

On the Writing of Natural Imagery in "House by Day, House by Night"

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Abstract. Olga Tokarczuk is a well-known female writer in Poland, whose works often reflect the deep meaning of reality through the description of daily things, and "House by Day, House by Night" is her masterpiece. The imagery in the work involves the grand natural world, from the cosmic celestial bodies to the earthly creatures. By observing celestial bodies, Tokarczuk uses the sun and moon to hint at the change of day and night and the laws of change and immutability in the universe, and uses comets as metaphors for natural and man-made disasters. By focusing on the earth, Tokarczuk uses forests as a sanctuary for natural life, using the dual perspective of the valley to demonstrate the close relationship between nature and people. Through dialogue with living beings, Tokarczuk reflects the laws of nature through the words and deeds of the old woman Marta, and alludes to the national character of Poland through mushroomism.

Keywords: Natural; Imagery; Celestial; Body; Earth; Creatures.

1. Introduction

Olga Tokarczuk (1962-) is known for her wonderfully rich imagination and the construction of fantastical worlds that transcend reality. According to Tokarczuk, "nature is a higher form of nature", of which human beings are an inseparable part".[1]Based on her meticulous observation of the natural world, Tokarczuk uses metaphorical writing, rich and gorgeous writing, and fantastic imagination to construct a unique world that reflects real life and the historical destiny of the nation. Among them, the use of natural imagery is particularly prominent. "The so-called image, that is, the image of the image. Use concrete and vivid images' to express the subjective inner 'meaning'[2]And "the artist's highest goal is to express his perception of the human universe, to discover the most touching tastes, and to construct his imagery world on the basis of existence."[3]On the one hand, Tokarczuk consciously or unconsciously shapes and constructs symbolic imagery in his creation, and on the other hand, at the narrative level, he forms a commitment to the overall beauty of the work and an overall grasp of the psychological structure. This article will focus on specific images of celestial bodies, earth, and creatures in the natural world, and delve into the mental and emotional connotations of Tokarczuk's vast natural world.

2. The Sun and Moon as Symbols of Consciousness and the Comet as a Metaphor for Disaster

In her acceptance speech for the Noordia Prize for Literature, Olga Tokarczuk said, "The landscape around us has life, the sun, the moon and all the celestial bodies have life, and the whole world that can be seen and unseen has life."[4] In the novel there is a chapter called "Ephemeris", which introduces the identifiers of celestial bodies. It can be seen that in the author's eyes, cosmic stars such as the sun and the moon have life like human beings. Celestial bodies are the intuitive embodiment of the laws of the universe, and stars with fixed trajectories, planets that change with stars, and comets with uncertain trajectories constitute a rich and diverse celestial world. The celestial bodies have been given different connotations by Tokarczuk in their own nature: the stellar sun, which emits strong light and has a fixed trajectory, symbolizes the day and the world that develops according to the law, the moon that emits a glimmer of light and orbits the sun symbolizes the world of night and change, and the regular movement of the sun and the moon makes the earth have a change of day and night,



symbolizing the harmony of yin and yang. The random and sudden appearance of a comet symbolizes an impending natural and man-made disaster.

Olga Tokarczuk often borrowed the sun and moon to represent the passage of time, and the name of the novel is not unrelated to the two major stars, the sun and the moon. At the same time, the sun and the moon are given different meanings due to their unique astronomical properties. Due to the eternal rise and setting of stars, the sun symbolizes the immutable laws of the universe in the work. In astrology, the Sun represents masculine energy and is a symbol of self and self-awareness.

Compared with the sun, the moon has the characteristics of "cloudy and sunny", so the "changeable" nature of the moon is given a symbolic meaning by Tokarczuk. The moon has a feminine energy that symbolizes the subconscious. The harmony of yin and yang of the moon and the sun also symbolizes the balance of energy in nature and the unity of individual self-consciousness and subconscious. The sun is a symbol of the eternal laws of nature in the universe. Chapter 111 of the novel states the origin of the universe: "At the beginning of time, the sun, in motion, absorbs light from matter and transmits it to the orbits of the stars, And then pass it into the orbit of the stars... That's where the light comes from." [5]

The sun in the universe is like the knife maker's hymn sings, and it persists in its work for a long time. In the chapter "Aloe Vera", aloe vera cuttings reproduce the image of the sun, the god of plant protection, and quietly worship the sun on the windowsill, indicating that aloe vera as a plant "worships" the laws of nature. It is precisely because it has a centripetal-like core strength, which emits light and heat outward while gathering energy, maintains sufficient and balanced energy, and provides plants with a steady stream of light energy to promote plant growth, that the sun has become the object of "admiration" of aloe vera. The sun shines on the plant day after day, making it thrive. This "reverence" shows that the sun plays a key role in the survival of plants, and reflects the symbolic significance of the sun to the eternal laws of nature.

In the work, the sun also symbolizes the individual and collective self-consciousness, that is, the "self". Sigmund Freud once put forward the theory of "ego, id, superego". The "ego" embodies "human nature" and is the part between the id and the superego. The working principle of the "self" is also known as the "reality principle". [4] In astrology, the symbol of the sun is made up of a circle and a dot in the center of the circle. The circle is often considered to represent spirit and will in astrological symbols (for example, the circle in the middle of the Mercury symbol also means mental energy), and the dots are the focal point of the spirit. It is in this focus that self-consciousness sprouts, gradually diverging into the outer circle. In chapter 70, "Who wrote the biography of the saint and where did he know all this", Tokarczuk writes that the missionary Pas Harris's "I belong to the sun and the moon" written in the manuscript is in fact a proof that Pasharis is searching for the truth of the story of the saint and at the same time searching for himself. In the process of searching for the Legend of the Holy Maiden, Paz Harris's exploration of the self has gradually improved. From the initial confusion about self-identification, to the realization that he should shape himself from scratch when he was with Kateka, Pas Harris is constantly searching for himself. The dream of the "dreamy New Ruda" in chapter 100 is that the sun will never set in the west above it, symbolizing the awakening of the self-will of the inhabitants of New Ruda, and the "sun setting in the west" here actually refers to the fact that the people of New Ruda were persecuted by war.

In Tokarczuk's writing, the moon is a symbol of the constant change of natural things. For example, in chapter 36, "The Hen, the Rooster", the old woman Marta chooses to sit in the dark without lighting the lamp on a bright moonlit night, observing the moon from the kitchen window. According to Marta, the moon was never the same. She thinks that the moon always looks different, like coming out of another place and shining on the spruce canopy in a different way. The location of the moon always changes, so the moon's light on the ground is different from the moon reflected on the ground. In the chapter "Eclipse of the Moon", the moon also means the change of time. When the moon rises above Marta's house again, it means that autumn has arrived. When the clouds dispersed, the moon reappeared and was no longer the moon it had been before, and the moon had formed a semicircular

shadow. The process of the moon from its appearance to the eclipse and then to its disappearance is very short, showing a state of "cloudy and sunny", and such a short process shows the changeable characteristics of the moon.

The moon also symbolizes the "soul" of emotions and the essence of the individual, that is, the "id". Freud's "id" follows the two principles of the instinct of death and the instinct of life, and is closer to the bestiality of human beings. In the novel, the "id" is the most primitive "me" and the natural "me". In astrology, the symbol of the moon is a crescent moon made up of two semicircular arcs. The figure of a semi-circular arc symbolizes the "soul" in astrology. At the same time, the figure of two semi-circular arcs can also be seen as the overlap of two circles, in which the circle representing the individual consciousness obscures the circle representing the subconscious mind representing the essence of the human heart. This is accurately reflected in Chapter 111, "The Salvation Machine"-in the description of "!", the light lives in the souls of animals, and the moon is a transport ship that carries the souls of the dead. In the first half of each year, it collects the souls of the dead, so it gets brighter and brighter until it becomes a full moon; In the second half of the year, the moon delivers the collected souls to the sun, so the new moon becomes an empty ship with unloaded loads. With his encyclopedic narrative power, Tokarczuk traverses the intersection of reality and imagination to present an understanding of life. Through his peculiar imagination, Tokarczuk conveys philosophical reflections on the relationship between "life" and "death", between the surface of the individual and the depths of the soul. In the process of the moon and the sun working together to complete the "work", the moon follows the sun, which is exactly the process by which the "id" will be expressed externally and the "ego" subconscious acts behind it. The "ego" cannot exist apart from the self, just as the sun and the moon are indispensable for coexistence, alternation, and equilibrium.

Another representative of celestial bodies, the comet, consisting of a glowing foggy sphere and a long tail, played an important role in both Chinese and Western civilizations and was often seen as a harbinger of misfortune. Comets are also known as "broom stars" because of their resemblance to brooms. In literature, comets often indicate major events and disasters. It can be seen that ancient people, whether in the East or in the West, have long begun to associate comets with disasters such as wars, plagues, natural disasters, and turmoil. The soothsayer in the novel, the lion, the architect Franz, and the few people who are prophets of "me" are all keenly aware of the impending war after hearing that the comet has been discovered. For this reason, the "comet", as an image that often appears throughout the text, symbolizes natural and man-made disasters.

Comets, as stars in the universe with uncertain trajectories, symbolize unpredictable natural disasters. In the chapter "Fire", "I" saw the pasture above the house on fire-a thin line moving slowly, flickering happily in the sunlight.....Left behind a black patch, leaving behind a cloud shadow that resembled a cloud shadow, but a hundred times darker than a cloud shadow. Combined with the characteristics of the comet, the shimmering thin lines here suggest the comet's light, and the black clouds behind it suggest the comet's tail. In Chapter 88, "Mushrooms," "I" go to pick mushrooms as usual and find a red Cossack mushroom, and the sky above its head resembles a matchbox painted with red phosphorus. "I" thought it might be a warning of a fire that could turn the sky orange-red. That night, I heard a crackling sound in the forest. In conjunction with Chapter 69 above, "Listen," "I" listened at night to the hiss of falling meteors and the howling of comets that congealed human blood. The roar of the comet and the crackling of the forest that I heard at this time were the premonitions of the few people who were the foresight of the comet about the fire that would break out after the comet's arrival. Orange skies, dead forests, and dry streams are also frequently seen in the prophecies of Marta and the soothsayer Lion, and from this connection, these scenes are all caused by fires brought by "comets".

On the other hand, comets are often also metaphors for man-made disasters represented by war. Comets in China and West history have been closely related to human trauma and national wars caused by war.

Chapter 34 of the novel the comet appears for the first time, hanging above the mountain pass, emitting a strange and frozen light. After the comet appears, it also has a huge impact on the individual. Franz, for example, in the small town, has been at peace since he heard on the radio that an astronomer had discovered a new planet. He thought about the planet from morning till night. Tokarczuk hinted at the arrival of war through Franz's question, and the sudden arrival of a comet means that seemingly eternal and immutable laws will be broken, so can the world be as calm as ever? Franz became increasingly anxious about the comet's arrival, and even made a hat made of wood to protect against the star that sent him nightmares. Franz's concern is also a reflection of the enormous impact of the torrent of war on the little people. In the chapter "His Wife, His Children", Franz goes to war, and this war is called upon by a newly discovered planet. In the article "Pipes, Light and Heavy Ding", it was said that "if the country has a comet, there will be bloodshed. "This directly confirms the war connotation of the comet imagery. In the chapter "Ephemeris", after introducing the knowledge of ephemeris, Tokarczuk uses the word "I" to say that "there are no comets in my ephemeris". Historically, Tokarczuk's homeland was also traumatized by the Polish campaign, so the comet here is both a symbol of war and an implicit reflection on Tokarczuk's anti-war thinking.

3. The Forest as the Land of Life and the Valley as the Carrier of Life the Earth is the Cradle of Life

"House by Day, House by Night" talks about the imagery of the earth many times, both in reality and in dreams. Although the image of the valley and the forest belong to the same earth, they have different connotations. The forest is a natural environment in the natural environment, representing the natural and unmodified primitive ecological environment, and symbolizing the "home" of natural creatures such as animals and plants. Unlike forests, valleys, as places where farmers cultivate and grow crops, have more traces of human transformation on the basis of nature, and represent the "home" of human beings. Olga Tokarczuk passes through the forests and valleys of the earth imagery, showing Poland and its perception of natural life.

The image of the "forest" appears in all 33 chapters of the work, and the "orest" in the work is not only seen by Olga Tokarczuk through the forests and valleys of the earth, but also by humans such as village dwellers and border patrolmen, but also by animals and plants such as dogs, horses and mushrooms flowing into the foot of the forest. In the Western literary tradition, the forest often symbolizes home and shelter. As one of the environments in which natural creatures live, forests symbolize the home of natural life. Tokarczuk's forest is a natural whole in the town, a refuge for all natural life, and this is reflected in many places in her work. In the chapter of "Peter Dietre", Peter walks and sees the road stretching first between the wastelands and then into the spruce forest. But the forest soon came to an end, and behind him was the panorama of the mountains that had hitherto been in his mind. The forest here symbolizes the limits of the environment in which the creature lives, and as Dietre continues to walk to the heights, it is already contrary to the common sense of nature, so that, despite his great perseverance to reach the summit, he is completely unable to breathe, and finally the elderly Dietre suffocates to death. Dietel's journey out of the forest and into the mountains symbolizes the doom of life if it is separated from nature. This embodies Olga's idea that "nature is a higher form of 'selft", that is, life cannot exist in its entirety apart from nature. The chapter "The Evolution of the Universe" talks about Chronos as one of the primordial principles of the universe, and that fire, air, and water are the products of Chronos. In the world constructed by Olga, all gods have a basic characteristic -love, but elements such as fire and water, which are supposed to be the products of "love", are often transformed into natural disasters such as fires and torrential rains, causing irreparable disasters to the forest and even evading to confrontation and struggle between species. In Kumelnith Hilaria's vision, "I" half-asleep and half- awake see the day of judgment: the sun shining on the wilderness, the grass burning, the streams rippling, the animals coming to the edge of the forest, the sky becoming unsettled, and the clouds rolling. The burning fire and raging water, which are the original nature of the universe, should exist in a normal way in nature, but they have become the source of natural disasters. As the habitat of animals, the forest is no longer able to shelter

animals at this time, and the edge of the forest symbolizes the collapse and chaos of the natural world, and the animals at the edge of the forest are also a symbol of all races in the face of disaster. When animals go to the edge of the forest, it means that the community of the shared future of the race is on the verge of limits. In the chapter "The Prophet of the Future", the soothsayer "Lion" sees a scene in the future even more than that, like a scar in what was once a stream. When you look closely, the forest exudes an air of dead silence. He had a premonition that the slightest movement would cause the forest to collapse and turn into powder. The drying up of the stream, which symbolizes the water element, signifies the scarcity of water resources at the end of the world. The "covered" forest is only a façade here, a kind of superficial harmony, and only a careful observation will realize that the forest is dead. In short, forests, as one of the habitats of land animals, not only contain the function of water resource storage, but also a key part of regulating the natural cycle. The image of the "forest" often appears in the text as a ruined person, and even appears as a dying image in the judgment day and the end of the world, which is Tokarczuk's concern about the destruction of nature, her perception of a community with a shared future for life, and the call for the protection of nature.

The valley, another representation of the image of the earth, is not only a place for cultivating natural grains, but also a treasure land for providing important crops for mankind. It is precisely because of the decisive significance of the valley to the production and life of human beings that the valley is more closely related to human beings than the forest. The valley is the vehicle for observing the living conditions of the inhabitants of the small town, and it is also the point of view from which the inhabitants of Xinruda observe the world, so the point of view is the indispensable part of the valley as the eye of the earth. The chapter "The Nanny" illustrates "my" perception of the point of view—when the Kamps spouse photographed "me," the only lesson I learned was that the world I saw from different vantage points was a different world. The two perspectives of looking down and looking up play an important role in understanding the meaning of the imagery of the valley. First, one of the perspectives of the valley as the eye of the earth is that it is possible to observe the vast and rich world from a broader perspective. With an outreach eye, the valley can observe every aspect of the town: the turbulence between the hills, the trees embedded in the dirt, and even the water and sap flowing under the bark, the bodies and dreams of the sleeping people. The imagery of the valley in the first chapter of the novel, "Dream", and the last chapter, "Prediction from the Sky", make the imagery and peculiar perspective of the valley in the whole work reasonable. The last chapter is to understand the perspective of the "!" who had a still dream in the first chapter and the reason for observing things.

I "see things from the perspective of things and the reason why I observe things": My husband R has been fond of distinguishing clouds since he was a child, so he bought a tripod to observe. R placed his camera on the east balcony, pointed the camera at the sky, and put it into his computer every day in sequence to try to understand what the sky looked like. And "I", in the first chapter, dreaming of myself fixed high above the valley, pure looking, seeing almost everything. The point of observation of "I" here is actually the point where the lens is placed on R. The valley is often viewed from a bird's-eye perspective, such as in the chapter "Marta, Her Pattern of Death", which depicts a faint white cloud drifting from above the forest to the valley; and the scene of the first encounter between "me" and "so ordinary" mentioned in "Monster", where they stand face to face on the balcony of a house in an empty valley, with the sun behind one and the shadow behind the other. Combined with R's placement of the lens on the east balcony at the end of the text, it can be seen that although Tokarczuk does not specify the specific perspective, the angle of view is actually the point where R's lens is placed, and the image of the valley at this time means a view of the natural environment of the valley. Through the bird's-eye view, the people, objects, and scenery in the valley are more clearly visible, and the destruction and influence of external forces on the valley can also be more clearly displayed. In the chapter of "Listening" it is written that the valley emits a faint phosphorescent light that is cool and slightly grayish, like the light emitted by bare bones and dust decay. At the end of the article, I heard the sound of falling meteors and the "howling of blood-clotting comets", which meant that a natural disaster was coming. Combined with Tokarczuk's repeated references to the words "the end of the world" and "the end of the world" in different chapters, it can be seen that the light "like bare

bones" in the valley is the bones of human beings and many other creatures. Overall, the valley is the home of human beings, and it is possible to calmly and objectively examine the impact of nature on human beings with the eyes of the earth. Secondly, as the eye of the earth, the valley can not only overlook the world from a wide vantage point, but also reflect the feelings of the inhabitants living in the valley about nature through the perspective of individual human beings born in the valley.

Another point of view of the valley imagery is to observe the surrounding nature from the perspective of a small person. The chapter "Franz Frost" tells the story of the gradual evolution of Franz's thinking, from a rational architect with professional architectural knowledge to a suspicious, suspicious and finally mentally confused soldier who died on the battlefield. Initially, Franz was interested in observing nature as a result of his professional research, but since the early thirties, Franz has noticed that nature is beginning to be different, with the grass growing in the valley sharper, the soil gets darker and even redder than ever before. Franz became more and more anxious when he became aware of the subtle changes in natural things.

Through the change of the psychology of the little people in the valley and the change of the valley environment, Olga Tokarczuk subtly reveals the reality that the clouds of war are beginning to cover Europe and that war is coming. The strange thing he saw through the eyes of the earth hinted at the changes that the war had caused to the natural environment, and the little man Franz in the valley wrote about the human feelings about nature in a subtle way.

3. Marta as the embodiment of nature and the mushroom as the apostle of life the celestial bodies and the earth are things that naturally exist in the natural environment, and in the course of the change of history, nature has gradually nurtured and nurtured life, and gradually formed a natural environment in which all things coexist and coexist. The emergence of living beings makes the natural world richer and more spiritual. Thus, in the world constructed by Olga Tokarczuk, a natural humanoid incarnation of Marta, appeared. The author often uses the words and deeds of this old woman to express her open-minded view of life and death, the laws of the natural world, and profound philosophical truths. In addition, the natural world has also given rise to a flourishing body of plants, represented by mushrooms, which appear the most frequently in the works. Mushrooms not only have the ability to "spread life" and "recycle death", but also symbolize the ethnic nature of the Poles. In the world constructed by Tokarczuk, nature is manifested not only through the imagery that exists in objective reality, but also through the embodiment of the human form, Marta. Marta is the only character in the entire book who is with "me" from beginning to end. Marta appears to be an old woman in a wig, but is actually the embodiment of nature. Many of Tokarczuk's allusions to life and death, as well as profound philosophical concepts, are drawn to the image of Marta. In addition, Marta is also a thread that connects the entire story, and even if the chapters are scattered, it is Marta who connects the different stories and reveals the truth of nature.

Marta's esoteric subjective insights inadvertently stimulate the flow of consciousness of the narrator's "I", so that even though she is illiterate and has never gone to school, she is also filled with respect for "I". In fact, Marta's knowledge does not come from the accumulation of teaching and reading at school, but from nature, because she herself is the embodiment of nature's seasonal cycles. It is precisely because Marta, as the embodiment of nature, is related to the natural environment that her physical condition, words, and deeds are related to the situation of the natural environment. Marta is an elderly woman whose fragile bones swell around her joints, and the cold in her body often makes her feel pain, and even in the scorching summer sun, she is still used to wearing a gray sweater with long sleeves that are stretched up. The reason why Tokarczuk portrays the image of an old woman as the embodiment of nature is that women have a sense of intimacy and tolerance of Mother Nature, and her old age and illness symbolize the gradual scarring of the natural world over time. In the chapter "Fire", Agnieszka predicts that the pasture will be on fire after the fire, and Marta extinguishes the fire on the grass by simply patting it gently, just as the fire is a child and just gently hitting his buttocks. Marta treats natural fires like a family and comforts "us" by saying that the ranch burns every few years, so there is no need to feel sorry for it. Marta's indulgence and comfort is as gentle as Nature's motherly attitude towards the mistakes of living beings as children.

Marta's words are often philosophical and reflect the laws of nature in the objective world. In the chapter "Marta Creates the Typology", when "I" and Marta are talking, Marta says that man is like the land where he lives, whether he wants it or not, knows it or not. Marta cites three types of land, with crunchy soil, high sand content, abundant water and rocky soil, as examples, which are the embodiment of the concept of "one side of the water and soil for the other side". Marta's whereabouts are also linked to the change of natural seasons. Marta exists in the summer and disappears in the winter. She would clean the hut in late autumn when "I" left the valley and go into the basement to hibernate. Every spring, Marta wakes up from hibernation and is the first to appear in front of 'me". This is just as in Greek mythology Persephone, the daughter of Demeter, returns from the underworld to the upper realm every spring and enters the underworld in the fall. Whenever Persephone returned to the Upper Realm, the earth would bloom and all things would grow, and once she entered the underworld, the earth would wither and be bleak. "Marta's whereabouts follow the natural seasons, her return to the earth means the continuation of life, and her entry into the ground means the coming of death. The cycle of life and death is the irresistible law of nature, and Marta's whereabouts reflect her inseparable relationship with nature. At the same time, in the novel, she is the only one who can objectively describe the withering of plants and trees on the earth, the life and death of animals, because she is not bound by the standards of time and space, she is a calm observer of the world, the embodiment of law and time.

In addition, Marta has some natural qualities. The first time Marta is mentioned in the novel is in the third chapter, where she is named after her. She is old, thin, and has dry, warm skin, which is related to the current state of natural warming. When talking to me about the symbiotic relationship between words and things, Marta once said something that shocked me: if you find "your place, you will live forever. "This sentence means that all things in the universe have their own tracks, and that man should not deviate from the laws of nature and act arbitrarily, but should conform to nature and perform his own duties in his own position.

Through daily interactions, "I" found that as long as Marta was there, everything was in order. Marta used to keep all her things in order, even though the ones she used were very old. The chapter "Tin Plates" gives a detailed look at Marta's old things. She has many broken things, such as a single teacup, a faded tapestry, and a painted tin plate. Almost everyone wants to have a new East, but Marta loves these broken tableware, because Marta believes that imperfect things are perfect.

Marta is the image of a loving old woman, just as her faded tapestry embroidered in German with the idiom "Happiness is filled with happiness wherever the mother's loving hand is in charge", Marta is the embodiment of nature, despite the destruction and even destruction of time, but still embraces all living beings like a loving mother. In addition, in the process of getting along with Marta, Marta often has a damp smell on her body, which is usually unpleasant to "me", but the smell on Marta's clothes is familiar and intimate. "I" feel familiar because "I" as a human being is also a part of nature. The reason why "I" don't remember the scene that the first-time I was with Marta is, man borns in nature before consciousness and memory.

Mushrooms are the most frequent plant imagery in the work. Erythetica, traveler's mushroom, umbrella mushroom, poisonous fly I "don't remember the first time that different kinds of mushrooms, such as mushrooms, were repeated in more than a dozen chapters. Mushrooms have been given a variety of connotations due to their characteristic "mushroom nature". Mushrooms are the apostles of nature, connecting plants with soil and acting as an "umbilical cord"; While "spreading life", mushrooms also pursue the natural law of "recycling death". In addition to its natural meaning, mushrooms are also a symbol of Polish. Tokarczuk, who was heavily influenced by Jung in her early years studying psychology, saw "mushroom" as the embodiment of the collective Polish unconscious. The fact that mushrooms grow in clusters and connect the mycelium webs underground is a symbol of the solidarity of the Polish people.

First of all, mushrooms are the apostles of nature. If Marta is the embodiment of nature, then mushrooms are the "apostles" who follow the laws of nature and fulfill the responsibility of balancing

the ecology. As fungi, mushrooms instinctively draw nutrients from the earth to replenish new life, while also absorbing surplus nutrients from dead tree trunks and decaying things, maintaining the balance of "life" and "death" between the ecological environment in a small but powerful way like an "umbilical cord".

On the one hand, mushrooms "pass on life". For example, in the chapter "Mushroom Nature", "I" once considered that if I became a mushroom, "I" would be very generous to all insects, dedicating my body to snails and insect larvae, and at the same time the fear of death would disappear. Based on the natural characteristics of mushrooms, mushrooms draw nutrients from the land and provide nutrients to the insects on the land, becoming an intermediary between natural breeders and new life. On the other hand, mushrooms "recycle death". Mushrooms not only dedicate themselves to the growth of other organisms, but also grow gloomy, eerie on fallen trees, silently sucking the remaining sunlight with the tips of their mushroom toes. It is precisely because of the absorption and decomposition of putent things by fungi that the cycle of all things can run. In the chapter "Peter Dietre", Peter always takes a walk through a narrow village to look at the mushrooms at the base of the slender trunks of the trees, and it is the mushrooms that slowly eat the fallen trees.

Tokarczuk writes in detail about the scene where the mushroom eats the tree, and accurately writes about the key role of the mushroom as an apostle of nature.

Secondly, "mushroomness" symbolizes the ethnic nature of Poland. Tokarczuk once said in an interview that mushroom picking is an activity in which all of Poland participates. This is due to the fact that forests cover almost 30 percent of Poland's land area, and the vast majority of them are pine forests, in which mushrooms grow in high grade and abundance. For the Poles, autumn mushroom picking is like a wine festival for the French or a beer festival for the Bavarians.

In addition, mushroom picking has a religious meaning in Poland, where mushrooms are called "Jesus' tears". At the same time, mushroom harvesting has been an important economic activity in Poland for hundreds of years, and it is believed that mushrooms are a gift from nature and should be collected, processed, stored and put to good use. In Poland, every autumn day, people walk into the nearby forest with baskets on their shoulders. All these conditions make mushrooms important in the country of Poland, which is why they are often featured in the book "House by Day, House by Night". At the same time, because of his experience of studying psychology at university, Tokarczuk once acknowledged Jung's influence on him. Mushrooms are an embodiment of the "collective unconscious" of the Poles. Tokarczuk was heavily influenced by Jung, so Jung's theory is also reflected in her work. In Jung's view, the level of the collective unconscious is innate, and has little to do with individual experience and acquired learning. The collective memory of the current society also belongs to the collective subconscious, especially the memory scars left by the psychological trauma of the people.

There are many realistic elements in Olga Tokarczuk's work, and the allusions and reflections on war are the most extensive, and it is precisely because of this that many areas in his works exist in reality. Lower Silisea is the spiritual home of Tokarczuk, and the new Ruda that appears in the work is also a real place, and historical records also prove that Lower Silisea is the original Spanish territory of Poland. However, after the end of World War II, Poland, as the victorious power, should have regained its territory from the defeated Germany, but Poland became the only country among the victorious powers to shrink its territory at the cost of losing its eastern territory. The Poles had to make a major migration in history. The chapter "New Ruda" describes the city with words such as "devastated", which profoundly exposes the fragmentation of the city caused by the war. The whole article is written repeatedly about mushrooms in the valleys and forests of this countryside. This profoundly reveals the present world that have torn the city apart due to the war, and it is the subtle allusion to the historical wars that took place in this town and Tokarczuk's homesickness. In the preface to the work, Yi Liun mentioned that "like a year of flowing water" has changed people and things, including the social system, "what remains unchanged is lingering nostalgia". Homesickness has become an indelible common feeling for Poles and Germans because of the war. Tokarczuk once

said in an interview that mushroom picking is an activity that all Poles participate in in autumn, and with the structural "connection", the mushroom image has become a representative of the Polish nation, and the "mushroom nature" also has the Polish "national character". According to Tokarczuk, the dense and complex mycelium of mushrooms is the conduit that connects Poland's history and future; The mycelial web of mushrooms in the ground is the embodiment of the Polish nation, symbolizing the spirit of the Polish people being heart-to-heart, hand in hand, and unity, which is exactly the attitude of the Polish people towards the tragic historical war. Mushrooms have existed in nature for a long time, and although they are "smaller than trees and shrubs", they are tough and tenacious, symbolizing the strong ethnic memory and national spirit that have been repeatedly destroyed and passed down from generation to generation by the Poles, that is, the "national nature" of Poland.

4. Summary

Epilogue Olga Tokarczuk is in touch with the deepest essence of life through a connection with nature. When receiving the constant messages from nature, Tokarczuk pieced together the natural images that appeared in the different chapters through rich imagination and leaping thinking, and pieced together the seemingly disconnected imagery threads into a whole rich in profound meaning. Tokarczuk threads natural threads and imagery needles through the cloth of reality, revealing the flag that belongs to Poland in her mind. The celestial bodies, the earth, and the creatures in the natural world all have their own unique connotations, and these images reflect Tokarczuk's ecological outlook calling for the protection of nature, his belief in opposing war and calling for peace, and his profound thinking about historical wars. Tokarczuk's use of natural imagery is both a reflection of his inner world and a reflection on the common environment in which human beings live.

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