

The Body Posture and Space of Du Fu's Writings of Illness

HO CHI-CHU

Center for General Education, R.O.C. Military Academy, Taiwan, R.O.C.

TOH HOCK AN

Applied Chinese Department, Wenzao Ursuline University of Languages, Taiwan, R.O.C.

The aim of this paper is to use a new vision in interpreting Du Fu's disease poem in order to build a more profound interpretation in the tradition of Chinese Lyricism. As the illness experiences are irreplaceable and the disease poems expressing clear self-image of the poet, we attempt to explore the unique illness experiences to uncover the "lyrical self" in Du Fu's poems. The perception of the world of the poets suffering from illness would be different from the past while they were healthy, and thus they were experiencing a new sense of "space" through replacing the ordinary sense of space. This paper is divided into three parts: the first part is to interpret the new sense of space that is exhibiting features of anxiety caused by the state of imprisoned and the lost of mobility in life that is experienced by Du Fu's while he was sick. The second part of this study attempts to switch the perspective of Du Fu's disease poems that constructed a new sense of space by the action of "ascending" in order to inspect whether the patient was able to overcome his anxiety while standing on a higher plane. The third part of this paper is to study the posture of "lying", examining Du Fu expression of space while suffering from illness and had to stay at a lower position, and his perception of the space while suffering from chronic illness.

Keywords: Du Fu, Chinese lyricism, illness, space

Introduction

This paper is our latest attempt which is the extension of our study on the theme of illness writing from classical poetry in recent years. Essence of poetry during the doctoral research period will be mainly extended. As the disease poems expressing clear self-image of the poet and the illness experiences are irreplaceable, thus we are able to find out the new creativeness opportunity for lyricism of classical poetry in Du Fu's illness writing.

This paper will explore the "lyric ego" in Du Fu's poems through the perception of "Illness Body". Du Fu poems are showing experiences of new sense of "space", narrow or grandeur, through replacing the ordinary sense of space due to his eroding condition of health caused by the illness.

Thus, by combining the interpretation on the images of the illness body in Du Fu's poems, and the action of "ascending" or posture of "lying" which connected with his living space, we are expected to find a new horizon in Du Fu's poems that will contribute to the view of Chinese lyricism.

In this paper, the context of the study of "Chinese Lyricism" and the research outcome of the senior scholars will be introduced, after studying the context of Du Fu's poems and analyzing the structure of the

HO CHI-CHU, Ph.D., Associate Professor, Center for General Education, R.O.C. Military Academy.

TOH HOCK AN, Ph.D., Assistant Professor, Applied Chinese Department, Wenzao Ursuline University of Languages.

concepts of “Chinese Lyricism”, we discovered that the concept of “illness body” and “space” will yield a new horizon in the study of “Chinese Lyricism”. In conclusion, this paper is an attempt to find the new sparkle between Du Fu's poem and “Chinese Lyricism”.

Research of Context of “Chinese Lyricism”

Professor Chen Shih-hsiang (陳世驥, 1912-1971), is the vanguard who structured the concept of “Chinese Lyricism”, his proclamation “when drama and the narrative art of the novel finally did make their amazingly late appearance on the scene, lyricism continued to dominate, infiltrate in all forms of poetries” in “On Chinese Lyricism: Opening Address to Panel Comparative Literature”¹ (1971, p. 20). He revealed “Lyricism” is the essence of Chinese literature from the comparative viewpoint between Chinese literature and Western literature. In view of Chen, “Lyricism” possessed diachronic and synchronic. He also said “The Chinese lyricism stands out, when it is juxtaposed against the Europeans, which by contrast I would characterize as epical and dramatic” (1971, p. 18). Afterward Professor Kao Yu-kung (高友工, 1929-) structured the content of Chinese lyricism under the perspective of cultural history. Besides, many scholars had a common agreement on Chen and Kao, they gave the variety discussions from the poem, theory, philosophy or aesthetics to support the concept and interpret accurately which the “Chinese Lyricism” is long-lasting tradition from “Shi Jing (詩經)” until the present day.

According to “Wu Se and Yuan Qing—The expansion of Chinese Lyricism during Six Dynasties (物色論與緣情說—中國抒情美學在六朝的開展)”, the article from Professor Lu, Cheng-hui (呂正惠, 1948-), stated “Wu Se and Yuan Qing is not only the foundation of Chinese Lyricism, also the original Lyrical aesthetics to the new generation” (Lu, 1989, p. 4). Thus, this concept pursued “the fundamental part Wu Se” by “observing the nature day by day, year by year to how it live and how it die” (Lu, 1989, p. 18). Therefore, Lu emphasized the deeply relationship between Chinese Lyricism and the thought of Han-Wei and Six Dynasties (漢魏六朝, 220 B.C. – 589 A.D.) which concerns with life-death discussion.

Un-predictable future forced people to consider the truth of life with concept. Alternation of changing season scenery became an indication passing away of life. Poets acquired the constituent of corresponding life essence by seeking the outside of scenery. Thus, they sensed the sadness and reacted their sentiment in the changes of sincerity. In this extend, Professor Tsai, Ying-Chun (蔡英俊, 1954-) discussed with feeling of humans of Han-Wei and Six Dynasties in the scenery from four seasons².

Professor Gong, Peng-Cheng (龔鵬程, 1956-) pointed out that the relationship between human and external world “raised during Wei-Jin (魏晉) suddenly” was questionable. Professor Gong considered that the concept of Yin-Yang (陰陽) grow all living thing, and cause four season to cycle is already stated in “Lü shi chun qiu” (呂氏春秋). The relationship of humans and the nature are binding together to form a sentimental world of interfering airs (氣類感應的有情世界).³

¹ For more details on Chinese Lyrical Tradition, see Chen Shih-hsiang (1971), “On Chinese Lyrical Tradition: Opening Address to Panel Comparative Literature, AAS Meeting”, *Tamkang Review*, 2(2) & 3(1), 17-24. In this paper, we will phrase “Chinese Lyrical Tradition” as “Chinese Lyricism”.

² For further concept about the mutual moving between humans and scenery during Han-Wei and Six Dynasties (漢魏六朝), see Tsai, Ying-Chun (1995) “Evocation, compassion, and the fusion of affection and the scenery” (Bi xing wu se yu qing jing jiao rong, 比興物色與情景交融) (Taipei: Da An Publications Pvt. Ltd).

³ For more details about the aesthetics of Han Dynasty and Chinese Lyrical Tradition, see Gong, Peng-Cheng. *From Lü shi chun qiu to Literary Mind and Garving the Dragon: cosmic ether and literary selfhood (Cong Lü shi Chun qiu Dao Wen Xin Diao Long—zi ran qi gan yu shu qing zi wo 從呂氏春秋到文心雕龍—自然氣感與抒情自我)*, p. 49. In “The Horizon of Literary Criticism” (Wen xue pi ping de shi ye, 文學批評的視野) (Taipei: Da An Publications Pvt. Ltd, 1990), p. 49.

Moreover, Professor Cheng, Yu-Yu (鄭毓瑜, 1959-) expanded the researching field “Chu Elegies (楚辭)” and “Yue-ling (月令)”. Cheng believed that the sentiment of autumn phenomenon is a self-appearance in the works of Han-Wei (漢魏, 220B.C. – 265A.D.), and this argument has been agreed by most scholars. This point of view suggested an ontological concern in human sentiment and the change of surrounding at autumn time⁴. Also she considered that the cognitive system in which categorical association (Chu Wu Lian Lei, 觸物連類) already existed before Wu Se (物色) and Yuan Qing (緣情) of Wei-Jin (魏晉, 220-420)⁵.

Therefore, a series of studies found out that Chinese Lyricism had become a major concern since the ancient times to the Six Dynasties (六朝, 229-589). If we demolish the whole lyric system, return and seek the foundational element by discovering of the subject of the “reflection of humans emotions to the external world” (Gan Wu Xing Qing, 感物興情). Its content had some common elements: reality, subjectivity and self-expression⁶. Reality and subjective structured purely lyrical self, it can be seen through subjective emotional expression presented lyrical self from the aesthetic tradition of the Six Dynasties (六朝). The sentiment does not need to be related to morality or to be great, mediating about the sadness and the beauty of life itself will truly express the poet's self-image.

If we situated basic element of “Chinese Lyricism” by seeking the internal “lyrical self”, it might find out an object of study that is the closest to ourselves from the change of the health condition of our bodies. After all, the signal of human life often shows directly in the “body”.

In changes of the body, the feeling of rashness and passiveness of human are closely related to illness or the bad condition in health. The perception of the world is completely different from a healthy and ill body. Lee, Yue-Joe (李宇宙, 1953-2005), description and writing-illness,

...someone gave a description about having a serious cold would be liked Robinson Crusoe experiencing a terrible storm, drifted to a strange and dangerous world, and then began his adventure. When serious illness strike a person, his feeling is similar as losing the purpose of life and direction, it would disrupt the original storyline. Therefore, to retell the story is necessary.⁷

The re-freshness of sense provided the “lyrical self” is the combination of “illness” and “self” to become a “New Self”.

From this point of view, redefining the significant of a “poem” is doable. The poems expressed the struggling path of the poet in the universe while feeling of dissatisfaction occurs with changes in the world that is out of the control of human being. The desire of “eternity” would never fulfill and that caused the poet to turn to himself to carry out self-examination of his life. The “illness” directly connected to the death and life is not like a season that will return every year. The poet has to accept the order of the universe that times that pass away will never return. Under the un-eternal short life circle, men can only meditate to uncover and accept the truth of life, as Chen Shih-hsiang expound “the entire essence of the lyric”, he said “its common human

⁴ Cheng, Yu-Yu (2005), “Body Seasons Yue-ling Songs of Chu Han and Wei Dynasty Lyrical Poetry” (Shen ti shi qi gan yu Han Wei shu qing shi 身體時氣感與漢魏「抒情」詩) In “*The Poet in Text*” (Wen ben feng jing 文本風景) (Taipei: Mai Tian Publications Pvt. Ltd), p. 332.

⁵ Cheng, Yu-Yu (2005), “The Planes of Interpretation of the “Greater Preface” (詩大序的詮釋界域). In “*The Poet in Text*” (Wen ben feng jing 文本風景), p. 279.

⁶ For more details, see Chen Shih-hsiang (1971), “Song, or word-music, in formal structure, and subjectivity and self-expression in content or intent, are, by definition, the two basic components of the lyric”. In “*On Chinese Lyrical Tradition*”, p. 19.

⁷ Lee, Yue-Joe (李宇宙) (May 2003), *Narratives of Medicine and Illness*(疾病的敘事與書寫). *Chung Wai Literary Quarterly* (中外文學), 31(12), p. 55.

concern and immediate appeal" (1971, p. 18). Therefore, the emotion of human in this non-recycle life is more straightforward to explore inward than to capture the sentiment from the disappearance of the changing world outward.

From the point of view from modern medical science, some doctors encouraged the patients to face the illness with their own styles, even though we are in the age of the high technological level. Patients will need to communicate with their own destinies and caught the right timing to negotiate with the doctors in the therapeutic process. Anatole Broyard in *Intoxicated by My Illness and Other Writings on Life and Death* (1993) mentioned "the illness genre ought to have a literary critic. ...to talk about the therapeutic value of style, for it seems to me that seriously ill person needs to develop a style for his illness" (p. 25). However, the patients should be revealed of their illness with their emotional self-expression, which is similar with Chinese Lyricism. Because the experience of the illness cannot be replaced, and there is the value of life resides in this experience waiting to be found.

Furthermore, for those uncomfortable feeling which was caused by the illness would immediately send to the body straight away. The whole self-consciousness was displayed, and this feeling can't be felt by the second person other than the patient. As Lee, Yue-Joe (李宇宙) said "illness" makes people experience the connection between "I" and "Body". The painful and the incomplete body for many years caused them to become "I". They will be "I feel the pain" and "I am incomplete". Therefore "I am". Thus, "illness" and "I" were combined together at present, which caused "illness" equal to "I", only "I" could present the "illness", in this case, humans get into deep-introspection through the catalysis of disease. To sum up, illness displayed confession more straightforward than "fusion of the outer scenes and the inner feeling" (Qing Jing Jiao Rong 情景交融).

Therefore, the illness writing text can be re-examined from the frame of "Chinese Lyricism", we will discover that the illness is not only presented pure emotion, but will also express the poet real mind feeling. Furthermore, the illness can pull human to sink into his thoughts in the non-circulated time and space. Thus, this paper will continue the research foundation of senior scholars, and extends to discuss about Du Fu's illness poem through the viewpoint of "Chinese Lyricism".

The Lyrical Self of Du Fu From His Illness Poetry

Du Fu has been sick since his middle age. Qiu Zhao-ao (仇兆鳌, 1638-1717) mentioned there are four themes in Du Fu's poem from Huang (黄生)—"old, sick, homesick and worried about the nation".⁸ Undoubtedly, "sickness" is the major topic of Du Fu's poems.

The phenomena of illness appeared in Du Fu's poem around his forties while he was staying in the capital city (Chang An, 長安). The poems were created during Tian-Bao (天寶) the ninth year to the fourteen year (750-755). At the same time, his health condition was not serious. For instance, he caught Malaria, and recovered very soon. This incident did not show too much depressed in his poem. His health was getting worse since fifty-two years old in Guang-De (廣德) the second year (764), headache, deaf and diabetes were come to him. Also, the process of getting old made him feel that he was moving unstopably toward the end of his life. From these poems, we could find that these symptoms had also changed the sense of space of Du Fu.

⁸ (Tang) Du Fu (唐)杜甫, (Qing)Qiu Zhao-ao (清) 仇兆鳌 Annotation. *Annotated Poetry of Du Fu* (Du Shi Xiang Zhu, 杜詩詳注) (Taipei: Li Ren Book Press, 1978), p. 1337.

Beside, there were wars everywhere in "Central Plain" (Zhong-Yuan, 中原) after Ann-Shi Rebellion (安史之亂, 755-763). Du Fu was drafting and homeless from Long (隴) to Shu (蜀). He moved to the south and passed by Yu (渝州) and Zhong (忠州) to Yun-an (雲安) and Kui (夔州). Finally, he stayed at Jiang-Han (江漢) for the rest of his life. Du Fu sighed with homesick, in his poem. He used "returning bird" as a metaphor to describe hopeless and lost of direction: "Little birds each return at night, the Central Plain is faint in the far distance" (Niao que ye ge gui, zhong yuan yao mang mang, 鳥雀夜各歸, 中原杳茫茫) in "Cheng Du Fu, 成都府" (Chengdu District) (Du & Qiu, 1978, p. 287).⁹ Both the illness of body and homeless emotion become the burden to cause his health getting worse. Under this condition, Du Fu's poem has reflected a change in the awareness of space. The space that wandering post by ship, he perceived the nature space and displayed the hopelessness of return to the past space (Prosperous Reign of Tang Dynasty) with illness body, then instantly revealed anxiety of his stationary state which was affected by illness.

Old, sick, homesick and worried about the nation in Du Fu poem are not independent theme. They influence each other at later poems. This paper will confer illness body of Du Fu perceiving space to produce "lyrical ego". The first part of study is "potential experience and new extensity", while he was sick, there was another way to obtain the new experience of space. The "illness body" and the surrounding space affected each other, caused by new cheerless sense. Thus, in the second and third parts, the paper analyzes a hypothesis on the expression on changing body posture or place, such as "Ascending" and "Lying", to make the poet become comfortable or otherwise. That is to say, this paper will focus on the hidden experience and new sense of space transfer into posture of "Ascending" and "Lying", in order to inspect lyrical self in illness writing of Du Fu.

Hidden Experience and New Sense of Space

Illness and body were combined by the space of perception "New I". At the same time, "New I" was directed into deeper inside. According to Tuan Yi-Fu (段義孚, 1930-), the author of *Space and Place: The Perspective of Experience* had mentioned, "When we look outward we look at the present or future; when we look inward (that is, introspection) we are likely to reminiscing the past" (2014, p. 126).

The illness is an important turning-point to body. When we realized that our bodies will never return to the healthy condition, the hidden experience of healthy body would still annoy the "New I", the unhealthy one, and it turns into the burden of life. The "New I" is vulnerable and frustrated during the body searching. However, from the state of frustration, we can analyze the real emotion of "New I". Thus, the first step of expedition will go through the new sensation from his body that had become weaker and weaker that display the creation of new extensity from the experience.

The Sense of Endless Solitude From Illness Body

We start the discussion from several poems of Du Fu as examples which were provided below in order to explore the perception of illness body, and how it presents a sense of endless solitude. For example, *Chi-Gu* (赤谷, Red Valley) was written at Qin (秦州) in the second year of Qian-Yuan (乾元, 759).

This poem narrated the hard-time during his journey which departed from the pavilion:

At dawn I set out from Red Valley station, it is hard going from this point on. (Stephen, 2015, pp. 235-237/8.28/volume2)

⁹ The English translation of Du Fu poems is quoted from Stephen Owen (2015), *The Poetry of Du Fu* (New York: De Gruyter), see from <http://www.degruyter.com/view/product/246946>.

晨發赤谷亭，險艱方自茲。(Du & Qiu, 1978, p. 287)

The perception path was difficult to walk, the environment was in the worst conditions, and no sign of human habitation appeared. The expression of these extremely awful conditions emphasized the seriousness of the illness that stroke the author's feeling, showing a deep cognizance of the author to his unhealthy body. According to the reality of "sick and poor, I grow ever more lost" (pin bing zhuan ling luo, 貧病轉零落), which proved the sadness of "I cannot even think of home" (gu xiang bu ke si, 故鄉不可思). Under the frustration of the weakness, the thoughts of "I always fear that I will die on the road" (chang kong si dao lu, 常恐死道路) which pushed him to sense the "fear" of speedy and consequential death.

There is another farewell poem of Du Fu which was also present desolation in the space, for example "zeng bie zheng lian fu xiang yang, 贈別鄭鍊赴襄陽" (Presented to Zheng Lian on Parting for Xiangyang):

At a time when warhorses gallop back and forth,
someone is sick and old at a ramshackle gate.
I take your poems in hand to pass the days,
brooding on this parting alarms the spirit.

戎馬交馳際，柴門老病身。把君詩過日，念此別驚神。

He land is broad, late at Mount Emei,
the heavens high, spring on Mount Xian.
On my behalf among the gaffers there
try to find someone whose name is Pang. (Stephen, 2015, p. 85/10.74/volume 3)

地闊峨眉晚，天高峴首春。為於耆舊內，試覓姓龐人。(Du & Qiu Zhao-ao, 1978, p. 874)

According to Zhu He Ling (朱鶴齡, 1606-1683), his opinion was annotation in *Annotated Poetry of Du Fu*: The poem was written while he was isolated himself at the Uan Hua river (浣花溪), therefore he said "someone is sick and old at a ramshackle gate" (chai men lao bing shen, 柴門老病身). Meanwhile Shi Chao Yi (史朝義, ?-763) captured Ying-Zhou (營州), Qiang (羌), Hun (渾), Nu-la (奴刺) occupied Liang-Zhou (梁州), and the army of He-dong (河東), He-zhong (河中), revolted against the imperial court (Du & Qiu, 1978, p. 875).

Obviously Du Fu expressed his sentiment on the real event, and "ramshackle gate" (柴門) means loneliness and impoverished life. Paralleling the nation upheaval of "At a time when warhorses gallop back and forth" (rong ma jiao chi ji, 戎馬交馳際) and the illness of "someone is sick and old at a ramshackle gate", it is particularly stated that Du Fu could not participate and devote himself to the generation during the war time. The illness body made Du Fu experience the reality of "At a time when warhorses gallop back and forth" (戎馬交馳際). He felt himself useless and illness stopped original aspirations of life, this caused the new body to look for a fixed position again.

The "alarms the spirit" (jingshen, 驚神) was brought out by the disorder situation of "warhorses" (rong ma, 戎馬) and sluggishness of "sick and old" (lao bing, 老病), then "broad land and heavens high" (di guo tian gao, 地闊天高) of spatial sense was unsealed to attack his mind. The third couplet in metrical verse except that "Em-ei (峨眉)" and "Xian-Shan (峴山)" are playing two roles, the first one is, they are existed in the real world, the other is the metaphor of notional reflection. The "old and illness" examined the scenery outside to realize the difficulty to meet his friend in remote future, so his spirit was alarmed by the outer world and his inner emotion. Therefore, the farewell is that "sick and old" really reinforced a sensation of apprehension in space

that enlarges the geographical distant.

For example, “*Ke Ting*” (客亭, Traveler’s Pavilion), was written at the same period above in Bao-Qieng (寶應) the first year (762):

In the autumn window, already daybreak’s colors,
in leaf-stripped trees, once more heaven’s wind.
The sun comes out beyond cold mountains,
the river flows on in the overnight fog.

秋窗猶曙色，落木更天風。日出寒山外，江流宿霧中。

Our Sage Reign rejects no one,
but sick and aging, I’ve become an old man.
So many concerns for the rest of my life,
tossed along, like a whirling dandelion puff. (Stephen, 2015, p. 149/11.42 / volume 3)

聖朝無棄物，衰病已成翁。多少殘生事，飄零似轉蓬。(Du & Qiu, 1978, p. 932)

The poem was written in late autumn. The time varied from yesterday night till dawn was displayed by the space of window frame. “The sun comes out beyond cold mountains” (ri chu han shan wai, 日出寒山外) is that vision from “daybreak” (shu se, 曙色) was extending and stop on the torrential river. As for “overnight fog” (suwu, 宿霧) had pervaded on the fluid river since last night until dawn. That is to say, there is time flowing in this space.

The life span of river is similar to the eternal universe, which connected the past, the present and the future at the same time. He deeply experienced the alternation with decrepit, old, illness and the feeling of death in the flow of the eternally running river. Therefore, the next couplet in metrical verse, he described the mood from external sceneries into internal emotions. The time in the scenery is paralleling with his life, also interspersing among each other. Then “Imperial Court” (sheng chao, 聖朝) brought Du Fu back to the past, it reminded him that he was abandoned from the court. And “sick and aging” (shuai bing, 衰病) become the reason that he comforted himself that he can not dedicate to the court any more.

Therefore, Du Fu re-examined the past space (Imperial Court), he concluded that his health condition was a barrier of his return to the court, thus he considered himself useless and exiled himself and roamed around in the present space. For the rest of his life, the only thing he could do is to worry about how to survive from the environment.

“Lu ye shu huai” (旅夜書懷, Writing of My Feelings Traveling by Night) is the other poem which is similar with “A Roamer’s Lodging”. Du Fu wrote this poem on the way to “Yu Continent (渝州)” and “Zhong Continent (忠州)” by boat.

The poem was written in his fifty-four years old in Yong Tai (永泰) the first year (765). Du Fu resigned the position as the adviser of Yan Wu (嚴武, 726-765) and left “Shu (蜀)” drifting to the south. Meanwhile he has had chronic paralysis, frequent headache, and Dispersion-Thirst illness, so his health condition was gradually getting worse and looked decrepity. The poem from “Bie Chang Zheng Jun” (別常徵君, Parting from Chang, Summoned Gentleman) will be discussed first because this could display his suffering as well.

My son supports me, still leaning on my cane,
I’ve been bedridden for more than the whole autumn.
My white hair seems thin when newly washed,

my winter clothes are too large and long.

兒扶猶杖策，臥病一秋強。白髮少新洗，寒衣寬總長。

My old friend has worried about me,
at this parting, we gaze on each other in tears.
Each of us will turn in the current with the duckweed,
when you send a letter, make the lines small. (Stephen, 2015, p. 81/ 14.67/volume 4)

故人憂見及，此別淚相忘。各逐萍流轉，來書細作行。(Du & Qiu, 1978, p. 1232)

The “my son supports me” (erfu, 兒扶), “still leaning on my cane” (zhangce, 杖策), “white hair” (baifa, 白髮) and “my winter clothes are too large and long” (han yi kuan zong chang, 寒衣寬總長) from the poem above showed the disease had attacked him seriously, the difficulty of the reality and the tragic disaster of the nation were reflected directly by the poem. He looked at his friend's appearance and he saw the invert-image of himself as a sick old man. He could not control his tear to fall off from his face. The “illness me” would be drifting like duckweed in the uncertain space.

Looking back to “Writing of My Feelings Traveling by Night” (旅夜書懷), it is much clearer to present the sensation of space under the serious illness situation.

Thin plants, a shore with faint breeze,
looming mast, lone night boat.
Stars suspended over the expanse of the wild plain,
the moon surges as the great river flows on.

細草微風岸，危檣獨夜舟。星垂平野闊，月湧大江流。

My name will never be known from my writings,
aging and sick, I should quit my post.
Wind-tossed, what is my likeness?—
between Heaven and Earth, a single sandgull. (Stephen, 2015, p. 77/14.63/volume 4)

名豈文章著，官應老病休。飄飄何所似，天地一沙鷗。(Du & Qiu, 1978, p. 1229)

The combinations of two couplets were presented the vast prairie stretches to the horizon, only the grass stayed alone with the boat at night. The scenery of the surge of the tide was not only for the visual perception, also the shakiness from the flow and breeze was able to be sense as tactile sense. The wave caused him to feel unsecured which made him get up and look around.

Due to the shakiness, it toughed the mind of “My name will never be known from my writings, aging and sick, I should quit my post” (ming qi wen zhang zhu, guan ying lao bing xiu, 名豈文章著，官應老病休). The sickness is the most penetrating feeling of oneself in the reality, Du Fu referred the word “should” (ying, 應) from “aging and sick, I should quit my post” (官應老病休) to narrate the drifting which was caused by the sickness, it seems more straightforward to have the imagination than the “Our Sage Reign rejects no one, but sick and aging, I've become an old man”(盛朝無棄物，衰病已成翁) of “Ke Ting” (客亭, Traveler's Pavilion), The “*xiu* (休, quit)” meant the gap between the past and the present. It also lost the goal of the life.

In other word, The “*xiu* (休, quit)” referred to the poets who admitted that sickness is one of the reasons to make the gap between the past and the present from the poem in an ironic way. Therefore, the poet observed the world again when the unhealthy body lived in a new vision. The gull flied alone without any other partner

showed the loneliness of no one can he rely upon.

To sum up, Du Fu sensed the image of the space that all the rivers flow to the end of the world. The boat was the common transportation for Du Fu to travel on the river and also, it was a place for him to mediate. The flow could carry the dream and guide the direction. In opposite, the illness body meant incomplete and the death from one's emotional expression. Also, the gap was between healthy and unhealthy body, it separated the past and the present. Therefore, the space that he rediscovered cannot seek any place and direction that he wished to belong to. "It's the lees of my life and so many things have gone" (duo shao can sheng shi, 多少殘生事) and "between Heaven and Earth, a single sandgull" (tian di yi sha ou, 天地一沙鷗). These two verses meant the lost from his goal for the future. There is only very tiny emotional comfort. Therefore, the poet sensed the extreme hopelessness and endlessness of the space.

The Healthy Body "Memory" Became the "Bleeding Scar"

The mood of Du Fu had changed as the health condition eroded. When the healthy body had already gone, Du Fu had become a wanderer in the boundless present space. However, the un-returnable fine space and the health body were still kept in the memory. This awakening memory attacked his psyche irregularly. Kao Yu-kung (高友工, 1929-) mentioned the memory as the "past experience", when he talked about "the structure of the experience" from "文學研究的美學問題(上): 美感經驗的定義與結構" (A Study of Chinese Aesthetic and Literature: Definition and Structure in Aesthetic Experience). He said "when 'past experience' re-appeared on one's consciousness surface. This second-times experience became a 'present experience'. It is called a completed structure of experience".¹⁰ On the other hand, Cheung, Suk-Hong (張淑香) called the "past experience" as the "track", referred to "It become a hook to grab the memory back that no one can get rid of it, it is like a wound to make people feel pain in any time".¹¹ Take "Ke tang" (客堂, Sojourner's Hall) as an example:

I moored and lodged in Yun'ancounty,
But my diabetes was poisoning me inside.
This old sickness has gone on twenty years,
Reaching years of decline, have I not had enough?

棲泊雲安縣，消中內相毒。舊疾廿載來，衰年得無足。

Though I'll die and become a ghost in a strange land,
my hair white, I have avoided a short lifespan.
The old horse gazes at last on clouds,
Wild goose in the south, its mind in the north.

死為殊方鬼，頭白免短促。老馬終望雲，南雁意在北。

Since leaving home, my sons and daughters have grown,
I want to rise, but am ashamed by sinews' strength.
The seasons change in a sojourner's hall,
all things face me, caught in travels. ...

¹⁰ Kao Yu-kung, "文學研究的美學問題(上): 美感經驗的定義與結構" In "A Study of Chinese Aesthetics and Literature" (Zhong guo mei dian yu wen xue yan jiu lun ji 中國美典與文學研究論集), p. 25.

¹¹ Cheung, Suk-Hong, *The Lyrical Tradition: Reflections and Explorations* (Shu qing chuan tong de xing si yu tan suo, 抒情傳統的省思與探索) (Taipei: Da An Publications Pvt. Ltd, 1992), p. 47.

別家長兒女，欲起慚筋力。客堂序節改，具物對羈束。……

Yet still I imagine scurrying through the court,
in some tiny way to aid the Altars of Earth and Grain.
But with my body as it is now
in advancing or retiring, I leave myself just to travel. (Stephen, 2015, pp. 123-127/15.4/volume 4)

尚想趨朝廷，毫髮裨社稷。形骸今若是，進退委行色。(Du & Qiu, 1978, p. 1267)

“Xiao-zhong (消中)” from the poem above means “Xiao ke bing” (消渴病, Dispersion-Thirst Illness: one kind of diabetes in modern medicine). Being suffered from an illness for many years had forced him understood the consequential life passing. He made a comment to life. Yang Lun (楊倫, 1747-1804), a scholar in Qing Dynasty (清朝), commented Du Fu Poetry, “he went through his illness for many years, it seems the life is going to the end. The poet did not expect longevity.”¹² Therefore, it is perceived that the poem displayed the life was carved by the illness. The patient realized the death came to him gradually, and his desired of going back to hometown explored without hiding.

Even though the huge homesickness came up, he could not go back home because of the lack of energy, so Du Fu wrote “I want to rise, but am ashamed by sinews’ strength” (yu qi can jin li, 欲起慚筋力) of the line. The next verse “The seasons change in a sojourner’s hall” (ke tang xu jie gai, 客堂序節改) meant the space was stationary from losing his strength, while the time was still passing. According to the expression of the poem, the illness brought up the tiredness. His life energy (health condition) was getting weaker and weaker. The spirit of dedicating imperial court has become the “Track” (chenji, 陳跡). It is necessary to re-define the purpose in the life.

Therefore, in the process from consciousness of Du Fu illness body, the past and the present were passing in the flowing form, but he could not lookforward to the future with torrential river. He only could stay at the present space.

In conclusion, the “illness” was one of the reasons to “left and stick at a place”. The other poetry *shi er yue yi ri* (十二月一日, the First Day of the Twelfth Month): “Those who do drafts in Ming Guang Palace (明光殿) are envied by others, sick in the lungs, when will I go to dawn court beside the sun?” (Stephen, 2015, p. 95) (ming guang qi cao ren suo xian, fei bing ji shi chao ri bian, 明光起草人所羨, 肺病幾時朝日邊). Reference of “the sun” (ri bian, 日邊) was given from “A New Account of Tales of the World”, the original text is that “when he look up in the sky, he only see the sun, but not the capital city¹³ (Chang-an, 長安)¹⁴.”

During the Eastern Jin Dynasty (東晉, 317-420), the barbarian tribes ruled the north. The situation was similar to Tang Dynasty of “An Shi rebellion”. Emperor Ming (明帝) of Eastern Jin felt the capital city was far away then the sun by his vision. However, Du Fu experienced strong emotion of homesickness by his illness. The line “Those who do drafts in Ming Guang Palace (明光殿) are envied by others”, indicated Du Fu was an official advisor (zuo shi yi, 左拾遺) did drafts in Emperor Sue (肅宗), Zhi-De (至德) the second year (757). That was his glory time and he could provide all his talent, this glory time was held in the heyday of “Imperial Court (聖朝)”. However, this was the period that he hoped to return. The following line “when will I go to dawn court beside the sun?” (肺病幾時朝日邊), the “when” (幾時) showed the unknown future, it expressed the

¹² (Qing)Yang Lun, (清) 楊倫 (1981). *Du Shi Jin Quan* (杜詩鏡銓), p. 585.

¹³ Liu Yiqing (劉義慶, 403-444), Yu Jia Xi (余嘉錫, 1884-1955) Annotation, *A New Account of Tales of the World*. (Shi shuo xin yu jiao jian. Su hui, 世說新語箋疏•夙惠) (Taipei: Hua Zheng Book Press, 1993), p. 590.

¹⁴ Chang-an (長安) is the capital city of Tang. Du Fu often claimed himself as “京兆杜甫 (Jing Zhao Du Fu)”, therefore, Chang-an was virtually his homeland in his mind and the place where him dream could be fulfilled.

frustration of disability to delicate to the court due to his illness.

The Narrow Space Was Created by the Illness

However, it is deplorable that the space cannot go back, but the time is still flowing. It brought out the narrow feeling of the space. We will provide more explanation through several poems below. For example, the poem “lao bing” (老病, Old and Sick), the first year of Dai-Li (大歷, 766):

Old and sick in the Wu Gorges,
staying on, a sojourner in Chu.
Some medicine remains in wrappers from other days,
flowers bloom from last year's clumps.

老病巫山裡，稽留楚客中。藥殘他日裹，花發去年叢。

Night brings plenty of sand-wetting rain, spring has much wind against the current.
I should leave aside my pair of presented brushes, I am still one wind-tossed dandelion puff. (Stephen, 2015, p. 139/15.16/volume 4)

夜足霑沙雨，春多逆水風。合分雙賜筆，猶作一飄蓬。(Du & Qiu, 1978, p. 1282)

The first couplet “Old and sick” (lao bing, 老病) and “Staying on” (ji liu, 稽留) were written parallel next to each other. According to annotation of Chou (仇): “The remaining medicine” (yao can, 藥殘) was following behind “Old and sick” in meaning, and “flowers bloom” (fa hua, 發花) was following behind “staying on” in meaning (Du & Qiu, 1978, p. 1282).

The time line of “Old and sick” and “Staying on” had a connection between remaining medicine and blooming flowers of the previous year. The flowers bloom every year, but human is aging with the lapse of time. The “remaining medicine” presented his illness was getting more and more serious. This means the illness body is not able to recover in the most beautiful season of nature.

The third couplet said the sand-wetting rain and headwind cause his boat tripping obstruction. Wang Shi-Shuang (王嗣爽, 1566-1648) of Ming Dynasty (明朝) assumed from Du Yi (杜臆) “The spring has much east wind against the current which caused the boat was too hard to move on. It could present that it was inconvenient for him to leave the gorge” (Wuang, 1986, p. 230). From the denotation above, even though it was difficult to leave the gorge due to the headwind, however, Du Fu paralleled “stay” and “ill and old” together, it showed the self-feeling especially from a patient. The illness became the burden to limit the feet to carry on. The footprints along stayed emphasized the oppression of restricted narrow space. Thus, it is clear that the creation of the second-times experience is from the illness.

Moreover, “mu chun” (暮春, End of Spring) was written in Dai-Li (大歷) the second year (767).

Lying sick, obstructed and thwarted, right here within the gorges,
the Xiao and Xiang and Lake Dongting reflect the sky in vain.
Under Chu's heavens never stopping, rain through all four seasons,
in the Wu Gorges there ever blows a thousand-league wind.

臥病擁塞在峽中，瀟湘洞庭虛映空。楚天不斷四時雨，巫峽常吹千里風。

Thatched pavilion on the sands, by willows newly hidden,
in the natural pool beside the walls the lotus will soon be red.
he end of spring, ducks and egrets stand on sand-flats and isles,
bringing their young, they fly away, still an entire bunch. (Stephen, 2015, p. 71/18.49/volume 5)

沙上草閣柳新闇，城邊野池蓮欲紅。暮春鴛鴦立洲渚，挾子翻飛還一叢。(Du & Qiu, 1978, p. 1604)

Focus on “*liu xin an*” (柳新闇, willows newly hidden) and “*lian yu hong*” (蓮欲紅, the lotus will soon be red), the words of “hidden” and “be red” were presented the transformation of the seasons. Also, “*wo bing yong se*” (臥病擁塞, Lying sick) means Du Fu originally would like to leave the gorge, the illness wasted time until late spring.

The scenery reflected in patient's eyes from looking up to the sky. The wind and rain of *chu tian wu xia* (楚天巫峽) cause the restricted oppressive space. The illness created a new construction in the space to re-interpret the hidden pass-experience—a healthy and lithe body. Thus, the elegant birds flying in the sky with freedom and happiness became the spiritual desire to the poet in the end of the poem, responding to be confined to bed at present.

For another addition, “*tong yuan shi jun chong ling xing*” (同元使君春陵行, A Companion Piece for Yuan Jie's “Chong ling: A Ballad) was written in Dai-Li (大歷) the first year, Kui-Zhou (夔州):

Encountering turmoil, my hair all turned white,
increasingly frail, illness encumbers me.
Bed-ridden, at the edge of rebels and marauders,
in desperate straits, I go to Yangzi and Han.
I sigh for the age, medicine's strength weakens,
infirmities form in my sojourning.

遭亂髮盡白，轉衰病相嬰。沉綿盜賊際，狼狽江漢行。歎時藥力薄，為客羸瘵成。……

He will bring his lord to the level of Yao and Shun,
recalling Dating in pure simplicity.
When will a letter with the imperial seal come down,
to use you as a great official?

致君唐虞際，純樸憶大庭。何時降璽書，用爾為丹青。……

I suffer greatly the illness of Sima Xiangru,
day and night I think on the court.
My lungs are dried out, my thirst is terrible,
swept along to Gongsun Shu's city. (Stephen, 2015, pp. 188-191/19.40/volume 5)

我多長卿病，日夕思朝廷。肺枯渴太甚，漂泊公孫城。…… (Du & Qiu, 1978, p. 1691)

In the ravages of turmoil, the physique is decrepit easily. “Bed-ridden” (*chen mian*, 沉綿) and “desperate straits” (*lang bei*, 狼狽) described feeble and wandering. The illness body also incited the hidden past-experience which is inside of him. The following line is “I sigh for the age, medicine's strength weakens” (*tan shi yao li bo*, 嘆時藥力薄), which explained the despairing about the lack of the salvation prescription for current political situation from “杜詩鏡銓 (Du Shi Jing Quan)”.

However, the “track” that he was pursuing his dream in the past: which he assisted the emperors to reach the heyday as wise king of distant past (*zhi jun tang yu ji*, 致君唐虞際). Because of effect of the illness, it appeared again in “the surface of consciousness”. So he said “I suffer greatly the illness of Sima Xiang ru, day and night I think on the court” (*wo duo chang qing bing*, *ri xi si chao ting*, 我多長卿病，日夕思朝廷). The bedridden body became the “subjective experience”, it “experienced” the “pass-experience”, thus, he experienced the entanglement and wandering without purpose in the space deeply.

“qiu xia” (秋峽, Autumn Gorges) (Du & Qiu, 1978, p. 1725) (Stephen, 2015, p. 221/19.44/volume5) is the other example, the beginning of the poem is “River billows, gorges for eternity, trouble breathing, old man long in decline” (jiang tao wan gu xia, fei qi jiu shuai weng, 江濤萬古峽, 肺氣久衰翁). It was used the eternal rivers and gorges contrasting the feeble body. The illness body located in the eternal gorges emphasized the majestic of the gorges. And one of the sentences from the poem, “On my robes hangs pale white hair, red maples shed their leaves at my gate” (yi shang chui su fa, men xiang luo dan feng, 衣裳垂素髮, 門巷落丹楓), “hang” (chui, 垂) and “white hair”(su fa, 素髮) emerged the weak body was getting worse gradually. Moreover, “shed” (luo, 落) and “red maples” (dan feng, 丹楓) presented the withered natural. Thus, the elderly with white hair gazed at the red maple leaves is the sympathy with lament for the passing of life.

Finally, the last couplet, “I always marvel at the old men of Mount Shang, they together had the merit of helping the throne” (chang guai shang shan lao, jian cun yi zan gong, 常怪商山老, 兼存翊贊功), pointed out Du Fu felt admire and envy to four elderly sages whom had good health and assisted the emperor to create prosperity. It was found together with the previous poem, which was written about “I sigh for the age, medicine’s strength weakens” (tan shi yao li bo, 嘆時藥力薄) from “tong yuan shi jun chong ling xing, 同元使君春陵行”. These brought out the illness aggravate body was unable to return to the passing space. The reality resulted in the apprehension and restricted feeling, both the body and the life were difficult to carry forward under the unhealthy condition.

Finally, the last example of “Yong huai” (詠懷, Singing My Thoughts), which was written in Dai-Li (大歷) the fourth year (769).

In human life most valued is being a male,
a grown-up man takes Nature’s circumstances seriously.
Before success, he cultivates individual virtue,
achieving his aims, he does what he should. ...

人生貴是男，丈夫重天機。未達善一身，得志行所為。……

The former king actually took the blame on himself,
my sad pain is exactly due to this.
The years and months don’t stay with me,
time slips away, and I am sick here. (Stephen, 2015, pp. 85-87/22.58-59/volume 6)

先王實罪己，愁痛正為茲。歲月不我與，蹉跎病於斯。(Du & Qiu, 1978, p. 1978)

The beginning of four sentences which was referenced by Chou (仇), a life of all the males with the fate to dedicate themselves to the nation. However, the fate is changing all the time by the reality. It became a difficult decision to choose to have a retirement life or to wait the right opportunity moment to show ambition.

In the description of following lines “the years and months don’t stay with me, time slips away, and I am sick here” (sui yue bu wo yu, cuo tuo bing yu si, 歲月不我與, 蹉跎病於斯). Du Fu tended to dedicate to cherishing method for difficult society condition, but nowhere to be devoted. He felt the time slip away and never wait for him, because of spending time on illness for the rest of his life.

Besides, he sighs with “he realm’s peril breaks down its laws, the sage’s distance increases sad yearning” (bang wei huai fa ze, sheng yuan yi chou mu, 邦為壞法則, 聖遠益愁慕). He deeply realized the peaceful and prosperity period was stayed in the past space and no longer coming, it shows present and past space was divided. He was trapped in the old age and illness, also the ambition was fading away with heyday gone.

Overlooking in the present space, the depressed of never going back and hopeless of the future, what he left was only to survive from the hunger and daily tasks need.

To sum up, Du Fu opened his mind and accepted his illness. He did not deny the image of showing death and ill in bed. The illness was clear about the reality of non-returning the past space and could not look forward to the future. It is a cause to become narrow restricted feeling, and he lost the direction of life.

Precipitous and restricted environment were the sense of the space of Du Fu's illness body. At this point, the author set the questions to himself, beside illness body, whether Du Fu affected the transformation of the space by his location. Du Fu's sense was influenced to have the narrow feeling and the fear by observing from the bottom to the top of the majestic gorge on his way out of gorge. In order to have a more profound discussion about the sense of the fear of Du Fu, there are two completely different body postures: "Ascending and Lying", which we need to have further discussion in the paper.

The Posture of "Ascending"

The illness body has enough possibility to change our perception of the space. The sense of space is not only from the channel of visual, but also from the change of the health condition of the poet, as Du Fu expresses his nervous feeling at the steep landscape while he was sick. This paper will further explore the viewpoints of the patient to the space, in the case of Du Fu to find out his experience to the world when he was in the posture of "Ascending" with his sick body.

Generally, the posture of "Ascending" could discover a wider world by viewing from the mountain. When he was ascending, a whole new sense of space was constituted a new orientation by the environment. This part of the paper would discuss about critical landscape which could bring out the new perception of the poet or increase his sense of wariness when he was looked down.

Du Fu had words of "Ascending a Hill" in his early years. By the following two poems, the embodiment of "Ascending" constituted the space of giving the encouragement to the spirit. These had expressed different feeling to the space compare to the poems he wrote in the older age. Therefore, we are going to begin with the discussion on the space from "Ascending" poems of his teenage. And explore further on his illness body ascending a hill at late year.

The "wang yue" (望嶽, Gazing on the Peak) and "deng yan zhou cheng lou" (登兗州城樓, Ascending the Wall-Tower at Yanzhou) were written after Kai-Yuan (開元) the 24th year, Du Fu was about 25 years old.

And what then is Daizong like?—
over Qi and Lu, green unending.
Creation compacted spirit splendors here,
Dark and Light, riving dusk and dawn.

岱宗夫如何，齊魯青未了。造化鍾神秀，陰陽割昏曉。

Exhilarating the breast, it produces layers of cloud;
splitting eye-pupils, it has homing birds entering.
Someday may I climb up to its highest summit,
with one sweeping view see how small all other mountains are. (Stephen, 2015, p. 3/1.2/volume 1)

盪胸生層雲，決眚入歸鳥。會當凌絕頂，一覽眾山小。(Du & Qiu, 1978, p. 3)

An eastern province, days of "rushing through the yard,
from its south tower I first let my eyes roam free.
Drifting clouds stretch to Mount Tai and the sea,
the level moors go off into Qing and Xu.

東郡趨庭日，南樓縱目初。浮雲連海嶽，平野入青徐。

The Qin stele is still there on the lonely cliff,
an overgrown wall, ruins of the Lu palace.
Ever many thoughts of ancient times,
looking out, alone, I hesitate uncertain. (Stephen, 2015, p. 5/1.3/volume 1)

孤嶂秦碑在，荒城魯殿餘。從來多古意，臨眺獨躊躇。(Du & Qiu, 1978, p. 5)

The poem revealed great bosom ambition, while he was overlooking the majestic prospect. The mind and vision became wide because of "Gazing". He stood at the summit of the mountain that kept him away from the human world. And clearly seen from the blue plan of the world from the Creation, the prospect of his life was planned out at once.

The poem was written in his early years. It extended his great ambition though ascending up to the summit of Tai. The space of "Ascending" was like a "shelter" as well as the "the dream space"¹⁵. When he was at the mountains around which was isolated from the human world, it created a clean space to refresh his mind and have a quiet time to face himself.

By comparing to his old age, he was sickly and wandering everywhere. He sometimes expressed his stress and dispelled boredom through "Ascending". It was the original place, "the dream space", composition and amazing vision of the world. He fleshed back his life quietly. For example, "Deng lou" (登樓, Ascending an Upper Pressy):

Flowers close to the high building, wound the traveler's heart,
with many misfortunes on every side, here I climb and look out.
The spring colors of Brocade River come to Earth and Heaven,
drifting clouds over Jade Fort Mountain transform through present and past.

花近高樓傷客心，萬方多難此登臨。錦江春色來天地，玉壘浮雲變古今。

The Court at the Pole Star at last will never change,
may marauders in the western mountains not invade us.
Pitiable, the Latter Ruler still has his shrine—
at sunset, for a while I make the Liangfu Song. (Stephen, 2015, p. 372/13.46/volume 3)

北極朝廷終不改，西山寇盜莫相侵。可憐後主還祠廟，日暮聊為梁甫吟。(Du & Qiu, 1978, p. 1130)

The view of "Ascending" could seek the majestic nature through the space from ancient to present. At the same time, it would reflect the present nation misfortunes and difficult life. So that the same scenery gave a complicated realization, it is quite different from the bright future he felt before the identical scenery when he was a teenager.

For another Ascending poem in old age, "wan deng rang shang tang" (晚登灋上堂, Late in the Day,

¹⁵ The idea of "the dream space" is originated from Yu De Hui (余德慧, 1951-2012) 《詩意空間與深廣意識》(*Poetic Space and Profound Consciousness*), collected in Gaston Bachelard, 龔卓軍 Gong Jow Jiun Translate: *The Poetic of Space* (Kong jian shi xue, 空間詩學), preface, p. 7.

Entering the Hall by Rang Creek), was created in Dai-Li (大歷) the second year (767).

The battlements were whitewashed, like clouds,
in mountain fields, the wheat had no dividing embankments.
The spring vapors came back late in the day,
the river flowed on, serene but still surging.

雉堞粉如雲，山田麥無隴。春氣晚更生，江流靜猶湧。

The four seasons entwine my concerns,
bands of rebels have long followed one after another.
The common folk are in difficulty by the rebellious,
the Son of Heaven thirsts to rule by non-action.

四序嬰我懷，群盜久相踵。黎民困逆節，天子渴垂拱。

My longings focus on a place to the northeast,
here deep gorges get ever more long and jutting.
Decline in old age naturally brings illnesses,
but the Director is not yet considered superfluous.

所思注東北，深峽轉修聳。衰老自成病，郎官未為冗。

Dreary, my hope to be a Lü Shang or Zhuge Liang,
I no longer dream of Confucius or the Duke of Zhou.
Saving the age—I count those of former times;
each of these men lies in a dried-out grave.

淒其望呂葛，不復夢周孔。濟世數嚮時，斯人各枯冢。

Chu stars in the black of the southern skies,
the fog lies heavy over the Shu moon in the west.
How can I go off with the wings of a bird?—
I am oppressed here by fear and trembling. (Stephen, 2015, p. 93 /18.69/volume 5)

楚星南天黑，蜀月西霧重。安得隨鳥翎，迫此懼將恐。(Du & Qiu, 1978, p. 1619)

According to the reference from Chou (仇), it explained that Du Fu wanted to get rid of the gloomy feeling so he went for an ascending. What was his gloomy? There were two kinds of emotion from the poem: “He felt frustrated that he could not go back home due to the war. Secondly, he felt depressed that he is an intellectual but could not have any way to do anything for his country”. This also could be described as the prototype of Du Fu mood in his old age.

One couplet of “The four seasons” is that the concept of time in the war space, everything was clear to be memorized by heart. There was no way to get home, staying at the remote land had become the only choice and witness bandits all around for years. And the following line of “Decline in old age naturally brings illnesses” (shuai lao zi cheng bing, 衰老自成病), he narrated the reason of failing to dedicate to his country was because of his decrepit body. Therefore, he recalled drearily Lu-Ge (呂葛) and no longer dream of Zhou Gong and Confucius (周孔). In the reality, Zhang-Gao (張鎬), Fang-Guan (房琯), Yan-Wu (嚴武), who can assist the nation and pacify the rebellion passed away.

During old age, Du Fu's original life plans and the aspirations of dedicating himself to the nation were dragged behind by the illness body and the chaos situation of the nation. His expectation of dedicating to the

nation had replaced by fear of wandering and the distance between him and his dream become further and further.

The following poem, “you shang hou yuan shan jiao, 又上後園山腳” (Once again Ascending the Base of the Mountain by My Rear Garden):

Long ago I roamed East of the Mountains,
I recall amusing myself on the south slope of the Eastern Marchmount.
At autumn's end I stood on Sunview Peak
lifted my head and viewed the far wilds all around.

昔我遊山東，憶戲東嶽陽。窮秋立日觀，矯首望八荒。……

But now things have turned upside-down,
an old man has ten thousand streams of tears.
Mounts Gui and Meng are no longer to be seen,
even more I long for my own home region.
Lungs sick, thus continuously trembling,
bones sticking out, fire in the bowels.

到今事反覆，故老淚萬行。
龜蒙不復見，況乃懷舊鄉。肺萎屬久戰，骨出熱中腸。……

I lament those men on far campaign,
leaving home, they die by the roadside.
Not so fortunate as the tombs of their fathers and grandfathers,
whose grave-mounds lie piled side by side. (Stephen, 2015, pp. 147-151/19.10/volume5)

哀彼遠征人，去家死路旁。不及祖父塋，纍纍冢相當。(Du & Qiu, 1978, p. 1661)

According to Yang Lun (楊倫) who quoted the viewpoint of Liu Xu Xi (劉須溪, 1233-1297), the poem originally described Du Fu climbed the mountain by rear garden. However, after he climbed, he remembered his experience of ascending Dai (泰) and overlooked central plains (zhou yuan, 中原) at former days, turning to the thoughts of current affairs. In the poem, he expressed that the grief came up is like the ocean, he tried to calm down and back to the real life.

Hence, the first part of the poem is the narration of overlooking all the sides. The images reflected in his eyes were the show off their powerful military in Tian-bao (天寶) the ninth year. People saw disaster all around, so his poem was not only about scenery, but also the current affair. The following thought of Du Fu was telling us “Long ago I roamed East of the Mountains (xi wo you shan dong, 昔我遊山東).” The “Ascending” is “re-experienced (再經驗)” the feelings of “Ascending” in former times.

However, the reason of hooking out the “past-experience” is “But now things have turned upside-down, an old man has ten thousand streams of tears” (dao jin shi fan fu, gu lao lei wan hang, 到今事反覆，故老淚萬行). And the difference from the “past-experience” to the “present-experience” is adding the percipiency of “Lungs sick” (fei wei, 肺萎). Thus, Du Fu overlooked the north and sorrowed central plains were devastated, it had become a barrier to go back to his hometown. When he overlooked to the south, the view vexed him as the toxic gas of dead animals and plants, also the storm obstructed the way toward the hometown. The thought of died miserably away from hometown was raising up.

The majesty and narrow perception were sensed from the illness body, which was discussed in the first

part of this paper. The transitional viewpoint in this chapter still found “Ascending” described a posture by viewing from upper perception to bottom. This view brought up the “past-experience” and the “present-experience”. Du Fu still sank into the losing past-space even though he climbed his location to have different view from bottom to top, or top to bottom. Therefore, the sense of space was muffled down the fear. Moreover, the other famous poem of Du Fu, “Ascending the Heights” (Deng Gao, 登高), could provide more evidences:

The wind blows hard, the heavens, high, gibbons howl in lament,
isles clear, sands white, where birds turn in flight.

風急天高猿嘯哀，渚清沙白鳥飛迴。

Endless trees shed their leaves that descend in the whistling wind,
unending, the long River comes on churning.

無邊落木蕭蕭下，不盡長江滾滾來。

Grieving for fall across ten thousand leagues, always a traveler,
often sick in this century of life I climb the terrace alone.

萬里悲秋常作客，百年多病獨登臺。

In hardship I bitterly resent these tangled, frost-white locks,
down and out, I recently quit cups of thick ale. (Stephen, 2015, p. 273/20.53/volume 5)

艱難苦恨繁霜鬢，潦倒新停濁酒杯。(Du & Qiu, 1978, p. 1766)

By re-examining the perceived spatial structure of Du Fu, the gibbons howling was heard with the strong wind of the autumn. The birds flied in a circle because of the strong wind. The leaves were falling off in the wind. The first four lines were constructed by the wide sense of the space from up to down, far to close and near. Therefore, Du Fu was moved and drew out into the wandering miles of memories in the space sense of “Ascending”, so the flowing of the time was presented in the space from the poem. Due to the whole overlooking, the poet’s mind was infected to become sad. In addition, the panoramic view from all directions came into the eyes, the wandering life and the illness body would be portrayed with the vision. At the same time, the portrayal of the life transferred to the perception of “Ascending”: “In hardship I bitterly resent these tangled, frost-white locks, down and out, I recently quit cups of thick ale” (jian nan ku hen fan shuang bin, liao dao xin ting zhuo jiu bei, 艱難苦恨繁霜鬢，潦倒新停濁酒杯).

To sum up, the illness and the old body did not influence the view in his eyes from “Ascending”. However, the only thing changed was his conception to the view. The feeling of the space was narrow and mixed with anxiety. This scenery that he saw before had become different due to lacking of confidence in his old age. “Ascending” with illness body here was clearly related to his loneliness. For another addition, “*Deng Yue Yang Lou* (登岳陽樓, Ascending Yue Yang Tower).

I heard long ago of Dongting’s waters, and this day I climb Yueyang Tower.

昔聞洞庭水，今上岳陽樓。

Wu and Chu split apart in the southeast, Heaven and Earth float day and night.

吳楚東南坼，乾坤日夜浮。

From kin and friends not a single word, old and sick, I do have a solitary boat.

親朋無一字，老病有孤舟。

War-horses north of barrier mountains, I lean on the railing, my tears streaming down. (Stephen, 2015, p. 43/22.30/volume 6)

戎馬關山北，憑軒涕泗流。(Du & Qiu, 1978, p. 1946)

In this poem, the broad Dongting Lake (洞庭湖) has a panoramic view after his ascending. The time was flowing in the whole space. One sentence of the poem is “From kin and friends not a single word, old and sick, I do have a solitary boat” (qin peng wu yi zi, lao bing you gu zhou, 親朋無一字，老病有孤舟), Yang Luan (楊倫) quoted the opinions from Yu Xi-yue (俞犀月), “He realized the short term life in the spacious place. Thus, he felt distressing and hopeless.” The spacious place refers to seeing as far as he could, which contains past and present experiences. In other words, the whole life of past, present and future were all collected by the ascending eyesight. Therefore, the isolation separated his past space from the war, and his illness had caused the sense of present space appearing faraway and dangerous.

To conclude the “Ascending poems” listed above, when the poet returned to hatch out “the dream space”, he concentrated his attention on the original blue print of his life, the space was apparently broad in his vision. However, the wide perception was different from revealed great ambition in his past days. In contrast, he sensed hopeless and emptiness. He feared about no way to carry on in the infinite space. Therefore, the anxiety of the space would not be changed by the vision of Ascending.

The Posture of “Lying”

The article tried to get a step further and expanded the opposite viewpoint of “Ascending” in the poems of Du Fu, which is the posture of “Lying”. The flowing text will discuss about whether the posture of “Lying” could change the fear of space and stagnation sense.

According to the quotation from Tuan Yi-Fu (段義孚): “Upright and prone: these positions yield two contrary worlds... For the infant the move from supine horizontal to the seated perpendicular is already more than a postural triumph. It is a widening horizon, a new social orientation” (Tuan, 2014, p. 37). The steps of human lives are from lying to sitting, and then stand up to walk. Every new posture presents thirsting for knowledge and pursuing achievement and finally the human grown up and become the master of his world. By using this point of view, we are able to find significant contents in Du Fu’s poem, for instance “Bai you ji xing” (百憂集行, A Hundred Cares Gather: A Ballad):

I recall when my age was fifteen, my mind was still a child’s,
I was sturdy as a yellow calf running back and forth.
In the eighth month in our yard the pears and dates were ripe,
in one day I could climb that tree a thousand times.

憶年十五心尚孩，健如黃犢走復來。庭前八月梨棗熟，一日上樹能千回。

At present—in a flash—I’m already fifty,
for the most part sitting and lying down, standing and walking less often.
I force myself to be amusing when serving my patrons,
but sadly I see the span of my life and a hundred cares gather. (Stephen, 2015, p. 53/10.49/volume 3)

即今倏忽已五十，坐臥只多少行立。強將笑語供主人，悲見生涯百憂集。(Du & Qiu, 1978, p. 842)

How to define the most difference between fifteen and fifty years old will be discussed from Du Fu who perceived the change from “sitting and lying” and “standing and walking”. From the poems, we can clearly observe that “lying” is showing the sign of feeble and also failing in activity and economic ability. Therefore, we could discover that Du Fu had his interpretations of “lying” by paralleling “lying prone” (bing wo, 病臥) and “confined to the bed” (wo bing, 臥病) in the poems, for instance “Ji Xue San Lang Zhong Ju” (寄薛三郎中據, Send to Director Xue Ju):

Once I lay down sick in the gorge. I suffered malaria all winter and spring. (Stephen, 2015, p. 95/18.70/volume 5)

峽中一臥病，瘧癘終冬春。(Du & Qiu, 1978, p. 1620)

With reference to the poem above, Du Fu had been dogged by his serious disease and consequently took “lying” as feeble condition. Therefore, after lying prone for a long time, the “lying” became the metaphor of his own declining condition. There are several poems under similar indication:

Aging and ill, I lie here by the river,
King and friends turn back at dusk. (Cloudy Mountains) (Stephen, 2015, p. 309/9.33/volume 2)

衰疾江邊臥，親朋日暮迴。〈雲山〉(Du & Qiu, 1978, p. 749)

Meeting war, I came to the rivers of Shu,
Bedridden, I found release by what suited me. (Sent to Be Written on My
Thatched Cottage Beyond the River) (Stephen, 2015, p. 237/12.40/volume 3)

遭亂到蜀江，臥病遣所便。〈寄題江外草堂〉(Du & Qiu, 1978, p. 1014)

I often packed my bags in fright. I frequently lay sick as I drifted alone.
(presented to attendant Censor Wang Qi(24): forty couplets) (Stephen, 2015, p. 367/13.45/volume3)

恐懼行裝數，伶俜臥疾頻。〈贈王二十四侍御契四十韻〉(Du & Qiu, 1978, p. 1124)

By the gray river I lay once and woke, alarmed that the year had grown late-
how often did I, by the gates' blue rings, take my humble place in dawn court's ranks?
Qiu Xing Ba Shou (Stirred by Autumn) (Stephen, 2015, p. 357/17.30/volume 4)

一臥滄江驚歲晚，幾回青瑣點朝班。〈秋興八首〉(Du Fu, Qiu Zhao-ao, 1978, p. 1491)

“Lying beside Cang river” (wo cang jiang, 臥滄江), “I lie here by the river” (Jiang bian wo, 江邊臥), and “lay sick” (wo ji, 臥疾), “lay down sick” (wo bing, 臥病) or some other sentences from different poems had mentioned about lying at different location. Instead of using “stationary state at somewhere” to express his sojourning, Du Fu used “lying” to tell his situation. Obviously he regarded the body posture of “lay sick” as “New I”. Thus he used “lying” by staying in unfamiliar cities.

As Tuan Yi-fu claimed “the prone position is submissive, signifying the acceptance of our biological condition” (Tuan, 2014, p. 37). Once “lying” is equal to “I” and the world was perceived by the posture of “lying”, which would involve with time (decline) and space (stagnation state). It increased the depression in circulation of illness and frail condition. Du Fu felt it was a waste of time and could not return home because of “stagnation lying”. For instance, “I dine in the wind beneath river willows, I lie in the rain beside the post station building” (feng can jiang liu xia, yu wo yi lou bian, 風餐江柳下，雨臥驛樓邊) from “Zhou Zhong” (舟中, In

My Boat) (441/21.65/volume 5). Du Fu expressed through “stationary state” of “lying” to deepen the insecure feelings of “wander” for a long time. Therefore, the “lying” of Du Fu was showed uncomfortable and helpless accompanying hardship and bedridden journey.

However, Du Fu had been dogged by his serious disease and he was still trying to defeat the feeble condition by his strong will, for example “Yu” (雨, Rain).

Mountain rains do not make mud,
the river clouds thin into fog.
Clear skies have a crane flying halfway up the ridge,
the wind blows wildly trees on level sands.

山雨不作泥，江雲薄為霧。晴飛半嶺鶴，風亂平沙樹。……

With my diabetes I am daily bedridden,
I was lying down so long my shoes got dusty.
Of course I could get a palanquin,
but I can't make out the road that will take me home.

消中日伏枕，臥久塵及屨。豈無平肩輿，莫辨望鄉路。

Weapons spread far and wide, never put down,
vipers look around at one.
Far in the distance the frontier moon wanes,
welling with cares as the years drift past. (Stephen, 2015, p. 163/19.23/volume 5)

兵戈浩未息，蛇虺反相顧。悠悠邊月破，鬱鬱流年度。…… (Du & Qiu, 1978, p. 1671)

Du Fu was seriously ill at the time while he wrote the poems in Da-Li (大歷) the second year (767). For example, he wrote “With my diabetes I am daily bedridden, I was lying down so long my shoes got dusty” (xiao zhong ri fu zhen, wo jiu chen jijiu, 消中日伏枕，臥久塵及屨). The words of “shoes got dusty” showed his physical strength was getting weak and indicated the time slipped fast without doing any meaningful things during the bedridden period.

However, he changed his emotion by the next sentence, “Of course I could get a palanquin, but I can't make out the road that will take me home” (qi wu ping jian yu, mo bian wang xiang lu, 豈無平肩輿，莫辨望鄉路). No matter he had the palanquin or not, going back home is definitely to make it happened. It could see his steadfast mind and consistent will was still shining in his poems. At that time, Du Fu had still dreamed about his ambition when he could be “upright”, even he was dragged back by the illness.

Therefore, Du Fu regarded the posture of “lying” as himself (New I). It conveyed to his own feeble and weak body features and revealed the time slip away helplessly and the encumbrance of himself to the space. Du Fu had lapsed into an idle condition with “lying”. To sum up, the posture of “lying” cannot change the fear of the space, neither did “Ascending”.

Conclusion

Du Fu displayed real self-image in his illness poems, his irreplaceable sick experience and vivid personal image that conformed to the concept of reality, subjectivity and self-expression in the lyric tradition. By bringing in a new point of view in the research, we try to uncover the process of the perceiving of the space by “illness body” and search the true self of Du Fu, which was presented at the beginning of the paper.

Therefore, this paper interpreted the body viewpoint of Du Fu, including "Ascending" and "Lying" which expressed the perception with around the world between each other. Under the perspective of Du Fu's illness poems, the space was perceived by illness body with oppressive feeling. Also, the space image is difficult to get across high mountains or wide rivers at unhealthy condition. From the study, we found that the feeling of fear to space came from the fact that the "past space" was not able to return, and created a sense of wandering in the "present space" that yielded the oppressive feelings.

We attempted to research the posture of "Ascending" and "Lying" of "the illness body" in the further study. If "the illness body" got into the widening and endless view, "Ascending", he still revealed the fear and lonely which is equal to the space. In contrast, "Lying" represented feeble and weak situation, when the illness body is prone, the "lying" expressed the scene of long term lingering and the drifting of self in the strange place. As a result, the "lying" became self-image to the poet and also a metaphor of the condition of wandering away from home.

References

- Anatole, B. (1993). *Intoxicated by my illness and other writings on life and death*. United States: Ballantine Books Press.
- Chen, S. H. (1971.10-1972.4). On Chinese lyricism: Opening address to panel comparative literature, AAS Meeting, 1971. *Tamkang Review*, 2(2)/3(1), 17-24.
- Cheng, Y. Y. (2005). *The poet in text*. Taipei: Mai Tian Publications Pvt. Ltd.
- Cheung, S. H. (1992). *The Chinese lyricism: Reflections and explorations*. Taipei: Da An Publications Pvt. Ltd.
- Du, F., & Qiu, Z. A. (Annotation). (1978). *Annotated poetry of Du Fu* (Du Shi Xiang Zhu, 杜詩詳注). Taipei: Li Ren Book Press.
- Gaston, B., & Gong, J. J. (Trans.). (2005). *The poetic of space*. Taipei: Zhang Lao Shi Wen Hua Press.
- Gong, P. C. (1990). *The horizon of literary criticism*. Taipei: Da An Publications Pvt. Ltd.
- Kao, Y. K. (2004). *A study of Chinese aesthetics and literature*. Taipei: National Taiwan University Press.
- Lee, Y. J. (May 2003). Narratives of medicine and illness. *Chung Wai Literary Quarterly*, 31(12), 49-67.
- Liu, Y. Q., & Yu, J. X. (Annotation). (1993). *A new account of tales of the world*. Taipei: Hua Zheng Book Press.
- Lu, C. H. (1989). *Chinese lyricism and political reality*. Taipei: Da An Publications Pvt. Ltd.
- Stephen, O. (2015). *The poetry of Du Fu*. New York: De Gruyter Press.
- Tsai, Y. C. (1995). *Evocation, compassion, and the fusion of affection and the scenery*. Taipei: Da An Publications Pvt. Ltd.
- Tuan, Y. F. (2014). *Space and place: The perspective of experience*. Minneapolis: The University of Minnesota Press.
- Wuang, S. S. (Annotation). (1986). *Du Yi* (杜臆). Taipei: Taiwan Chung Wa Book Press.
- Yang, L. (Annotation). (1981). *Du Shi Jing Quan* (杜詩鏡詮). Taipei: Li Ren Book Press.