

Art or Illusion: On Ouyang Jianghe's Poetic Innovation or Contradiction

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Accepted

2025-9-4

Keywords

Chinese culture, Chinese poetry,
Ouyang Jianghe, literary thought,
transformation

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<https://doi.org/10.70693/itphss.v2i9.1331>

Abstract

As a poet and poetic critic who has long been renowned in the literary world, Ouyang Jianghe's works exhibit a richly varied style. His theoretical perspective transcends the inertial routines of traditional academic collation and compilation, offering unique depth of thought and novelty. Over the course of several years, his works have undergone a significant expansion, and over the past decade, they have undergone a relatively drastic ideological shift. Upon close reading and analysis of the underlying meanings, era-specific labels, or tracing the origins of his diverse styles in Ouyang Jianghe's language, and while conducting research, one becomes deeply aware that the relevant poetic issues he presents are almost entirely some kind of epitome or collateral evidence of the development process of mainland Chinese poetry over the past four decades. By deconstructing Ouyang Jianghe's poetic value, one can essentially participate in deconstructing the poetic apparatus of a group in an era.

1. Thoughtful craftwork?

Ouyangjianghe's poetry has long been characterized by the complexity and complexity of his ideological origins. According to the timeline of his writing career, he has mixed at least three poetic styles or genre systems before the arrival of the 21st century. For example, in the "New Poetry Tide" at the end of the 1970s, he participated in the exploration and development of poetry related to the "today school", and experienced the stage when Beidao, Munk, Yan Li, Song Lin and other poems with political metaphor, social observation and reflection, and human nature excavation and examination stood like flags. After 1983, as a representative figure of "new Traditionalism", he intervened in the grand "third generation" poetry movement, trying to shoulder and eliminate the urgency and pressure in the upheaval of the times, using epic artistic means to urge the singing hidden in the long fate, and to fight against the absurdities rampant in the real field. In the early 1990s, he went abroad, returned to the mainland after living in Europe and the United States for several years, and once again lived in the "intellectual writing" cluster. Together with Chen Dongdong and others, he was committed to opening up a new path outside the official language around ideology and the vulgar language, aiming to correct or restart the vitality of poetics and deal with the problem of "the suture between poetry and history"[1]. In

addition to the extensive absorption and absorption of poetic ideas in the development stage of the poetic world, he also has the phenomenon of "intergenerational inheritance" of more early modernist or romantic poets on the broad dimension of Chinese new poetry. The mantle of poetic thoughts can go up to the 1940s, such as Bian Zhilin, Mu Dan and Fei Ming's excellent "presence"[2] language and picture making ability, which were absorbed and applied by ouyangjiang River in works such as glass factory and hanging coffin, and even created new "analytical" or "embedded" ability iteratively based on this.

After a hundred years of development, Chinese new poetry has been innovating and iterating at a very fast speed. It has been promoting continuous internal innovation, eliminating disadvantages and evolution at a speed that is far beyond the speed of foreign poetics. Since the mid-19th century and the late Qing Dynasty, the trend of Western learning spreading to the East has become increasingly obvious. The cultural value structure with Europe and the United States as the main body has gradually infiltrated or strongly intervened in China, causing a great impact and influence on the official culture or traditional civilization with Confucianism as the axis. By the rise of the "New Culture Movement" in the 1920s, folk culture, power structure, and revolutionary thought had spawned great changes and even qualitative changes in the Chinese society inherited from the classical era, which eventually led to the earth shaking transformation of the literary genre of poetry, reaching an unprecedented situation in terms of rhyme, format, aesthetic judgment, and language habits. Ouyangjianghe has been examining and judging the history of Chinese New Poetry for a long time. He has a wide range of screening and learning from the "Three Beauties" thought represented by the "New Metrical Poetry School", the artistic "sense of presence" value advocated by the modernist school, and the combination of western "realism" writing and the spirit of Chinese traditional culture emphasized by the "Nine Leaves poetry school". Ouyangjianghe's poetics is not, in essence, the heir of any one sect. It may have a connection with privacy, but it is difficult to produce the concept of absolute inheritance or imitation.

He also paid much attention to the Chinese poetic world after the diversion between the two sides of the Taiwan Strait since the 1950s. The "generation of 1949" poets in the Taiwan Strait finally formed the so-called "golden period" in the following decades. Luo Fu, Zhou Mengdie, Luo Men, Yu Guangzhong, Zheng Chouyu and others frequently invented or introduced a way of shuttling between the ancient and modern times, breaking through the fixed time axis, and eliminating some opposition, separation or inappropriate state between the new poetry influenced by Western learning and the Chinese poetic culture in the classical era, thus creating a group of vernacular based poetry, which not only conforms to the language characteristics of new poetry, but also connects the essence of classical culture and national psychology. Works of. Such content, together with the text emphasizing revolutionary narrative, relations of production and political consciousness represented by Ai Qing, Hu Feng, he Jingzhi and Guo Xiaochuan in mainland China at that time, has entered ouyangjianghe's reading pedigree and participated in the construction of his poetic exploration territory.

In addition, Chang Yao, Lin Ling, renhongyuan, Yang Mu, Liang Xiaobin and other poets with rich personal artistic characteristics also influenced him in other aspects. Ouyangjianghe's occasional narrative value with "geographical" or "regional cultural characteristics", the renovation of allusions or the characteristics of daydream writing for historical events can be traced back to this level. A different image from the traditional Chinese literati and bureaucrats, but wrapped in the temperament of cultural reformers of past dynasties, ouyangjiang carries the courage and courage to stand in the forefront, observes the world, readily accepts important life problems or cultural and artistic motifs, including life and death, breaks through the barriers

created by fixed ideology and crosses the shackles caused by a single cultural system.

When he wrote *Taj Mahal tears*[3], which was highly praised by Wolfgang Iser in the international poetic world in 2009, ouyangjiang river has even absorbed or attached more abundant ideological systems outside the field of poetry, such as the value content of the field of Pan culture or art criticism. His experience in curating exhibitions or planning special topics for director Jia Zhangke and painter heduoling, as well as writing relevant review articles, has provided distinctive bricks and tiles for ouyangjiang River's poetic landscape, thus gradually constructing a colorful and diverse poetic landscape. The essence of ouyangjiang's literary journey is a process of extensive participation, continuous accumulation, and continuous selection and "miscellaneous use". The forged text is almost a handicraft that is difficult to reproduce. Tracing back to the composition and structure, it can be said to be colorful and intricate. The continuous stacking and deletion of the ideological level has created a cloud shrouded spiritual classic, just as wusijing once commented that it "has a sense of metaphysics"[4]. In fact, ouyangjianghe, who is mysterious and mysterious, has almost the same gain and loss in his poetry creation. He not only enjoys the shortcut brought by the heterogeneous mixture, but also has a deep imagination and linkage thinking that haunts the whole text for a long time. However, he also encountered the following difficulties and dangers. Due to the specific contradictions and non cooperation between various thoughts and cultures, he had to carry out some procedures of re examination and transformation, and adjust and straighten out many fragmented poetry guides.

Ouyangjianghe's poetry has the desire to "connect things". On the one hand, he traces the source of the "Westernization" or "Europeanization" of new poetry, and "transplants" the poetic elements in the era of Keats, Holderlin and even Shakespeare to contemporary texts to a certain extent, forming a tribute to distant times and strange continents. On the other hand, he attaches great importance to the inheritance and cohesion of Chinese poetry. He has a solid foundation of classical poetics. Unlike most of his predecessors in new poetry, such as Feng Zhi and Dai Wangshu, ouyangjianghe, who learned ancient poetry from childhood, has special experience in the rhythm of words. Out of respect and trust for the tradition, his modern poetry writing has long been used to relying on ancient buildings, ancient mountains and rivers, ancient people and ancient books to carry out renovated creation after anchoring, or cut in transformation. Huang Lihai talked about the changeable "magic" of ouyangjianghe's poetry[5], and its essence is an overview of the means of privatizing, reorganizing and merging this cross-cultural and cross-temporal pluralistic poetry system. Ouyangjianghe's poetic realm is often unfolded in a state of "decentralization". There is no absolutely guiding cultural source, nor is there a "geographical coordinate" similar to local poetics or biography literature. The pictures and situations he constructs are always careful and hollow, elegant and abstract. For example, in the book, she wrote:

When the light gathered on the dim head of the ashes,
The book in my arms is snowy and the view is foggy.
That kind of wisdom is obviously fainting.
The day has no shape, but it will be hidden in the body.
If your eyes are not closed,
Who overflows like a word but doesn't say it?

When I am old enough to read, I wear flame or hunger.
Hunger is the food of fire, and fire is the tongue of snow.
I saw the mirror and the study opposite,

Birds spread across the sky in the shape of scissors.
Reading is putting light under scissors.
Tell those who draw water that the gods are thirsty,
Knowledge is burning like strange fashion.
In the era of tight fitting, who is naked like the emperor?[6]

In Ouyang Jianghe's writing, the images of "emperor", "drafter" and "gods" are all unfixed and bound by time, space and historical stages. Under the language consciousness of seeking to break barriers and absolute barriers, his poetic language has existed on the paper in a wandering, expanding and even drifting manner for a long time. Part of the time, together with the "I" in the poem, can be transferred to fiction, leaving sufficient freedom for the writing of surreal or unrealistic. However, ouyangjianghe is not an immature poet who indulges in "sleepwalking" and even falls into the situation of narrative emptiness. All the divergent, extended and diffuse poetic scenes, atmosphere and temperament he instigates seem to be unrestrained and disorderly, but they often present an extremely refined and accurate texture at the important nodes of the ending or special treatment, and suddenly connect with the real society and public reality, forming a echo or inheritance relationship. Ouyangjianghe once sighed that "heaven and man are old" in more than one work. He always cherishes the heart of compassion and nostalgia for the past, lost, ancient and declining cultural information, and attaches it to his own emotional paper, creating a sense of "dignity" that seems to be different from the current era. The so-called "reading is putting the light under the scissors" at the end of the book reveals a double metaphor in the heart. Ouyangjianghe is a reader who cuts open and cuts the ancient articles and books, poems and songs of the past dynasties, and annotates or criticizes them like a sharp scissors. At the same time, he also acts as the role of being read. His text intervenes in the contemporary with the posture of facing the "scissors", which is quite bold and resilient.

Ouyangjiang's ambition of "reshaping the contemporary" is his long-term aspiration of poetry writing. The poetic world in the past 40 years has been a grand occasion for the diverse development of a hundred schools of thought in the macro sense. However, a closer look at the specific process can not help but feel that all kinds of problems are in a state of chaos and wanton flooding. As Xie Mian said, "the oral writing popular after obscure poetry has formed a misleading, greatly confusing the boundaries between poetry and non poetry, making many people think that they can write poetry if they can speak"[7]. After 2000, ouyangjianghe invested more and more energy in promoting the "revolution" of his poetry, and at the same time, he made resistance, correction and criticism to a certain extent to some text fallacies and aesthetic distortions presented in many poetic circles. He has constantly reaffirmed the status and appearance of serious literature through poetry and poetics, just as Beidao mentioned that "it is not easy to restore the dignity of Chinese language"[8] at the international poetry night in Hong Kong in 2009. This is not because he completely considers himself the guardian of the ivory tower and rejects folk writing. The contemporary poetry that Ouyang Jianghe hopes to shape is essentially the product of independent spirit and modern consciousness under the premise of Gongwei's poetic nature. Conservatism and innovation are preconditions for each other, and they continue to cross and involve each other.

The long poem with the same name as Xu Bing's artistic installation "phoenix" is the most representative work under ouyangjiang's "remodeling" thought. The text not only has the same level of narrative progression or twists and turns like a spiral staircase, but also is heavily interspersed with objects different from the fixed scene. His thoughts encourage the text to move from the gentle state floating on the surface to an "extreme moment"[9], which is almost driven

by the "avant-garde" consciousness to impact the "classical" background, and embed the totem and meaning of "phoenix" in different times and concepts into a systematic work in a slightly rude "crash" way. Ouyangjianghe gave full play to his ideological thickness and language situational awareness, making the picture of the poem from fragmentation to unity, from abruptness to harmony. The edge of the poem showed a temperament of refusing to compromise. The poet, like a brilliant craftsman, fired unprecedented artifacts in the process of kiln transformation and quenching. In the lyric, ouyangjiang used his body to make a voice or introduce allusions to the poets of past dynasties, so that the images of Qu Yuan, Xie Lingyun, Li Bai, TaoYuanming and so on could be used by him. The imaginative aesthetic structure with the nature of collapse and future presented by this means of recasting is similar to the fashionable "cyberpunk" element. "Reorganize immortality, but give it to the dead./reorganize the contemporary, but let people live in ancient times"[10] in the poem, ouyangjianghe wrote that his metaphor and candor are tied to poetics at one end and seem to extend to the unknown at the other end.

This kind of "unknown" is rare in poetry theory, but it can be tested in the field of history. The "3+n"[11] conceptual model advocated by scholars such as huangliuzhu and Li Kaiyuan, the so-called history is the first world, that is, the past events in time; Historical data is the second world, that is, some information of the first history, which is survived in the form of oral inheritance, written records and relics; A historical work is a work of the third world, that is, a work in which historians deduce the truth of history based on the historical data they have; N's world is a historical book re compiled based on historical works, or a historical play re compiled from historical books, including the continuous extension of the fields of literature and philosophy. Thus, the Metaphysical Spiritual dialectics, the attitude analysis of Theology and mysticism, the theory of the authenticity of the soul problem, and the revolutionary topic of freedom of will are enough to be incorporated into an ideological framework that is surreal or even beyond the inherent definition of "postmodernism" to try to mix and analyze. Poets who are able to stay here and even write as resources generally have a strong philosophical mind. They do not specifically refer to a group of scholars who have undergone rich philosophical training, but rather are gifted speakers. Just as ouyangjianghe almost seamlessly brought the "n" field of literature, history and philosophy into his poetry creation, the "philosophical poetry" he pursued was actually the twin of a "new epic", and still revolved around the time axis in the basic narrative line of the text. But at the same time, it also obviously transcends the limitations of the previous writing paradigm of the same kind. He is happy and very good at attacking the difficulties of language, overcoming the limitations encountered by Chinese poetics at the forefront of development at a certain stage, and breaking through the language tolerance that his peers can't imagine and haven't imagined. Ouyangjianghe has never been a scholar who only thinks about poetry around poetics. His attention to the times, social perception, philosophical understanding, and unknown imagination are full of thoughts. The beauty of the poetic text presented is essentially the beauty of the interpretation and imagination of civilization.

2. Word hallucinogen?

It is difficult to accurately count whether the reputation is mixed, but the voice of criticism and criticism about ouyangjianghe's poetry and his poetic thoughts has almost accompanied his decades of fans and applause. Han Dong, an important member of the "third generation" of poetry, has long put forward negative (or disapproval) opinions[12]. In his opinion, ouyangjianghe's

proficient and habitual language way of connecting objects and images or folding screen space is not close to the essence of poetry or pure path, but more similar to an iterative technique of "stitching". The poet tries to frighten or capture the eyes of the reader group with a dense array of words, and constantly looks around in the understanding path constructed by the poet. In fact, this view is far from unique to Han Dong. On a certain level, it also widely represents a writing cluster that advocates or believes in "poetry to language". When Ouyang's poems are presented in front of readers who advocate simplifying and simplifying, it is undoubtedly a visual disaster. Ye Weilian once pointed out that "the extensive use of function words in New Poetry and the visibility of syntactic and logical relations will damage the directness and polysemy of image transmission to a certain extent, and become an analytical and deductive text"[13]. With the passage of time, ouyangjiang's poetry text has become increasingly "analytical" and "deductive", especially the jump and turn of a large number of narrative fragments in a series of long poems from "gengzi Ji" to "holy monk bashiba" in the past decade. Under his so-called "pioneering" self-innovation consciousness, the long text has been dragged into a form that is strange to each other but has to be twinned. This series of problems can be seen as the poetic sequelae that ouyangjiang has unconsciously created during his trial and error journey by constantly pushing down the shackles of "old experience".

In fact, ouyangjiang's multi-faceted responsibilities and criticisms on the text and poetic thoughts are not just important poets and theorists in the "folk writing" cluster represented by Han Dong. Because of the confrontations and differences in literary consciousness and value orientation between the people and colleges, if only the criticism from the opponents, it may also disprove ouyangjiang's "victory" or success. However, the criticism from the members of the "intellectual writing" cluster represented by Zang Di reveals two problems to a large extent. The first is the serious dispersion, disorder or fragmentation within the concept of College poets. Sunwenbo and Xidu, as the representatives, are obviously different from ouyangjiang's poetic concepts, and even the separation of deep logic and idealism. Xichuan and Huaqing, as the representatives, are quite useful to ouyangjiang's writing, and even become "trumpeters" to open the way. It can be seen from this that the value of innovation or contradictory state displayed by ouyangjiang himself actually exists widely on the shoulders of the members of "intellectual writing", and the factors with countless possibilities have filled up the most important poetic cluster (or genre) in China's literary world in the past 30 years.

Secondly, ouyangjiang's long-term and divergent poetic views and text status are difficult to obtain the full recognition of the poets who are "consistent with him" in the eyes of theory and critics, which will directly relate to his expansion and innovation, as well as whether the so-called value of occupying the "cultural frontier" is reasonable and true. Ouyangjiang's poetic attitude has long lingered among the impressions of the protagonist of the God making movement, the wandering traveler, the scholar who went astray, and the old writer who has returned but has fallen behind in the perspective of many bystanders. This is just like ouyangjiang's own language worrying and thinking about the chaos, turbulence, development and anxiety of the times. He is also known as a mixture of austerity, disorder, hope and quest.

With the passage of time, the strong "experimental" writing has become more and more important in ouyangjiang's text. From the dissimilatory interpretation and assumption of the relationship between things to the frequent use of various absurd and Abstract Metaphors and other means, his language has the nature of allegorization at some times, but the formidable complexity and stacking of words inevitably create a sense of visual fatigue. After the impact of poetry on the senses, it gradually becomes a kind of hypnosis, and after the excavation of intelligence, it becomes a slightly far fetched sigh.

Such symptoms developed to the later stage, and even directly affected ouyangjiang's overall poetic ideology and writing plan. However, more and more picture gaps and material stitches

appeared in his works in recent years, which became a habit that was difficult to restrain. This kind of fluctuation or disorder of words that can not be concealed has imperceptibly promoted the poet's self-identity. In the package of profound and obscure language, ouyangjiang gradually obtained a satisfaction and satisfaction of constructing a new "milestone". As a scholar who has been at the forefront of Chinese poetry for many years, he has cultivated his solid courage and self-confidence in the environment of lacking reference examples and facing paradox and fallacy. This confidence in adhering to its own judgment and writing path was once a sharp blade for ouyangjiang to overcome the ideological fog and semantic crisis, but now it seems to have become a "spiritual legal system" that provides stable protection for poetry writing with "separation" and "confusion". A large number of ordinary readers are easy to fall into a kind of "group confusion" or "panic" in the face of ouyangjiang's long poems, and the sales data of the publishing market is in an "isolated island" depression. For nearly half a century, the understanding system of mass poetry reading, which is mainly composed of "lyrical narration" and "poetry expressing aspiration", has less and less connection with the so-called "revolutionary" poetic text. The aesthetics and interests of mass culture and ouyangjiang's poetry have become alienated from each other, and even some aspects are mutually exclusive.

Li Tuo once compared Ouyang Jianghe with great poetic human beings such as Baudelaire, Eliot and Pound, in order to praise his profound writing motivation and his behavior of seeking the direction of poetry development for the new era. Wu Xiaodong also made a lot of research on his writing characteristics of "concrete abstraction" and "abstract embodiment", and interpreted tens of thousands of words of papers to explain Ouyang Jianghe's aesthetic value of new poetry. However, when scholars, editors living in the ivory tower and office and poets have seemingly endless inspiration interaction and confidants' dialogue, few people have noticed the cost of an irreparable loss. This kind of exploring unknown writing always leads the text to the edge of "distortion". The highly unfamiliar word chain is difficult to maintain sufficient roots in the real world, and it is more like the creator singing in the ideal era. When the grand narrative channel becomes a shortcut to build a "surreal" Utopia, Ouyang river is faced with this temptation, and imperceptibly loses some elegance and Zhuangzi's self-reliance, leading to the "legal growth" and even rampant growth of illusion.

Between the enigmatic images and the narrative plates that are repeatedly interspersed, inlaid, hollowed out and molded, a large number of illusions are generated that are superior to the understanding of life and the reality base. Ouyangjiang's poetry has developed from the stage of completing the exquisite puzzle relying on the richness of thought, the breadth of language and the keen understanding ability of emotion in the first ten years (1980-1990's) to the stage of building a kaleidoscope of meaning maze in the last ten years (2010-2020's). Even some of the features of his once criticized spoken poetry have been incorporated into the poetic landscape by himself later, forming a state of self refutation and self subversion on a certain level. Ouyangjiang once concerned about the defense and extension of the thought of serious literature. It has gradually become a counterexample of its own pen. In the writing that is not so lost, the text that constantly stretches the visual distance and widens the aesthetic span is generated. It is difficult to return to the state of the person previously shown, and "readability" is gradually declining. For example, the series of poems on drunken crab upper body, which is based on Jin Yucheng's novel prosperity, has been launched in recent years:

Before the opening ceremony, the ghost drank a few mouthfuls.
The three drunken crabs are not hairy crabs,
Cut a little ginger to press the cold Qi.
If drunken crab is not an abstraction of local things,
The spoiler is not about the people in the play,

When did you lose the year.
 The antique part of the crab has changed,
 If you don't use the part stamped with official seal, you'll get tired of it.
 Squinting women in Jing'an look at crabs,
 It is the same as looking at the sky and looking at the pretty guy.
 Dare to walk on Saturn in slippers,
 The legless table suddenly wanted to run to the moon.
 A little something flashed over every other life,
 This weird expression package you are deleting
 Or open it? Magnolia blossoms,
 Old vinegar and raw soy sauce are so broken in mouth and heart,
 What do you mean by that little joke?[14]

The pursuit of the language of life expression inevitably falls into the vulgarization pit, and the fun generated with the narration is getting closer and closer to the reading sense of pure vernacular. Such sentences almost coincide with the textual features of "non non non doctrine" or "they", "barbarism" and even "lower body writing", forming a utopian ideological control, but also inexplicably presenting a dystopian language posture. The poet wandering between two dilemmas is bound to embark on the road of confrontation and ambiguity in order to "break through" the poetic realm. After being tainted with the "vulgar" fault, the poetry further lost its original sense of language and the coherence of artistic conception. All the paragraphs and lines are similar to "enclaves". He is somewhat similar to some Western literati represented by George Orwell in their pursuit of literary correction and advance, as well as their desire to break into the relatively unfamiliar space of morality and culture. However, ouyangjiang River, with its lofty and modest tune, is irretrievably paying a price while reading, overcoming the impatience of the times and washing away the stereotype. On the road of experimental poetics explored by Changqu, it is likely to be moving towards a dilemma involving "extreme" or "high intensity".

However, when the judgment of this "dilemma" is deliberately blurred and eliminated again and again, and turns into a voice of tireless praise, it is difficult for even ouyangjiang, who once had "hearing and seeing", not to be swallowed up by the interlocking "circle culture" in the poetic world. The rights conference hall, which is closely composed of poets, writers, poetic critics, editors, media people, publishers, scholars, Association cadres and other members, has almost completed the task of arranging the fate of poetry from head to toe, including journals and magazines, publishing and distribution, writers' Association screening, theoretical analysis, award evaluation and other aspects into a certain internal integration process, as if everything can be "discussed". They almost monopolize the main discourse and interpretation rights in the field of works and authors' praise and criticism opinions and public opinion trends. Under such circumstances, the poetry evaluation of Ouyang river has naturally become an "internal circulation" in the circle of cultural friends. Xichuan once shouted to the public that "Ouyang River's poetry achievements have exceeded the achievements of the poets of the Republic of China"[15], while Zhang Qinghua, facing the fragmented text state of Ouyang River and the contradiction between the overall era, commented that "his writing vision is panoramic and holistic, so as to face this fragmented era"[16]. The conflict and estrangement between the era, the public and the poetry text can be redefined as a harmony through scholars' interpretation ".

This kind of "game" in circles has benefited internal members. Poets and editors are "Bole" and "confidants" to each other. Scholars and critics use this as a "natural" blueprint for theoretical analysis, providing a rising academic "legitimacy". In recent years, the poem Su Mo and the quantum boy, which has been puzzled by a large number of readers, has received rich praise in the academic circle. Scholars such as yangqingxiang, jingwendong and chenzhongyi talked about

their unique language creation and the subtle transformation between "subversion" and "remodeling". In view of the phenomenon of "self entertainment" in the field of poetic criticism, tangxiaolin once commented that "eating looks ugly"[17] is not too much. At a deeper level, the members of the "circle" also have poetic "sequelae" that they have been mistaken for to a large extent.

Because such "illusion" is not only deceived and deceived by the "outsiders" composed of most readers. In fact, ouyangjianghe's own poetic judgment is also lost in the theoretical illusion and praise bubble woven by the "circle of friends". He moves forward on a so-called road that people around him sing praises. The ability of language aesthetics and the cutting-edge judgment of artistic thought are controlled by the closed information space. Ouyang River, which used to listen to the world channel in the vast sky and sea, has become a "lonely cicada" who lives in a spider web paved by interpersonal relationships and worries about gains and losses. The expectation of the so-called "ideal readers" has increasingly become a kind of wishful thinking. Those loyal fans who are determined not to read ouyangjiang also have to face the script of heaven for a long time, and repeatedly resolve the symptoms of "hallucinogens" from the disordered historical screen, heterogeneous mountains and rivers sand table, intricate time curve, and mixed fate perception, in order to obtain a moment of soberness, to extract and piece up the ouyangjiang who should have been full of ambition to talk about the years, adhere to dignity and charge for "eternity".

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