

Narrative Types and Characteristics in the Creation of Ganzi Poetry Group

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Keywords: Poetry narrative, Ganzi poetry group, Fragmentation, Lyricism

Abstract: Ganzi poetry group is good at using narration to express emotion in poetry creation, and making narration become an artistic means of expressing emotion. The narrative of Ganzi poetry group can be roughly divided into three types: Objective event narrative, inner monologue narrative and mixed narrative. The mixed narrative can be divided into two situations: subjective and objective mixed narrative and mixed narrative of expression. In order to make narrative serve Lyric more effectively, the narrative of Ganzi poetry group has obvious characteristics of fragmentation and lyricism.

1. Introduction

With Kangding, the capital of Ganzi Prefecture as the center, there is an active poet group in Ganzi Prefecture, Sichuan Province, which mainly includes the members of Lemei Pingcuo, Zhongjing Ran, Sang Dan, Ouyang Meishu, Dou Ling, Danshu Yang, Luoia Baima, Mei Sa, Gu Yu and the new generation of young poets. In recent years, their creative achievements are rich and their artistic level is high, which has a great impact on the poetry world. They mainly adhere to the lyric tradition of poetry and are engaged in lyric poetry writing, but there are many narrative factors in their lyric works. In other words, narrative has become a means and skill for them to express their emotions, and it is an organic element of lyric poetry art. This paper mainly discusses the narrative types in Ganzi poetry group's works.

2. What is Poetry Narration

Narration in poetry has existed in ancient times. For example, the chapters in *The Book of Songs*, such as *Hooligan*, *Gong Liu*, *Sheng Min* and *Da Ming*, are narrative works. Although lyricism has always been the mainstream in Chinese poetics, but narrative has always been an important element of poetic expression and poetic writing strategy. This can be seen from *The Book of Songs*, *The Songs of Chu*, the poems of Han, Wei and Six Dynasties, the poems of Tang, Song, Ming and Qing Dynasties, and even the modern and contemporary poems. From the rise of western narrative theory to now, theorists have carried out a comprehensive and systematic summary, combing and Research on novel narrative, but the research on poetry narrative is not sufficient. With the development of the practice of poetics, researchers pay more and more attention to the narrative of poetry, and carry out research and discussion from various angles. What is poetic narration? The "Narration" of poetry is put forward and put into practice as the opposite or rebel of "Lyric" of poetry. However, the narrative of poetry is not exactly the same as narrative poetry. Mr. Xie Mian thought that "narrative poetry has the general characteristics of narrative literature. It attaches great importance to the description and narration of objective events, and it also displays the character of the characters with the help of plot arrangement. In narrative poetry, it is a normal state to express the activities of the characters and the relationship between the simple or complex characters. "[1]Therefore, the narrative of narrative poetry is similar to the narrative of novels. It is necessary to tell stories, show plots, shape characters and so on. Narrative poetry relates to narration, which belongs to the category of poetry. However, the narrative category of poetry in this paper is not limited to narrative poetry, which is not only larger than narrative poetry, but also covers the narrative of non narrative poetry.

It is an indisputable fact that there are narrative factors in a large number of lyric poems. With

the changes of the times, the poets with artistic pioneering spirit are no longer satisfied with the traditional writing mode of lyric poetry, and begin to expand to the narrative aspect and express their feelings through narration. This kind of narrative is different from the narrative in the novel and the narrative in the narrative poem. The narrative in the lyric poem is fragmented and scattered. As Luo Jun said, “fragmented narration is a major narrative feature of the narrative text of modern poetry”, poets “can not regard modern society as an orderly and unified narrative whole. This feature makes the narrative text of modern poetry “fragmented in narrative story, narrative language, narrative concept and narrative object.[2]

Therefore, poetry narration can be roughly defined as follows: it includes narration in narrative poetry, lyric poetry and philosophical poetry; narration in narrative poetry can be traditional story telling and continuous narration in shaping characters, or fragment, jump and collage narration; The purpose and poetic meaning of narrative poetry lies in the presentation of “story” itself, or the expression of some symbolic- metaphorical meaning through “story telling”; The narrative in lyric poetry and philosophy poetry is fragmented, which is often the trigger point of lyric, and is a factor or means of lyric or philosophy presentation, so as to express emotion or embody a certain philosophy.

Most of Ganzi's poems are lyric poems, and there are also rare narrative poems. The following is a discussion on the narrative types and characteristics of Ganzi poetry group.

3. Objective Event Narration

The types of poetry narrative can be classified according to different classification standards and practical research needs. For example, Wang Ruiyu divides narrative poetry into ontology narrative, metaphor narrative, lyrical narrative or mixed narrative. Ontology narrative refers to the poetry narrative without meaning to other meanings, and focuses on the narrative process itself, paying attention to the method of narration, which is the so-called poetic problem of narration. Metonymic narration is the expression of images by means of narration. Narration does not point to the narrative process itself, but expresses another meaning by means of narrative text metaphor. In lyric narration or mixed narration, narration is often the trigger point of poetic meaning, starting from narration, expressing a certain life philosophy or emotion.[3] This classification method is simple and clear, but it can not be used for the analysis of Ganzi poetry group, because there are few narrative poems in the pure sense in Ganzi poetry group. Therefore, on the basis of the above classification methods and the actual research objects, according to the psychological attribute and discourse expression of narration, the narration in Ganzi poetry group can be roughly divided into three categories: Objective event narration, inner monologue narration and mixed narration.

Objective event narration refers to the weak subjective psychological attribute of poetry narration, which does not take the nature of psychological description. It just objectively states events and tells stories. This kind of narration may be fragmentary, which mostly using declarative sentences, and the purpose of narration is to express some emotion. This kind of narration may also have a general narrative vein and plot, telling a generally complete story, which the purpose of narration is to express some ideas. For example, the poem *At This Time* by Lemei Pingcuo uses the first person narration, and “I” (narrator) tells “you” (receiver) to listen. The events narrated are objective and without psychological description. It narrates the “already” events of reality, not the events in imagination or recollection. Although all poems have subjective psychological attributes in theory, the “plausible” illusions created by the narration of objective events give people an objective and real feeling, rather than a psychological and imaginary event. There are many such poems in his works, such as *Ancient Songs*, *Travelers*, *In the Wilderness*, *Cold Wave* and so on.

This kind of narration also appears in the works of Sang Dan, Me Sa, Ouyang Meishu, etc., although the frequency is not high. For example, Sang Dan's poem *Floating and Sinking* [4] tells the story of a woman from sinking to awakening and seeking salvation. This poem is a kind of fragmented narrative, which shows an objective event in series. Her *Zhaxi Wangmu* also narrates the life of her grandmother with 28 poems, but like *Floating and Sinking*, the narration is still fragmented, but there is a general narrative framework and clue, and the character image is also

vague. In other words, the author only expresses his emotion by the beginning of narration. Therefore, although the narrative color is strong, it still belongs to lyric poetry, which is a kind of lyric narrative, or in other words, the narrative is lyrical, which is weakened by strong Lyric.

4. Inner Monologue Narration

The inner monologue narration is relative to the objective event narration. This kind of narration has a strong subjective psychological color, usually narrates “psychological events” through association, imagination, recollection and other ways, which are mostly of the nature of imagination, similar to psychological description or inner monologue, or a kind of psychological activity; its language form is narrative, which forms narrative fragments with statements to express short events; in terms of function, these narrative paragraphs is not to narrate, but to obey the needs of lyricism and express some emotions.

This kind of poetry has typical performance in Liemei Pingcuo's creation. For example, *Monologue* belongs to the inner monologue narration, which has strong psychological attribute. It is narrated by the narrator “I” to the imaginary or real person “you” to listen. It is about the events, my psychology, the expectation of emotion and so on that will occur after “I” leave. The events described in the poem are not coherent and fragmented. From the perspective of poetic language, mood, tense and emotional color, it is a kind of psychological statement, just like inner monologue, but full of strong narrative color. When it is expressed, it basically does not rely on external objective images, that is to say, it is not the traditional way to express emotions through images and rhetoric, but directly into the heart, and similar to psychological description. But in terms of sentence form, it is also narrative. The whole poem is constructed by such a narrative segment full of strong subjective color. Another example is his poem *Memory*, which expresses the memory of the lost childhood life, but this kind of emotion is still realized through narrative means. The poem uses the second person narration to tell the details of ranch life and childhood. In the poem, “you want to...” With a strong subjective psychological color, it belongs to the inner monologue narrative. In fact, the narratives similar to inner monologues are very frequent in Liemei Pingcuo's poems. It is a remarkable feature of Liemei Pingcuo's poems to express his feelings with monologue narration.

5. Mixing Narration

Wang Ruiyu thinks that lyrical narration or comprehensive narration is more a feeler or support of poetic creation. Poetry begins with narration, often ends with lyrical feelings or philosophy of life, and shows the wisdom of life with the finishing touch of the dragon.[3]I borrowed the meaning of this provision and called the third kind of narration in Ganzi poetry group as mixed narration. There are two situations in this kind of narration. One is from the perspective of psychological attribute, that is to say, the mixed pattern of the two kinds of narration often causes subjective recollections, hypotheses, psychological activities or feelings by objective events or images. In the poem, the subjective and objective narration is mixed, including the display of objective events or images, as well as the elements similar to inner monologue or psychological description. The second kind of mixed narration is from the expression way. The poems of Ganzi poetry group are often based on the fragmented narration, mixed with other expression ways such as description, lyric, etc. to serve the poetic construction together.

For example, Liemei Pingcuo's poem *Sad Dance* is a mixed narrative of subjective and objective. At the beginning of the poem, it shows an objective scene: the dance at the funeral ceremony, “*Zanieqin whirls in the valley in a low voice / The rhythm from sheepskin drum in a dull way / The people who dance step on the funeral song / As if walking in the thick snow*”, which is a narration of the events already existing in the objective reality. Next, the poem writes the subjective psychological perception caused by this scene. Until the end of the poem, it writes the psychological activities or inner emotions caused by the narrative at the beginning of the poem. The poet changes the narrative of external events into internal statements and narrates things in the way

of inner monologue. His poem *Ruins* also belongs to this kind of narrative, but the difference is that it is not a circular structure, but uses a narrative base point, which leads to inner feelings and forms an inner monologue narrative. At the beginning of the poem, “*I don't want to say my feelings / Face the ruins under the setting sun*”, an image “ruins” is used to establish a narrative basis, and the next step of the poem is to narrate the inner monologue around “ruins”. The narrative of this poem is similar to the stream of consciousness technique, which initiates the poet's inner activities from the ruins. All the narrative fragments are unfolded around the narrative base point, and narrated in the way of inner monologue.

The mixed narration in Sang Dan, Mei Sa, Ouyang Meishu, Loga Baima, Gu Yu and other poets' works is mostly a mixture of expression techniques. Narrative fragments are often mixed in lyric poems, serving the theme together with description fragments and lyric fragments. For example, Sang Dan's poem *The Sound in the Countryside* is a kind of mixing narrative work. The first three sentences are: “*The countryside is golden / This is the bright and tight in the late autumn / I open the accumulated carriage at the end of the yellow...*” The first two sentences describe the golden autumn with gorgeous colors, just like a fascinating autumn picture. The third sentence is the narration of fragments, which is a mixture of description and narration, serving the poetic creation together.

6. The Narrative Characteristics of Ganzi Poetry Group

Poetry narrative, especially lyric narrative is different from normal narrative. In the normal sense of narration, we should make clear the origin, occurrence, development and result of the event, use various narrative techniques to present a wonderful story and create a vivid character. In other words, telling a story and creating a character are the narrative purpose. The narration in poetry is usually scattered, fragmentary, incomplete, jumping and collage. The purpose of narration is not to tell wonderful stories and create unforgettable characters, but to express some emotion, express some philosophy, or reflect a deeper meaning through symbolic metaphor. Starting from the actual text, the narration in Ganzi poetry group has two characteristics: fragmentation and lyricism.

The first is fragmentation. The poets of Ganzi poetry group basically follow the lyric tradition of poetry creation, so the narration in poetry is mostly for the purpose of lyric, not for the narrative itself, without clear narrative clues, and without distinct characters, which presents a fragmentary and leaping feature. For example, the poem *Feather, My Thirteen Days* [5] by Mei Sa is composed of 13 verses, including 9 narrative segments, which are incoherent and fragmented. These nine narrative fragments have no logical coherence or narrative center in the general sense, but they are all unified in the core image “feather” of poetry. Feather is light and does not have a fixed root system. It just floats around in the air. If one grasps and understands the attribute of the core image “feather”, this poem is not difficult to understand: the poet compares herself with feather, and expresses a sense of wandering in the world and the thinking of the past and the present with the help of religious background significance and fragmented narrative means. This is a lyric poem. The poet sets up a core image “feather”, and then uses the fragmented narrative to present the attribute of “feather” figuratively, and finally achieves the goal of lyric. Other poets of Ganzi poetry group, such as Ouyang Meishu, Lemei Pingcuo, Gu Yu and so on, also have obvious characteristics of fragmentation.

Secondly, lyricism. From the perspective of the poetry texts of Ganzi poetry group, narration presents a lyrical feature in their works, which is determined first by the purpose of narration, and secondly by the nature of poetry. For example, the purpose of narration in the poem *Feather, My Thirteen Days* mentioned above is to express emotion. Therefore, these narrative fragments are lyrical and have strong emotion. The nature of poetry also determines that poetry narrative can only be lyrical, which is the essential requirement of poetry style. Poetry is lyrical in nature, so there is a set of language presentation methods and rules that adapt to it. No matter how objective its language is in form, its ultimate direction must be emotion. For example, the narration in Sang Dan's poem *Guozhuang Ajia*: “*Ajia Baima, I saw you / Saw you walk through the ancient tea horse road with luxuriant grass.....*” This is just a narrative fragment, in which the overflowing emotion is

so rich. Emotional narrative features can be seen everywhere in Sang Dan's poems. It is also another feature of the whole Ganzi poetry group.

7. Conclusion

To sum up, Ganzi poetry group is good at using narration to express emotion in poetry creation, making narration become an artistic means of expressing emotion. The narrative of Ganzi poetry group can be roughly divided into three types: one is the objective event narrative, which narrates the event and tells the story. The subjective psychological attribute is weak and does not take the nature of psychological description or inner monologue; this kind of narrative may be fragmentary, with multiple declarative sentences, and the purpose of narrative is to express some emotion or have a general narrative vein. The purpose of narration is mostly to express some ideas and thoughts. Second, the inner monologue narrative, which has a strong subjective psychological color, usually narrates "psychological events" through association, imagination, memory and other ways, with the nature of imagination, similar to psychological description or inner monologue, or a psychological activity. The third is mixed narrative, which is divided into two situations: subjective and objective mixed narrative and expression mixed narrative. The poets of Ganzi poetry group basically follow the lyric tradition of poetry creation, so the narration in poetry is mostly for the purpose of lyric, not for the narrative itself, without clear narrative clues, and without distinct characters, which presents a fragmentary and leaping feature. From the perspective of the poetry texts of Ganzi poetry group, narration shows a lyrical feature in their works, which is determined by the purpose of narration and the nature of poetry.

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