

Foreignness in The Imagery of Bei Dao's Later Poetry The Study of "Metal" and "Rose"

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Abstract: This paper firstly describes Bei Dao's life and the general characteristics of his poems, and focuses on Bei Dao himself. Bei Dao said that "poetry is not something to be talked about", and he did not talk about any of his poems on any public occasions. Due to the particularity of poetry style, and the intentional avoidance of the author, Scholars, and critics can only rely on the author's life and other similar interviews, journals, theories, and so on to study the various images in Bei Dao's poetry. The real ideological awakening of Bei Dao was his life in exile after he was deprived of Chinese nationality and political rights after Tiananmen square Crackdown. Bei Dao went to Europe, Africa, America, and other places, and lived for a long time or a short time., so the subject tone of " Foreignness " was highlighted in his poetry after the exile. The metaphor and transformation of metal image and nature image is the most personal characteristic.

1. Introduction

This paper starts with the study of the late poetry of Bei Dao, that is, the poetry after Bei Dao left China. By comparing the poems of the earlier and later periods, the changes between images and images are analyzed to find out why Beidao's mood changes after leaving for another country and making a cross-cultural analysis. Finally, the author gets the embodiment of foreignness in the late poetry of Bei Dao.

2. Beidao's life experience and poetry characteristics

For the literary trend of China in the 1980 s, misty poetry is undoubtedly the most far-reaching influence of style, in the misty metaphor expressed from the symbol to obscure poetry group there is no lack of among them a few great poets in that era, for example, known as the Bei Dao, Gu Cheng, Shu Ting, Duo Duo, Shi Zhi and so on. The academic research of these poets still has a positive situation. Bei Dao, as one of the founders of the folk journal Today, is also a worldwide poet who has been active in poetry circles both at China and abroad since the beginning of the misty Poetry school. The uniqueness and complexity of his poetic art are related to his nomadic life in exile. The poetic art and creation process of Bei Dao can be roughly divided into two periods: They are respectively from 1972 to 1988 and 1989 to 2008. At the same time, Bei Dao published two self-selected poems, Resume: Selected Poems 1972 -- 1988 and In the Foreign Land: Selected Poems 1989 -- 2008, There are both in San Lian Bookstore in 2015. Book record: selected po-

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ems 1972-1988 as a "Resume" as title have the function of the records of the past, so the book depicts more for the early stage of him, did not start life in exile poetry, imagery and tone of the book is compared to nature and brisk, and in the use of imagery to macro strategy. The latter, In the Foreign Land: Selected Poems 1989-2008, is an official record of Bei Dao's poetry after he was forced to lose his Chinese nationality and officially began his exile life. This time was bitter more exiled life undoubtedly added to his anguish and thoughts in the heart, so often in the later poems have mentioned about his old country, like "strange homesickness/dying rose"[1] and "flies don't understand what is the motherland"[2] two sentences mentioned "homesickness" and the "motherland" verse, this in the early stage of the Bei Dao's poetry is not seen. Wang Guowei mentioned in "Poetic Remarks on the Human World": " It takes a hundred kinds of suffering to become a poet "[3]. The hardships and extreme homesickness that Bei Dao experienced in his later exile made his poetry more mature, personal, and obscure, just as he said in his poem: "Growing old is like climbing a mountain/take me to a higher level"[4].

Over time, on the Bei Dao constant research this caused some kind of "classic style", he had admitted that poetry is unable to talk[5], and he does not in any public place and tried to explain to others their own poems, for the interpretation of his poetry can be like the guy in his wound scar, whenever the cloth to uncover a tense, the past memories in exile will once again. During the decades of exile, the identity of Bei Dao has undergone a qualitative change, which has led to the change in language, culture, and living environment. Scholar Lin Pingqiao mentioned that Bei Dao's poetry in the later period was characterized by "antinomy"[6] due to its long

stay in a foreign land. This also means that Bei Dao has a special status of dual identity during the period of exile. He was forced to leave his homeland and come to a foreign country, and he has a sense of distance. The distance to his homeland is physical and the distance from the foreign land he lives in is spiritual. Bei Dao kept a distance from both places, which formed his late deformed situation. Even though they have lived everywhere, the constant moving and rushing around to make a living has caused the so-called "homelessness". As Rilke said: "Who now has no house, builds no more. /Who is now alone will long remain so." [7] It is also because of this complicated and changeable lonely predicament that Bei Dao's poems during his exile period also have the "The characteristics of World" [8] pointed out by Jiang Ruoshui, which is also an important cause of the "foreignness" discussed in this paper.

In order to make a more profound and detailed in-depth discussion of the "Foreignness" in Bei Dao Later poetry, the author specially selects "Metal" and "Rose" as two typical poetic images in late Bei Dao poetry. It comes from the last verse of the poem "Awakening" by Bei Dao: "Water rushes to the branches/the metal rose never dies" [9]. The image of "Metal" includes but is not limited to simple metal utensils containing a cold and sharp characteristic. For Bei Dao, after experiencing the turbulent domestic environment, he learned to be suspicious of everything he looked at, to doubt his position and status, and to deny the present, the past, and the future. This kind of speculation full of introspection and struggle merged into the poetry images and formed "metal" images such as "blade, iron, elevator, chain, ambulance, tank, nail". Therefore, the "Metal" image explored from the "foreignness" not only means that the objects themselves have the characteristics of metal construction, but more is a kind of modernism meaning. The most important reason why Bei Dao's poetry in the late period is the worldwide style that he gave up the consciousness of constructing paradise in the early stage and promoted the privatization of his poetry, which is also a significant change from "masses" to "individuals". The "Rose" image is also the natural image, any human significance in the nature of the image can be called a natural image, this seems to be a grand image is almost every poet uses in their work, to Bei Dao's "Rose" in the late class the characteristics of the image is different from the rest of the poet because he put the natural broad concept to micro. From the perspective of ecocentrism proposed by Aldo Leopold, he pointed out that the structure of the earth needs to maintain three elements: "integrity, stability and beauty." [10] However, Bei Dao did the opposite, changing the grand and complete natural images in the early period, and making the "Rose" images in later poems close to the overall poetic style, with the characteristics of continuous refinement. These natural objects often appear in corners, or have a very accurate name, and are constantly shifting between lyrical and narrative functions of poetry. Such images include "apples, poppy seeds, lemons, willows, foam, salt" and other very small images. Although there are also natural images in the later poetry to express the grand narrative, but the num-

ber is often a small number, and the large-scale use of natural images in the early stage is not comparable.

3. The New Exile: Literati Exile and the Rise of foreign Lands

"Since the beginning of literature, there has not been a literature of excellence that has not been wandering and discrete; There is no good writer who is not a wanderer, a stranger, an outsider... Drifting is not terrible, nor is it regrettable or pitiful. Drifting is not out of chance, dispersion is not out of helplessness, both are from the unwillingness to go by the rules, to find new channels, and the will to continue sailing." [11] Exile and vagrancy are immutable themes in the history of literature. Exile can be traced back to the migration of primitive tribal societies and ethnic groups. The hardships experienced in the migration are called exile. In the western society, exile literature can be started from the adventure literature of Odyssey in Homer's epic, while in ancient China, Qu Yuan's Lisao can be regarded as the first Chinese-language exile work. Exile is along with the human experience, spirit, body, and so on various aspects of the development, if through the analysis of the "prototype theory" [12] to Jung since we can put the exile as a kind of human ancestors handed down a mode of life, this kind of lifestyle easily causes of great literature not only because in the process of exile, The exiles are easily associated and connected with nature in their brain because of the double suffering of mind and body, and in each different period, exiles are endowed with various new meanings. When studying exile, scholar Gu Xiaoli pointed out that "exile literature in Russia, Germany and Eastern Europe has attracted great attention from the academic circle" [13]. With the rise of exile culture among various nations, a new type of active exile has emerged, that is, "self-exile". Many writer group of intellectuals clearly disappointed about his homeland and country life, is to take the initiative to leave, "self-imposed exile" exile on the spiritual level is a kind of innovation, realize the current scenario and environment on the parties gradually produced some kind of danger, after the long thought of awakening and struggle and take the initiative to choose to leave. This is similar to the "Nora left", which is also a type of self-exile. Although the exile culture is not flourishing at the end of the century, it still exists in eastern Europe. The exile culture is of great significance to the development of literary history, and it is an indispensable part of the germination of modern and contemporary literature in the 20th century.

The change of Bei Dao's poetic style was closely related to the major events of the era. The cruel political environment of the Cultural Revolution led to "the loss of faith, personal emotion and language" [14]. Then, in 1989, due to the Tiananmen influence of the Communist Party of China, Bei Dao completely lost his Chinese nationality, and officially began his life in exile. Bei Dao's poetry in the later period tended to develop in two directions of obscurity and refinement, and the influence of the environment on his poetry was crucial. In an extremely unstable environment, Bei Dao did not have a

home-like feeling for any place he lived. Through studying the prose of the exile period of Bei Dao, it is concluded that the theme of the later period of him has always been written around the two aspects of "nostalgia and exile"[15]. Nostalgia and exile constitute all the languages in the later period of him. Nostalgia is the nostalgia for the country forced to be expelled, while exile is the context of the present. Bei Dao once said in an interview that "Chinese was the only thing I had in a foreign land." [16] after leaving the country in 1989. He didn't go home to collect anything valuable or sellable, and he hurried off with only a mouth to speak his native language.

After arriving in a foreign land, his loneliness and double sense of distance made him lose his direction. Bei Dao was a person who was good at questioning, he remembered his identity as a Chinese poet, so he was not willing to integrate into Western society completely from the aspects of language, culture, and identity, like many poets. In order to keep his native language purity and insist for a long time to use their native language for writing, even if he is in a foreign land, also does not forget he is Chinese identity, when he lives in a foreign land often go to all kinds of size poetry festival, he once said: "reading abroad, sometimes feel Li Bai and Du Fu stood behind me." [17] Even away from home, the inheritance of blood and poetry could not disturb Bei Dao one bit. He knew exactly what his poetry needed. The years of exile have influenced Bei Dao's creative experience from a deep spiritual depth. Bei Dao has written many times about loneliness in the sense of identity and nationality in his essays: "A writer is lonely" [18] and "The most fatal thing for Chinese in the West is loneliness, the profound loneliness." The loneliness of the former is the confrontation between himself and himself. As a creator, it is inevitable to escape the invasion of loneliness, while the loneliness of the latter is the loneliness of himself and the environment. That unknown homesickness is constantly disturbing his mood. Bei Dao who wrote, "one Beijing's key/opened the door of the northern European night" [19] here's the key to the "Beijing" is actually refers to a poet him-self, there is a paradox, for it is well known the key usually only corresponds to one door, and here a "Beijing's key" can open the door of the "Northern European night", Here implies the poet's lonely and helpless, the way in exile in the vortex of times repeatedly, in fact, no one really care about this one key to come from, from Beijing to the Nordic middle span is big, the bitterness can only know the author himself, more and more distant from the body to home, when looking back, still in the starting point of life and a peaceful mind.

Bei Dao always highlighted his "mother tongue" and "homesickness" in his poetry course after exile. Chen Danqing once said that he went to New York with a group of artists in the mid-20th century in order to have a more comprehensive view of his motherland. [20] The same is true for Bei Dao, after being expelled from his own country and living in exile, that sincere homesickness repeatedly appeared in his poems. One of his later poems, *The Accent*, wrote: "I speak Chinese in front of a mirror /... The flies does not know what motherland is/I added some sugar/Motherland is a local accent/I heard

my fear on the other end of the telephone line. Bei Dao in the poem with a rational and calm tone of his exile, kind of in the process of helplessness and thoughts of the old country can only rely on daily to the mirror said "Chinese" to ease, when the water permeates every did live in place, the parties have no longer avoid contact with salt, For Bei Dao, now living in a foreign land, he must hear different languages passing by his ears every day. When he really closes the door, only a mirror can reflect his true self.

In fact, after a long time in exile, the concept of "home" will become fuzzy and confusing, as the old overseas Chinese living in a foreign land for a long time, formed their own family, and had children of their own have arisen to live as their real home, but some people have their own all efforts just in order to find a "home" concept. Cao Wenxuan has a description of this kind of situation: "Any wanderer who misses his hometown will have a duality: his hometown in his mind is both concrete and not concrete." [21] The home of the moment is undoubtedly a belief that supports the right of the heart, which is both a macroscopic concept and can be traced back to a specific thing. Bei Dao had his doubts about the concept of "home" when he was driving home on a national highway in Davis, California, into the sunset. He looked at the sunset and wondered if this was his real home. There is a certain sense of alienation in this suspicion, evidence that Bei Dao's journey of exile is drawing to a close. In the poem, *"Vigil"* wrote: "The glass paper-weight read/the wound in the text narrative/how much black mountain blocked / 1949" [22]. From the selection of images, we can still see that Bei Dao has not abandoned the tradition of misty poetry school, to use certain images to describe extremely obscure and vague feelings. "Misty poetry is a new poetry art centered on symbolism". [23] From the perspective of symbolism, "Black Mountain" alludes to the path and events Bei Dao went through after his exile, while "1949" has two major events, the first is the founding of new China, the second is the birth of the poet. The habit of the Bei Dao did not notes the date to the poem, but what do we learn from poetry compiled this is written after his exile, when he in the strange land back at the writing experience, starting from the heart of his own punishment for him to decide, because "black" in the poetry of the "black mountain" image with the unknown, fear, and adhere to the "mountain", "black" Shape to start with is called an object like a change, it has the effect of the cover, assuming that the poet from the perspective of their start this life path to look back to him, he as if starting point is more and more far distance, and because "Montenegro" keep out, he couldn't see their homeland, "1949" here if it were not so deep, so can be defined as a generation of "China", It can be seen that the poet does not even have the right to look back after experiencing a series of events. His memory is hidden in the depths of his mind, and every memory is accompanied by the danger of getting lost and injured.

From the perspective of poetics, Yan Yu said in *Canglang Poetry* that the image and realm of poetry should be achieved: "Antelope hanging horns, no trace can be found." , not only refers to the ancient poetry, the modern poetry should also such like that, and the Bei

Dao is famous for its later in refining the poet, in his poem "vigil" create a safe, quiet night scenery, during mentioned "moonlight", "river" and "rain" image, the image of each other is harmonious. Poet and sometimes to write static dynamic, and sometimes with dynamic lining static. At the end of the poem, just when everyone thought he was going to express his emotions directly, he writes two long, melodic scenes: "At the end of a minor/the flower clenches its fist and cries."

With the growth of age and experience, the poetry of the Bei Dao finally reached an unprecedented peak during the exile period. Unlike his earlier poems, which were full of macroscopic and empty, he turned to a more detailed and personal description. In addition, Bei Dao added images in ancient Chinese poems in his later poems, which was not common in the earlier period. He grasped the essence of traditional Chinese poetry and applied it. He did not let his "Chinese" identity stick to the tradition so the tradition became a rigid thing. Instead, he accepted and transferred the inner core of the tradition and put it into his words through his brilliant artistic processing. Bei Dao represents a school of traditional Chinese literati. He has what the Chinese call "Feng Gu". His qualities of elegance, gentleness, introversion, and prudence are immortalized in his poems.

4. Interpretation and extension of metal images

From the poetry research of Bei Dao in his later period, we can clearly understand his unique poetic style. firstly, Bei Dao broke the limitations of new poetry in the era, and he sought his own unique direction of life through poetry and tried to find a stable inner place in the dangerous society at that time. In the later poetry image choice, accounts for the vast majority of images of metals, according to the author roughly from 1989 to 2008, Bei Dao published poems, metals images reached 46 species, including tanks, vessels, blades, gunpowder, pistols, keys, bombs, pocket watch, elevator, such as canned the distribution of the image. This is a prominent feature of the author's step into modernity. There are not many descriptions of metal images in Bei Dao's early poetry, but the images listed by the author are mentioned once or repeatedly in almost every poem in the later poetry. According to the analysis of the meaning of the image itself, the induction of metal image can be divided into two levels. First of all, metal images need to meet certain metal elements in the article, and the proportion of metal elements needs to occupy half or more of the article to be qualified metal images. For example, the image of "gear, gilding, lock, chain and cage" appeared in the later poetry of Bei Dao. This kind of induction method is to judge directly from the essence of the object. The second type of metal image can be judged as its modernity. Industrial Revolution is an important symbol of the industrialization and modernization of society, so it is marked by: Although the images such as "lamp, gunpowder, mercury, fire extinguisher and trumpet" are not metal images in the material sense, they are tinged with westernization

and modernity, which are inevitable in the later poetry of Bei Dao.

Mature poets have their own reasons for choosing certain special images, and different images may be metaphors for different things. In Qin Jian's History and Self in Mirror-like Images in Bei Dao Poetry, he points out that Bei Dao's use of mirror-like images is not only for self-comparison through the physical features of mirrors, but also for self-reflection through mirrors.[24] Like mirror images, metal images belong to the category of special images. The two most important functions of metal images are the characteristics of metal, the questioning of the world through the cold and smooth metal surface and the reflection of metal. In the poem "Remembrance Day" it is written: "So we fell into the abyss //a remembrance day/drank the storms of the past/sank with us // The wind took shape in the keyhole/That is the memory of the dead/the knowledge of the night"[25]. It's a really short poem, but ambivalent and profound in its conception and content. "Remembrance Day" has a certain negative connotation, it's associated with the "storm of the past," and the final result is "sank," which has the connotation of falling or being in deep trouble, Therefore, the author adds "So we fell into the abyss" to analyze the first two paragraphs, which means that when the author indulges in the past and cries bitterly and faces the attack directly, the past has some magic to bring the author down. Eileen Chang points out that memory has the smell of mothballs. [26]The same is true here. When the author is immersed in memory for a long time, the memory will make people dizzy and make them become the subject and manipulate people's emotional fluctuations. The last paragraph mentioned the important metal elements: "Became the wind in the keyhole shape" keyhole here is a secret of the embodiment of the metal elements, the author with the help of the intangible air drill into the tangible keyhole to make it invisible into type, and the image of "keyhole" means the question and the barrier, the barrier factors need some can open When the wind of the past successfully unlocks the keyhole, "memory of the dead" and "knowledge of the night" emerge. Through the dislocation of vague images at the end, a certain balance of language and melody is achieved.

In fact, the metal image is a more specific expression of "foreignness", because, with the repeated appearance of "foreignness" in Bei Dao's poetry, it can be said that it is inevitable for the metal image to follow. Metal images are closely related to the westernization of language, and they are the so-called products of a foreign land. However, Bei Dao repeatedly wrote about the products of a foreign land, not devoid of his homesickness, but he did not dare to touch and write about the real homesickness, just as Xin Qiji said, "I want to say more/ but the weather is cool for autumn" is the same reason. The poet leaves his thoughts empty in an extremely Chinese way. It is not that he does not say anything, but that those foreign lands are metalized into fragments of homesickness, which fall repeatedly before the poet's eyes. What else can he say?

5. Interpretation and extension of rose images

At the same time, the rose image also occupies an important position in the later poetry course of Bei Dao. In fact, natural image is a very common image group, which almost every poet uses, just as Leopold lamented ecocentrism: "A thing is correct only when it helps to maintain the integrity, stability, and beauty of the biological community... The opposite is wrong." therefore, is to bring the reflection of the viewer, nature images in most of the poems is true face lyrical effect, they need a long time to maintain the integrity, stability and beauty ", but if when these features are no longer focused on them, their beautiful was subsequently will be deprived of, does not have the effect of positive emotion.

Nature imagery in poetry in the late Bei Dao's importance is self-evident, it, in fact, is to support the author's language humor and the most important feature of a leap, but Bei Dao choose most of the natural image is not as Leopold stated the "integrity, stability and beauty" of nature images, these images have a common characteristic, that is macroscopical. The natural images Bei Dao chooses are usually relatively small natural images compared with other poets in the earlier period and the same period. According to the author's rough statistics, there are as many as 52 kinds of natural images in Bei Dao's published poems from 1989 to 2008. Including "cypress, poppy seed, sunflower, persimmon, the plum flower, and willow" plants such image, also has such as "wave, frost, bubble, salt, lightning" imagery, such as scene like, the image is referred to as a natural class, because they don't have first independent activities of consciousness, and are due to natural factors such as climate, topography, environmental growth or formation of an image. According to the author, for example, Bei Dao nature image, which appeared in the late is very detailed, compared with the previous poetry that repeatedly mentioned the sky, world, and valleys, the human nature image has obvious differences, such as the early Bei Dao poems even also has much natural class image expression, but is too colloquial, There is a feeling of emptiness in the narration of language, which is used to turning every small thing into a grand narrative. The selection and enumeration of natural images in the later period is to personalize the original grand images. The first is to name plants and natural scenes concretely, instead of replacing them with group images. The second is to trace back to the specific features of the poem, such as in the Concert of Bach[27]: "Break the/a poppy seed bird strike direction tongue" here "poppy seed" lines before and after impact is an extremely personal process, first of all, from the number, it has a clear indication of "poppy seed" is singular, and the other "poppy seed" it has a specific role, rather than into a grand symbol and metaphor, The function here is to "break away" from the poem "The bird moves the tongue of the wind". These two poems alone perfectly reflect the personalization of the natural images in Bei Dao's poems in the later period. This personalization is actually a kind of detail, which is the result of constantly shrinking and capturing the macro scene lens.

Although the image of the rose was used too much in the early stage of the poet's poetry, it was just like the problem mentioned above: the image of the rose in the early stage was not specific and detailed enough to achieve delicacy and depth of the later poetry. For example, in the first paragraph of "Hello, Hundred Flower Mountain": "The music of the piano is drifting/the snowflakes in my hand tremble slightly. / When the mists fade, / melodic peaks rise and fall." [28] Sentences arise through intertextuality between the image and a link to a certain extent, said did not appear in the first paragraph, which is just a beginning " The music of the piano is drifting", the piano is a kind of the author in the process of climbing romantic fantasy, such a description can make readers can enough into the author is a similar scenario, but it would be too emotional and immature. Later: "Along the path of the primeval forest, / green sunlight streams through the crevices. / a reddish-brown goshawk, / translating in bird's voice the mountain's fearful rumor." In "The green sunlight" can see here the author has taken the natural objective picture tries beautification and use more literary language to describe it, it's with the Concert of Bach may also write about in an extension of the natural imagery, but compared with the former the poem still stays on the macroscopic point of view, does not have the detail characteristics.

6. Foreignness in Beidao's Poetry of late period: A dual Expositor

Looking at the poetic characteristics of the "second generation poets" and the members of the misty poetry school, Bei Dao is undoubtedly the most special one. In his poems reveal himself has been in the trace of growth, from the beginning of the pastoral consciousness, after the exile in a foreign land to deep and dark, this is undoubtedly one of the biggest spans, and after living in a foreign land for a long time, the Beidao's poetry strategy gradually developed to "foreignness", the "foreignness" kernel actually comes from one characteristic that called "antinomy" in his poems. A scholar named Long yinjiao pointed out that in the Bei Dao late poems will deliberately fantasy world of the image and the real world, public image and private and ruins the image and vitality of fusion between each other, so that over time the reader in reading will find a kind of contradiction in the Bei Dao late poems, for example, in the poem End of A Year: "The dust of the private/public garbage" [29] has been very good to show the "public" and "private" completely is the comparison of the two extreme attributive expansion, while the latter is the "dust" and "junk" in the classification of image also belong to the contrast of the image and vitality to the ruins, just a 10 words embodies the paradox in the north island late poetry characteristic, is the poet's idea of subtlety. In a word, the so-called "foreignness" is the westernization of the language produced by intellectuals who have been away from home for a long time, especially in the poems of Bei Dao, Yesi, Xi Chuan, Duo Duo, and others.

The origin of "foreignness" comes from two more important factors: one is the physical distance between

the author and his native country, resulting in a sense of loneliness. Secondly, even though the author has already been in a foreign land, or even has a job or family, he still cannot avoid the estrangement caused by his own immigration status and his native language environment identity. To put it simply, "foreignness" is caused by an inability to reconcile with the old country or leave everything behind to welcome a new one. These petty differences and contradictions planted seeds in the hearts of the parties concerned, and if they failed to do one or the other for a day, the seeds would continue to germinate in the hearts of the parties concerned, thus forming an invisible grudge. According to Georg Simmel's "stranger theory", people living in exile are not temporary residents, but temporary residents who may leave one day in the future. "These people who are approaching the natives of a foreign land want permanent recognition, or at least tolerance -- permission to stay and live on their land." [30] Most of these groups are temporary residents or immigrants, even in a foreign land but for the surrounding, their identity is still unclear, so they often come from "strangers". Fellow foreigner Bei Dao also belongs to one of them, adopts the study of literati exile and foreign land problems pointed out: "the stipulation and exclusiveness of culture, ethnic origin of close and exclusive, yes this string on exotic Chinese, it is difficult to into another kind of culture, also it is difficult to be unreserved acceptance of others. ... They can only live between the two cultures, in a state of suspension." [31] Therefore, a series of strangers, including Bei Dao in mainland China, are unable to integrate into the current foreign environment due to differences in culture, language, psychology and other aspects. Most of these people still maintain the "Chineseness" under the Chinese system in their behavior and life or accept part of the "Westernization" of foreign cultures.

For cross-cultural people, their identity is dual, they often took the basics of their mother tongue system for culture, and much foreign knowledge, they are more than a single environment has profound thinking and discrimination, for instance, Bei Dao said at the same time, he does not belong to any of the systems, And they have the privilege of criticizing both the old and the new. [32] Had a distance to everything we experience things, can do not biased, not a single, have a broad and comprehensive view of history that can make better on criticism, the experience of the parties at the same time can also be very good to witness, as his poems wrote "I become the interpreter of autumn" [33], after experienced things, I became the best interpreter of everything. The influence of this "foreignness" and dual identity gradually spread to Bei Dao's poetry, which is mentioned in his poem "Oriental Traveler". As the name implies, "Oriental Traveler" refers to Bei Dao himself, an immigrant from China. In the first paragraph of the poem, "Breakfast with bread, jam and cream" [34] and other series of narrative descriptions of the author as a traveler witnessing the exotic scene. The narration of the first half of the poem is the climax of the second half of the poem mixed with "foreignness" and paradox. In "I along the thunder of applause after climbing // bulldozer summer/I exchanged glances with a stranger/death is the master of the photo-

graphed/he with the help of a certain eye/select a certain Angle" the two paragraphs of the north island of poetry rhetoric reached some degree of the peak, first of all, please "thunder" and "applause" mutual paraphrase, Both highlight the resounding characteristics of its image itself, while "I" want to climb along the thunder, which reflects the firm determination of the Bei Dao. To the back of the sentence "summer after the bulldozer" and "bulldozer". This kind of imagery related to machinery and metal is put together with "summer", allowing readers to combine both machinery and nature, which is the embodiment of the biggest paradox color in Bei Dao poetry. Again to the subsequent "a stranger and I exchanged glances/death is the master of the photographed/he with the help of a certain eye/select a certain Angle" this description, from the "exchange" directly to "death is the master of the candid" blank with narrative characteristics among them, the style of the modernism is also the phenomenon of "foreign". Through obscure and unconscious writing characteristics, not only the humor between the lines is highlighted, but also the balance within the poem is maintained. The state of balance is not consistent all the time. Bei Dao always superimposes some new dynamic movements on the old ones to maintain the stability and balance of the poem.

Another poem "Poison" also fully embodies the "foreignness" and its paradox and rare lyric characteristics. In the first sentence of "Poison": "Tobacco holds its breath" [35], the author makes this sentence into a single paragraph, recalling the title "Poison". Tobacco is indeed a chronic poison, but it puts users at risk of becoming addicted. Then, in the section of "the window of the exiles is aligned/the wings flying in the deep sea/the music of winter comes/like a faded flag", the author once again takes "the exiles" as the center. Through the narrative description of the surrounding scenery and the interludes of dynamic actions, this section is more seasonal. If the "faded flag" echoes the "exiles" in front, then this "flag" refers to the national flag of the author's hometown, and the reason for "faded" is related to imagination. In the author's imagination world, the flag of his hometown gets farther and farther away and finally reaches the strange land. At the end of the poem, the double climax of "foreignness" and lyricism is shown: "When a rock outcropping end/I cry the rest of my life // give me a name I disguised as unfortunate shade mother tongue/" the author, from a view of" exile "throughout the poem, after being expelled from old country, all information naturally also be erased, and" give me a name "in the" name "is the symbol of identity, It represents the author put down for the past and start a new life contradiction, in the final "I disguised as shade mother tongue/" unfortunately, the use of the" mother tongue "image is an important topic, the author in the late poems when we are in the use of mother tongue will not feel the importance of it, but only after a certain distance and native produced feeling its importance, wang said: "If you lived through the 1970s in China, you will understand that in every aspect of life, there are different answers." [36]

The 1970s have passed quickly, and Bei Dao is still the same Bei Dao, with the spirit and quality of doubters.

Through memory and retrospection, Bei Dao has opened its own path, which belongs to poetry.

7. Conclusion

Bei Dao was called by the critic Tang Xiaodu the most dazzling of the "misty poetry school", not only because of his deep poetic art, but also because of his poetic character forged by his legendary experience. Heidegger said that "a poet's duty is to return to his hometown"[37]. However, there are also people like Bei Dao who have been searching for his long-lost hometown all his life. In exile, Bei Dao actively participated in various world poetry festivals as a Chinese poet, and always insisted on introducing a new generation of Chinese poets to foreign countries. He is a poet who has always been learning, and his well-known masterpieces emerged in the early, middle and late periods. For Bei Dao, being a poet means not only creation, but also change, to change the deadlock of Chinese poetry and the lack of opportunities for contemporary young people to understand and create modern poetry. In 2012, The Bei Dao suffered from a stroke crisis, and the language system was damaged. We can imagine that a person who lives by language and writing would feel helpless and sad when he completely lost the language system. Instead, he relearned Chinese and spent his spare time exploring new fields such as visual art and photography. In 2016, after the language system recovered, he began to write a long poem named "Crossing paths" in the journal Today. The whole poem did not seem to be incompatible with the poetry in the early and middle periods due to the interruption of the language system, but always inherited the characteristics of the North Island poetry, with a higher level of conception and structure. Bei Dao was called by the critic Tang Xiaodu the most dazzling of the "misty poetry school", not only because of his deep poetic art, but also because of his poetic character forged by his legendary experience. [38]

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