reality, Zheng Min has the anxiety and pain unique to a generation of intellectuals. The poet walks into the outer space of poetry and always maintains a "distance". The internal and external relationship between the turbulent years and poetry is realized by intervening in reality in this way. That is to say, Zheng Min, as a "tree that wants to keep silent," does not scream or evade, for reality, it is to maintain "distance" with reality and self-sinking calm thinking, which reflected in poetry is alienated from reality. As Chen Jingrong said, Zheng Min was not reconciled to "only singing dreams, roses, tears", she was not good at "yelling anger, blood and light" ("Sincere voice")¹⁹, instead she turned to explore poetry aesthetics and innovative imagery, the poetry created after self-exploring was inevitably chose the realistic intervention of "distance". Therefore, the way the poet is involved in reality is also relatively secret. Zheng Min has a strong sense of historical mission; she walks out of the small world, joins the society, knows how to express sharp thoughts in ordinary or even narrow subjects, and breaks the space-time structure in the physical sense. From this point of view, the distance between poetry and the reality of the times is closely connected.

First is the position on the war. The poet has repeatedly compared the outside world to music in the poem collection. For example, in "Cloud", "Let the music change, change." In "Secret", "Everything, from the chorus of chaos, finally extended a phrase"; In "Lotus" (View Zhang Daqian's Painting), the survival of lotus in the world is compared to a "painful performance"²⁰... The world is a musical variation in the eyes of poets, there is always the end of the song, for the universe, the individual is small. No matter how human beings change, wars or revolutions are negligible for the cosmic alteration, it will always tend to balance and calm, just like the sky outside the well ("Cloud"). So you don't have to be too impatient, but should meditate and draw

strength in thoughts. This kind of worldview seems to have the same effect as the world view of the metaphysical school in the Wei and Jin Dynasties. Here, the poet has a "detached spirit unique to Chinese intellectuals." As Zheng Min wrote in "The Dedication of Poet", the poet dedicated all, but has always bowed her head. "It seems to find a balanced world from the bitterness."²¹ This "balanced world" is what the poet has been pursuing, transcending the "balance" of the universe of nations and races.

Secondly, the poet did not feel disappointed and pessimistic about the situation of the war. In some works, such as "Secret", it is vaguely revealed that the author is full of expectations and hopes for China's tomorrow.

The sky is like a thawed glacier

When the gray cloud breaks down;

The gray cloud is like a sail on a stormy sea.

The birds in the wind have fallen from the sky where the clouds are rolling;

In front of the window, a small part of blue sky is revealed.

As if the first glimpse from the pierced ice cave

The water that has been quietly waiting there for a long time;

There is a shadow of spring on the mirror-like sky

A tall tree without fallen leaves, on its apex

The long winter's melancholy is like a bird with raised wings;

Everything, from the chorus of chaos, finally extended a phrase.

There is a young man opens the window.

Like seeing a lighting white tower in the dream

He raised his whole soul

But he is not with us.

He is listening; on the far away sea, mountains, and the depths of the land.²²

—— Zheng Min "Secret"

The poet captured the scene of a blue sky under the cover of gray clouds. In connection with the background of the times, it can be found that this poem was made in the counter-attack stage of the anti-Japanese war, when the morale of the Chinese people is strong. "A bird with spread wings" is a beautiful vision for the new China to be free from war. In addition, the "young people" in the poem, he saw the lighting white tower in his dream, symbolizing a new generation of young people, seeing the hope of the Chinese new life at the end of this war, he will devote his "soul", that is, the whole body and mind to the rise of China. The poet's

¹⁷ Zheng Min: "The Death of April 13, 1945", p. 35.

¹⁸ Zheng Min: "To Beethoven", Ibid, p. 40.

¹⁹ Chen Jingrong (Pseudonym: Mo Gong): "Sincere Voice", "Poetry Creation", June 1948, No.12, p. 27.

²⁰ Zheng Min: "Lotus (View Zhang Daqian's Painting)", Ibid, p. 64.

²¹ Zheng Min: "The Dedication of Poet", Ibid, p. 51.

²² Zheng Min: "Secret", Ibid, p. 11.

attention to the times can be said to be "distance" observation, and the way of intervening in reality outside the "painting". In contrast, Zheng Min can be found differences from other poets of her time.

From the beginning to the end, even if it is to write the real environment and things, Zheng Min's emotions are not directly expressed like Ai Qing's poetry, but maintain calm "distance" with the object. This coincides with the psychological distance, but the control of the "distance" is a unique feature of Zheng Min's poetry creation, and also a place worth exploring in her poetry art.

A close reading of "Poem Collection 1942 - 1947" shows that Zheng Min hopes that subjective and objective and perceptual rationality in the image will form a complex, then "reality" must appear in poetry after an artistic transformation. That is to say, the reflection on reality and self is no longer alive in poetry. The poem expresses the so-called "Reality of art" that has been transformed by art. Then, the relationship between Zheng Min (or "self") and real life is like peach is the fruit growing out of the soil, but it is not a simple reflection or refraction of the soil.

In summary, in her own way, Zheng Min recognized her role — a lonely thinker, and during the processing of the internal and external relationships between turbulent years and Zheng's poetry, and in the self-observation and self-exploration between poetry and reality, she collates the ways of herself through self toward the times, so as to fulfill the responsibilities and missions of a generation of intellectuals. As Zheng Min herself said: "I am a very involved person, and my thinking is very involved".²³ This kind of alternative intervention is not the distance from reality, but the difference between "mainly focusing on reality and expressing reality and the way". It is precisely in this difference that presents Zheng Min's uniqueness.

IV. THE LOTUS FLOWER BLOSSOMS ALONE IN THE MORNING RAIN: ZHENG MIN'S POSITION IN THE JIUYE POETRY GROUP

Judging from the above discussion, Zheng Min's modernist poetic art practice is unique. Especially in the aspect of self-writing, it is "see the small self from big self", and put self in the times and the sorrow of reality and sympathy is intertwined together, there is a unique philosophy in it. "She never let reality embrace art, not replace her own thinking with political ideas, but insist on the independent character and self-sufficiency of poetry, and integrate individual and nation, reality and symbol together in one, thus creating a batch of powerful works with realistic

and highly aesthetically, which is undoubtedly a powerful righteousness and salvation for the development of modern Chinese poetry."²⁴ In short, Zheng Min's modernity is more abundant, reasonable and natural.

In "Reading Zheng Min's Poetry", Li Wei affirmed the achievements of the modernist poets and believed that Zheng Min "in her own world of wisdom, it is full of naked innocence and noble enthusiasm, she is a rare genius at this stage of Poetry and literature".²⁵ Throughout the influence of Western modernism in the early 20th century, there are more and more intellectuals, and they are more and more consciously accept the influence of Freud, and turn the center of self-description from a rational, conscious "self" to a non-rational, unconscious "self." The same is true in poetry creation, in the 1940s, many poets emphasized that writing poetry itself is a means of understanding reality. The process of writing poetry is also a process in which the poet breaks the old concept and shackles of their own feelings. Poetry can give people a new understanding of the world or see new parts of it. Zheng Min believes that poetry can make us often aware of the deep unknown feeling. This feeling forms the hidden layer of our lives, a layer that readers rarely go deep into. Zheng Min of philosophy major has higher philosophical qualities than ordinary people. Her self-exploration is not simply the relationship between itself and the turbulent years, but has its abstract and universal orientation, referring not only to her individual, but also to the entire history and human era and existence. For Zheng Min, the sense of history contains a kind of perception, not only the perception of the past, but also the current nature of the past. Zheng Min's "Looking at Eliot's Poetry from the 'Wasteland'" also mentioned that "Poetry not only makes intellectuals have his contemporaries in the creation, but also realizes that both literature and characters exist at the same time and form a synchronicity order."²⁶

On the level of poetry practice, it can also be said that Zheng Min is one of the purest poets in the Jiuye School. In the art operation, it can best express multi-level, rich and complex philosophical factors, as well as modern and harmonious internal structures and other Modernist characteristics. She is the most conscious pursuit and practitioner of modernist poetry. Her modernist poetry, combining philosophical and humanistic nature, records the social age and reality of China in the 1940s and the ideological changes of individual life in social life and life experience. In a certain sense, Zheng Min uses this unique aspect of personal life experience to write down the development history and spiritual history of Chinese intellectuals (poets) throughout the 1940s. In the 12th issue of "Poetry Creation", Hang Yuehe mentioned in the text of "Bian Yu Xiao Ji": "Mu Dan, Du Yunxue, Zheng Min are the

²³ "Interview with Zheng Min", edited by Zhang Yan, "Literary volume - Zheng Min's collection" (three volumes) (Last), "Thoughts, Culture, Poetics", Beijing Normal University Press, 2012, p. 774-790. In late April 1998, the editorial department of the Contemporary Literature Research Association, the Beijing Writers Association and the "Poetry Exploration" jointly held the "Seminar of Post New Poetry Tide". Later, Zheng Min invited some young and middle-aged poets and critics to initiate a dialogue, hoping to further discuss some issues of poetry. This interview recorded a dialogue and discussion between Zheng Min and Lin Mang in early May

²⁴ Deng Zhaohua: "Study on the Poetry group of The National Southwest Associated University", "Doctoral Thesis of Shandong Normal University", 2009.

²⁵ Li Ying: "Reading Zheng Min's Poetry", in "Yi Shi Bao Literature Weekly", 1947, No. 3.

²⁶ Zheng Min: "Seeing Eliot's Poetry from the 'Wasteland'", "Poetry and Philosophy are Neighbors-Structure-Deconstruction of Poetry", Beijing Normal University Press, 2012, p.331--341.

three star poets of The National Southwest Associated University during the wartime, the artistic attainment of Mu's "Flag", Du's "The Fourteen Poems" and Zheng Min's poems published in "Tomorrow Literature" during wartime and the post-war "Da Gong Bao, Xing Qi Wen Yi" are beyond the general level."²⁷ This represents a common view in the 1940s and affirmed Zheng Min's position in Chinese modernist poetry.

The article which truly establish Zheng Min's position in the history of Chinese poetry and influence Zheng Min's later studies was Tang Shi's "Zheng Min's Pray in the Quiet Night" written in May 1949. Tang Shi pointed out that among the three poets of The National Southwest Associated University, "Zheng Min is the most honest and richest", she "was like a flower of time which bloom in the historical tranquility before the storm: always listen in a smile."²⁸ In the ever-changing of 1940s, a large number of poets directly turned to the creation of realist poetry style, but the mutual poetry evaluation of Zheng Min and other modernist poets strongly promoted the development of poetry schools.

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V. CONCLUSION

From the day she set foot on the poetry, Zheng Min began to show the difference with the contemporary poets. She belongs to the prayers of the quiet night, and she has her own philosophical sedimentation and humanistic imprint. The days when she is at the National Southwest Associated University are a good opportunity for Zheng Min to learn. She accepted the influence of the poet John Dunton and the Romantic poet Wordsworth, especially she deeply studied the poetry and poetic theory of the symbolism poet Rilke. She sought the balance point between poetry and reality in her own creation, she was good at absorb the poetry nutrition in Western culture and traditional culture, and finally realized history and times through the unique life experience of herself. Zheng Min's poetic practice is worthwhile to study again and again. From the poem collection published in 1949, "Poetry Collection: 1942 - 1947", it can be seen that she always adheres to and loyal to personal experience, from the individual to feel the times, feel the history, feel the life, form their own expression way to blend philosophy into

poetry. "Use philosophy as the foundation of poetry, and use human emotion as the latitude and longitude of poetry, this is the true concept Zheng Min learned from Feng Zhi, and it is also the entry point to understand Zheng Min."²⁹

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²⁷ Hang Yuehe: "Bian Yu Xiao Ji", "Poetry Creation", 1948, No. 12.

²⁸ In May 1949, Tang Shi, a young poet in Wenzhou, wrote a poem commentary "Zheng Min's Pray in the Quiet Night" for Zheng Min, who has studied in the United States. See "Xin Yi Du ji", Beijing SDX Joint Publishing Company, 1990, p. 143.

²⁹ Wu Sijing: "General Preface", "Literary Theory - Zheng Min's Collection" (All Three volumes) Literary Collection (I), Beijing Normal University Press, 2012, p. 3.