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| Hai Zi 海子(1964 – 1989) |
| Zha Haisheng 查海生 |
| Hai Zi was one of the most important contemporary poets in Mainland China in the 1980s. His first publication,《亚洲铜》(‘Asian Copper’, 1984) and《阿尔的太阳》(‘The Sun of Arles’, 1984), impressed the public with refreshing poetic style and striking imagery. Between 1982 and 1989, Hai Zi produced more than two hundred short poems and seven long poems. His most famous short poems include:《面朝大海，春暖花开》(‘Facing the Sea, with Spring Blossoms’, 1989), 《黑夜的献诗》(‘To the Night’), and《麦地》(‘Mai Di’, or ‘Cornfield’). Between 1986 and 1988, Hai Zi was working on compiling an ambitious poetry collection entitled 《太阳 · 七部书》(*The Sun: Seven Books*), whose content is heavily informed by Chinese mythology and ancient philosophy, Indian epic poems *Mahābhārata* and *Rāmāyaṇa*, and Nietzsche’s Dionysian philosophy. The collection includes his seven long poems:《但是水、水》(‘But Water, Water’), 《弥赛亚》(‘Messiah’), 《土地篇》(‘The Earth’),《太阳》(‘The Sun’), 《断头篇》, 《弑》, and《你是父亲的好女儿》. He committed suicide on March 26, 1989, before he could finish 《太阳 · 七部书》(*The Sun: Seven Books*). |
| Hai Zi was one of the most famous contemporary poets in Mainland China in the 1980s. His first publication,《亚洲铜》(‘Asian Copper’, 1984) and《阿尔的太阳》(‘The Sun of Arles‘, 1984), impressed the public with refreshing poetic style and striking imagery. Between 1982 and 1989, Hai Zi produced more than two hundred short poems and seven long poems. His most famous short poems include: 《面朝大海，春暖花开》(’Facing the Sea, with Spring Blossoms‘, 1989), 《黑夜的献诗》(’To the Night‘), and 《麦地》(‘Mai Di’, or ‘Cornfield’). Between 1986 and 1988, he was working on compiling an ambitious poetry collection entitled 《太阳 · 七部书》(*The Sun: Seven Books*), whose content is heavily informed by Chinese mythology and ancient philosophy, Indian epic poems *Mahābhārata* and *Rāmāyaṇa*, and Nietzsche’s Dionysian philosophy.  Hai Zi was born to a peasant family in Anqing, Anhui Province, in 1964, two years before the Cultural Revolution (1966-1976). He spent his childhood in a rural village in Huaining County, Anqing. In 1979, at the age of 15, he was accepted by the prestigious Law School at Peking University. He started to write poems while studying at the university, and he continued poetry writing after graduation. In 1983, he began to teach philosophy and aesthetics at the China University of Political Science and Law. Besides teaching, Hai Zi isolated himself from social life, concentrating on reading and writing poems feverishly. Between 1982 and 1989, Hai Zi produced more than two hundred short poems and seven long poems. Hai Zi’s most famous short poems include: 《面朝大海，春暖花开》(’Facing the Sea, with Spring Blossoms‘), 《黑夜的献诗》(‘To the Night’), and 《麦地》(‘Mai Di’, or ‘Cornfield’). His short poems can be partly associated with the works of Chinese Misty Poets such as Bei Dao and Gu Cheng in the 1980s. Like Misty Poetry (朦胧诗menglong shi), Hai Zi’s poems often produce obscure and hazy imagery.  Hai Zi’s short yet extremely prolific writing career is indispensable to his anarchism – self-exile in one’s own homeland – and his self-identification with other radical artists such as Hölderlin, Rimbaud, Pushkin, Nietzsche, and Van Gogh (Hong 68). Hai Zi’s self-identification with these artists also explained his ambition to compile a poetry collection entitled 《太阳·七部书》(*The Sun: Seven Books*). The collection includes his seven long poems:《但是水、水》(‘But Water, Water’), 《弥赛亚》(’Messiah‘), 《土地篇》(‘The Earth’),《太阳》(‘The Sun’), 《断头篇》, 《弑》, and 《你是父亲的好女儿》. The collection is heavily informed by Chinese mythology and ancient philosophy, Indian epic poems *Mahābhārata* and *Rāmāyaṇa*, Nietzsche’s Dionysian philosophy, and other literary and philosophical texts. Although indebted to these canonical texts, this collection demonstrates a wild cultural and geographical imagination. Centred around the representation of Egyptian pyramids and Chinese Mogao Grottoes, the images in the seven poems render a vast landscape from the Pacific East Coast to Mesopotamia (horizontally) and from the northern Mongolian prairie to South India (vertically). At the heart of this huge landscape is a symbolic force that produces the dramatic tension between light and darkness, vitality and destruction, peace and violence. However, Hai Zi left this ambitious book unfinished and committed suicide on March 26, 1989. He died with four books beside him: The Bible, Joseph Conrad’s selected stories, Henry David Thoreau’s *Walden*, and Thor Heyerdahl’s *Kon-Tiki*.  List of Works  Selected Short Poems (1983-1986)  《亚洲铜》(’Asian Copper‘)  《阿尔的太阳》(‘The Sun of Arles’)  《秋天》  《海上婚礼》  《河伯》  《夏天的太阳》  《麦地》  《幸福》  《海子小夜曲》  《敦煌》  《九月》  Long Poems (1984-1985)  《河流》(‘The River’)  《传说》(’Legend‘)  《但是水，水》(‘But Water, Water’)  Selected Short Poems (1987-1989)  《冬天的雨》  《日出》  《耶稣》  《北方的树木》  《月光》  《麦地与诗人》  《幸福的一日》  《祖国， 或以梦为马》(’Motherland, or Dream as a Horse‘)  《山楂树》  《面朝大海，春暖花开》(‘Facing the Sea, with Spring Blossoms’)  Poem Collection (1986-1988)  《太阳·七部书》(*The Sun: Seven Books*) includes:  《但是水、水》(‘But Water, Water’)  《弥赛亚》(’Messiah‘)  《土地篇》(‘The Earth’)  《太阳》(’The Sun‘)  《断头篇》  《弑》  《你是父亲的好女儿》 |
| Further reading:  (Hong)  (Z. Hong)  (Rui) |