

Feng Chih. By DOMINIC CHEUNG. Boston: Twayne (a division of G. K. Hall), 1979. 121 pp. Notes and References, Selected Bibliography, Appendix, Index. \$12.50.

Feng Chih (1906—), best known for his lyrical poetry before the establishment of the People's Republic and noted by Lu Hsun as "the most distinguished lyric poet in China," reflects in his life and work the unique and tortuous path followed by modern Chinese literature as a whole. A gifted youth, Feng Chih began writing poetry at the age of fifteen just when the New Culture and the May Fourth movements were turning the attention of Chinese writers outward to a study of Western literary forms and techniques, and inward to China's political plight. Feng Chih's early narrative poems and love lyrics have an affinity with traditional Chinese poetry, but his exposure to avant-garde experiments and new schools of poetry, as well as his study of German literature at Peking and Berlin universities led him by 1970 to a successful adoption of the sonnet form. In this he was heavily indebted to Rilke, some of whose works he had just finished translating.

Although not insensitive to his social surroundings, Feng Chih's preoccupation was with a profoundly subjective vision of the world, which only the poet could see and describe. Unlike poets, such as Ai Ch'ing, who held that the "sound of poetry is the sound of freedom," Feng Chih did not find himself compelled to write "patriotic" or "revolutionary" verse. During the last years of the war, however, Feng grew increasingly conscious of the massive suffering around him and the need to take a political stand. By 1949 he emerged as an outspoken supporter of the new regime, and, with what appears to be absolute genuineness, he enthusiastically condemned his sonnets and the "decadent" Rilke and began to write patriotic ballads that closely followed Maoist guidelines. He has not written much during the past decade or so.

Dominic Cheung's study of Feng Chih does not follow a chronological approach because he is obviously less interested in biography than in trying to relate Feng Chih's works to the trends in modern Chinese poetry and, where possible, to the European (particularly German) sources that influenced him. Therefore, the value of Cheung's book lies in his analysis of (a) Feng's earliest poetic endeavors, (b) Feng's contribution to the growth of the modern Chinese lyric, (c) Feng's sonnets, and (d) Feng's Communist verse.

By using a few well-chosen examples from each period, by translating extensive excerpts (if not whole poems) from these examples, by exhaustively analyzing them, and by juxtaposing them to the writings of other poets, Cheung provides valuable insights into the creative genius of Feng Chih. In his earliest poetry Feng followed the traditional classical style, and Cheung perceptively shows how Feng developed both the "narrative-lyric" style and the "lyric-narrative" style. In his middle-stage poetry, Feng began to combine elements that were traditional and "modern"; he suppressed his earlier excessive sentimentality and introduced a contemplative strain. Although his best poems, the sonnets, were in an entirely borrowed form, Cheung gives a detailed analysis of the metrical structure that he developed to show the extent to which he had departed from the Western model. Cheung then goes on to reveal that Feng may not have been aware of the Orphic myth, in spite of his familiarity with Rilke's *Sonnets to Orpheus*. The mystical experience Feng underwent before he wrote his sonnets and the metaphysical overtones in his sonnets have parallels in Rilke's experiences and writings. Students of Chinese literature will be most thankful to Cheung for providing a complete translation of Feng's twenty-seven sonnets in an appendix.

Feng Chih

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Feng Chih Dominic Cheung,1979 Critical biography of Feng Zhi a Chinese writer and translator *Directory of Officials of the People's Republic of China* ,1978-04 *Decision List* United States Board on Geographical Names,1945 **Directory of Chinese Communist Officials** ,1966 Words Like Colored Glass Daniel K Berman,2019-03-15 A study of the contribution of the Press to the democratization process in Taiwan Combining ideas from political science communication theory and Chinese studies the author challenges conventional wisdom on the subject *Directory of Party and Government Officials of Communist China* ,1966 **A Chinese and English Vocabulary in the Pekinese Dialect** George Carter Stent,1877 **A Chinese and English vocabulary in the Pekinese dialect. By ---. 2. Ed** George Carter Stent,1877

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