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## A STUDY OF THE POEMS OF TIME AND SPACE IN BEIDAO'S POEM

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The time and space construction of the poems of the BeiDao is one of the reasons why his poetry is hazy. He uses the different combinations of time and space to realize the diversification of the interior space of the poems, and the image space is reconstructed and the image is superimposed and constructed. The Mainly in three ways, one is the time clue in the poetry of the implicit implicit space expansion; the other is the time of infinite stretch, the space image of random combination jump; the other is time debris processing. The creation of the world poetry system of the BeiDao has a unique aesthetic meaning

**Key words:** *BeiDao; poem; time and space; aesthetics*

### Introduction

The spatial and temporal structure of poetry has two meanings. One refers to the presentation and existence of poetry itself, that is, poetry is the product of language, and its combination of sound and meaning can be divided into successive ways, showing a linear time sequence. After reading aloud, both sound and meaning are lost, which is in the sense of time; in space, it refers to the arrangement and combination between words and sentences. The other is from the content structure of poetry, time refers to the time sequence or time clue in the poetry text, and space refers to the visual field and combination mode presented in the poetry. Edward Sawyer put forward the theory of "the third space". The first space is the boundary in the sense of natural geography. It is a perceptible and material world, which has boundaries. The second space form obtains ideas from the conceived or imagined geography, and then projects them into the material world. This is imaginary space, which is quite common in poetry texts and even in other literary forms. See, "the third space" is real on the one hand and imaginary on the other. It is different from the first space and the second space, but it contains the first space and the second space. Beidao's poetry has always been crowned with a hazy and obscure veil. Its poetry has great spatial jump and strong visual effect. It forms a new spatial interest by remolding images and superimposing and constructing images. In dealing with the relationship between time and space, Beidao shows a unique ability to control. He uses different combinations of time and space to construct a poetry system and form a unique aesthetic experience. One is to use time clues in poetry to create a broad space horizon, which brings great difficulties for readers to interpret, so people often say that the poems of Beidao are difficult to understand, and the result is that they have no or more understanding. The other is to intervene in the reflection of history and the care of human civilization, forming a time-lapse, and realizing the jump of spatial images in the long river of time, or both horizontally and vertically. The orientation of these image groups is not clear, so it is necessary to enter into the thinking and consideration of time clues. Beidao is a person who is extremely sensitive to his mother tongue and has special feelings and relationships. He often pursues his mother tongue and reflects on traditional poetry. Another is the fragmentation of time, which breaks the traditional vertical time sequence and shows the complexity and multifaceted of space things in one time.

## Experiment

### I. The Hiding of Time and the Ambiguity of Space

The image group of poetry constitutes the surface clue feature of poetry. The meaning of superficial clues and the latent meaning of poetry are the organic unity of logic. The only way for readers to enter the text and interpret the poetry is to speculate or explain the logical relationship generated by the combination of the superficial images of the poetry, and then to seek the structural and conscious relationship hidden in the poetry text. As Abrams put it in *Mirror and Lamp*: "Simply viewing poetry as a whole and a part denies the possibility of poetry being recreated, which inevitably leads to the predicament that poetry is a combination of words and sentences. Also poetry is an organism closely related to each other".

Time is an eternal philosophical problem of life. There are three cognitive modes: clock time, historical time and conscious time. Clock time and historical time often appear in Beidao poetry as a clue for readers to enter the text of poetry, to interpret certain instructions, while conscious time is the poet's psychological trend after the clue time, which is also the trend of creation. It is these clues that guide readers to imagine and expect the unread parts when they read poems, and to reach a logical agreement with the images and emotions that appear below. We have "time concealment" refers to the complete closing and concealment of clock time and historical time, and the lack of surface clues. However, the time of consciousness has been strengthened. Readers need to enter the poet's creative consciousness and thinking logic through the surface image characteristics of poetry. At this time, the spatiality of poetry texts will supplement the lack of time and provide clues and possibilities for logical thinking. Like the following two poems:

encounter

They cooked the seeds.  
Bypass history and avoid war  
Minerals deep into the night  
Become the people

On the rock paintings of the caves  
I touched them.  
Digging fingers  
The Pubis of Desire  
Efforts to trace back to the source

Only in the last step  
They stayed in the stone wall.  
Refuse me

I walked out of the cave  
Enter the flow of people moving forward

This poem is reminiscent of Plato's "cave metaphor", "I go out of the cave" as if the person who found the truth came out of the "cave". He seeks freedom, gets rid of the bondage, redeems himself, and redeems others.

"They" are not witnesses of history, but people living outside society, isolated from the world. The attribute of "they" is determined because "they cooked the seeds", which is human activity. Although they have no social attribute, they still "become people". In China, "they" are the peach blossom originators who "ask what the present is, but don't know who the Han is, regardless of Wei and Jin Dynasties"; in the West, "they" grow up in "caves", a group of prisoners who have no self-awareness and no knowledge of truth. Unlike the "cave metaphor", the first people who climbed out of the cave returned to educate them and light others with the light of truth. They retreated at the last moment when they left the cave. The door of the cave was closed. I was not the one who was not illuminated, but the first person who climbed out of the cave. I was an abandoned person. People live in captivity, they imprison themselves, everyone is their prisoner. As the first person to see the truth, to know himself and to escape from the cave, when facing the extremely dangerous situation after returning to the cave, I still try to "retrospect the source" to illuminate the prisoners in the cave. However, this is not a prisoner in the "cave metaphor". When the prisoners refuse to climb out of the cave, "I" give up their salvation, "I go out of the cave / into the flow of

people advancing", what else can I do? There is no clear time clue in this poem, and "I" is the awakened person. According to the logic of time clue, the track and trajectory of "I" can be answered.

complete  
At the end of the whole day  
Some Little People Searching for Love  
Leave a scar at dusk

There must be complete sleep.  
Heaven's destiny cares for something in it.  
Flowering privileges

When a complete crime is committed  
Clocks and watches are on time.  
The train will start.

A complete flame in amber  
Guests of War  
Heating around it

Cold field, complete moon rises  
A pharmacist is preparing  
Toxic Time

The whole poem is "one day", time and emptiness. "One day" appears in the first sentence, and no repetition is mentioned after it. It seems that it has nothing to do with the content of the following passage, because time "one day" has retreated, and it has become vacant after "little people", "crimes" and "guests of war". It's a time of scars, a "day" for crime and human healing. In the first section, the "day" is simply full of scars. The second section is about the reservation of space leap, in which the ambiguous words of "destiny cares about certain/flowering privileges" foretell the beginning of tragedy, as if a flower of evil began to blossom in the dark, evil began to be carried out, and power distribution was unfair. Time is dissipated. Section 3 "When a complete crime is committed/clocks and watches will be on time/trains will start" at this time, time is unlocked by "crime", "time" is "crime", is a repetitive crime. "Crime is committed" at the same time as "clock time" and "train start", which unifies different things in different spaces through a same "time". At this point, we can't decide who is the protagonist who committed the crime and controlled the time. Until the fourth section, the "war guests" point out that the tragedy and wound manipulation originated from the person who initiated the war, that is, the power controller, who created the "clock time" and "train start" at the same time. The "guests of war" are those who lose their voice. "Amber" is an important image excavated by the North Island. In "Casual Thoughts", the "East, this amber is a vast shore" uses amber to describe the huge, complex and long-standing political form of the East. "Amber" itself is the concealment and concentration of time. It condenses tens of millions of years of time and burns the light of history, reality and human thousands of years. "Guests of war" are seeking answers and redemption. The complete flame in amber is like an echo that will not die out. Section 5: The punishment and crime are not over. The fate of heaven has changed a duty man, and the evil effects continue to reincarnate and reappear. The so-called "integrity" is irony, uncertainty and hollow integrity. The vacancy of time and the existence of surrealism, the pursuit of all powers, daily trifles and repetition in space are meaningless and fruitless.

## 2. The Prolongation of Time and the Jump of Space

The asynchronous process of time and space is the most concentrated reflection of the time extension and space jump. This kind of asynchronism refers specifically to the static or continuous time and the huge jump and presentation in space. Under the strong contrast of the uneven space-time, the reader can not reason out the logic and speculate only by the great changes in space, and the extension of time provides opportunities and scenes for the presentation of space. This kind of expression often appears in Beidao's poems about mother tongue and tradition. Through the time stretching of generations or millennia, the history and reality are disrupted and recombined to maximize the space presentation. This is also one of the reasons why the artistic conception of Beidao's poems is obscure and obscure. This

technique is not only a trick of imagination, but also a powerful mobilization and manipulation of language.

The defamiliarization and spatial tension of Beidao's poetry language make his poetry extremely vital. The spatial tension of Beidao's poetry is manifested in his resistance to time and his resistance to the passage of time with the breadth of space. Tianya is a typical story:

On the horizon

Love between mountains

Eternity is like patience of all things.

Simplify human voice

A mournful cry

From ancient times to the present

Rest, tired traveler

An injured ear

Expose your dignity

A mournful cry

"A sad cry" is the despair of every traveler from ancient times to the present. "Tianya Youzi" is a common topic in ancient Chinese poetry, which is not unfamiliar to us. Beidao has been living abroad for more than ten years, making him a modern "wanderer on the horizon". As a Chinese "collective unconsciousness", Tianya Wanderer can arouse people's resonance. He writes the traditional motif of "Wanderer" in a modern way. In writing, he opens up the channels of Chinese classical and modern, Chinese culture and western modern techniques, which in itself is a huge space leap and presentation.

The first sentence of "love between mountains" creates a vast space for readers. "Mountains" is a metaphor, and "wanderers" wander on the horizon, or they can be said to be rolling between "mountains". "Love between mountains" reflects a kind of vague self-mockery, which is the usual tone of North Island. "Love between mountains" is the dissolution of loneliness and depression as a "wanderer on the horizon". This is the modern transformation of tradition, starting from the lofty outer space, which strengthens an objective effect of alienation.

The second section begins to write "wanderers" in the horizon, which is the eternal topic of human beings. The poet embodies Abstract emotions and "simplifies human voice" without saying much. The pain of "wanderers" and the phrase "a sad cry/from ancient times to present" in Beidao are enough to arouse the feelings of all people, shocking and shocked, and painful.

In the third section, the poet changes his perspective and uses the second person, "Rest, tired traveler / injured ear / exposed your dignity." This simple lyricism is also the poet's words to himself. "Tired travelers" and "injured ears" are also "travelers" long-term wandering pain, so there will be a "sad cry", but the self-respecting "travelers" do not want to talk too much, after a shout, "exposed dignity". The "injured ear" is only the tip of the iceberg in pain. The poet hides more sorrow and less exposes the "injured ear" to give people unlimited thinking space.

Finally, the poet's depression and loneliness are hard to dispel. He makes a repetitive voice of "a sad cry", but it is breathtaking. We can feel that the "cry" is still "from ancient times to the present". Beidao's "cry" has been the cry of all "wanderers" since ancient times. It has brought the sorrow of "at the end of the earth" to the West through the classical and modern times of China. Let's take another look at "Autumn of Many Things":

A candle plunged deep into darkness

Searching for specimens in knowledge shale

After the end of Yu Guan's writing

Sleeping with civilization till dawn

The wheel of inertia, the snowman of abstinence

The Disadvantage on the Big Chess Board

It has been shelved for many years.

A boy who evades the rules

Cross the border to deliver letters

That's poetry, or invitation to death.

When we exhaust the western modern literary thought to look at Beidao, we are surprised to find how deep the brand of classical tradition is on Beidao. "Civilization" and history bring Beidao not only reflection, but also deep accumulation. He concentrated his vast time in this short space, and achieved infinite extension to a farther place. The end of the poem text did not stop the time inside the poem. How many things are there? First, candles are searching for specimens by their own light. Words and civilizations are sealed up. "Candles deeply in darkness" lays out light and black as a strong contrast in the same space-time dimension. The "shale of knowledge" turns its vision to history and sees the "sleeping" of civilization. "The wheel of inertia", "the snowman of abstinence" and "the end of the chessboard" are all pending matters. "Inertia", "abstinence" and "chessboard" are all regular existence, and they will remain unchanged for thousands of years. "A boy who evaded the rules" suddenly appeared. He broke the rules and sent the invitation to die. We may start with the chessboard. If the game on the chessboard is chess, then the boy who evades the rules is "soldier" or "image", because the other chessboard crossing the border is not to evade the rules, plus the invitation to die, it can only be "soldier". The "chessboard" is no longer driven by the rules, and the tradition is no longer sleeping. Once time encounters history, it is infinite, and tradition continues to ferment in the middle.

### 3. Aesthetics of the Fragmentation of Time and Space

Both historical time and clock time have linear logical order. Fragmentary time breaks the traditional vertical time order and shows the complexity and multifaceted of space things in one time. There are a large number of poems in Beidao's works with fragmentary time as the consciousness of existence. Such poems lack the continuity and stability of time, and a little uncertainty, change and fragmentation. Poets abandon time order, or recombine or cut it off. Especially in western modern and post-modern works, they often see the irregular presentation of time and space. Celan's Memory: Feeding figs to the heart/the memory of time in the heart/the almond eyes of the deceased/feeding figs. Abruptly, in the mood of the sea / the reef / forehead / sister of the reef. And your white hair is new / wool / it's summer grazing clouds.

Longitudinal length of time is suspended, and the fragmentation of time forms multiple points of attention. Spatial scenes are endowed with multiple, no overlap and overlap, forming a fractured aesthetic experience. In addition, it produces multi-dimensional radiation in the form of fragmentation time, generates instantaneous aesthetics, multi-dimensional fragmentation time produces multiple space, and North Island uses the cutting surface of time to explore time and seek the complexity and multi-meaning of time.

Midnight singer  
A song  
It's a burglar running on the roof.  
Six colours were stolen  
And put the red pointer  
Towards the Four o'clock Paradise  
It exploded at four o'clock.  
In the cock's head  
There's Madness at four o'clock.

A song  
It's a tree that keeps hostile.  
On the other side of the border  
It makes promises.  
The wolves that devour tomorrow

A song  
It's a mirror that knows your body by heart.  
Is the King of Memory  
It's wax tongues.  
The Flame of Discussions  
It's a myth-fed flower  
It's a steam locomotive.

Break into the church

A song

The death of a singer

His Night of Death

Pressed into a black record

Repeated singing

Eliot had this idea in his preface to the English translation of the long poem *The Crusade* by the French poet Saint-Jean Perceval. He believed that the obscurity of poetry was due to the omission of "chains in chains" and the omission of explanatory and connective things, rather than to the incoherence or love of writing things that others could not understand. The rationality of this abbreviation is that the sequence of images coincides with the impression of an uncivilized civilization. The reader must let the image sink into the memory, so as not to doubt the rationality of each image. In this way, an overall effect can be produced in the end. There is no confusion about the continued choice of images and ideas. Not only the logic of concepts, but also the order and logic of fantasy. This provides us with a way to interpret Beidao's poetry.

### Results and discussions

"A song / a burglar running on the roof" is a very delicate and breathtaking metaphor, which places us in the origin of speaking existence and gives space agility. The hour hand points to "four o'clock", which is the outbreak point of rebellion and life. "A song" is "a tree that keeps hostility", "a mirror that knows the body by heart", "the king of memory" and "wax tongues". In these seemingly unrelated images, they all point to resistance and truth. Until the end, "a song / the death of a singer" is the failure of resistance and rebellion, and the madness and failure of the pursuit of truth.

Look at another poem, "The wind knows love / the royal color of summer shining / the fisherman measuring lonely / the wound of the earth / the bell ringing in swelling / the afternoon Walker / Please join in the meaning of these years... I opened the cans at 3 a.m. / let the fish shine ("This Day")

Reading Bei Dao's poems always seems to have some thoughts in the process of dissociation, as if every interpretation is not satisfactory. "Wind", "Summer", "Fisherman", "Walker", "I" and those who play "piano" and "ladder" operate mechanically on this day. What is the meaning of "years"? Years are the symbol of time flow and eternity. The poet chooses one day to show a vast space. "Afternoon Walkers / Please Join in in the Meaning of Time" These actions are not only this day, but also every day, fragmenting the eternal time, using the fragmentation of time to show different spaces at the same time. "I open the cans at 3 a.m. / let the fish shine." At 3 a.m., it's the time when the genius of the sea shines slightly, it's the earliest time to start fishing operations, and fish is also food. When the "fish shine brightly", that is the beginning of a new day.

### Conclusion

It is the soul that speaks of its presence that shows the image of poetry. Poetry is the initial activity of the soul. It is in this way that we can use the image of poetry to enter the interior of poetry. The image of Beidao's poetry has a strong negative and absolute meaning of existence. Through the hinterland of time and space, the origin and depth of the existence of language itself can be revived. There are obvious differences between narrative time and story time in poetry. The poet's choice of spatial image is also a psychological reflection of spatial expression. "Space always calms me down". It's not only the physical space migration, but also the inner expansiveness of Beidao as the Oriental Traveler, and it can "calm down the eight-sided incoming winds" and "I created my age". Through the concealment and uncertainty of narrative time in poetry, Beidao stepped into the imaginary space quietly and highlighted the uniqueness of space selection. On the other hand, through the continuation of the story time, he presents the vastness of space, which is also the voice of the soul's life. "A sad cry/from ancient times to the present" is so strong that it has not diminished at all. In the poems that break the chronological order of narration, Beidao cuts and varies the physical world, realizes the perfect combination of imagination and language. "Bells go deep into the hinterland of autumn / skirts fall on trees / pleasure the sky." It is through these poems that readers' resonance and passion are stimulated. Language provides the mother body for the spatiotemporal nature of poetry. Beidao poetry is constantly transcending the language to construct the spatiotemporal system and gaining freedom.



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### БЕЙДАУ ПОЭМАСЫНДАҒЫ УАҚЫТ ПЕН КЕҢІСТІК ТУРАЛЫ ӨЛЕҢДЕРІН ЗЕРТТЕУ

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Бейдау өлеңдеріндегі уақыт пен кеңістік құрылысы - оның поэзиясының қауіпті болуының себептерінің бірі. Ол уақыт пен кеңістіктің әр түрлі үйлесімін пайдаланып, өлеңдердің ішкі кеңістігін әртараптандыруды жүзеге асырады, ал кескін кеңістігі қалпына келтіріліп, кескін өте күрделі құрастырылған, ол негізінен үш жолмен құрастырылған; біреуі - кеңістікті жасырын түрде кеңейту поэзиясындағы уақыттық нұсқа, екіншісі - шексіз созылу уақыты, кездейсоқ комбинациядан секірудің ғарыштық бейнесі, үшіншісі - уақыт қоқысы. Бейдау әлемдік поэзия жүйесін құру ерекше эстетикалық мағынаға ие

*Түйін сөздер: Бэйдау; Өлең; уақыт және кеңістік; эстетика*

### ИССЛЕДОВАНИЕ СТИХОВ ВРЕМЕНИ И ПРОСТРАНСТВА В СТИХОТВОРЕНИЯХ БЭЙ ДАО

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Пространственно-временное построение стихотворений Бэй Дао является одной из причин, по которой его поэзия туманна. Он использует различные сочетания времени и пространства для реализации разнообразия внутреннего пространства стихов, а пространство изображения реконструируется и изображение наложено и построено. В основном, тремя способами, один из которых является ключом к поэзии скрытого расширения пространства, другой - это время бесконечного растяжения, образ случайного сочетания космического прыжка, третий - мусор времени. Создание мировой поэтической системы Бэй Дао имеет уникальный эстетический смысл

*Ключевые слова: Бэй Дао, поэма; время и пространство, эстетика*

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