

The Intertwined Duality of Poet and Beast

--Giovanni Battista Vico's "Poetic Wisdom" as a Peek into the Creative Face of Modern Poetry

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Abstract

The creation of modern poetry has a unique poetic technique, which is somehow interconnected with Vico's "poetic wisdom". By virtue of the almost primitive creative techniques, such as figurative presentation, the use of sensual intuition, and the use of imagination to communicate with heterogeneous factors, the poets not only manifest the modern human mind when expanding the poetic space, but also inherited the primitive aesthetic thinking of the barbarians. Modern poems have both the creation of modern poetics and the echo of primitive human thinking mode; with the beastly affinity and exuberant vitality of communicating with nature, the poets have written high-quality works with very modern poetic effects.

Keywords

Poetic intelligence; modern poetry; figurative; sensuality; imagination.

1. Preface

Poetry, as a genre of literary creation, is often criticized because its short and concise length to burst out enough to compete with other genres of literary energy, inevitably requires a strong ability to distort and compress, in order to complete a larger volume of information conveyance. Naturally, there is no absence of jumping (such as the use of large montage transitions, high-density metaphorical projections, the dispersion of blanks and delays, etc., in order to accommodate a larger volume of information quality, resulting in a more abundant sense of continuity and the space for reminiscence), strangeness (such as the use of fresh and peculiar language, some kind of idiosyncratic thinking articulation, etc., in order to cause the reader's reading of the temporary frustration to improve the effectiveness of reading and the effect of savoring), and strangeness (such as the use of fresh and peculiar language, some kind of special thinking articulation, etc.). (such as the use of fresh and strange language, some kind of idiosyncratic thought articulation, etc., in order to cause the reader to temporarily frustrate reading, so as to enhance the effectiveness of the psalm's study and the effect of the body's flavor) and other effects are involved. However, these poetic designs are often regarded as "blindfolds to make others aware", but when we take Vico's "poetic wisdom" as a starting point to think deeply about the mechanism of generating poetry, we may find that this kind of "poetic trick" can be used as an excuse to make the reader feel the effect of the poem, which is to make the reader's reading more effective. But when we think deeply about the mechanism of generating poetry with Vico's "poetic wisdom", we may find that this kind of "poetic trick" seems to imply the signs of primitive thinking, echoing many important ways of human aesthetic thinking.

2. Figurative magic.

"Nor had the human mind at that time developed the capacity to use so many of the abstract words in recent languages to make abstractions," and "their minds were confined to individual concrete things." And details are precisely the most important part of the presentation of literature, to see the big from the small, to use local reflections to refract the truth of society and the reality of life, to express a certain side of the world by capturing a moment of divine thought, "the sound and a paper clip / to my ears" (Yu Nu, "Friends"), the paper clip jingles and bends, with a clear and palpable image of the real. The clinking and bending of the paper clip is a clear and tangible image, and there is no abstraction into the adjective "winding" to obscure the appearance of the imagery itself, but only a kind of documentary poetic process of how the paper clip enters the ear, which is truly evocative in the poem.

"What divorced the mind from the senses were the abstract ideas corresponding to those abstract words which are so abundant in our modern language. These abstract words have also been refined from the art of writing, and the use of numbers has seemed to spiritualize the abstract words, so that even mortals know how to keep count and to calculate, to the extent that the modern man can no longer conceive of an unreal image as immense as that of 'sympathetic nature'. image."¹ Changes in the structure of the modern human mind have led to a tendency to symbolize human language, and people seek to be as precise as possible in communication and work, and also need to use a large number of concentrated and informative abstract vocabulary to convey certain information, and this kind of "overloaded" information will cause people to be far away from the original ecological, skin-to-skin sense of real life and create certain seemingly irreparable problems. Poetry, on the other hand, has the function of awakening and illuminating the original intuition, and Hai Zi's poetry, by virtue of his affinity and interpenetration with the earth and all things in the universe, has the primitive ability to revert to the original nature in communion with it, "What the happy lightning told me / I will tell everyone / / to give a warm name to every river and every mountain" (The Lightning of Happiness). I will tell everyone//to give every river and every mountain a warm name" (Hai Zi, "Facing the Sea, Blooming Flowers in Spring"). Rivers and mountains are no longer "co-nominated" with an abstract or "nameless" dictionary vocabulary, nor are they named according to the accumulated vocabulary of human history. Rather, they are awakened to each other by the poet's keen perception and harmonious communication with all things, and the lightning carries a spark of happiness.

Primitive man had a unique way of perceiving and expressing himself, "It took mankind more than a thousand years before the peoples began to use the astrological term 'year' or 'years'; and even to this day the Florentine farmer says 'We have reaped a number of harvests' to mean 'after a number of years'." ²And again, "They all expressed themselves by means of postures or concrete things naturally connected with these images or ideas, such as three ears of wheat or three swings of the scythe to signify three years."³ In Hai Zi's poetry, this primitive phenomenon seems to return, "Human beings are as happy as plants / Love is as happy as rain" (Hai Zi, "Living on the Precious Earth"), and this authentic connection with natural phenomena is strikingly new, "human beings" and "love" are no longer the same as "human beings" and "love". Humanity" and "love" are no longer "big abstract words" in modern Chinese, but rather, through some kind of marvelous connection with the vibrant phenomena of nature, they produce a refreshing sense of image and poetic atmosphere, with human beings transformed into happy and leisurely growing plants, and love as a continuous bubbling water. Human beings are transformed into happy and leisurely growing plants, and love is as lubricious and

¹Giovanni Battista Vico, 《The New Science》, Beijing: People's Literature Publishing House, 1997 p. 164.

²Giovanni Battista Vico, 《The New Science》, Beijing: People's Literature Publishing House, 1997 p.182.

³Giovanni Battista Vico, 《The New Science》, Beijing: People's Literature Publishing House, 1997 p. 194.

abundant as the continuous and bubbling rain. This primitive symbolic power makes the poem not fall into the trap of modern idiomatic discourse and produce trivial metaphors, but transforms into a new and fresh poem that possesses the intimacy and fullness of sensibility that is close to nature.

And poetry, as a refined and short genre, is also good at cutting into the concrete and subtle things, cutting down a piece of dissection of the fine details of life, "The more the philosophical statement rises to the common phase, the closer it comes to the truth; while the more the poetic statement grasps the particular phase (the individual concrete things), the more conclusive it becomes." ⁴In the same vein, the poem presents the true nature of life through the unique mechanism of imagery to present the poetic sensation of the world's wonders, "The platform began to drift / like a piano / - light and darkness alternately threw itself at it - and drifted away in time with the music. / In a flash the train pulls out of the station / like a fish from the city's net." (Xiao Kaiyu, "National Day"). Poetry is not a direct narrative of life philosophy or chicken soup, but rather a deformation and transformation of individual images to express unique and "solidly verifiable" poetic feelings and meanings. In Xiao Kaiyu's poetic text, the train can instantly escape from the city space barrier, the platform can also have the rhythmic beauty of piano music with the interplay of light and darkness, and the whole process of the train's traveling is no longer the generalized scientific truths and physical mechanisms, nor the philosophical maxims of "the dead are as good as the living," but the concrete and palpable "concrete" atmosphere attached to poetic realities--the atmosphere of "concrete" and the atmosphere of "concrete". It is the concrete and palpable "concrete" atmosphere attached to the poetic image - the poetic environment of "this one".

3. Perceptual reality

Sensually inspired creativity and the poetic talents of genius are often easy to disparage as intuitionistic and mystical, but poetic language may not have the same resounding logical fluency as a declaration of truth, "Poetic utterances are caused by virtue of erotic and beneficent sensations, unlike philosophical utterances, which are caused by contemplation and reasoning." ⁵Poetry, it seems, must imply a certain intimacy with man's own sensual state; it should have a basic sensibility, it can be "segregated" (Wang Guowei's phrase) but it must not be segregated, "It hangs in the air, provides the necessary symmetry, / and serves the wonders of gravity, / and even of the human body, but it does not threaten ; / though it may be the heaviest of scales." (Zang, "The Moon"), the moon, as an image written about with extreme frequency, is portrayed in a different way through the special intuitive sensibility of the modern poet, and the moon seems to enter a kind of mechanic device-type sequence of modern machine imagery, which conveys a rather mechanically-feeling modern psychological effect. "Most of the expressions in all languages that deal with inanimate things are formed in terms of the human body and its parts and in terms of metaphors of human feeling and eros." ⁶For inanimate things primitive man used to use his own activity and his own feelings to give activity to inanimate bodies, and "the first poets had to use the most concrete sensual imagery to name things," using the most humane and humanly relevant emotional imagery to portray the things around them. "I have two moving feet/I live in/I have two wooden feet/rubber feet/I have two glass arms/I live in" (Yu Nu, "Reading"), in which the poet doesn't use reasoning and contemplation to argue that an "alienated" feeling is not "alienated" in the text, but "alienated" in the sense of "alienated". In this poem, the poet does not argue a feeling of "alienation" in the text by means of reasoning and pondering, but by virtue of his sharp and sensitive sense of mind, he designs

⁴Giovanni Battista Vico, 《The New Science》, Beijing: People's Literature Publishing House, 1997 p. 105.

⁵Giovanni Battista Vico, 《The New Science》, Beijing: People's Literature Publishing House, 1997 p. 105.

⁶Giovanni Battista Vico, 《The New Science》, Beijing: People's Literature Publishing House, 1997 p. 180.

a poetic organ-imagery that "harmonizes with the situation" and conveys a unique poetic feeling of body deformation by manipulating the correspondence between the imagery and his own body.

"The noblest work of poetry is to give feeling and lust to things that are not feeling. It is characteristic of children that in taking inanimate things into their hands, the play talks to them as if they were some living being." ⁷This theory is annotated as in this poem by Yu Nu, "I go back to the mirror / The opposite of me appears / I sit down in the sound / The sounds are quieted in droves" (Yu Nu, "Wounded". The mirror itself is just a peaceful still life, sitting motionless in the domestic space, but this "unfeeling thing" has often been the subject of modern poets' depictions. In this poem, the mirror becomes my abode, the mother of the second me, the place of contemplation where I sit in speechless silence in relation to the voice. The poet's sympathy for the spirit of all things makes poetry a ritual of spiritual empowerment and magical invocation, and the sense of the interconnectedness of all living things gives poetry the harmonious power to connect all things in the world.

Poetic wisdom "is a kind of felt imagined metaphysics, these primitive people do not have the ability to reason, but is full of strong sensory power and vivid imagination." ⁸Sensibility may be an important poetic force, and in poetry, instead of relying on the step-by-step reasoning and the solidity of logic to move people's hearts, more often than not, it relies on the "heart-to-heart" to complete the exchange of poetic sensibility. For example, "Tiredness is not enough" (Pak Wah's "Senescence"), here there is no bluntness of exhortation, no rigorous rhetoric, no dryness of rationality, but a sigh of relief in the form of a long talk, or a joke that comes out of the mouth as if it were a friend exchanging pleasantries, and the description of a state of tiredness leaps out on the paper.

4. Creativity of the imagination

The age of barbarism seems to be a time when everyone can be a "poet", and the vigorous energy of creation brought by imagination is the everlasting threshold and mark of the poet, as Vico points out: primitive people "are called 'poets' because they are able to create by imagination. Vico points out that primitive people "were called 'poets' because they were able to create by imagination, and 'poet' in Greek means 'creator'."⁹ To be a poet is to take on the mission of opening up new poetic space with active language and a sincere heart, like the Exodus. "It's mildness, not the rhetoric of mildness / It's boredom, boredom itself" (Park Birch, "Reality"). This is the poet's poetic creativity formed in the shift of words. The efficient utilization of "rhetoric" and "itself" makes "mild" and "boredom" "itself" already "mild" and "boredom" "mild" and "boredom" "mild" and "boredom" "itself" already "mild" and "bored". The efficient use of "rhetoric" and "itself" makes "mild" and "boredom", which have been "demystified" and stiffened, add charm to the vocabulary of life, increase the mysterious power and representational vitality of the universal vocabulary, and enhance its unfamiliar texture and descriptive validity, so as to complete the creative depiction and poetic writing of the reality. Vico understands primitive thinking as thinking with imagination, a poetic and creative thinking, the ability to combine separate and disparate elements, which is clearly reflected in the "evocative power" of the poem - the ability to combine the antithetical, the paradoxical, and the far-fetched, This is clearly reflected in the poem's "summoning power" - the ability to combine opposite, paradoxical, far-fetched, and heterogeneous elements in a reasonable chapter, which creates an inherent and meaningful tension in the poetic space. "All my life I've been against a blister / Dictator, eunuch, musician / Good doctor, lover / Flower peddler" (Yu

⁷Giovanni Battista Vico, 《The New Science》, Beijing: People's Literature Publishing House, 1997 p. 98.

⁸Giovanni Battista Vico, 《The New Science》, Beijing: People's Literature Publishing House, 1997 p. 161-162.

⁹Giovanni Battista Vico, 《The New Science》, Beijing: People's Literature Publishing House, 1997 p.162.

Nu, "The Sea of Bitterness"), in which many character types make their appearance, but with different faces; the dictator and the eunuch, the musician are placed in the same paragraph side by side, the good doctor and the lover are placed in one line, the flower peddler calls himself a line, and the flower peddler calls himself a line. The dictator and the eunuch, the musician are placed side by side in the same paragraph, the doctor and the lover are placed in the same line, the flower seller calls himself a line, and the "separated" characters are arranged and combined in the poem, forming a marvelous blank spot of imagination, and the intertwining of different professions, personalities, and identities gives the poem a very open space for interpretation. The literary truth of poetry is not the necessity of the existence of reality and the accurate reflection of reality, but the accurate conveyance of the true nature of life. Literary truthfulness allows for the "most unreal truth", allows for the infinite deformation of all kinds of things, but refracts the true presentation of destiny at a trigger point, allows for the truth to show the truth by making a fake in the truth, and allows for the false to become the truth, allows for the impossible, unbelievable, impossible, unreliable depiction to suddenly show the true face of the world's origin. truth, allowing the impossible, unbelievable, unavailable, unreliable portrayal to suddenly reveal the true face of the world's origin. As Vico puts it, "The material that characterizes poetry is the credible impossible."¹⁰e.g. "I feel I am a group of people." (Xiao Kaiyu, "North Station"), this kind of sudden self-splitting and self-multiplying sense of multiplication makes people suddenly feel the poet's thick poetic power, one sentence tops ten thousand, one person tops ten thousand, a kind of deformation to exponential splitting-like illusion makes the poem have extremely rich information and emotional energy. Another example is, "The snow that began in my writing; / the snow never fills a garden, / but rushes up my throat; / the seasons reincarnate in this white death" (Wang Jiabin, "Diary"). Snow does not fall swiftly from the regular sky, but rather it opens up at the time of writing in a blizzard of heavy snow that climbs and speeds down my throat, a white deadness covering the calendar disk of the seasonal cycle. Neither of these poems is likely to find a "material" reality in everyday life, but this perverse, exaggerated, neurotic distortion is extremely close to psychological reality.

5. Concluding remarks

Often, when the reader does not understand a poem, he or she will have some ideas like "genius theory" and "inspiration theory", precisely because there are some wonderful components in the poem that are difficult for modern people to grasp clearly, and some of them may be the reproduction of primitive thinking. Some of these may be reproductions of primitive thinking. When reading and savoring poetry, we should also return to the spirit of the barbaric era of mutual understanding with all things, and savor that kind of vast poetic wisdom, instead of rejecting those strong jumps, diffuse poetic meanings, as well as strangeness and deformation of the strange, but very flavorful and poetic "perversion". As a poet, I am also a beast; as a reader, I am also a primitive man.

¹⁰Giovanni Battista Vico, 《The New Science》, Beijing: People's Literature Publishing House, 1997 p.167.