

Practice in Space Poetics of “Home Consciousness” and “Urban Writing”——A Study on the Text Interpretation and Creation Techniques of Poems

Jianjun Kang^{1 2 a} and Li Hou^{2 b *}

¹Institute of Literature of Jiangxi Academy of Social Sciences, NanChang, Jiangxi, China, 330077

²"Belt and Road" Region Non-common Languages Studies Centre Of Liaocheng University, LiaoCheng, ShanDong, China, 252059

^aakanghao@vip.163.com, ^bhouli@lcu.edu.cn,

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Abstract: As the motif of literary creation, “home consciousness” and “urban writing” permeate the whole process of writing. In this paper, *Gu Cheng*, *Ouyang Jianghe* and other poets’ collection of poems are chosen for case study, making a concrete analysis of the role of poetic space construction in poetry text and the writing skills of spatial poetics in creative writing. This paper focuses on four issues: 1. The duality of urban and rural areas for the feelings of spiritual home in literary creation; 2. The author’s psychological origin determined by benchmarking geographical coordinates; 3. Return to the dialectic of writing common sense and creative writing; 4. The renewal of creative writing in thinking in the post industrial era. It also studies the causes of the above problems and the possible literary influence. It is expected to play a reference role in the writing of other poems.

Introduction

Generally speaking, home consciousness is a psychological product of geographical space migration. Hometown and foreign land are the products of distance and space differences. Going from a familiar place to another foreign country or place with scenery, will greatly stimulate the great difference in the sense of space. Expressing the difference appropriately is the motive force of literary creation.

But just like a fortress besieged, people in the countryside are eager to go to the big cities, while people living in the big cities are looking forward to the tranquility of village life. So in many writers’ works, home consciousness and urban writing are often two opposite things. Through the analysis of two completely different spaces, the countryside and the city, together with the study on space practice of the poems, this paper aims to discuss such contradictions and differences embodied in poetic expression. While studying these differences, we can find that in the process of poetry writing, the country and the city are topics that poets tend to write about.

This paper takes the poets’ specific text as an example, specifically analyzes the poet’s personal pain of experiencing the urban-rural disconnection, and ponders the questioning of poetry creation, and interprets how their poems portray real urban fast-paced life and non-fiction rural life.

I. The Transformation from the Countryside to the City Will Weaken or Even Destroy the Spiritual Home of the Poet

Cultural geographers generally believe that home is a very important geographic and literary unit. Home can be realistic or descriptive in description techniques, and it can be expanded or reduced in spatial expression. It is necessary to further emphasize and express the importance of this spatial structure model in writing, that is, in the process of creating “home”.

The description of kite in *Ouyang Jianghe’s The Burning Kite* is a nostalgic person thinking in the city. The image of a kite is that no matter how high you fly or how far you fly, there is a line of

emotional sustainment that involves you and lets you know that hometown is the eternal spiritual home. His poem reads: "It's true; a free life is made of words. / You can crumple it, toss it in the trash, / or fold it between the bodies of angels, attaining / a permanent address in the sky."^[1]

Dreaming of the rich life in city while being in the countryside, and starting to miss the carefree country life while having lived in a complicated city for a long time, poets will feel like a kite, taking off and looking at the world high, which will be very beautiful. At the same time, the kite's body is made of paper and bamboo, and can be folded into each other. It may even be thrown into the trash and thrown away, as if it is an unavoidable fate. Obtaining eternal peace in heaven, of course, will also obtain a permanent address; perhaps in the minds of the world, there is such a paradise. Whether they're winging toward the scissors' V / or printed and plastered on every wall/or bound and trussed, bamboo frames wound with/or sentenced to death by fire/you are, first/and always,ash." This poem describes the nirvana of kites in the process of making and flying and the final burning. It's a kind of destiny and it's also the lead that a kite can't break away from, a fate and life that one can't escape. Therefore, in the writing of *Ouyang Jianghe's "The Burning Kite"*, he repeatedly wrote about the whole life of the kite and the thoughts he wanted to express in his life. But this blaze is a thing of the air./Raise your glass higher, toss it up and away." ^[2]Perhaps at the end of life, when the kite dream came true, just like a person's life value has been realized. Flying high is a gesture and also a dream. At that time, people will feel addicted and satisfied. Homesickness is a kind of unspeakable pain. On the modern highway, the countryside is in crisis and the earth is sinking. Homesickness pervades between urban and rural areas. The hometown described by the poet is undoubtedly a beautiful peach garden with the shadow of the best hometown in childhood.^[9]

As far as the poetic space created by specific poetry texts is concerned, spatial poetics is a combination of geographical space and literature. Geographical space is undoubtedly the real geographical environment, and literary space is undoubtedly the geographical environment described by the writer. At the same time, geographic poetics is a horizontal axis of poetic theory about space (not time). As *Michelle Collot* puts it, "The terminology of geographic poetry seems to be used on the one hand to refer to a poetics—a study of literary forms, to create an image of a place; on the other hand, it can also be used to refer to a poetic theory(poietique)—thinking about the relationship between literary creation and space."^[3]

As long as you recognize this literary location, the story of whole China, the whole world and the whole universe can take place in the village of *Donghe Xiyang*. Those who can't find or return to their hometown can also regard the alien village as their own village, till it becomes the spiritual home for the soul.

At the beginning of many Western stories, it is always written about leaving the country. Therefore, returning home and returning is more about writing the story around the points of emotional sustenance and totem worship. At the end of the modern story, even if you find your home, it will be more unfamiliar, because people are always abandoned by their homes and everything now cannot go back to the past. Therefore, through this writing structure, the writers created the concept of "home" in their minds. This newly created home is actually just full of memories and recollections of the past, which cannot be the real home, less than the original real taste. But anyway, this "sense of home" writing motive force has been closely followed by writers in different countries and times, thus becoming a "prototype space" writing mode.

Wang Erdong's "Sorrowful Horses" is a very unique poem. Through the sadness of the horses, it shows whether the world is worthy or not. The horse in space is transferred from space (forest, riverside) to time (dusk). The psychological background of this poetic creation is nothing more than the thought of making the hometown in another country and the thought of that the place of peace is the hometown.

"*The sad horses* of June, from the forest/riverside, at dusk, from the sky rolling with spring thunder/came to Bashang grassland, we're separated by the fence//across the snowy bones, through the god's will/elude repeatedly, again and again to recognize each other".

The isolation of time has the coldness of bones, and there are many life experiences in poetry, which can be replaced by the inversion of time and space. This poem already has the texture of bronze when writing space and time. Yeah, what else can we say about life, the occasional anger has broken the peace of life like a mirror.

II. Seeking the Poet's Psychological Origin and the Origin of Creation from Urban Writing

There is no scenery in familiar places, and every place has its own limitations. The insensitivity to the things around them will lead to the exhaustion of the author's creative source. There is no doubt that any work will be limited in one way or another, that is, the lack of creativity in space and time, and the conflict of choice between hometown and foreign land will weaken the literariness of the work to some extent.

Gu Cheng, who grew up in the city, wrote a poem, "*Sense*", about his impression of a crowded, industrially developed, polluted city: "The sky is gray /The roads are gray /The buildings are gray/ The rain is gray///Through such ashy gray/ Walk past two children/ One ponceau/ One viridescent". There is no hope or future in this silent, lifeless urban writing. However, if only written in this way, a good work cannot be accomplished. Therefore, *Gu Cheng* uses two bright colors to form a sharp contrast at the end, which is amazing and forms an overall cognition of the city. In other words, in this city where human beings live, there are some unsatisfactory places, but if you have eyes good at discovering beauty, you can still accept the diversity of life. After all, life still has such colors. Some readers, when reading, think that the most shocking place is in the first paragraph. In the poet's work, they feel that the entire world is gray: the sky is not blue and the road is not golden. Some readers interpret this poem as a complaint against the world and the city. However, in the second paragraph, he writes in different fresh colors to recall the happy mood of his childhood, thus forming a good contrast.^[4]

With the rapid development of social science and technology and transportation, the "home" of modern people is increasingly lost, and the sense of stability, certainty and warmth brought by "home" are fading away. Therefore, the psychology of modern people has the desire to return to their homes. Home is not only a physical home, but also a sense of cultural belonging, which can be provided by regional culture. Regional culture has become a powerful weapon to resist the threat of modernization to individuals. Regional modernism can only be based on the synchrony of regional literature and modernism in time and diachrony in space. Nostalgia in regional literature is not a tendency in the sense of time, but a nostalgia in the sense of space. Its object is often the quiet, stable and plain rural world, which forms a sharp contrast with the restless, changing and noisy modern world. Like another generation, this is its diachronicity in space.^[2]

On September 3, 1993, *Gu Cheng* wrote "*Going Home*" on the plane. This is his last poem. It was written to his only son, Samuel Muer. Gu. Some people call this poem the last words because there are too many changes and sadness in life, and there are many unbearable weights in life, which makes the poet miss his dream home. So the poet emphasized that he must go home and return to the spiritual home where the broken heart can be healed.

We are separated by the sea/The water embraces your islet/Where there is grandma-tree/And your toys/How I long to hug you/When night encloses/I Love you, Sam I want to go home /You take me home/That I will hold you up little by little /Sam, you are in the sun And I am too in the sun". The place where the sea, the island and the coconut trees are located is *Gu Cheng's* hometown, which is also his home. As a "fairy tale poet", at the last moment of his life, *Gu Cheng* left his son with a poem about going home. There is a kind of fatherly love, a simple and pure fatherly love, a kind of fatherly love that is expressed but will never have a chance to get a response and resonance. At home, even "separated by the sea", *Gu Cheng's* paternal love would spread like sea water .. He also wanted to go home, return to the secular home, return to the happy home, but the way home has long disappeared. This complex feeling for home often becomes the entrance to poetry writing and emotional pouring.^[4]

Willa Cather's *Professor's House*, published in 1925, shows the perfect integration of regionalism and modernism literature elements with practical creation skills, modernism creation themes in terms

of Indian culture, and nostalgia for "old houses", transcends the "dual opposition" between traditional regional literature and modern literature. At the same time, Cather deconstructs the utopia isolated from the modernization process and imagines and constructs the "mixed" flowing third space through the continuous transformation between the ancient plateau and the modern campus, the countryside and the city. He also explores the third space of cultural exchange and cultural interaction through the European and American hybrid identity of Professor St. Peter.^[2]

As for the extension of urban space, Bachelard asked a question and answered it himself: "in what way can we give the sense of cosmic infinity of outer space to this urban space?"

The infinite extension of outer space and the increasingly narrow urban space are in sharp contrast. Bachelard regards the big city as a sea of noise. If the busy city becomes a kind of noise, "I'll try to hear the thunder in it."^[6] Let the mind return to nature as the young poet Yvonne Kau described the city in his poem. He compares the sound of the city to the murmur of a hollow shell.

III. Are there Any Skills in Creative Writing or Poetry?

There is a fluid relationship between people and space, and this fluidity has also caused the germination of literary creation. The difference between the landscape here and elsewhere and the external differences of the crowd have created an outlet for literary creation. Therefore, different literary works all give different meanings to spatial relations. For example, the interpretation of "Country Landscape" in Hardy's *Tess of the D'Urbervilles*, Homer's *Odyssey*, Sophocles *Oedipus*, etc., will find the original mentality among them - "Home consciousness". This sense of homeland is a complex sentiment between fleeing and looking back, abandoning and thinking about.

Therefore, the feeling of space in literary creation is related to the process of people's understanding of space. According to people's habit of appreciating and experiencing space, since "space often acts on people's vision and perception in a definite form first, the perception of space form is the first step to understand space. Getting to know and understanding the meaning of space relies on human cognition. In this way, on the basis of the perception of spatial form, through the cognition of spatial meaning, the overall feeling of space can be formed"^[7]. The interpretation of space is a very important ability in the process of creative writing, a channel of phenomenon and logic, and a bridge between the author and the reader.

In the poem "*Little Spring Song*", written in 1982, *Gu Cheng* mainly conceived a kingdom, the kingdom of the soul, and wrote about his vision of the future, as well as a dream kingdom that can keep him from storm: "Hey kingdom! My kingdom!/I want to be up on the battlements /Rotating a steel cannon /I want to tell that little witch /You won't be able to walk out of this land /Ah my territory! This land!/In the early morning across the road /I'll throw bristly bushes in your way". This poem is another innovation and creation of the author's image of home. He skillfully integrates the virtual kingdom with the real home. Even in order to block the beloved little witch, the path of the poet's kingdom was covered with fierce bushes, which showed that this kingdom was really the spiritual home that the poet could control and everything could be done as he wished. This kind of extended writing for home and hometown is full of creative surprises, which is also where the creativity and vitality of poetic texts lie.^[4]

The greatest significance of the existence of poetry is that it builds a spiritual land and a spiritual home that can be inhabited. This has the same meaning as the Gaomi Northeast Township described by Mr. Mo Yan. Another example is Hugo's *Tragic World*, which contrasts the narrow streets of the poor in Paris with the urban thoroughfare. The "flaneur" image in Baudelaire and Flaubert's works is incompatible with the modern urban landscape, but it really exists. The grasp and reconstruction of the sense of homeland such as this has made the literary works' second interpretation of life appear to be wonderful and innovative, thus forming a unique series of literary works for the sense of homeland.

Sofia Zaichenko argues that *Ouyang Jianghe's* poetry is unquestionably anti-traditional. His language experiment in the process of poetry creation also has far exceeded the limits of traditional words. Zaichenko used "reloading pistols" or "split-up" to describe *Ouyang Jianghe's* poetry writing

and poetry innovation. In the creation of various symbolism, imagism and obscure Chinese poetry, many poets have shifted the focus of their writing to characters and words. Poets endowed the characters and words with more meaning and vitality. It may even be said that words are "no longer the servants of the poet's obscure thoughts"^[5]. In *Ouyang Jianghe's* works, poetry can breathe and poetry can laugh and curse, so the "living poetry" under this creative writing becomes more meaningful. Every object can be disassembled and reassembled, and the same is true of the words in poetry. Just as words are broken, rearranged, and broken into lines, and then new poetry comes into being. This process of creation is the process of writing poetry. Zaichenko makes an interesting comparison between the disassembly process of the gun and the process of Chinese characters dismantling and poetry writing, so he believes that *Ouyang Jianghe's* poetry creation reflects modern aesthetic principles and creative thinking.^[5] *Ouyang Jianghe* once said that we (poets) are a group of dead spirits created by words, and it is poets' mission to regenerate their works through literary creation.

"Autumn" is one of *Ouyang Jianghe's* series of poems *The Last Illusion* which clearly shows the poet's experimental writing attempts. "Let me fall into the arms of those who have left me! Let me forget my first love and cry in the face of the world. / Oh autumn, don't be so confused! /

Don't let some things fall like snow, / let other things tremble like a shoulder with delayed development / in the dwindling sunlight. / I worry that I will miss my way home from the fork in the path." When writing about leaving the hometown and leaving the arms of loved ones, the author likens his internal pain to the pain of forgetting his first love. The forgotten past is likened to the heavy snow falling from the sky, and likened to the shoulders trembling in the autumn, thus completing the emotional foundation. This loss and confusion has left the poet's psychological foothold on the stray path of his hometown, and made readers worried that he would miss the way home from the forked path.

In poetry, the condensation and compression of time and space reflect the poet's skillful use of poetic techniques. And the experience of life is a summary and anatomy of the life dilemma of the village returnees. The sharp blade of the sun, of course, will cut everyone; in poetry, there is no lack of ups and downs of life.

Professor Mei Xinlin has studied the contradiction between "reduction" and "construction" in literature research for a long time. He raised his own question: Can history be, or could it be "restored"? Should the study of the history and phenomenon of "literature" start with "reduction" or focus on it? Furthermore, he established his own new literary geography theory logic——starting from the "reduction" of its history" and moving towards the "reconstruction" of the literary scene. As Alfred Hettner of Germany puts it in *Geography—Its History, Nature, and Method*, only by fully understanding the present can we proceed from history.

IV. In Post-Industrial Urban Writing, Poetry Needs More Images to Support and Expand

From poverty to prosperity, from innocence to sophistication, this is the commonality of many people because of changes in living space and working environment. To strengthen the experience of space in the context of globalization, we must not only learn about the external space of the human production and material characteristics reflected by physical space, but also pay attention to the psychological experience and historical imagination born from this space. The feedback of these psychological activities on the architectural experience is very direct. On the basis of his critical research on urban space, Harvey reveals that in the era of globalization and post-industrialization, the artistic expression of architectural space by urban writing often becomes the most direct intermediary between social and historical conditions and spatial experience, and the artistic expression of architectural space easily becomes the most easily perceived spatial effect. *De Certeau*, on the other hand, had the same or different psychological Spaces when he analyzed the skyscrapers in Manhattan. For example, when overlooking everything from skyscrapers, there will be the pleasure of physically escaping from the control of the city. And the writer, like god, reads the city from the sidelines.^[8]

Let's take *Wang Erdong* for example. He won the first prize in the national poetry competition. His award-winning work is "*Express China*", which has been selected into a variety of poetry anthologies and middle school Chinese textbooks. His works are concerned with the current situation of China's new urban professionals (express delivery practitioners, migrant workers), rural conditions (left-behind elderly people, rural medical treatment, farmland destruction) and other practical problems. After he came to work in Beijing, the cultural symbols and cultural meanings of Beijing appeared in the poet's works as a new geographical and emotional space. "Mother, it's snowing in Beijing. / The city rolled together like paper, / the old streets are long pieces of chalk. I wrote a reply to the greeting of the sky, only to hear the clash of bones and bricks. / Do you know, mother, the snow in Beijing is different from the snow in *Donghe Xiying*. It falls to the ground and is swallowed up by the city."

Everyone has his own spiritual kingdom and inner totem. In the poet's artistic creativity and writing practice, the transition of time and space, like the drift of snow, is elusive but empathetic. The line of poetry is full of struggle and unwillingness of life, and at the same time full of life's compromise and struggle. In the heavy snow in Beijing, the mountains and rivers were all white. The frost and coldness forming a flower shape in the heart, this kind of lightness, also makes people see the poems of hope in winter. In the poet's gibberish, people who are as small as paper waste are everywhere. But unlike the poets and intellectuals' being kneaded and even trampled in historical times, personal ideals are at a loss in the grand historical space. This sense of abandonment and neglect makes the poet's cultural pursuit impossible. Of course, these are also the fetters of the seven things of daily necessities, making poetic painting as the flower in mirror, which is beyond reach. In life, there are too many dreams to be realized, but there is no time to reflect each ambition of boyhood. There is of course the duality of confrontation, and eventual dialogue, reconciliation, and compromise between urban and rural areas: "This is not my Beijing. Only the old tree-lined road in the village is my Chang'an Street."

In the poet's various combinations of time and space, time is a container, space is a container, poetry is a container, sadness is a container, and everything in the world is a container. And man is also a vessel for holding sorrow. "Those containers that can hold sadness and restlessness can certainly hold time." Lies, passions, and forgetting are all records of life and even lives. Only when the real life is broken can different tears come out. In the process of amending different values, forgetting is another way and existence of memory. There are many paradoxes of life, and in most time "it doesn't matter whether it is right or wrong". Just to distinguish between good and bad may have exhausted many people's lives. The poet, like a daydreamer, writes in a dreamy voice and hears the dislocation of joints, which is also a manifestation of the collapse of his inner value.

Only by keep going, will they feel the value of existence and increase the added value in space.

Architectural space can be regarded as the form of immobilization and materialization of spatial experience. Similarly, how to deal with and express the key space in literary and artistic creation is to express the inner experience of urbanization and industrialization. Geographical environment will affect creators' perception of space, life experience and understanding of space value, as well as different expression methods, value judgment and creative skills. The emotional experience of architectural space is influenced by different disciplines and professional backgrounds, as well as different historical traditions, social contexts, values and other spatial feelings.

In the context of the great development of industrialization, all parts of the world have lost a quiet corner. Incompatible with the booming, seemingly prosperous capital and social development, the industrialization process has squeezed those with lower labor capacity, shrunk landless farmers and villages. The economy and living environment of the countryside are further deteriorated, so many contemporary people cannot find their hometown.

It is still hometown that appears most frequently in the works of many writers. This also shows that the home complex is deeply ingrained. For example, in Hardy's many novels, he meticulously carried out literary transformation of his hometown environment. The landscapes and pleasant pastoral paintings inscribed in the text are vividly presented in front of the readers, making it impossible not to be immersed. In his works, he showed the idyllic scenery: the farmers doing farm work slowly in the

small rural areas in the wheat fields, the howls of sheep, the wind of the woodland, and the sound of the streams all constituted a very harmonious environment. In this heaven, various natural and environmental sounds are integrated into the rural impression and the hometown landscape. Only in such a harmonious geographical space can people living here treat each other sincerely, and writers and readers can achieve a soul match.

Summary

It should be noted that the consciousness of home and urban writing are two themes that appear frequently in literary works. Whether it is the countryside or the city, it is a space that can convey emotion. As a kind of artificial space constructed by power, space is a way for the authority to control ordinary people. This also points out that space does not only have purely physical and material attributes, but also has humanistic and social attributes, and the latter may have more influence on humanistic space. This kind of influence is manifested in literary creation, which is the creation practice of the sense of space in literary works.

We have been on our way home for the rest of our lives. Nostalgia is an indispensable temperament for a poet. In this world, the most valuable things are the pleasure of interpersonal communication and material prosperity.. These two are the ultimate goal of social progress, and also a reasonable goal. Between the lines, the poet makes many attempts to write about the sense of home and the city. In the line, the reader and the writer, trapped in the long journey of each other's life, hard to escape and hard to get away from.

This is the spell of home. This indestructible and indivisible space is not only the matrix of many excellent literary works, but also the spatial construction on which the return of literature inevitably depends. As for the writing of space in literary works, it is also accompanied by a number of social relations and rule systems, which makes it possible for readers to conduct secondary interpretation, secondary fermentation and secondary construction of literary space when reading literary works.

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