

A Preliminary Study of New Poetry Styles Development in Hong Kong

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ABSTRACT. *The history of the development of poetry is the history of human civilization. Since its birth, it is not only an important basic part of literature, but also a progress in the sense of human aesthetics. The place we live in is a fundamental contributor to our overall subjective well-being, the literature will also produce many subtle differences with the change of this geographical location. Find your own language and find local awareness with local characteristics.*

KEYWORDS: *Locality, Localization, Spontaneous consciousness, Group concept*

1. Introduction

“Poetry is essentially a figurative language” (1), which is a definition given by Harold Bloom in his book “The Art of Reading Poems”, regardless of whether this statement is true or not, “Poetry “Has always been an important part of” literature “, and has always been closely related to the development of human civilization. The highly condensed” second expression “of this language can better express the rich emotions of the author's heart, and this expression Many times, it is closely related to social life, and it can well reflect some of the changes in humanities and social ecology under the circumstances, and has become one of the oldest literary styles.

The enduring development of any literary forms must be derived from the inherent survival value of its text, otherwise, it will gradually fade away and be forgotten over time until it completely withdraws from the historical stage. In this case, poetry often becomes the best way to express emotions and the simplest carrier for expressing emotions, but it is also limited by the different influences of geography, politics, history and other factors, forming different creative styles. But in general, they are all the same personal writings, and at the same time, they stand a sense of society and contemporary style.

Since the birth of poetry, poetry has been an important part of literature, and it is a progress in the sense of human aesthetics. This is not an innovation of a person, a nation, or a country, but an improvement of language refinement by all human beings. Until this day, there is still controversy about the origin of the birth of poetry, but this is no longer important. Poetry is more in this kind of defense, completes

self-correction, and flourishes. Especially since the twentieth century, the innovation of new Chinese poetry has made this kind of controversy increasingly frequent. Although it has been developed for more than 100 years, its legitimacy has not yet been finalized. This also makes academic research on this a bit Embarrassed. The scope of poetry includes not only classical poetry with a long history, but also modern new poetry that is relatively weak and developed very late. There is confrontation, reference and even inheritance between the two. However, this inheritance does not only refer to the inheritance in style or chronological order, but “inheritance between each other” in thought and content. This has made poetry more vigorous. Especially in the past two years, with the popularity of the Internet, the propaganda media for new poems have begun to move from traditional magazines, newspapers and other physical journals to virtual networks, and a large number of works are born every day. At the same time, it also brought a lot of attention, comment and controversy. On the one hand, the vitality of poetry seems to have been fully continued; on the other hand, under the excessively lively surface, too many works of formality have seriously reduced The literary value of poetry has attracted a lot of criticism. In the long run, it is not conducive to the spread and development of poetry, but it is harmful.

The history of poetry development can be regarded as the history of human development. Since the development of the New Cultural Movement, both social thinking and personal values have undergone earth-shaking changes, reflected in poetry, which is the growth and revolution of new poetry. At the same time, the difficulty of writing poetry is reduced, and the way of expression is also more free. This is very inspiring under certain historical conditions. Since ancient times, the unattainable “poems of poetry” can easily fall into the homes of ordinary people. . This has led to a surge in the number of new poetry works. In just over a hundred years, the number of works created has long been counted in the hundreds of millions. And hundreds of years of “All Tang Poetry” has less than 50,000. Along with it, a lot of “scrap” was born. From the moment the creation was completed, it never passed through in a real sense. It can only be regarded as the author's personal “self-entertainment”. This is actually a kind of Regression, in terms of the value of literary communication, the meaning is about zero, which inevitably makes people pessimistic and disappointing. However, it cannot be compared in a general way. There are also many excellent new poetry works that can be preserved with the help of the Internet, and they have been widely circulated. A considerable number of low-level poets have also used the Internet to gain attention. Many topics of online poetry never seem to stop, which, to a certain extent, has promoted the overall prosperity of literature. The history of poetry development can be said to be the history of human development. Since the development of the New Cultural Movement, both social thinking and personal values have undergone earth-shaking changes, reflected in poetry, which is the growth and revolution of new poetry. At the same time, the difficulty of writing poetry is reduced, and the way of expression is also more free. This is very inspiring under certain historical conditions. Since ancient times, the unattainable “poems of poetry” can easily fall into the homes of ordinary people. . This has led to a surge in the number of new poetry works. In just over a hundred years, the number of works created has long been counted in the

hundreds of millions. And hundreds of years of “All Tang Poetry” has less than 50,000. Along with it, a lot of “scrap” was born. From the moment the creation was completed, it never passed through in a real sense. It can only be regarded as the author's personal “self-entertainment”. This is actually a kind of Regression, in terms of the value of literary communication, the meaning is about zero, which inevitably makes people pessimistic and disappointing. However, it cannot be compared in a general way. There are also many excellent new poetry works that can be preserved with the help of the Internet, and they have been widely circulated. A considerable number of low-level poets have also used the Internet to gain attention. Many topics of online poetry never seem to stop, which, to a certain extent, has promoted the overall prosperity of literature.

The transformation of new poetry can also be called “language transformation”. In a sense, it has indeed influenced the process of contemporary literary history. The realistic writing and non-fiction writing advocated by some poets have become the point of return to the Chinese tradition. It began to return more to the present and focus on real life. This is an important reason why the “Hazy School” writing has risen rapidly since the 1980s, and it is gradually declining. The endless generation of poetry movements have explored and practiced from different angles , While reviewing their personal creative experience and facing history, poets also anticipate and speculate about the future, which also allows different poetic ideas to be higher and lower, thus not only at the literary level, but also in daily life In every aspect.

Zhu Ziqing once pointed out in the introduction of “The Great Chinese Literature Series · Poem Collection” that “the poetry circle in the past ten years may be divided into three schools: liberal poetry school, metric poetry school, symbolic poetry school.” He positioned and thought about the standard of new poetry. Looking at it with today's eyes, this kind of thinking is not superfluous, but it is very necessary to combine poetry, especially new poetry, with the community of human destiny, requiring all observers, creators, commentators, and even It is every participant who has to look at the whole picture, rather than simply splitting up a single part, because the conclusions thus obtained are very one-sided and cannot be used as a basis for future literary history records. This is also the reason why many new poets have been born in the development of Chinese new poetry for more than 100 years, and some famous poetry genres have been produced, but there have never been any excellent critics. Dead end. However, it is regrettable that until now, more scholars are still running on this dead road, and the resulting theory is too narrow and one-sided. From this point of view, Chinese new poetry still faces a long way to go.

Controversy about the ontology of Chinese new poetry will certainly be a long-standing topic in the poetry world for a long time to come, and we will not go into too much here. O, the literature will also produce many subtle differences with this geographical change. Before The place we live in is a fundamental contributor to our overall subjective well-being, the emergence of modern high-tech transportation, this difference was particularly obvious, and even became a kind of promotion of the historical process. The humanistic differences in regional culture make the values of literature have obvious similarities and differences. Putting this difference in the development of Hong Kong literature will easily produce a contrast.

Especially in the two major historical processes of “the founding of New China” and “97 Hong Kong's return”, the new poems have been given special national cultural significance and political expression demands. If we take this time longer, we can draw more conclusions. From the point of time, we can roughly divide it into the following four periods, namely “the period of British colonialism”, “the period of the founding of New China”, “the period of reform and opening up” “And” since the new century “. This division is not only a difference in time, but also has the theme concept of its corresponding node literature (especially new poetry) creation, which is obviously different from the mainland of the same period. This difference has promoted the spread and evolution of the style of new poetry to a certain extent. From the perspective of a large nation, it is very meaningful. Although both Hong Kong and the mainland have been more or less inspired by modern Western poetry and cultural grafting is possible, this is not enough to illustrate the commonalities between the two. Although “the biggest cause of the new literary movement is the influence of foreign literature”, it cannot be said that the new poetry is an absolute “foreigner”. Except for a few immigrant poets, both Hong Kong and the mainland are descendants of Yan Huang, and accepted the system The classical poetry education, the inheritance of this culture, cannot be completely eliminated in a short period of time, nor can it be completely cut off.

The development of Hong Kong's new poetry is compared to the development of new poetry in the mainland. Those two parts witnessed each other's growth, and both appeared their own representative poets and some unique poetic studies. When we come back to sum up the experience, these materials are even more rare. The ecological environment of Hong Kong's new poems is more closely related to social development. From the early “Patriotic Poems” to the “Nostalgic Poetry” after the founding of New China to the “Hong Kong New Poetry” based on the local community, we have gone through a rather difficult period The road of exploration, especially when the mainland is affected by political activities such as the “Cultural Revolution”, the exploration of Hong Kong's new poetry has never been interrupted. This is one of the reasons why immigrants cannot express Hong Kong's emotions because there is no daily routine with the accumulation of life, it is difficult to write words that are recognized by a piece of land. During the Cultural Revolution in the Mainland, Hong Kong's new poetry began to reflect with a “colonial” identity, especially the long-term lack of self-identity. More and more poets began to look for an original native writing experience. This kind of exploration has been extended to the mainland after the reform and opening up, and it has not stopped. On the one hand, summarizing the past writing experience, on the one hand, I began to think about the future development of Hong Kong's new poetry, hoping to find my own language, so many Hong Kong poets, especially young poets, began a bold exploration and careful experimentation, which is hope establish this local awareness with local characteristics.

2. British Colonial Period

Since the Qing dynasty was defeated during the Opium War and forced to cede

Hong Kong to Britain, the status of Hong Kong people has been ambiguous since then. On one side is the blood of the descendants of Yan and Huang, and on the other is the fact of being colonized. When this status quo is reflected in the new poems, literary works have political considerations. During this period, Hong Kong literature was deeply influenced by British culture, which produced a unique blend of Chinese and Western characteristics, making Hong Kong not only politically, economically and Western society. To keep in sync, we must also be in line with literature and thought. But this does not change the facts of the colony. Hong Kong poetry (new poetry) during this period was lacking and did not represent the emergence of poets and works, except for the occasional ironic poems of folk poetry. Hong Kong, which has developed synchronously with the motherland for thousands of years, has begun to take new personal steps.

Although the British colonization brought Hong Kong substantial economic growth and industrial prosperity, during this period, in literature, many Hong Kong people's national consciousness was transformed. They cannot learn, draw on, and absorb Western civilization well, but they look down on backward Chinese classical literature. The main thing is that although they look down, they cannot completely give up and give up. Therefore, Hong Kong literature in this period can be divided into several different creative themes such as "nostalgia", "worrying the country", "reality" and "imagination", to put it simpler, are the public's worries and prospects for themselves, expressed for the creation and thinking of literature.

"It is impossible to transplant a certain genre into another historical and geographical environment firmly rooted in the geographical environment under certain historical conditions" (4). Weststein has expressed similar ideas. The age attribute of social values often makes it difficult for people in it to create works that do not belong to the times. Hong Kong also has no accidents. During the British colonial period, the exchange of folk literature between Hong Kong and the mainland certainly will not stop completely, but this kind of one-sided exchange of one-sided styles is hard to produce a spark of thought, and it is difficult to have great works. Although the culture of Hong Kong in this period was prosperous on the surface, because of the particularity of the style of new poetry, Hong Kong poetry in this period did not have any substantial breakthroughs and progress. The special historical memory and cultural inheritance of poetry have such stylistic functions, Once was zero.

Throughout the entire British colonial history in Hong Kong, especially after the establishment of a complete political economy and cultural system in Hong Kong, Hong Kong poets have the consciousness of creating their own local new poems, but they just stay on paper. Conceived, in the late British colonial period, instead, classical poetry once showed signs of rising. Today, there are still a considerable number of poets in the Hong Kong poet community who are engaged in the creation of classical metrical poetry. Therefore, this also makes the development of Hong Kong's new poetry very difficult and powerful.

3. Post-Establishment Period of New China

The establishment of the new China not only gave the people in the mainland a new beginning, but also gave the Chinese and overseas Chinese who lived all over the world a kind of identity and identification, which greatly increased the national self-confidence of the Chinese nation. Naturally, Hong Kong is no exception. Although it has not yet returned, the spiritual identity has slowly been revealed in literary works. Especially after the founding of New China, the arrival of the poets who migrated from the mainland to Hong Kong added a torch to Hong Kong poetry in the cold. After these people went to Hong Kong, they were still basically sticking to writing or doing some work related to writing. The freedom of Hong Kong's political environment has given them new creative inspiration and inspiration. However, most of them did not agree with the combination of Chinese and Western culture in the colony of Hong Kong because of the influence of the mainland's ideological values in the past. The theme of writing is still more about feelings about past life and nostalgia for their hometown. There are very few people who really "in Hong Kong, watching Hong Kong, writing Hong Kong" On the contrary, there is a discriminatory vision of literary achievements that are difficult to treat Hong Kong. Therefore, this led to the later, especially after the fifties and sixties, the local writer who have been living in Hong Kong asked: what is Hong Kong literature? What exactly can represent Hong Kong literature? For the first time, Hong Kong literature was eager to express its own voice collectively. Although Hong Kong had already had its own literature, especially the way to develop new poems before, at this time, this way was more accelerated Progress, the development of Hong Kong's new poetry has also been more or less influenced by Taiwanese poets, and the work of poet Yu Guangzhong was once highly sought after. From this, the effect of this influence can be clearly seen, Hong Kong's new poetry itself has merged with the West On the basis of poetry and mainland new poetry, it also faced the collision and influence of Taiwan's new poetry, and it became more diverse and richer. During this period, a special cultural phenomenon appeared, that is, many poets marked as "Hong Kong poets", whose identity became more and more vague, due to the convenience and smooth access of modern transportation, many "Hong Kong poets" began to appear in mainland China, Taiwan, Macau, They even frequently live back and forth overseas and other places. During this period, cultural and language communication in different regions was merged, and slowly, he wrote his own characteristics and styles. During this period, the Hong Kong literary world was more prosperous. In addition to new poems, there are novels, prose, and comments. All have grown and are no longer influenced by local thoughts. Especially in this period, in the development of new poetry, a large number of representative poets such as Cai Yanpei, Kunnan, Xixi, and Yesi appeared. They completed the combing of Hong Kong language and the maturity of Hong Kong's new poems. It is no longer just a traditional theme of nostalgia and nostalgia, but a bold exploration and innovation of the creative theme. This influence has been extended to the nineties, the ultimate transition of language and the repetition of the original meaning. Sorting out, the diversity and prosperity of Hong Kong culture today, and becoming a rich language garden, not a desert of literature.

4. The Period of Reform and Opening Up

The implementation of the mainland's reform and opening-up policy has undoubtedly brought unprecedented impact and baptism to Hong Kong, especially in terms of the text. In this period, new poetry in Hong Kong began to appear as academic poets and writers such as Wei Ming, Wang Lianghe, etc. The literary writing began to be valued, and because of the stability of politics and other reasons, this writing atmosphere was never been interrupted, which maintain a good development and continuation.

The subject matter of Hong Kong's new poems in this period has also become richer, and is no longer limited to the writing of the traditional "nostalgic" theme, the theme has become more diverse, especially the geographical advantages of the international metropolis born in Hong Kong, Making the relationship between Hong Kong's new poems and Western culture even closer. In Hong Kong's modern Chinese new poetry system, it no longer pursues the recognition of identity too much. It has begun to construct a variety of poetic frameworks of its own time, space and history, and it has a closer connection with literature. On the one hand, it advocates "return to tradition", on the one hand, it advocates "diversified development." This is inseparable from its own geographical cutting. Especially in Hong Kong, there is no such thing as a "professional poet" or a "professional poet." Most of the poets have a variety of social divisions of labor in addition to their creation. The character attribute, working while creating is the reality they must face. Moreover, based on the particularity of culture, Hong Kong literature has to a large extent relied on commercial market operation, which is in line with the literary development led by the official government of the mainland. The way is very different, more is folk and spontaneous "self-survival". It is this harsh living environment that has made Hong Kong's popular writing always lack the opportunity to advance towards ordinary people. This is another unique phenomenon in the development of Hong Kong's new poetry.

After the reform and opening up, mainland officials began to promote and publicize "realist literary creation". Especially in some official-led literary awards, the number of awards for realist works often accounted for a large proportion, while Hong Kong literature in the same period did not have been affected by this creative concept of the mainland, especially in the creation of new poems, this spread is almost unscathed. Although the creation of new poems in Hong Kong is still relatively niche compared to other literary genres, this does not affect the slow pace of development.

The political life environment of Hong Kong poets is relatively relaxed, and the content of their works seems quite free. And because of the historical reasons of colonization, Hong Kong poets generally have good English express, and can easily understand and communicate with Western literature. From the beginning, they have an international perspective. The works of Hong Kong's new poetry after maturity also pay more attention to Hong Kong culture. The definition itself, and appeared as the observer and guardian of Hong Kong culture, but the style characteristics of Hong Kong's new poetry are not obvious, without systematic and in-depth combing, affecting the overall study of Hong Kong's new poetry This is also a major regret that cannot be ignored.

5. Since the New Century

Since the beginning of the new century, thanks to the influence of the globalization of human society, there have been increasing literary exchange activities between Hong Kong and the mainland. Many outstanding poets have rushed back and forth between the two sides to speed up the discussion and dissemination of new poetry. Such activities may be divided into three ways: the first is government-led. This kind of activity is dominated by the mainland. In the international academic activities held by the mainland, there is always a shortage of Hong Kong poets, and the number is increasing. The second is folk. Leading by associations or literary publications, this kind of activity has a very harmonious situation in terms of the number of the mainland and Hong Kong, and there is a very harmonious situation. There is also a commercial operation of literary activities, especially led by some private equity funds Poetry activities, Hong Kong occupies a great advantage in quantity, which is completely different from the leading units of mainland poetry activities. In addition to these three models, there are other very academic activities, that is, some higher institutions Academic activities advocated by universities or professional research institutions are slowly becoming mainstream.

Especially since the beginning of the new century, Hong Kong's new poetry has begun to shift from individual spontaneous creation to a group creation. Many folk literature associations have emerged in an endless stream. To a certain extent, the new poetry's "niche" label in Hong Kong has Uncovered, it has been recognized and accepted by more and more ordinary people. The result is the extensive study of poetics and the loose construction of poetic style. Some Hong Kong poets who traditionally only write ancient poems have begun to turn to the creation of new poems, and even the creation of prose poems has emerged, which to a large extent has subverted the traditional creative ideas of traditional Hong Kong poetry. The critic Xie Mian once said, "Many poetry now has no rules, in fact, poetry is the most rule-based style", but putting this theory in the study of Hong Kong's new poetry since the new century will find obvious changes. Most of the poets are excessively pursuing the freedom of creation, and they are advocating the liberation of the style. They do n't want to be bound by the theoretical framework too much. This has a great relationship with the development of Hong Kong's new poetry. The destruction of Hong Kon's new poetry has received too many thoughts. It is difficult to follow the path envisaged by a certain theory, resulting in different evaluations of the overall development of the academic community.

Hong Kong's new poems since the new century have another important feature: urbanization. There are very few re-entry and root-seeking writing on traditional themes in the creative subjects, which is related to the living environment of the poets 'long-term international city. There are also mainland poets who immigrated to Hong Kong in the later period. Most of them have received complete and detailed cultural education on the mainland. Their thoughts and ideology are more in line with the identity tags of "immigrants". They began to strongly demand on the original basis. New identity recognition and cultural identity, long-term

establishment and new culture-driven forces, and in this repeated comparison, began to reflect more on where Hong Kong's new poetry should go in the future and how to better express its own voice.

The memory and inheritance of culture will not disappear with the distance and time. On the contrary, it will become the “inherent memory” of a nation with the passage of history. Although the fate of modern Hong Kong has many destinies, it has not abandoned it. This kind of bloodline traces, through the exploration and discovery of generations of poets, has achieved a synchronous development with mainland literature. This is very difficult, but it is also an inevitable result.

The inherent properties of the style of the new poems largely determine the infinite passion of its humanistic and artistic potential. This is also an important evolution of the ancient style of “Poetry”, which is the reconstruction of the attribute system and tolerant vitality of poetry. Of course, we have to look at the essence through phenomena, apply the perspective of dialectical thinking, and through a lot of reading, generate thinking about some theoretical issues. I think this is the ideal that critics should pursue. Only by paying attention to the present can we truly understand the charm of Hong Kong's new poetry.

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