

## About Poetry of Li Hei of Xiaoliangshan Poets Group

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**Abstract:** Li Hei is an important member of the group of Xiaoliangshan poets. His poetry is not only based on the native land, but also beyond the limitations of the mainland. By means of dialogue between poetry and thought (poetry and philosophy), Li Hei tried some propositions of universal significance, internalized profound philosophical thinking into poetry, and made poetry have a deeper philosophical meaning.

Li Hei, born in Yongsheng County, Yunnan Province, studied at Lijiang Finance School, and after graduation, worked in Ninglang Finance Bureau. He was named "Xiaoliangshan Poets Group" by critic Ma Shaoxi, along with Lu Ruodiji, Ak Wuning Shigen, Cao Xiang, He Wenping, Azhuowulin, Ren ShangRong, He Jianhua, Chen Nanjiang, Li Yongtian, He Jianquan. Among the poets in Xiaoliangshan, Li Hei is a poet with such philosophical characteristics. He is a poet's unique way of expressing his personal life experience and feelings, and becomes a special quality and accomplishment in his poems, which embodies his ultimate concern for mankind, his universal concern for individual destiny, and his concern for life and survival. Perhaps we can say that philosophical thinking is a key to understand Li Hei's poetry.

Li Hei's many touching poems are often thought-provoking because of their profound philosophical thinking. As a matter of fact, the close cooperation between poetry and philosophy has made many successful attempts in the history of poetry creation. The philosophy of Tao Yuanming's poem "there is a deep meaning in this, to distinguish between forgotten words" and poetry has long been unable to distinguish which side is water and which side is shore. Rilke's poems are constantly reread because they are full of philosophical metaphysics, and the poems of modern Chinese poets Feng Zhi, Bian Zhilin, Fei Ming and Zheng Min are unique because of their philosophical thinking. The discussion on the relationship between the two can also be described as rich, Holdrin, Heidegger, Nietzsche and others are poets, And a philosopher. Zheng Min, the poet and critic mentioned above, even directly named Heidegger's reference that "Poetry and philosophy are close neighbors" as the title of her work "Poetry and philosophy is near neighbor: structure-deconstruction Poetry Theory", and put forward "to understand literature," We must first understand philosophy ", " if there is no depth of philosophy, literary understanding will be insufficient; philosophy must be studied in order to understand society and life from philosophy ".<sup>①</sup>

### 1. Comprehend the Empty of Life

With the gradual deepening of the study of modernity, modern nihilism has become one of the most popular philosophical propositions, and has spread to literature, art, psychology, sociology and other fields. Poetry, as the peripheral nerve of literary genre, is particularly sensitive in the aspects of writing modern civilization, which brings convenience to life, and cannot be contained in forcing people to alienate (including nihilism).

Li Hei's "Birds Fly Overhead" is such a poem, which tells us the poet's infinite repetition of life and the resulting sense of nothingness through images and profound thinking.

A bird flew overhead.

Two birds flew overhead.

Three birds flew overhead.

A flock of birds flew overhead.

A bird flew over and gave a cry.  
Two birds flew past and cried twice.  
Three birds flew past, called three.  
A flock of birds flew past.  
Which one is not called?  
Or they all both

—"Birds fly overhead"<sup>②</sup>

At first glance, it is hard to imagine that this is a poem by a native poet from the hinterland of Xiaoliangshan. It is difficult to find any local or ethnic factors. The nihilism in the poem is really amazing. There are only two verses and ten lines in the whole poem, the first verse and four lines, the sentence pattern is unified, only the change of numerals, and so are the first three lines in the second verse. The climax of the poem is concentrated in the last three sentences, but after the first reading, the poem's apparent meaning is frustrating: the poet's extravagance arranges a seemingly indifferent and dispensable ending. It was not until a thorough analysis that it dawned on us that poetry was intended to convey not merely the surface meaning of words, but the decadent and nihilistic psychological expression brought about by the age of modern civilization and mechanical reproduction. In such an era, people were separated from their most authentic state of life and gradually reduced to a part or carrier of the machine age. Mechanical repetition and reincarnation day after day, the present people repeat their predecessors, today repeat yesterday, even if the deep edge of the world's small Liangshan is unavoidable. It's easy to imagine Charlie, a Chaplin worker, twisting a hexagon nut day after day on the assembly line in *Modern Times*. In such a world, people appear bored and hopeless.

How to break the deadlock? In the process of the continuous evolution of modern civilization, resistance to nothingness, resistance may follow the vortex of decadence, and ultimately hold true, as Lu Xun rebelled against despair? This poem does not give us an answer, but from Nietzsche's cries of "God is dead" more than 100 years ago, we may get some enlightenment: in the face of the authoritative value judgment of religious belief, Nietzsche proposed to re-evaluate all value systems, advocating the significance and value of human beings as their own existence. He called on people to boldly display their own personality, maximize their own potential, refuse to become victims of religious tyranny, and put forward the famous first commandment, "Be brave enough to be yourself." Become yourself. Don't lose yourself in mechanical copying and life cycle. To be yourself, even if you fail, always strive to realize your value. In this sense, both religious autocracy and mechanical reproduction are obstacles to the free development of human personality. In front of the rolling forward modern wheel, only by approaching oneself, approaching universal significance, preventing spiritual exhaustion, seeking and fulfilling oneself, can the negative erosion of nihilism be reduced. . The voice of Li Hei's poems is very representative. It is not only a complaint that modernity aggravates the sense of nihility of life, but also an expression of the omnipresent features of modernity.

## 2. Meditation in the "Time Flow"

Time is the theme of poetry and philosophy. Western philosophers Schiller, Dilthey, Kant, Heidegger and other Chinese sages have all discussed time, emphasizing that time is perishable and life is limited. Living in a fast-paced modern society, people feel more deeply that time can't live without the feeling of individual. As Liu Xiaofeng said, while human beings' ability to grasp and transform nature is strengthened, their ability to grasp oneself is weakened sharply. "The real I is tied to the wheel of time and headed for the land of death,"<sup>③</sup> because of this. This man will strive for value generation desperately. For the people in the hinterland of Xiaoliangshan, time has no meaning of pause. The feeling of time cutting life and ruthless passing stimulates the people living there. The poet Li Hei has a very deep understanding and excellent expression.

The night has just closed the door.  
The sky opens up the flowers of the stars.  
Summer has just picked up spring.  
The harvest Gong was struck in autumn.  
Day  
One next to each other.  
Like water  
No way to hold it.  
Close your eyes  
Take a nap  
Just do the dishes.  
It has been cut tomorrow.  
—“A nap will be cut tomorrow”

### 3. Search Survival Status and Meaning

Philosophy always aims to explore the meaning of life, and its eyes always focus on the ultimate concern and the universal destiny of mankind. Although it differs greatly from poetry in the way of expression, they are often naturally related in connotation. However, German philosopher Dilthey believes that philosophers are apt to enter the strange circle of concepts, while poets can stick to life and shoulder the task of reflecting on life, ultimate **concern** and meaning of existence which should be undertaken by philosophers, and show it in their own way, thus producing a lot of philosophical poetic works. Li Hei's little poem "Flying Birds" seems to be simple, but it is full of concern and sympathy for the metaphor of "Birds" meaning human destiny. A little bird that had just flew was caught in the snow, which covered the whole world in a flash. He wanted to stop and found himself nowhere to hide. The "bird" in the poem is very similar to the people who encounter difficulties in reality. It contains the despair of people who have no place to hesitate.

The following poem is also a metaphor for birds:  
The superior goes down to check the work.  
The magpie is eloquent.  
Chatting and ending  
As the length of a township  
Teachers' salaries have not been opened for half a year.  
The peasants' white stripes have been playing for a long time.  
I can't tell you how many times.  
The magpie has reported happiness.  
I want to talk about worries.  
You can see the brows of leaders every time.  
Words to my lips  
Hard to be pulled back by a whip.  
Every time your superiors come down  
Magpie or good news  
Just the sound of good news.  
Day by day, haggard.  
—“Magpie”

The meaning of this poem is much more complicated than the last flying bird. Magpie, a bird full of joy, is a popular bird unlike the "crow" written by Rujodiki, a member of the Xiaoliangshan poetry group. At the beginning of the poem, "magpie" would "talk like a river" and "chirp" to check the work of the superior leaders reported good news, but the reality of worry to avoid reporting. The first few sentences cannot help but dislike the "magpie". However, the magpie who can only "rejoice" is not happy to win the favor of the leaders, on the contrary, it gradually toward haggard. Even if it had thought of paying off its worries, the imaginary leader frowned like a "whip" and pulled it back "to

the mouth". On the one hand, the poem implies irony and sympathy for the "magpies" and the "peasants" who are only interested in pleasing their superiors, doing superficial homework and not doing research. What is worth discussing is whether the object of the poet's sympathy also includes the magpie, which is "pining away more and more each day"? On the other hand, as a good news bird, naturally loved and welcomed by people, but it is doubtful that it is also a lying bird. There is no redundant decoration in the poems. The real expression is left blank, leaving the readers with the judgment of "magpie". Its value lies not only in the dramatic expression of the poem, but also in the minimal space of the poem, which expresses the complex emotions of "teachers" and "peasants" as the representatives of people's miserable life and "magpies" who only report good news but do not report bad news, and provides readers with a variety of interpretations.

#### 4. Love Poetry Creation of “Deep Love rather than Cunning”

Acacia is a universal emotional experience. In modern Chinese poetry, the fixed connection between the use of images and meanings is constantly broken, dismantled and reconstructed. On the one hand, it creates more meanings and possibilities to use words; on the other hand, it enhances the Defamiliarization effect and tension of poetry. For example, about loneliness, Feng Zhi said, "My loneliness is a long snake, cold without words -" ("snake"), his student Zheng Minshen teacher's true biography, wrote that "loneliness it bites my heart like a snake" ("loneliness"). Why do they all express the loneliness of life in the image of a snake that seems to have nothing to do with loneliness? This requires readers to think and analyze. "Snake" is characterized by cold body, silky figure, silent, motionless or wandering, are frightening, just like loneliness, biting people's nerves from time to time. Both are not pleasant, but hard to drive away. After thinking about the meaning of the transition between loneliness and the snake to be completed, the reader enjoys this fine, interesting process, cannot help but turn back to read and re-read. As mentioned in Liu Xie's "Sutra of Literary Mind and Carving Dragons", the classics made by sages often penetrate into the deepest concealment of human hearts, and express their feelings profoundly. Without any falsehood or hypocrisy, they achieve the aesthetic effect of "deep feeling but not uncanny". We cannot say that Li Hei's poems have reached such a high level, but all the attractive poems have such characteristics, such as "Acacia":

A worm  
Crawling in my blood  
I told him to stop.  
Whatever  
I promise it.  
But now  
The worm  
Has crept into my heart.  
I plan to stay for a long time.  
I don't know when.  
That's the worm.  
Drive away from my heart  
—"Acacia"

Poetry does not mention Acacia from beginning to end, but the meaning of lovesickness has already appeared. The poet uses the artistic imagination to condense the individual feeling of this kind of Acacia on the external object - "insect", the Acacia invisible, "insect" tangible. However, the poet's essential purpose is not to put the invisible into the tangible, but to express and highlight the invisible through the tangible accurately and clearly. The relationship between "love" and "insect" in the poem is the same as that between "loneliness" and "snake" mentioned above. The bug first "crawled" in my "blood" and then gradually climbed into my "heart" and finally intended to "live for a long time". My response to the worm's behavior was to stop, then to beg, and to do both hard and soft, but still failed to drive it away. On the other hand, "worm" is "insatiable" and the other side is "I" helpless. The poet gets rid of the moon and red bean in traditional poems, which makes the poems

highlight the modernity, at the same time, the tension and aesthetic effect also appear.

## 5. Conclusion

Li Hei, like other Xiaoliangshan poets, is rooted in the land of life, but he also has some universal thoughts and concerns about the status quo and significance of human existence. The most important poetic significance of this method of writing is that it provides a new way of poetry writing. It is a good medicine to inject philosophy into poetry or to save philosophy from abstract concepts under the situation that scientific thinking mode sweeps over human perceptual cognition and life value wantonly. As Liu Xiaofeng said, "The universal rationalization is tantamount to the universal forgetting of human perceptual existence. Facing this historical situation, it is not only legal, but also the sacred duty of poets to replace philosophers."<sup>④</sup>

## References

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