

Collage Poetry from a Postmodernist Perspective

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Abstract. The main feature of postmodernist literature is the self-referential nature of the text, so that the form of collage poetry can be seen as its new discursive paradigm, and its anti-logical form reveals a reflection on the traditional character representation system. While introducing three-dimensional objects into the two-dimensional plane, "things" freely appear in the expressive form of collage poetry, and the "sense of things" embodied by rupture and heterogeneity leads to the proposition of contemporary art. In the open space of meaning constructed by collage poetry, the viewer interacts with the author, presenting a contemplation and rebellious innovation in the era of mechanical reproduction, thus achieving "art towards philosophy".

Keywords: Formal Content; Generation Mechanism; Meaning Field.

1. Analysis of the Generation Mechanism of Collage Poetry

The Mechanism of "metapoetry" - Poet Zhang Zao systematically brings the concept of metapoetry into the context of Chinese poetics for the first time in his *Dangerous Journey Towards the Linguistic Landscape* and gives the following definition: "metapoetry, or the metaphysics of poetry, is: Poetry is about poetry itself. The process of poetry can be read as a process of revealing the writer's attitude, his writing anxiety, and his methodological reflection and justification." In Taiwan, meta-narrative literature is called "post-literature" (correspondingly, metapoetry is called "post-literature"), and post-literature is included as one of the characteristics of postmodern literature.

The writing of poetry is the extension of images or words that come to mind by the poet. The process of piecing together the character fragments in the production of collage poetry is almost a visual presentation of the invisible part of the poet's writing behavior. Therefore, collage poetry becomes a kind of metapoetry, a poet's high creative consciousness and the self-reference of poetry or language itself.

The ideal of "pure poetry"-pure poetry, "pure poetry without any non-poetic impurities"-began with Edgar Allan Poe and was crystallized in Valéry through Baudelaire and Mallarmé. The Symbolist ideal of pure poetry began with Edgar Allan Poe, was elaborated by Baudelaire and Mallarmé, and finally crystallized in Valéry. Edgar Allan Poe, opposed the non-poetic act of writing poetry by proposing the concept of pure poetry, separated the beautiful from the good, and proposed that poetry seeks the essence of "beauty"; Baudelaire proposed to achieve the artistic purpose of manifesting the conceptual world by means of the phenomenal world through the "sensation" (the "fit"); Mallarmé's poetic purity is based on the premise of de-objectification, which rejects the daily experience, narration, reasoning, and even lyric, and lets the language play its role; Valléry further pursued the role of the relationship between words from the point of view of Mallarmé, and attached importance to the beauty of the structure of the language of the poetry and the musicality.

When it comes to collage poetry, on the one hand, due to the splicing on the physical level, separate fields are split between words and phrases, so that the relations between words, or the roles within language, can be implied; On the other hand, in the process of making collage poems, the author's subjective intention is inevitably undermined by the randomness brought about by the act of "collage", and in some cases the author even abandons his or her subjective intention to make a completely random collage. As a result, the depersonalized character of poetry amplifies and language functions more capriciously. The meaning of words changes and even releases under the transformation of

context, and the ontology of language tends to the ultimate reality. In this sense, collage poetry is closer to pure poetry.

The attainment of "the game" - the German writer and aesthete Schiller separates the sensual impulse from the rational impulse, but unites them by means of the impulses of beauty and the game, thus realizing true freedom. "The object of the sensual impulse is life in the broadest sense, the object of the formal impulse is the image (Gestalt) in its original and transitive sense, and the object of the play impulse is the acquisition of the image (lebendige Gestalt), that is to say, beauty in the broadest sense. [1]"The impulse of "the game" liberates man from material and spiritual bondage and realizes purposeless appreciation, thus realizing the completeness of human nature.

The process of creating collage poems is also a game of language. The creative subject is the player. But there are no fixed rules in the creative process. Through the playful impulse of destroying and reshaping the logic of language, and relying on the principle of "family resemblance" mentioned by Wittgenstein, the player moves the words only according to his inner intuitive mechanism, so as to form an experience similar to a game. The game of collage not only rebels rationally against the fixed context, but also relies on the senses to realize aesthetic creation, achieving the unity of the two.

2. Analysis of the Formal Content of Collage Poetry

"Fracture" and "Dissonanz" - Poetry's puzzling and fascinating juxtaposition is known as Dissonanz, a concept that cannot be avoided when talking about modernist poetry. It is a concept that cannot be avoided when talking about modernist poetry. The tension of dissonanz in modern poetry is manifested in a number of ways, such as intentional obscurity and multiplicity of meanings, strangeness of depictions of realities... Another concept inseparable from modernist poetry criticism is the category of negativity (indeed, dissonance is precisely a negative category). Fragmentary, grotesque, fractured, absurd, and paradoxical, these negative categories are not used to demean but to define.

Therefore, although the artistic means of collage is regarded as a part of postmodernism, the poetic attributes of collage poetry inherit the qualities of modernist poetry to a great extent. We use negative categories to modify the words and phrases after cutting and reorganizing them, which are broken and fractured, and the tension of dissonanz and harmony is presented in this visible and indispensable fracture. Through the clever hybridization of words, we create a unique and unfamiliar emotion.

The reappearance of the "sense of things" - According to art critic Clement Greenberg, the prominence of things has been present throughout the history of modern avant-garde art. From Dadaism to Pop Art, there is a tendency to separate "things" from the original space and time and integrate them into a new space of meaning. In literature, this is reflected in the introduction of media, which breaks the flatness of reading poetry, and transforms the role of words from being only a unit of meaning in the language system to an element in visual design, that is, "transforming the medium as a symbolic mediator of consciousness into a direct reconstruction of the sense of things" [2].

The creation of collage poetry is in line with this artistic logic, reflecting the free presence of the medium through the "picking, cutting, and putting together" of words and phrases. While traditional poetry emphasizes harmony and musicality, making the line almost a formal convention, the collage's cutting traces reaffirm the rupture between texts, making the work an isolated collection of utterances and creating a space of "A multitude of voices and murmurs coexist". The clear breaks imply that the fragments presented have been "selected" by the creator, and that the collage poem, because of its implicit external intent, is more literal and double-emphasizes the text than the soothing, traditional poetic ideal. "Collage" frees paper from its identity as a medium of thought. The reader does not only read the ideas on top of the medium, but also pays attention to the weight of the "thing" itself, such as paper, so that "the particles of the thing give and penetrate directly into the sensual life" [2]. By arranging and combining words, changing the size of fonts, etc., the creators have relegated the regularity of the language to a secondary role, while the elements of the language itself: words,

punctuation, have gained importance. Inside the simultaneous space, the boundaries between objects are countered by their coexistence. The bonding of words and phrases by means of form reveals the conflict of the linguistic layer, involves the conjecture of the original context, and guides the reader to fill in the multiple sides of the whole text. This formally and logically gives the reader a continuous access to sensory strangeness and an ever-expanding literary space.

3. An Analysis of the Field of Meaning in Collage Poetry

Deconstruction of Traditional Poetry - Roland Barthes argues that attributing meaning to the author of a work restricts the generation of meaning in a literary text. He divided texts into "readable texts" and "writable texts," the former existing in a rigid domain of meaning that the reader can only comprehend but not modify, forcing the reader to accept his or her fixed "power" in a condescending manner. The former exists in a rigid domain of meaning that the reader can only comprehend but not modify, forcing the reader to accept its fixed "power meaning" in a condescending manner. The writable text enables the reader to become a producer of a new text, belonging to the productive mode, "only in separating it, in taking it apart, in being a producer in a never-ending difference. The writable text is the perpetual presence. Everything of ultimate significance is irrelevant to it. The writable text is the writing us [3]" and "writable texts" has a plural meaning. Text fragments form an inter-text, the text is like a "fabric", where the producer (reader) and the author meet, eliminating the singularity of meaning, dissolving Logocentrism, and replacing the fixed domain of meaning with an open "meaning chain".

Jonathan Kahler argues that "to deconstruct a dichotomous proposition is not to destroy it, to discard it, but to inscribe it all over again" [4]. Collage poetry is precisely a rewriting of the text. Through the easier combination of the order, the original context is deconstructed and the rebellion against the "readable text" is reached, the authority of the discourse is shattered, the ultimate and constant center of meaning is broken, and the aesthetic dominance of the poet's subject is dissolved. The displacement, reorganization, and flow of words and phrases in collage poems is a reversion to the playfulness of language, a game that reopens the possibilities of meaning, the text as a field of canonical references to which the referent is not exclusively attached. The form brings flexibility to the text, allowing it to be interpreted in a variety of ways. At the same time, the collage poetry itself, as a kind of "writable text," serves as an explicit fissure of meaning through the sense of rupture between lines, encouraging readers to playfully construct new meanings within these fissures, thus forming an open, discrete occasion of meaning that invites the reader and the creator to co-create.

"Democratization of Art" - Joseph Beuys proposed that "everyone is an artist". The main body of contemporary art has gradually moved downward, the number of art categories has increased, and the base of art creators has risen. Unprofessionally trained artists can even label themselves as the flagship of "avant-garde art", questioning the authority of established art and forcing traditional artists to innovate. This reflects the tendency of iconoclasm. The collage poetry is based on easily accessible material from everyday life, and constructs an "anti-narrative" discourse against modernist literature. The creators oppose the hegemony of discourse and cultural capital, and instead allow themselves to participate in the construction of current culture. By tailoring cultural products and everyday language, they want to construct a new artistic variant that is anti-commercialization and anti-cliché.

The word "installation" as an intermediary - installation - It means that the creator injects ideas into the multiple fragments of the world and assembles them to create an artistic occasion that is open to interpretation and interaction by the audience. According to the American art critic Anthony Janson, installation art is the perfect declaration of the world as "text". Since the imagery of the installation cannot be fully grasped by the artist who creates it, the artwork has the potential to accommodate the reader's infinite experiences and interpretations. The installation exists only as a container, and in the new and unfamiliar environment, the reader is forced to "find his own way out of this miniature universe". The art of installation art is characterized by the non-logical, non-representational

arrangement of many physical objects, and the tension between them constitutes the combination of infinite concepts.

Thus, collage poetry can be seen as an installation art practice in the field of writing. The creators apply words installationally, using noisy, fragmented words as a medium of expression for serious topics such as politics, society, and the individual, and introducing an open public vision. The collage poem can respond to the changing world, because the static utterances in between are not static, but will flow into the vertical and horizontal changing contexts at any time, in a permanent change of society and space. Therefore, it has the possibility of constant reinterpretation. Collage poetry has become a long-lasting medium for reflecting profound thoughts in a diversified and new form.

Acknowledgments

This article is a 2022-2023 national university-level project for innovation and entrepreneurship training for college students; Project Title: Aesthetic Redemption: Phenomenological Interpretation and Mass Promotion of Chinese Collage Poems; Item number: C2023123953.

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