

The Dusk of The Third Generation Poets' Writing and Singing - Analyzes and Studies the Reverse Writing Phenomenon of "Dusk" and Other Images in Luo Yihe's Poems with The New Critical Theory

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Abstract

The theme of this study is the phenomenon of "reverse writing" of images in modern poetry. This study will select "Big Evening", a long poem excerpted by Chinese poet Luo Yihe, as an analysis sample for a close reading of the text, focusing on the phenomenon of "reverse writing" of "dusk" and other images in poetry, and find that the use of this image will add freshness to literary works. It also shows the poet's originality in breaking away from "image solidification" and dealing with images. This study will increase the academic community's attention to Luo Yihe's poetry and poetics, enrich the academic community's research on this poet's poetry, and provide a new way to use images for poets in the "fourth generation civilization".

Keywords

Luo Yihe, "Big Evening", Inverse image writing.

1. Introduction

From the perspective of "image", this study will choose the excerpt of Luo Yihe's long poem "Big Evening" as the analysis sample, and focus on the "reverse writing" phenomenon of "evening" and other images in poetry. According to the existing studies, the number of studies on Luo Yihe's poems is far less than that of Haizi, a poet of the same period, and most of them only focus on the rough analysis of the image itself and the careful reading of the text and few people summarize the anti-writing techniques and the effects shown. This study will analyze the poetic image through the close reading of the text, summarize the "reverse writing" technique of Luo Yihe's poetic image, and improve people's attention to Luo Yihe's poetry.

2. Literature Review

In the 1980s, Misty poetry was most criticized for its image problem. One of the first to express direct dissatisfaction with the Misty school's imagery was the poet Wang Xiaolong, who said, "Imagery ! It's annoying to see the endless list of 'images' just to confirm a statement or even nonsense." [1] This view was quickly recognized by young poets at that time, and "PASS" ("lose") the Misty poetry school represented by the North Island became a revolution in poetry, "the resolution of lofty and overly poetic language became a legitimate expression of the third generation of poetry, and the third generation of poetry thus stepped on the stage of history" [2].

After meeting Bei Dao in 1984, Luo Yihe wrote in his diary: "Bei Dao's poetry tends more and more to convert plain and moving language into a metaphorical image of flowers and plants, and in repeating and consciously following his own pattern, Bei Dao turns lyricism into a kind of elaborate manufacture." [2]. Luo Yihe believed that the poetry of the North Island had lost its

vitality at this time. In 1987, Luo Yihe and Zhang fu co-wrote the monograph *Mother: An Image Study on New Poems in Recent Years*[3]. In this monograph, the author summarized five kinds of image combination methods. In the book, the author shows that if the development of poetry cannot escape the shackles of the conventional linear evolution of literary history, then the image can only be a legacy of the old poetic tradition, and only shows a rhetorical meaning of beautiful prose.

However, Luo Yihe and Zhang fu did not clearly define the imagism of the Misty School of poetry in traditional Chinese literary theory and the imagism of the British and American school of Imagism, which could easily lead to the confusion of the target of criticism. In traditional Chinese literary theory, "meaning" is the core of expression, which can be described as a result, and "image" is the dependence of expression, which can be described as a process, and its focus is to convey "meaning". In contrast to Pound's Anglo-American imagism, they just advocate "elephant". That is, according to Zhao Yiheng, "the 'image' of the British and American imagists is more suitable and appropriate to translate into the Chinese 'language image'"[2]. Thus, to a considerable extent, what Luo Yihe opposes and criticizes is the imagism of the Chinese New Poetry school, rather than the Imagism of the British and American Imagism.

It can be seen that Luo Yihe has his own unique views on poetic images, which prompts Luo Yihe to make certain innovations on existing images. In his own poems, Luo Yihe often used "the most primitive and simple" images, such as the earth, the sea, the sky, and the plain[4].

The predecessors' classification and interpretation of Luo Yihe's poetic images are worthy of reference, but they have not studied the "effect" of reverse writing. This study will be summarized in order to enrich the study of Luo Yihe's poetry.

3. "This Evening Has Worn My Sadness Into Some Brilliance"

Luo Yihe named this poem "Big Evening" [5], which is one of his few poems directly with "evening" as the subject, and contains the poet's "evening ideal". First of all, dusk is a kind of indescribable nothingness and depression, is so boundless and unpredictable, but a "big" word will be this "unknown" fixed, looking around is the world of dusk seems to be the poet into the heart. In a sense, the title shows the "perspective activity" often found in Luo Yihe's poetry, which looks at every object from the perspective of God. Moreover, the poet Luo Yihe was at the end of the "third generation civilization", and the dusk in the title was also the background set by the poet for "reverse writing". It seems that at that time, the poet had a vague insight into "civilization on the way to decline" and had a sense of mission to revive civilization, which is also one of the value orientations of "reverse writing" at dusk. But to write a song of life with blood, this is Luo Yihe's "evening ideal".

In the first section, the opening line of "walking for a long time" is followed by "the plain is more distant than imagined", which gives people a sense of vastness. "Walk for a long time" uses the verb "walk" to continue the dynamic in the reader's mind, and the expression of "a long time" is both exaggerated and paved the way for a logical self-consistent next sentence, that is, the plain is endless. "Imagine" is a very subtle word, "How far can you imagine?" This makes the reader wonder. These two lines set the reader's imagination about "time". Therefore, here the author intentionally leads the reader's thoughts to the moment of "dusk", which is a kind of "time paving". Then, Luo Yihe's commonly used "archetypal images" appear in the author's description, such as "river" and "wheat field", etc. These images make people feel the "surge of life". The beginning of "river" makes people feel the association, the river is carried by the river rolling east, the flow of the river is like the symbol of blood flow and eternal life, and the image of "horse" also reflects the fight of life. Therefore, the poet intentionally activates the "declining dusk", which is the reverse writing of "small things" and the display of the effect on "big things".

Therefore, the poet resists the dusk through the reverse writing of some images, showing the appearance of the poet "bearing the mission of civilization revival", but he is still searching.

In the second verse, the poet wrote the image of "spring" instead. "Spring" symbolizes beauty and vitality, and here the poet uses "bitter" to define "spring", this contrast is also the embodiment of language tension. Then "fruit forest" was also reversed. "Fruit forest" symbolizes harvest and happiness, how can the sweet fruit be "bitter"? Using anthropomorphism here, it winnows the bitterness of spring, and then concreteness "bitterness", as if the bitterness is countless particles. This section seems to have nothing to do with the title of "Big evening", but it is indispensable, because it reflects the poet's "poetic ideal", so directly ascribing "suffering" to himself, which is one of the cores of the poet's "cultivation far". Moreover, there are textual connections between this section and the context, such as laying the foundation for the next section in terms of environment, so as to avoid "reverse impact" to the reader.

At the beginning of the third verse, the "rime filling the banks of the river" rendered a hazy scene, as if we were struggling at the end of civilization. Then, the poet creatively uses "white" to limit the tree hanging. Why didn't the poet use the word "transparent"? On the one hand, the poet's eyes were covered by fog, and the roots of the tree were transparent, but the poet only felt hazy. On the other hand, it means that the poet is still looking for a way out for the civilization that is going to fail, and that the "way out" should be clear, but the poet is still looking for it without hope. Later, the poet takes the trend to deepen this "confusion", "tree rings" symbolize the "curse of not getting out of the predicament", there is a man farming here, he is ridiculous, because in such a "cycle" work is never seen to end, the land under his feet is a quiet depression, no fat land where there is a rich harvest? Without the cohesion of civilization, how can there be eternal civilization? The poet makes a bold guess, metaphorically, that he is the spring plower who continues to spend his time "tilling the unknown harvest." In this verse, the poet has both a vision and a fear of the "tomorrow of civilization," so if the poet imagines himself as a "savior of civilization," the "unease" here adds to the authenticity of the poem.

In the fourth verse, the poet begins with an exclamation: "Oh, the evening is on my chest/the snow is in the long wind/the light is fading." These three sentences form a strong sense of picture. The word "arrival" shows that the poet is fighting against this "tide of The Times", and he holds the dusk against his chest in the hope that he will use his "small body" to prevent the arrival of "civilization drying up". Here the poet directly expresses the dusk through "confrontation", such a direct description gives people a strong feeling. "Snow in the long wind" symbolizes the poet's helplessness to the current situation of society, the already "dying third generation of civilization" suffered "wind and rain", at this time "my heart is rising heavily in the abyss", the heart that has fallen to the bottom of the "far" choose to struggle again, paradoxically, it is loaded with too many ideals, so that it can not soar. Tossing and turning, the poet finally burst out a cry: "rolling dusk, where are you?" Here again "reverse writing" dusk points to the theme of "eternal and active life".

At the beginning of the fifth verse, the author describes the natural scene as "heavy", and this exaggerated treatment makes the language full of "weight". The author once again places "wind, rain and water pattern" in the broad image of "plain", and the word "full" symbolizes the road of civilization revival "the road is blocked and long". Suddenly, the poet turned the pen peak, and once again "reverse write" dusk, this time the poet described "dusk" with "flat", the reader's vision to the sky between heaven and earth, the dusk on the plain is the reflection of the sky, it "hit your heart", so the "dusk" here has the momentum of "surging forward". The abundant force of Dusk reaches what Luo Yihe calls the "impact limit," and his every step is connected to the soul in pursuit of the eternal cause.

Finally, the poet revealed the joy of the heart: "This evening my sadness, wear some brilliant!" On the one hand, here the poet's reverse writing of the image of "dusk" reaches its peak. With a

pressing spirit to speak out deep in the heart of the "sadness", the poet did not lose because of the dusk, but through the dusk to polish their own inner depression, and finally can be the whole "lonely" evening mood with the heart of the "brilliant" contrast, which is a kind of admirable optimism. Then the poet will "dusk" for "class feeding" treatment, then "dusk" is an elder, it for the children to create a "green stone paved river", "green stone" and "river" are the continuous flow of life, "dusk" children will follow this "river of truth" continue to "the third generation of civilization" to find a way out. Then the author ends this section by a simple contradiction: "The red moon, with the blood of the sun, the red moon lifts the top of the mountain", the moon and the sun itself have a "contradictory meaning", generally we think that the moon symbolizes the "moon God", is a symbol of motherhood, and the mother can lift the heavy mountain high. Here the poet intended to write "the top of the mountain" rather than "the whole mountain", perhaps related to the poet's "demanding" of the essence of civilization. This section is the climax, one is the "anti-writing" to the evening reached the peak, the second is to reach the peak of the poetic potential, reflecting the poet's "optimistic feelings".

The last section describes the environment, where the river becomes "hard" and can be seen as the new civilization becomes solid. Finally, "the green May is floating on the river," and the continuation of civilization finds the answer at this time. The poet does not excite emotions to the extreme, but looks forward to civilization in simple language, "big evening" should not be the end, but should be the starting point of a new civilization. The poet will continue to "carry a heavy mission" to walk and sing on the shaky earth.

From a holistic perspective, the imagery in this poem is logical. At first, "plain, river, green wheat field, red horse, dew", these are "the Urelement of life". Then, the image of "fruit forest" is endowed with maternal characteristics, breeding life, and pointing to maternal culture. The natural imagery appearing in the third, fourth, and fifth sections represents the life experience of "birth, aging, illness, and death". The poet continues with "this life", with "the river of green stones, the red moon, dusk, the blood of the sun, and the mountaintop" in the sixth section and "the river" in the seventh section, all of which pave a "path of rebirth" for "this life". Life will experience ups and downs but will not come to an end.

4. Conclusion

The use of images in this poem is original. On the one hand, its list of images is logical; on the other hand, this poem uses the "reverse writing" of images, which is a brand new concept of images. It can be seen that Luo Yihe, as a pioneer in the third generation of poets, is practicing and insisting on the continuation and innovation of poetic civilization. This is directly related to its grand poetic ideal.

References

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